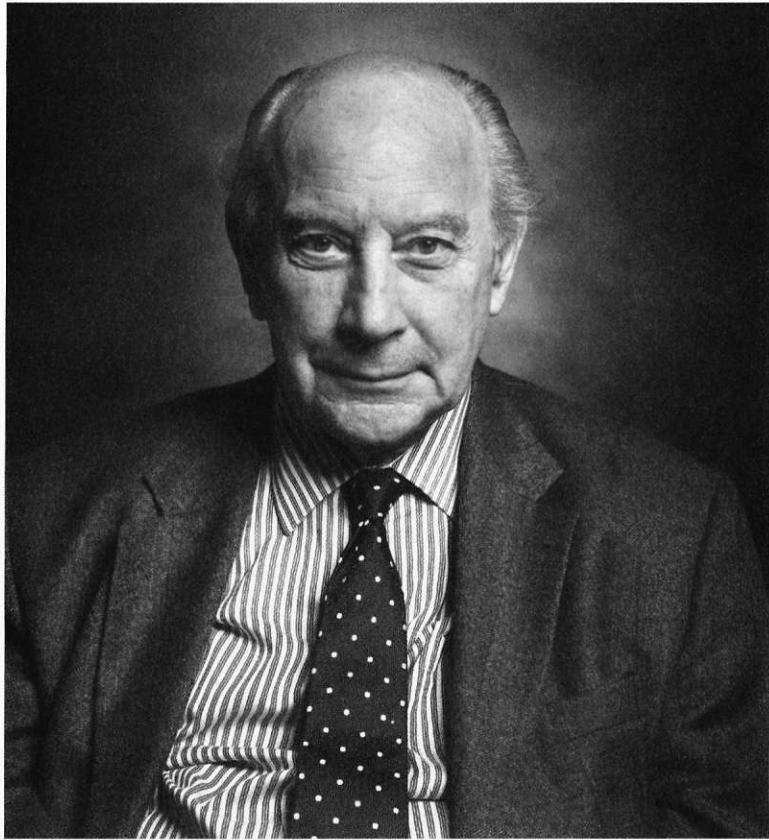




ROY WALTON



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# *The Complete Walton*

Vol. 3



*Written by Roy Walton*  
*Illustrated by Thomas Cameron*

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## *Introduction*



Thank you for investing in this third volume of tricks with unprepared cards.

Having been interested in magic, and in particular card tricks, over the past 70 years, it gives me great pleasure to share with you some of the ideas that I have had in that time.

The effects are varied, and can be performed by the beginner or those of you who are more experienced.

So much can be done with a pack of cards, but in my opinion, it is not advisable to show more than a few items to your audience, and select a few that have completely different effects.

I would like to thank Jerry Sadowitz for his research assistance, and Thomas Cameron for his excellent illustrations. I would also like to thank my wife Jean, and daughters Julia and Sarah for their help and encouragement, without whom this book would never have been completed.

I have chosen some of my own personal favourites, both published and unpublished for this volume, and I hope you enjoy the selection.

*Roy Walton 2016*

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Chapter One

“For Rachael  
and Thomas”



Some items in this book appeared in the following publications:  
ABRACADABRA, EPILOGUE, GENII, HIEROPHANT, IBIDEM,  
KABBALA, MAGIC, MAGIC CIRCULAR, OCTET, PABULAR,  
PALLBEARER'S REVIEW, SPREAD HALF PASS, SPELLBINDER,  
CHRONICLES, THE CRIMP, PENUMBRA.

## Chapter One



### NEAR ENOUGH

#### *Effect*

This is a sucker trick where the spectators think you have gone wrong, but at the conclusion you show that you have not.

#### *Performance*

Hand the pack to a spectator and request them to place any three cards face-down on the table one on top of the other. They do not have to look at the faces of the cards.

Now have them look through the balance of the pack and place any card they can easily remember, face-down on top of the other cards. Place the main pack aside and say that you only need the four cards for the trick.

Pick up the four cards and hold them face-down in the left hand. Casually mix them by pushing the top one into the right hand, the next above this one, the next below and the final one above. Transfer the cards back into the left hand and repeat the mixing process twice more. The mixing looks good, but you end with the remembered card back on top.



Say you will demonstrate a procedure for finding the card the spectator remembered. Place the top card below the packet, turn the new top card face-up drawing attention to its name, turn it face-down and deal it onto the table. Place one card underneath and turn the next card face-up, but really do a Double Lift to show this card. The Double Lift is easy if you buckle the bottom card slightly so that two cards can easily be turned over as one. Give the spectators time to observe it and then turn the double face-down and deal the top card on top of the previous one on the table. Place the next card below the other one, turn the new top card face-up and then turn it face-down and deal on top of the previously tabled ones.

Hold the last card face-down and ask for the name of the selected card. When they name it, look rather worried and say, "are you sure?" Since they think this card has already been discarded as the second one, they can see why you are worried. When they confirm the name, reveal the face of the one you are holding and say, "near enough".



### HALF PASS ACE

#### *Effect*

Four Aces are dealt in a line on the table. The pack is dropped on the first Ace, which is immediately shown to have reversed itself into the centre of the pack. The pack is then dropped on the second Ace, which is instantly shown to be reversed beside the first one. This is repeated with each of the remaining Aces until all four Aces are seen together reversed in the centre.

### *Preparation*

Before you begin, secretly reverse the second card from the bottom of the pack and make sure that there are no Aces near the bottom.

### *Performance*

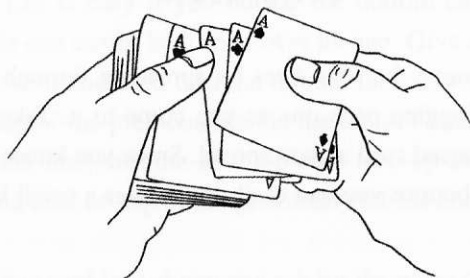
Openly remove the four Aces by spreading through the face-up pack and out joggling each one as you come to it. Take care not to expose the reversed card as you spread. Since you know there are no Aces near the bottom you can easily push over a small block as you start to spread.

Square the pack, stripping the Aces out with your right hand. As attention is on this action, tilt the pack slightly toward you and push over the face card just enough for you to procure a left little finger break below it. The reason for tilting the pack slightly is of course, to hide the reversed card.

Lower your left hand to a palm-up position again and briefly display the four Aces between the hands in a left to right fan overlapping the top of the pack.

The rearmost Ace should be square with the top of the pack in preparation for the following simple switch. You are going to appear to turn both hands palm-down, the right hand dropping the Aces face-down in a loose line on the table and the palm-down left hand assisting in sorting the Aces into a neat row. What really happens is this: as you turn both hands palm-down, the right fingers keep hold

of the broken card against the rear of the fan, while the left thumb retains the rearmost Ace with the left thumb against the face Ace of the pack. The action takes place undercover of both hands turning palm-down and separating. It is a combination of a switch and a Glide under the cover of a fan of cards. *See illustration.*



As soon as the hands turn palm-down, the Aces are openly dropped in a loose line on the table, after which the palm-down left hand, assisted with the right fingers, align the cards into a neat row. Be sure to manoeuvre the switched in card to one end of the row. In this description we will assume it is at the left end of the row.

Turn the left hand palm-up, twisting the pack within the hand so that it remains face-down. Casually spread the face-down pack between your hands saying, "four Aces and a pack of cards". As you spread take slight care not to expose the reversed card second from the bottom. (There is also an Ace face-down at the bottom of the pack).

As you close the spread between your hands, execute a Spread Half Pass anywhere in the approximate centre of the pack.

Drop the squared pack on the Ace at the right end of the row. Snap your fingers and pick up the pack. Immediately spread the cards between your hands. As you reach the centre, start to spread the cards one at a time until you arrive at the reversed Ace. Spread the Ace over, but do not spread past that point (or you will expose the reversed cards). Pause to allow the effect of the reversed ace to register. Close the spread, again executing the Spread Half Pass, this time immediately below the Ace.

Drop the pack on top of the next Ace in line on the table. Perform a magical gesture, then pick up the pack and spread it between your hands to show two reversed Aces side by side. This time you can spread past the Aces, which gives a very clean effect... but be a little careful not to expose the single reversed card at the very bottom.

Again square up, executing the Spread Half Pass directly below the Aces. Drop the pack on the next Ace in line. Gesture, then pick up the pack and spread between your hands. This time spread the cards singly as you approach the centre. Reveal the three reversed Aces together, but do no spread past the third one or you will run into a face-down section of cards.

Finally, square up and Spread Half Pass, again directly below the three Aces. Drop the pack on the last tabled Ace (really the indifferent card which you switched at the beginning) and after a magical gesture, pick up the pack and spread to reveal all four Aces reversed in the centre. For this last display, you can spread all the cards with the exception of the last two, as there is a reversed card second from the bottom. This is easily cleaned up at the end of the routine.



**DOMINIC TWOSE — TWO**

I enjoyed Mr. Twose's effect 'The Ghost Jacks' that appeared in Profile No. 10. This is a slight variation on the original, although the general effect is very similar.

*Preparation*

Start by secretly having the Aces on the top of the pack and make sure the fifth card down is not a Jack.

*Performance*

Run through the face-up pack and upjog the Jacks as you come to them. Hold the pack in the left hand and strip out the Jacks with the right, placing them face-up on the table, if necessary adjust their order so that each colour is together. Say that these are very important cards.

Run through the pack again and in this action, get a left little finger break above the Aces at the rear. Look for four very low spot cards and upjog them. Strip them out of the pack with the left hand and carry out the 'Vernon/Miller Add On Move' in this action. Keep a break between the two four card groups with the left little finger and add the packet to the rear of the pack. Use the Sadowitz variation to the 'Add On Move' so that as you drop the main pack face-down on the table, the spot cards are left on top, and you are left with the Aces face-down in the left hand.

Say that these are very low unimportant cards and hold them face-down in the left hand with a little finger break above the face card (bottom card). Pick up the four Jacks and place them face-down below the spot cards, but carry out the Pull Down Move, so that they end up with one ace below them.

Thumb off the top four cards without altering their order and place them face-down on the table. Reverse count the remaining four cards and flip them, face-up into the left hand.

Jordan Count these to show four Jacks and place the last card counted below the face-up group.

Say that you will exhibit a deal that is not too fair. Drop the Jacks face-down on top of the spot packet and then deal out the eight cards into two hands in conventional fashion. When you come to the last card, use it to scoop your other three cards up and turn them face-up into the left hand. Jordan Count to show the Jacks with the final card going behind the face-up group as before.

This sequence of showing the Jacks dropping them on top of the spot cards and dealing out, should be repeated twice more in a brisk fashion.

When you Jordan Count after the third deal, place the final Jack on the face of the other three.

Hold the Jacks face-down in the left hand with a little finger break above the face Jack, ready for the 'Pull Down Move'.

With the right hand move the top two cards of the tabled face-down spot cards a little to the right of the other pair. Tap the backs of the lower pair with the right forefinger and say, "if it had been a fair deal, these would have been Jacks". Pick up the lower pair and drop it on top of the upper pair. Now place the packet of four spot cards below the Jacks, but carry out the 'Pull Down Move' so that one Jack ends on the face.

Say you will try and make the deal a little fairer. Deal out two hands, but Bottom Deal on the second from last card dealt. A Bottom Deal from just two cards is very easy.

Turn the lower pair of the spectators cards face-up to reveal two Jacks and say, "there, that's a little fairer isn't it?" Turn over the other pair to reveal the other Jacks and say, "much fairer". Conclude by turning over your hand and saying, "but not fair enough!"



## PAST CAPERS

### *Effect*

The pack magically keeps turning face-down and finally the backs change colour.

### *Preparation*

Two blue backed cards on top of a red backed pack. The top blue card is pushed into the pack about ten cards up from the face and a break picked up below it. A Half Pass is carried out at the break point and then one card dropped at the break and the break retaken above it.

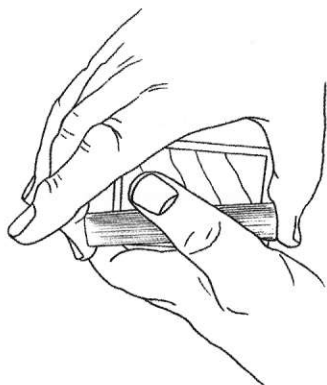
### *Performance*

Cut off the cards above the break and place them face-up on the table. Take a small packet from the face-up section and place it still face-up on top of the pack.

Do a Classic Pass below it to show it has turned face-down.

Continue this with a few more small face-up groups. On the last one twist to show the back before placing it face-up on top. Do a Pass as usual below this section to make it appear to turn face-down.

Do the standard colour change move where the top card is pulled around the pack by the left fingers, and ends up reversed at the bottom. *See illustration.*



This makes the pack appear to turn face-up. Spread them out between the hands to show their face-up condition and mark off a break above the two blue backed cards at the lower end of the pack. Square up the cards and turn the pack face-down, maintaining the break.

Do a Classic Pass below the marked off top two cards to produce a visual colour change. Spread to show the cards whilst concealing the last two.



## ACORN'S PROGRESS

### *Effect*

A card is turned face-up in the pack and the performer explains that it has the ability to turn itself into a poker hand. It succeeds in style by transforming itself into an unbeatable one.

### *Preparation*

Before performing the trick the cards have to be in a special order. You must get a Royal Flush to the top of the pack. The actual top card must be the Ten spot, but the ones below it can be in any order.

There are lots of ways of secretly making the arrangement, but here are three suggestions:

#### *Set-up One*

You could use a Hofzinsler type cull to get them in position, or perhaps have a couple of Royal Flushes in the pack before starting your performance, each group of five being in a different position in the pack. Even after doing a few tricks, you will usually find one of the flushes intact and you can cut it to the top when you are ready to show Acorn's Progress. We will assume that you now have a Royal Flush on top, the Ten spot being the uppermost card.

Give the pack an overhand shuffle of the Erdnase type that leaves the top five cards in position, i.e. undercut about half, run one card, in-jogging it, shuffle the balance off. Undercut the face section taking about three-quarters of the pack and picking up a break at the in-jog. Shuffle off the cards above the break and throw the balance on top.

Hold the pack face-down in the left hand and use the left thumb to pull down a few cards at the face end. This is done at the outer left corner. Bring the right hand over and take these few cards off by pushing your thumb in at the break and lifting them away. In a casual

action push them into the centre of the pack, making a break point with the left thumb, so that their insertion is easy. It should look as if you have taken about half a dozen cards from the bottom of the pack and pushed them into the centre.

Now using the same action, casually spread the top cards over a little and take the top two off with the right hand, maintaining the order they are in. Push these two cards into the approximate centre of the pack, again making a break for easy entry with the left thumb. As the two cards go in, get a break below them with the left little finger.

Carry out a Half Pass with the lower section of the pack, the right hand still being over the pack after inserting the cards. As the Half Pass is completed, push upwards on the pack with the left fingertips, and let the right hand twist around it so that the pack again assumes an overhand shuffle position. This all blends together with the Half Pass action.

Run the top three cards of the pack into the left hand and throw the balance on top. You are now in the correct opening arrangement for the trick.

### *Set-up Two*

Another approach to the preparation is as follows:

Have the Royal Flush in your pocket, the Ten spot at the top and the lower three cards face-up.

Hand the pack to be shuffled and get the flush palmed in the right hand. The order of these cards running from the palm of the right hand will be Ten spot, X flush card and then three X flush cards face-up.

Take back the pack, adding the palmed cards to the top. Get a break under the top two cards and cut the pack at the approximate centre point, maintaining the break.

Carry out a Half Pass at the break point, hold the squared pack in the left hand and you are all set.

### *Set-up Three*

Finally, if you are doing this trick as your first, simply arrange them in the starting sequence before your performance. This is no fun.

### *Performance*

Use the right hand to place the pack face-down into the left. Whilst the right hand is still over the pack, use the thumb to gently riffle the near short end of the pack to locate the point where the cards are face to face. Once you have located this point, drop one card from the upper face-down ones and take a break with the left little finger at this point. The right hand now moves away from the pack. Grip the lower section firmly with the aid of the little finger so that it cannot spread in the subsequent actions.

With the aid of the right hand, slowly spread over the upper half of the pack above the break point. Flip the card immediately above the break face-up, leaving it in position. This will be the Ten spot.

Say that the Ten's task is to turn itself into a good poker hand. Close up the cards as you say this and carry out a Spread Half Pass below the face-up Ten. After the Pass, you do not need to square the pack absolutely. It looks better in a more casual state. The action of closing the spread, as well as the spread itself, completely conceals the secret action. A description of the Spread Half Pass can be found on page 93 of 'The Complete Walton, Volume Two (2012)'.

Act in a confident manner as you spread the cards between your hands to reach the Ten. It will now have three other cards face-up with it. Remove these and place them face-up on top of the pack. Do not expose or disturb the position of the lower card of the pack.

Spread the cards out at the top and say, "there we are, a great poker hand". Do a double take as you examine them, apparently surprised to find there are only four cards. Say, "well, it would have been good if the X (here mention the card that is missing to complete the flush) had been there".

Continue saying, "they had better have another look around". Square up the pack and do a Riffle Pass at the approximate centre point. Spread to show the completed Royal Flush at the centre. Say, "I don't play poker, but is that quite a good hand?"



## TWO TRICKS WITH KELLY PLACEMENT MOVE

No preparation is required for either.

### *Trick One Presentation*

Glimpse and remember the top card of the pack.

Hold the pack face-down in the left hand and request a spectator to stop you at some point as you riffle down the upper left corner with the thumb. Lift away the upper section with the right hand and tilt it back, so that the spectator can note his selection. Tilt the right hand section face-down again and replace it on the left, doing the Placement move so that the remembered card ends up at the face of the pack. See page 349 of 'The Complete Walton Volume 1 (2012)' for a description of the move.

Pull off the top and bottom cards with the left hand and place the balance of the pack aside.

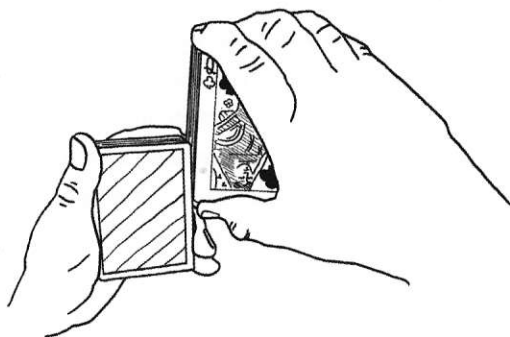
Give the two cards, still face-down to the spectator and ask him to mix them and hand either one to you. As you take the card from him, tip it slightly so that you can see the face, if it is not the one you remembered earlier, blow on its back and turn face-up to show it has changed to the spectator's card.

If it is your noted card discard it onto the pack and have the spectator blow on the back of the card he is holding to change it to his card.

***Trick Two Presentation***

Run through the face-up pack and remove the two black Queens. Place one face-up at the top of the face-down pack and the other face-up at the bottom.

Hold the pack face-down in the left hand and have a card noted by the selection handing explained in Trick One so that the chosen card ends up at the bottom of the face-down pack. *See illustration.*



Turn the pack face-up using the Turnover Pass to reveal that the face Queen has gone.

Turn the pack face-down again to show that the other Queen at the other end has gone also.

Spread the pack face-down between your hands to reveal the two face-up Queens at the centre with the spectator's card caught between them.

**NINE TIME*****Effect***

A freely chosen card is located by the performer. Hardly going to start a revolution, but one hopes the method may be of interest. It is also easy to do.

***Preparation***

The following six cards must secretly be on top of the pack. Their order is of no importance, nor are the suits, but the suits should be mixed. The six cards must be a 2, 5, 6, 9, 10 and a King, perhaps the 2H, 5C, 6D, 9S, 10H and KC. The values of the six cards are the essential thing.

***Performance***

Give the pack any false shuffle, which retains the top six cards in position.

Count off the top nine cards of the pack face-down into the right hand, naturally reversing their order in doing this. Place the balance of the pack aside as it is no longer used in the trick.

Thumb off the top three cards of the nine-card packet and hold them in your right hand saying, "these are for me" and as you hand the other six to the spectator say, "and these are for you".



Request the spectator to decide on any card in his packet, remember it and push it within your three-card packet which you conveniently spread face-down for him. His card will of course go in the second or third position from the top of the three-card packet. If his card goes into the second position, give the packet two Out Reverse Faro Shuffles and if in the third position, one Out Reverse Faro Shuffle.

An 'Out Reverse Faro' simply means pushing the face-down cards over from the left to right hand without altering their order, but joggling the second and fourth cards up. These two jogged cards are then stripped out by the left hand and replaced below the other two cards. The original top card stays on top, this is why it is called an 'Out' shuffle.

It only takes a few seconds to do the appropriate mix of the four cards and it should be presented as a casual action.

Ask the spectator to select any card he wishes from the remainder he holds and whatever the value of the card is, that is the value you will use. Point out that a Jack has the value of eleven, a Queen twelve and a King thirteen. Have him place the card he chooses face-up on the table.

If the value of the card he places on the table is even, transfer its value from the top to the face of your packet, until you reach the card at his chosen position. Throw this card face-down onto the table. Ask him the name of his selection and flip the tabled card face-up to show that you have found it.

If the value of the face-up card is odd, transfer cards equal to the complete number from the top to the face, and then throw the top card of the packet face-down onto the table. Ask for the name of his selection and then flip it face-up to show you have found it.

*Note: On odd numbers some may prefer to take two as one on the first transfer, which will cause the selection to appear on the final digit of the count.*



## CERTAINTY BET

### *Effect*

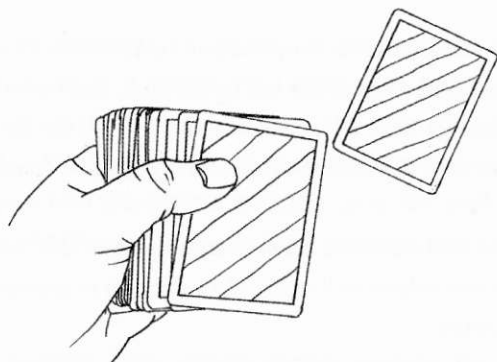
A Four spot is placed among three other cards of different values. The cards are mixed and you state that you will influence a spectator to choose a Four spot. The cards are revealed and found to be all Four spots and you remark that you only bet on certainties.

### *Preparation*

Have two, Four spot cards on the face of the pack and the other two on the top.

### *Performance*

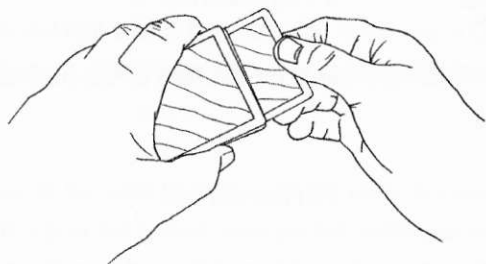
Triple lift and place the card shown face-down on the table. As you place it down, spread the deck slightly and get ready for another Triple Lift. *See illustration.*



Show the card and place it with the other one, face-down on the table.

Give the pack a fair cut and take a break as the halves come together. Turn the pack face-up, maintaining the break and draw attention to the face card.

Turn the pack face-down doing a Turnover Pass and draw off the face card with the right hand and place face-down with the other two on the table. *See illustration.*



Turn the pack face-up and take off the Four spot from the face. Place it face-down with the others on the table. Pick up the four cards

and mix them up. Say you can select any card and I will influence you to choose a Four spot.

Turn them face-up to reveal all the Fours and say, "I only bet on certainties".



## THE HONEST CHEAT

### *Effect*

The performer offers to demonstrate a new type of gambling, in which a spectator will be allowed to cheat in an effort to win. Although the game appears to be easy and relies completely on chance, the spectator fails to achieve a good score in spite of the cheating edge he has been given.

When the performer plays, he makes the highest score possible and does so without any apparent cheating, thus proving that 'honesty is the best policy'.

The trick offers possibilities for an amusing presentation and is extremely easy to do.

### *Preparation*

The top thirty cards of the pack are prearranged by suits in a repetitive H - S - D - C - H sequence. This sequence of suits is repeated six times in the thirty-card group.

*Performance*

The performer explains that he will demonstrate a new gambling game and allow a spectator a very good chance of winning. The top thirty cards of the pack are now quickly counted off and placed on the table. It does not matter if you reverse the cards as you count them off, or retain them in the same order by simply thumbing them off, but the two procedures must not be mixed. A false shuffle of the cards is effective, but not essential. Request a spectator to cut the thirty-card pile and complete the cut. Remove the top five cards and place them aside face-up explaining that this is the master hand, whose function you will explain later on. Pick up the remaining twenty-five cards and give them any false shuffle you know that keeps the cards in the same order or merely cuts them. Either the 'Hunter' or the 'Haymow' are the ones I recommend.

Give the cards to a spectator and request him to deal five, face-down hands of cards in conventional dealing fashion. Before he commences, explain that you are going to give him the advantage of cheating, and that he can deal from the top or bottom of the pack.

As he deals round, encourage him to take a fair number from the bottom. This is not essential for the trick to work, but a lot of fun can be obtained when he pulls a card from the bottom and deals it down. Inevitably it will be a fairly sloppy action, but you can remark, "gee, I didn't know you were so skilled in these matters" or, "did that one really come from the bottom?" or, "where did you learn to make it look so natural?"

When he has completed the dealing of the five hands, explain the master hand represents the winning suit combination - if any of the spectator's dealt hands contain exactly the same suits, it is a winning hand.

Turn the dealt hands face-up one by one to examine their contents, but do not alter their sequence. Out of the five hands, it is unlikely that many will contain exactly the same suits as the master hand.

Point out how many winning hands and how many losing ones he has dealt. The odds against there being five winning hands are extremely high, but if you have a long life, and this does happen sometime, end the trick here and say, "you cheated really well".

Ask the spectator to turn the five hands face-down and gather them up, placing one on top of the other in any order he wishes. Pick up the combined hands and give them a casual false shuffle followed by a few genuine cuts. Omit the shuffle if you wish.

Say that you will deal out five hands with no cheating at all. Proceed to do this by dealing five face-down hands of cards. Pick up any hand and hold it towards yourself. Pull out cards one by one and place them in a face-up spread below the master hand. Showing that it contains exactly the same suits. Repeat this procedure with each of the other four hands, forming an effective display below the master hand, and demonstrating that you have succeeded in dealing five winning hands. Conclude by saying, "there you are, honesty is the best policy".

You can pretend to make this into a demonstration of card stacking by pretending to memorize the cards. False shuffle and deal five winning hands.



### DAISY CHAIN

#### *Effect*

This is a colour separation effect where the assisting spectators appear to be almost in charge of the procedure. I have found tricks where the spectators are involved in the action, to be quite effective.

#### *Preparation*

Remove eight red spot cards from the pack and eight black ones. Drop the black ones on top of the red ones and place the rest of the pack aside. The pile of red and black cards should be face-up.

#### *Performance*

Spread the pile of spot cards between the hands, saying as you spread them, "eight black cards and eight red ones". When you reach the red ones, get a little finger break below the upper four and maintain this break as you square the packet of cards up.

Turn the packet face-down whilst carrying out a Turnover Pass at the break point, so that four red cards are secretly moved from one end of the packet to the other.

Count off eight cards from the top of the face-down packet, reversing their order and place them on the table. Push over four cards from the cards remaining in the left hand and take them into the right hand. Place the four cards in the left hand on the table for a moment.

Pick up four cards from the top of the eight card face-down group and add them to the four in your hand. Mix these eight cards up and hand them to spectator A.

Pick up the remaining cards, mix them up and hand to spectator B. The effect is that you have handed eight cards consisting of four black and four red to each spectator.

Request spectator A to split his packet into two, four card groups and place them in two face-down heaps on the table, point out that he can distribute the cards in any way he wishes as long as there are four cards in each packet.

Ask spectator B to do the same, placing any four cards from his packet on top of each of the two packets already on the table. You now have two tabled packets containing eight cards in each.

Pick up either of these packets and to illustrate what has to be done by an assisting spectator: thumb off the upper four cards, square them up and take them into the right hand holding them from above, fingers at the far short end and thumb at the near one. This is the same grip as used for a Hamman Count.

Request a spectator to do the same with the other tabled group. As he carries out this action you have perfect misdirection to quietly change the cards in your right hand for those in your left. Just move the right hand well over to the left of the cards in the left hand, grip the left hand long side of the right hand group in the crotch of the left thumb and forefinger and take hold of the lower four cards at the opposite short ends in the right hand, thumb at the near end and fingers at the far one. Move the hands apart and the switch is complete. This is called the 'Le Temps Switch'.

By this time the assisting spectator should have the top four cards of his group in his right hand. Have him turn them face-up to reveal they are all one colour, and then turn your right hand cards up to show they are all of the opposite colour. These two face-up groups are dropped face-up on the table.

Conclude by turning the remaining two face-down packets over to show that spectator A has successfully separated the colours in his group also.



## THE APPRENTICE MATCHMAKER

### *Effect*

This trick was inspired by Nick Trost's 'The Gathering of the Court Cards', published in the February 1961 issue of 'The New Pentagram'.

An effort has been made to give a slightly humorous approach to the 'Royal Marriages Plot', without losing any magical impact.

The method used is an adaptation of Mr. Trost's principle.

### *Preparation*

Remove the four Queens and four Kings from the pack and place them face-up on the table in two separate packets. The King packet must have the two red colours and the two black colours together, i.e. KH, KD, KC, KS.

The Queen packet must be in the same suit order, but running in the reverse direction, i.e. QS, QC, QD, QH.

### *Performance*

Take the Joker from the pack and place it face-up on the table, saying it is an apprentice matchmaker and you are going to give it a little test of its ability.

Mention that the Kings and Queens will make good subject material.

Pick up either the King or Queen packet and thumb off the face pair and drop it on top of the face-up tabled packet. Now drop the remaining pair on top of the tabled six-card group.

Mention that the test would be a little too easy for the matchmaker if he knew how the Kings and Queens were arranged so you will

mix them up. Pick up the complete packet of eight cards and turn it face-down. Mention it will be harder if he can't see the faces.

Give the packet three Reverse Out Faro Shuffles and square them face-down in the left hand. Follow these shuffles by a cut, but really just cut the face card to the top. Easily done by buckling the face card slightly and then cutting with the right hand fingers, concealing the thickness of the outer short end of the packet.

Thumb off the top pair of face-down cards into the right hand, without altering their order and touch them on the face of the matchmaker. Twist the hand to show the faces of the pair and say, "not bad, a lady and a gentleman, but of different suits". Drop the pair face-down on the table.

Thumb off the next pair and touch them on the matchmaker. Turn them face-up and say, "two gentlemen, not too good", pause and then say, "oh! I don't know, it might work". You may get a pair of ladies here, so adjust the patter accordingly.

Drop the pair face-down on top of the previous one.

Thumb off the next pair and repeat the sequence, this time say, "ah, a lady and a gentleman again, but not of the same suit". Drop the pair face-down on top of the previous pair.

Touch the final pair on top of the matchmaker and show their faces. It will be two ladies. Say, "same comment as on the two gentlemen matched up earlier". If two gentlemen show here, alter

the patter accordingly. Drop this final pair face-down on top of the previous three. Remember the pairs are thumbed off, but their order must be retained.

Pick up the complete eight-card group, square it up face-down and place it in the right hand, taking it at the right hand long side, the right hand grip being the same as if you were going to do an Elmsley Count, in a left handed manner.

Reach forward with the left hand and pick up the matchmaker saying, "I think he needs a few words of advice". Appear to whisper something to the Joker and then replace it face-up on the table. The timing of the next action is important.

As the left hand leaves the Joker and turns face-up, move the right hand towards it and push off all the cards above the face one with the right thumb taking them into the left hand, leaving one card in the right hand. Immediately take the top card of the left hand packet below the card in the right hand and drop the pair face-down on the table. Done correctly you have an easy, immediate bottom deal.

Thumb off each of the remaining three pairs fairly and distribute them in a casual circle around the matchmaker.

Touch one of the pairs on the matchmaker and turn it face-up to reveal the perfect match of lady and gentleman of the same suit. Repeat with each pair, leaving them in a casual face-up circle around the Joker for an effective display.

Pause to let the effect register and then say, "a few words from me and he becomes the perfect matchmaker. I can do the same for you, see me after the show, fees moderate".



## *Chapter Two*



### **PAIR DANCE**

#### *Effect*

A spectator is given a pack of cards and asked to shuffle them. The performer takes the pack and removes three pairs of cards and places them on the table - one pair from the top of the deck, one from the bottom, and one from the centre.

The spectator is given a free choice of any pair and told that it will become the 'Magic Pair'. The Magic Pair is placed before the spectator; the other pairs are used to create a sandwich by placing one pair face-down between the other face-up pair.

The Magic Pair is turned face-up and the spectator is shown how to make up a random card by using the value of one card and the suit of the other. It is made clear to the spectator that he could make up more than one card depending on how he wishes to combine the value and the suit. The spectator chooses one of the possible made-up cards.

The performer picks up the sandwiched cards and gives them a squeeze. When the cards are spread, a single face-down card is



found in the middle, and it is exactly the card that the spectator has made up.

The spectator is reminded that he could have made up a completely different card and the pack is then ribbon-spread across the table revealing the other (made-up) card face-up in the centre.

### *Preparation*

A small setup is placed in your pocket beforehand. Remove any two cards of contrasting colours. For example - The Two of Hearts and King of Clubs. Now remove the mates of opposite suits - the Two of Clubs and the King of Hearts. Put both pairs into the same numeric order, place one pair on top of the other, and put them in your pocket. (In other words, you should now have four cards in your pocket and they could be in either of the following orders: Two of Hearts, King of Clubs, Two of Clubs, King of Hearts, or King of Clubs, Two of Hearts, King of Hearts, Two of Clubs).

### *Performance*

Hand the deck out to be shuffled. Palm the setup four cards in the left hand (back towards the hand) either just before the trick begins or as the spectator shuffles the pack. When the pack is returned to you, turn it face-up and secretly add the palmed cards to the rear, in other words, you are adding the setup, which is face-up in your palm-up hand, to the back of the face-up pack.

Explain that you will require three pairs of cards for the trick and that you will take them from different parts of the pack, "one pair from the face of the pack", remove the two face cards of the pack as the first pair. Place them face-down on the table slightly to your left. Turn the pack face-down. "One pair from the top of the pack", remove the two top cards of the pack as your second pair. Place them on the table directly in front of you. "And one pair from the middle of the pack".

Give the pack a False Cut and take the top pair and place them on the table a little to your right.

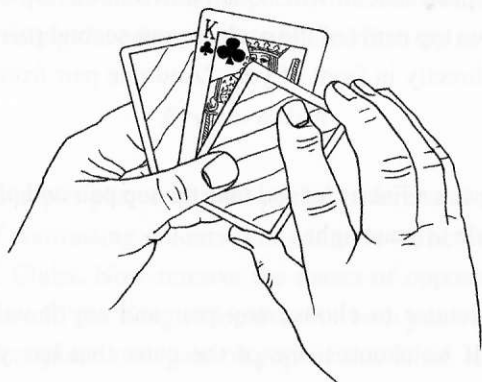
Ask a spectator to choose any pair and say it will become a Magic Pair. If he chooses one of the pairs that has your stacked cards in, take it from him, taking care to keep it face-down and with your other hand, turn the non-stacked pair face-up and insert the face-down pair between these two cards. Hold these cards square in the left hand.

If he chooses the non-stacked pair, hold it face-up in the left hand. Now give a free choice of one of the two pairs still face-down on the table and place it face-down between the face-up ones in the left hand.

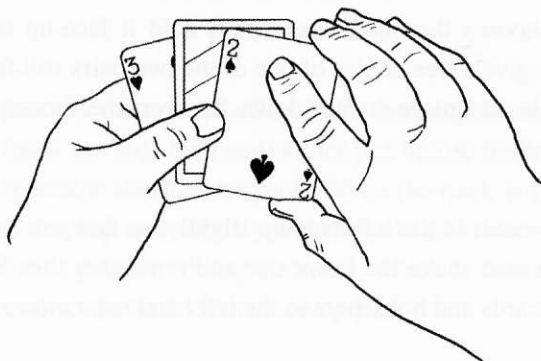
Tip the cards in the left hand up slightly, so that you can see the face of the card above the lower one and remember this. Square up these four cards and hold them in the left hand for a moment.

Let a spectator turn either of the cards on the table face-up.

If it is the mate of your remembered card, hold the packet from above, and spread the bottom two cards. *See illustration.*



However, if the card the spectator turns over is not the mate of the remembered one, turn the packet over first before spreading the bottom two cards. *See illustration.*



A reversed single card will appear between the pair and if you remove it carefully with the left hand, so that the top two cards remain perfectly square. It can be placed face-up on the table showing that it is the exact match of the spectator's choice.

Quietly square up the remaining cards and place them face-down on top of the main pack.

Point out that the spectator could have chosen the other card of the pair. Ask him to turn it face-up. Doing this action pick up the main pack and give it a single cut before spreading it to show the mate of his second choice is now face-up in the pack.



## TENKAI TANGO

### *Effect*

The effect of this trick is similar to the usual one performed using the 'Tenkai Face-Up, Face-Down Illusion', but a small additional touch has been added to increase the credibility of the move.

### *Preparation*

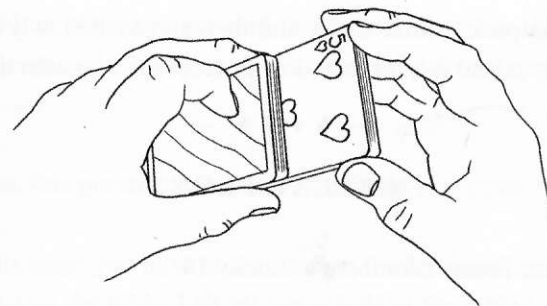
You must start by having two cards secretly face-up at the bottom of the face-down pack.

*Performance*

Obtain a left little finger break above the lower face-up card of the pack. Spread the cards casually between the hands to show their face-down condition. Do not spread as far as the face two cards.

Close up the spread and cut off about half the pack with the right hand. Place these cards below the remainder in the left, so that the right hand section is inserted above the lowermost card. Jog this section a little inwards as you place it below the left hand one. Use the right hand thumb to lift the short end of the upper half up very slightly and take a left little finger break below it. Now reach down with the right thumb and push the end of the lower half inwards so that the pack is squared up. The break is still retained with the left little finger below the upper section. Drop one card from the face of this section to the top of the cards below the break and retake the break above this card. Basically, you have performed the standard 'Little Finger Pull Down' move.

With the right hand, take hold of the half pack above the break, gripping it by the opposite short ends. The left hand is holding the lower half by the opposite long sides. Lift the right hand slightly, holding on to its half pack. Now twist the right hand in a clockwise direction and the left hand in an anti-clockwise direction with their respective packets. At the same time move the packets so that they are in a vertical position. The left hand half is now placed on the face of the other one, but in jogged for about half its length. *See illustration.*



The complete pack is now gripped completely by the left hand, which can twist back and forth to show all views of the face to face position of the half packs. End with the jogged pack being held horizontally by the left hand, the hand being palm up.

Point to the face card of the lower half, which is conveniently in jogged and request that the name of this card should be remembered. Let's say it's the Queen of Hearts. Now square up the pack completely.

Twist the pack over two times with the assistance of the right hand to show its face to face condition.

Remove the lowermost card with the left hand and request that this one should also be remembered, let's say it's the Two of Spades. Replace the card back in its original position, still face-up.

Cut about one quarter of the pack from top to face, but leave it in jogged slightly after the cut. Turn the complete pack over to reveal its face-up, face-down condition and then square it up. Turn it over once more and hold it face-down in the left hand.

Give the pack a little shake and then spread it slowly between the hands to reveal it is all face-down except the two selections.



### CELLAR PLOT

Based on Tomas Blomberg's 'Lucky 14'.

#### *Preparation*

Use a pack of 52 cards and have a Royal Flush palmed in your left hand, cards facing the palm with the Ace on top of the five cards.

#### *Performance*

Give the pack to be shuffled and explain that in the trick all picture cards will count as ten and the others as their normal face values.

Ask the spectator to retain any four cards of different values and then hand the pack back to you. Place the pack on top of the five cards palmed in the left hand.

Ask the spectator to place any one of his cards face-up on the table. Say your lucky number is twelve and deal as many cards on top of his card in order to make the value up to twelve, but bottom deal on the last card placed down.

Have him place another card face-up on top of the tabled packet and again make the value up to twelve, and again bottom dealing on the last card.

Repeat this procedure with his remaining two cards.

At this stage you have some cards in the left hand and a casually dealt heap on the table. Lift off about half of the tabled section and place it on top of the pack getting a left little finger break below it. Make sure the section you cut does not have a face-up card at the bottom. Pick up the remaining cards from the table and place them on top of the pack. Give the pack a single cut at the break point.

Run through the pack and remove each card below the face-up ones. Reveal them to be four cards of a Royal Flush, the Ace having vanished. Now remove the face-up cards and place them in a spread on the table. Add their values together and count down to this answer to find the Ace.

#### *P.S. Aces Version*

1. Use a 51 card pack and have the Aces palmed in the left hand.
2. Spectator shuffles the pack and retains three cards,
3. Take back the pack and add Aces to the bottom.
4. Proceed as before, but making up to sixteen for the three selections.

5. *Three Aces are now below each face-up cards and the fourth is at their total from the top of pack.*

*P.P.S. If you want to use 52 cards have an 'x' card second from face of the palmed Aces at start.*



### AUTOGRAPH HUNTER

#### *Effect*

The performer designates a card from the pack as a 'Magic One'. It demonstrates its magical ability by turning over in the pack and then catching a spectator's autograph, which has been signed on the back of another card.

#### *Preparation*

Start with the pack face-up and a card secretly reversed underneath the pack. Also remember the name of the card next to the reversed one. Let's say it's the Three of Clubs.

#### *Performance*

Run through the face-up pack and remove a prominent card as your 'Magic One'. Place your 'Magic Card' on the face of the pack and keep a left little finger break below it. As an example we will assume this card is the Queen of Hearts. Take care when you spread

to remove the card that you do not expose the reversed card under the pack.

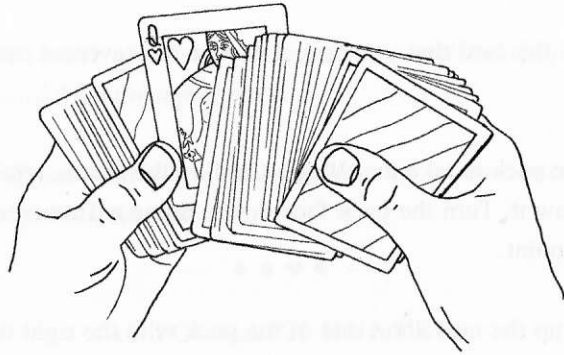
Cut the pack to take the 'Magic Card' to the centre, retaking the break below it. Turn the pack face-down, doing a Turnover Pass at the break point.

Riffle up the near short end of the pack with the right thumb as if looking for the top card of the pack. As soon as you see the Three of Clubs (the card next to the reversed one that you remembered at the beginning of the trick) take a left little finger break below it.

As you riffle up the pack and appear to see the top card say, "we will use the Three of Clubs for the next part of the trick".

Give a spectator a felt marker pen and have him write his signature on the back of the top card of the pack. You are holding the pack face-down in the left hand whilst he does this. Triple turnover the top three cards face-up onto the pack and immediately deal the Three of Clubs face-up onto the table. Ask the spectator to place his hand on top of it and under cover of this misdirection, give the pack a Classic Pass at the approximate centre point.

Say, "the Magic Card is going to do two tricks, the first being to turn itself face-up". Spread through the face-down pack to reveal the Queen of Hearts face-up at the centre. Remove it from the pack and hold it face-up in the right hand. *See illustration.*



Say, "the second trick is much more amazing than the first". Slowly turn the card face-down to reveal the signature on the back.

Without prompting the assisting spectator will normally turn the tabled Three of Clubs over to see if it is still signed on the back.



## GUARDIAN GHOST

### *Preparation*

The face card of the pack must be reversed and its value similar to the third card from the face. For example, the third card from the face is the Nine of Spades and the reversed face card is the Eight of Spades.

The procedure I use to get to this position is as follows:

Run through the face-up pack and cull a similar card to the second from face to the lower side of the pack. As you turn the pack

face-down between the hands, use the left fingertips to push the lower card sideways, so that the main pack can settle above it as it is twisted face-down by the right hand. This action leaves the lower card face-up below the main pack.

### *Performance*

Talk about the importance of a Pharaoh's burial in ancient Egyptian days and say you will try and illustrate the procedure with a pack of cards. With a tongue in cheek type of delivery say, "of course it will require a lot of imagination". Get a break above the lower two cards of the pack with the left little finger and spread the cards face-down between the hands, the lower two being kept together as one card. Request a spectator to remove a card from the spread, which you say will represent the deceased Pharaoh. Once he has taken a card, square the pack and take it into the right hand, the hand being curved over the pack, thumb at the near short end and fingers at the far one. The break above the lower two cards is taken over and held by the tip of the right thumb.

Take the chosen card from the spectator and after showing it to all the spectators, leave it lying face-down on the left hand. Place the pack face-down on top of it and pick up the break again with the left little finger. This break will now be above the lower three cards of the pack. The little finger tip should be actually inserted into the pack above the three cards.

You now turn the pack face-up by placing the left thumb below it and pushing upwards on the left hand side of the face of the pack,

whilst the right hand supports it at the outer short ends as the pack swivels face-up. The right thumb picks up the break at the near short end and moves a little to the right maintaining the break, which is then retaken by the left little finger. This time the little finger is keeping the break by pressure on the side of the pack, rather than being inserted into the pack. The right hand now moves away from the pack for a moment.

Again pointing out that the face-up card will represent the deceased Pharaoh, it is turned face-down onto the pack by the right hand, really all three cards are turned over, an easy action because of the break. The face-down card is now thumbed off onto the table in a very fair action and then the balance of the pack turned face-down in the hands.

Say, "the Pharaoh is now buried in his tomb". As you say this, thumb off small packets of about half a dozen cards from the top of the pack and drop them one by one on top of the face-down tabled card to bury it. Do not place the packets on top neatly, scatter them around a bit to form an untidy group of cards on top of the face-down one. Continue this action until all the pack is used up, the final packet you place on top of the others should be neatly squared.

Now explain that to deter tomb raiders some sort of frightening object was placed near the entrance to the tomb. Say, "in this case it was a ghost, the ghost of the Pharaoh himself". As you say this patter line, use both hands to move the top cards of the pack apart until the face-up card shows up.



## ORDERLY SUITS

### *Effect*

Four packets of four cards are removed from the pack, each packet consisting of a Diamond, Heart, Club and Spade. The performer removes a Diamond from one group, and a Heart, Club and Spade from each of the others. The four suit cards are then mixed and placed face-down on the table. A spectator now selects any of the face-down cards and it is added to one of the three card groups. This is repeated with the other face-down cards, one being replaced into each of the remaining card piles. The spectator has a completely free choice when doing this.

When turned face-up, each packet again consists of one card of each suit, the spectator having apparently inserted the single suit cards into the correct packet.

### *Performance*

Remove four groups of four cards each from the main pack, each group consisting of one card of each suit. For maximum clarity of effect I recommend that you only remove spot cards.

Make sure that the audience understands that one card of each suit is in each of the four packets.

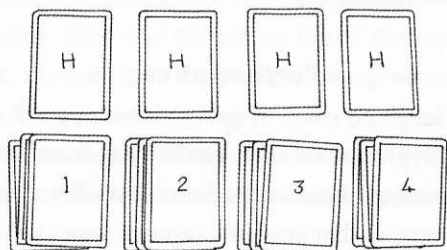
Arrange the packets so that a Heart is on the face of one, a Diamond on another, a Club on another and a Spade on the last

one. In arranging the order make sure that a Heart is second from face on the groups with the Diamond, Club and Spade at their face. You will find this quite easy to do as you arrange the correct suit card to the face.

Hold the packet with the Heart at the face, face-down in the left hand in Glide position. Pull out the face card fairly with the right hand and place it face-down on the table. Drop the remaining three cards just behind it.

Repeat the same procedure with each of the remaining packets, but this time do carry out the Glide when you apparently remove the face card.

The ending position will be four single face-down cards on the table, with three face-down ones in a packet below it. *See illustration.*



Really the single cards are all Hearts, although hopefully the spectators think they are one of each suit.

Pick up the single face-down cards, mix them up and then replace them in a face-down row on the table.

Pick up the extreme left hand three-card packet (no.1) and drop it on top of any of the single cards designated by a spectator. Remember the position of this newly formed four-card packet.

Let the spectator reform the other packets in any permutation they wish, each three-card group being dropped on top of a single face-down card.

Now proceed as follows but deal with the packet you remembered the position of last. Take any of the other packets and hold in a face-down Glide position in the left hand. Glide out the second card from the face, and place it face-down on the table. Turn the remaining three cards face-up, and drop them in a casual face-up display on top of the face-down one apparently removed from the face.

Repeat the procedure with two more packets, but leave the one in the position you remembered until last. When you come to the last one, the procedure looks the same but you do not Glide, the face card being removed fairly.

Conclude the effect by pointing out the suit card that would be required to restore each packet to its original condition and turn each face-down card over in turn, dropping them on the three face-up cards to make a four suit display. I reveal the Heart one last, as it is the only one that may change its value, the Diamond, Club and Spade being the same as they were originally. You can casually cut the face-up cards as you drop them on top of the face-down ones to conceal the fact of a Heart being always on the face.





## VOICE WAVES

*Effect*

The spectator names any suit without restriction, then removes the four Kings from the deck. He now turns three of the Kings face-down, leaving the King of his choice face-up. On turning this King face-down, he finds that it has a different coloured back from the other three Kings, and of course, the rest of the deck.

Everything can be inspected.

*Preparation*

Let us assume that you are using a red backed deck - discard the Ace of Clubs, King of Hearts, Queen of Spades and the Jack of Diamonds, and replace them with the same four cards from a blue deck. These four cards are placed on the face in a mixed condition, but you must memorize the names of these cards.

*Performance*

Hand the deck face-up to a spectator and tell him to retain it in a face-up condition. Explain to him that you will shortly attempt the impossible using a most prominent four of a kind.

Ask him to name any one of the four suits. Immediately assess which card corresponds with the named suit in your stack.

Let's say he nominates Hearts - you know that the Heart is represented by the King in your stack, so you casually say, "so, we will remove the four Kings from the deck and place them face-up on the table".

This should be said in such a way that it appears that the Kings were the intended foursome all along, in fact it will later be taken that you named the Kings before the spectator chose a suit.

Now take the pack and deal the cards onto the table in a face-up pile and place the four Kings to one side as you come to them.

Once you have done this, pick up the deck from the table and keeping it face-up, spread to emphasise that there were only four Kings. As you close the spread obtain a break above the lower (bottom) three cards and immediately palm them into the left hand. Turn the deck face-down and spread across the table in a wide ribbon spread.

Build up the climax by recounting the events thus far, then ask the spectator to turn over the three Kings that he didn't want and to leave the King of his choice face-up. Finally have him turn it face-down to reveal the odd coloured back.

The palmed cards are pocketed in your own time.



**JIGSAW***Effect*

Three cards change places with each other.

*Performance*

Run through the face-up pack and remove the Aces. Hand them to a spectator and say, "these are for you".

Look through the pack for the Joker and say, "the Joker is for me". Remove the Joker and hold it face-up in the right hand. The balance of the pack is held face-up in the left hand. Turn the Joker face-down and appear to place it in the left inner pocket of your jacket. Under cover of the jacket, palm the Joker in the right hand, face away from the palm. Remove the right hand from the jacket and reach down towards the main pack in the left hand. Add the palmed card to the face of the pack and immediately tip the pack up, towards you, with the left hand and reach towards the outer short end with the right, taking hold of the complete pack at this end and twisting it upwards and towards you until it is deposited face-down into the left hand. Done correctly, this palm replacement is invisible. Check the action in a mirror to get it right. *See illustration.*



Note that it is not necessary to have a pocket in your jacket at all, the action is simply giving the impression that there is one. Place the pack face-down on the table taking care that the face-up one at the bottom is not revealed.

Ask the spectator with the Aces to look through them and retain one, handing the other three to you face-down. Request him to remember his chosen Ace and then push it between the three you are holding in a convenient fan. He can only insert it second or third from the top and you remember this. Say, "just the Aces" and to confirm that there are just four, count them from hand to hand and drop them face-down on top of the tabled pack. The count is not completely fair because if you remembered his Ace as being second, you do a Jordan Count and if third, an Elmsley Count. This will have the effect of repositioning his Ace to the face of the group of four. Place the Ace packet on top of the pack.

Pick up the pack carefully and say you would like to have a card noted without disturbing the Aces on the top. Do this by riffling the outer left corner of the pack with the left thumb until a spectator calls stop. Lift up the section at the stop point and tilt it so that the face card can be noted. Replace the upper section onto the lower using the Ovette/Kelly Placement to bring the card to the face.

Say, "first, let's deal with your Ace". Deal the top four cards face-down on top of each other onto the table, bottom dealing on the fourth one.

Transfer the pack from the left hand to the right and place it face-down on the table. Use this action to palm the top card into the right hand.

Reach into your apparent left hand inner jacket pocket with your right hand and remove the palmed card as if taking it from your pocket. Place it face-down on the table a little to your left and say, "we'll leave the pocketed one here for a moment".

Pick up the Ace packet and say, "I have a system for finding the Ace you looked at". Place the top one below the group and deal the next face-up on the table. Continue this under/down procedure until you are left with one face-down, which is apparently the chosen one. Drop the three face-up Aces face-down on top of the main pack to prepare for a clear climax to the trick. Say, "I have found your Ace, but some people think it is just luck". Now say, "let's try something that could not be done by luck". Ask for the name of the noted card and slowly turn the card in your hand face-up. Place it face-up on the table.

Point towards the face-down previously pocketed card and turn it face-up to reveal it is now the spectator's Ace.

Say, "I wonder where the Joker is?" Push over little groups from the top of the main pack until you reach the face-up Joker at the bottom. Leave the pack in its slightly spread condition and say, "look buried treasure".

The three face-up cards are the only face-up ones in view, which makes for an uncluttered display at the end of the trick.



## OPEN ACROBATICS

### *Effect*

This trick starts with a variation on Paul Curry's 'Open Prediction' and then proceeds with a short sequence using the matched cards, which demonstrates their acrobatic abilities. No prior arrangement of the pack is required and it ends in a clean state for any subsequent effect.

### *Performance*

Hand the pack to be shuffled and, upon its return spread it face-up between your hands. Look for the mate of the top card (that is, the card at the rear of the face-up deck). Remove the mate from wherever you find it in the pack and place it face-down on the table. Do not let the spectators see the face of this card. Close the

pack and turn it face-down, illustrate what you wish the spectator to do by dealing a few cards in a face-up pile on the table. In doing this, quickly cover the face of the first card dealt so that it does not linger in view. Say, "at any time you wish, you can deal a card face-down on top of the face-up pile". Place a card face-down on the pile for a moment, so the spectator understands what has to be done, then replace it on the main pack.

Hand the bulk of the pack to a spectator and ask him to continue dealing them face-up on the small pile until he wishes to deal one face-down. Ask him to deal a few more cards face-up on top of the face-down one, finally turning the remainder of the pack face-up and dropping it on top.

Pick up the complete pack and spread it face-up between the hands to show the face-down card. Say, "remember this card was reversed after this one was placed on the table". Gesture toward the face-down card on the table. Close the cards, performing a Spread Half Pass above the face-down card. This reverses the lower half of the pack - the card you glimpsed initially is now the first face-down card in the centre of the pack while the unknown card reversed by the spectator will now be on the bottom.

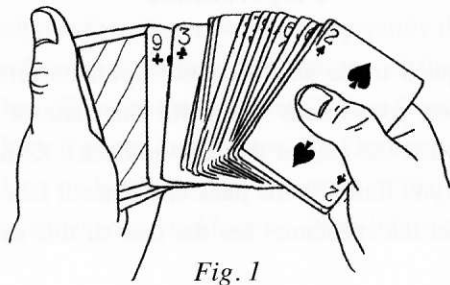


Fig. 1

Push over the cards from the face of the pack until you reach the first face-down card on top of the lower section, and hold this section of the pack in the left hand (*fig.1*). Turn the left hand over so that the cards are inverted and then push off the lower card with the left thumb so that it goes face-up onto the table (*fig.2*).

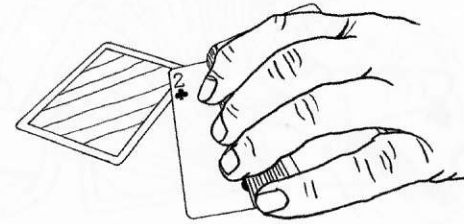


Fig. 2

Have a spectator turn over the face-down tabled card to show a perfect match of colour and value. As the spectator does this, turn the left hand once again palm up so its cards go immediately under those in the right hand (you want to avoid flashing back). Obtain a left fourth finger break between the two sections. Turn the pack face-down maintaining the break.

Comment on the matched cards, saying that this particular pair of cards have acrobatic qualities. Pick up the two cards and, holding them face-down, insert them into the pack at the break point, retaking the break below them.

You now perform a move which is a combination of the Krenzle Mechanical Reverse and the Zarrow cover for the Turnover Pass. Turn the pack face-up and immediately carry out the Krenzle

Reverse, the left fingers curve inward revolving the lower half of the deck. Now move the right thumb onto the face of the pack (*fig 3*) and turn the pack end over end, face-down into the left hand (*fig 4*). These two actions should almost blend into one.

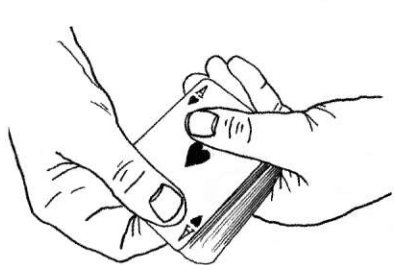


Fig. 3

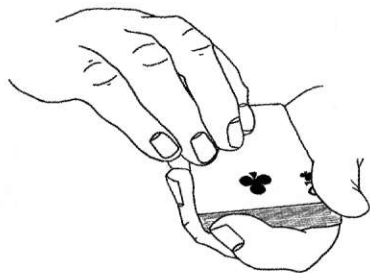


Fig. 4

Spread the top card to reveal that the two mates appear to have jumped from the centre of the pack to the top and turned face-up on the way. Pause a moment before moving on to the next sequence.

Show the cards at the top of the pack then turn it over (face-up), leaving the pair of cards where they are (now face-down beneath the face-up deck).

Do a standard Colour Change, palming a card from the bottom of the deck and transferring it to the face under a magical gesture: where a face-up indifferent card was seen, a face-down card now appears. Out-jog the face-down card slightly and then spread through the pack until you come to the face-down card in the centre. The effect is that the two mates have jumped around again.

Cut off the upper section of the pack with the right hand so that there is a face-down card at each end (*fig.5*) Your right hand places the face-down card that's on the bottom of the spread onto the table.



Fig. 5

Place the right hand section below the cards in the left hand, then tip the deck face-up sideways into left-hand dealing position so the out-jogged card is not disturbed: the spectators can now see the face of this card and that it is one of the mates. Finally square the pack and hold it face-down.

Say, "now for a really difficult acrobatic feat". Place the pack on top of the tabled face-down card and immediately spread the cards to show the two mates face-up in the centre.



## THE PLOT THINS

*Performance*

Have spectator A cut off about a quarter of the pack and divide the cards into two unequal packets. Ask him to retain the smaller group and hand the other to spectator B.

Ask each of them to count how many cards they have and to remember the totals. Look away while they do this.

Have both packets combined into one again and returned to the main pack. Take a little finger break below this group.

Take cards from the top of the pack one by one, showing the faces of them before dropping them on top of each other, face-down on the table. As you show each card, call out the numbers, "one, two, three, etc." and request the two assisting spectators to remember the card that falls at their respective positions. Continue until all the cards above your break have been shown and dealt into a face-down heap on the table (thus reversing their order).

Pick up these cards and drop them on top of the pack. No break is held. Give the pack a false shuffle that does not disturb the returned group. Follow by a slip cut to lose the top card.

Ask spectator A the number he remembered and slowly count cards onto the table until you reach his number. Place this card aside face-down and replace the dealt cards on top of the pack.

Pick up the face-down card and show the face to spectator A, making sure that spectator B does not see it. Replace it face-down on the table and ask spectator A to confirm that it is not his card.

Give the pack a false shuffle that adds one card above the top group. A simple overhand jog type shuffle is fine.

Ask spectator B for his remembered position and count down slowly to this position. Show the face of the card reached to spectator B, but do not let spectator A see it. Say, "it's not your card, is it?" and place it face-down on the table. Place the dealt cards back on top of the main pack.

Ask the two spectators to name their cards. Turn the tabled cards face-up and say, "how did you do that? You've found each other's card".



## *Chapter Three*



### **COUNT ME IN AGAIN**

Many years ago I gave this effect to Mr. Danny Tong to include in a lecture tour he was giving. The version and method given to Mr. Tong is described on page 134 of the second volume of my previous books (2012) on card magic and is called 'Count Me In'.

#### *Effect*

Four different value spot cards are removed from the pack and placed in a face-down line on the table. Let's say they are a Two, Six, Eight and Ten. Cards are dealt onto each card according to its value, two cards on Two, six on the Six, and so along the line. The cards above the spot ones are now removed and placed just behind them. The four spot cards are mixed by the performer and then dealt in a face-down row on the table. Spectators are invited to guess which packet belongs to the appropriate spot card and the packets of cards are distributed on the spot ones in the exact order as designated by the spectators. It is then shown that the spectators are correct in every case.

*Performance*

Run through the face-up pack and remove four different value spot cards, placing them in a face-up line on the table. For ease of handling it is better that none of them are lower than three. As an example, let's say the values are, reading from left to right, Six, Ten, Seven, Four. Turn the Six face-down and very fairly thumb off six cards from the main pack and drop them face-down on top of the Six spot. Continue this procedure for the Ten, Seven and Four and make sure that the audience understands that the total of the face-down cards above each spot one, is equal to its value.

Pick up the extreme left hand packet with the right hand and twist it to show the face card to the audience (in our example a Six will show). Place the packet face-down in the left hand in the grip you use for your bottom deal. Say, "a Six at the face and six cards above it."

Count the six cards above the Six spot back into the right hand, taking each card below the previous one in a casual unsquared action. Count out loud from one to six as you take each card and when you reach six do a bottom deal from the remaining two cards. An easy move with just two cards and well covered by the spread of cards in the right hand.

Place the single card in the left hand face-down on the table and the pile of six cards a little below it. Repeat the procedure described in the previous paragraph for each of the other three piles, bottom dealing on ten, seven and four respectively. The final layout should look something like this:

*LINE 1*

*Six? | Ten? | Seven? | Four?*

*(Apparently the 6, 10, 7 and 4 spots)*

*LINE 2*

*Six cards | Ten cards | Seven cards | Four cards*

Pick up the four cards in line 1 and without exposing their faces, mix them up and then re-deal them in a face-down row.

Now change the piles in line 2 around a little, finally leaving them carefully squared below each single card. Point out how hard it is to know which packet now matches up with the single card whose value represents the packet's quantity. Pick up one of the packets and let a spectator suggest which single card you should place it on top of. Drop it on top of the one he chooses. Repeat this procedure with the other three piles, each being dropped on top of a single card designated by a spectator.

Pick up one of the four piles and place it into your left hand's bottom dealing grip. Count the cards out loud as you take them into the right hand, each one below the previous one, but bottom taking on the second card counted, (the second card comes from the bottom). Being a small packet, the bottom deal or take is not too difficult and you have the first card still in the right hand to act as a shield. Once you have two cards in the right hand, all subsequent actions are fair, so as you count the cards out loud into the right hand, it looks very convincing. Continue the count until one card remains in the left



hand. Announce the total again and slowly turn the left hand card face-up to show it corresponds.

Drop the face-down cards in the right hand on the table and then the ones from the left hand face-up on top of them.

Repeat this procedure for each of the other three sets.



### COLLISION COURSE

#### *Effect*

Two cards from each end of the pack magically move down and meet together at the centre of the pack.

#### *Performance*

Have the face card of the pack noted and remembered.

Turn the pack face-down and flip the top card face-up, leaving it in position and drawing attention to its value.

Turn the pack face-down doing a Turnover Pass and pointing to card with the right hand showing that it has gone. *See illustration.*



Turn the pack over to show the reversed card has also gone. Say they are rushing towards each other to meet at the centre. Spread the pack to show the face-up one is at the centre, with the face one above it.



### SWEET AND LOW

The following two tricks are based on a plot devised by Noel Stanton in which a small group of cards magically reverses its order.

My variations on Noel's plot all use a Bottom Deal. As the groups of cards are small, the deal can be very deceptive.

#### *Trick One*

Remove the Ace to Five of the same suit and arrange them in numerical order with the Five on the face. Show them to the spectators and then hold them face-down and squared in the left hand.

Say, "remember, Ace, Two, Three, Four, Five" and as you say this, take the five cards one below the other into the right hand. Here you deal top, bottom, bottom, bottom and then the final card. Remember the top card is taken fairly and its cover improves the appearance of the other four cards taken one by one below it.

Once the cards are in the right hand, show the Ace at the top and openly transfer it to the face of the packet. Make sure the packet is square and turn it face-up. Spread to reveal the sequence is reversed, as they now run Ace to Five from the face.

### *Trick Two*

Remove the Ace to Five of Hearts and Ace to Five of Diamonds from the pack and arrange them face-up in an overlapping spread on the table in the following order, the Five of Hearts being the face card: AD - 2H - 3D - 4H - 5D - AH - 2D - 3H - 4D - 5H. Point out the numerical order of the two groups, paying no attention to the suits.

Square up the cards and hold them face-down in the left hand. As in 'Trick One,' take off the top five cards, dealing top, bottom, bottom, bottom, bottom each card being taken below the previous one, in line with our statement of, "remember, Ace, Two, Three, Four, Five". Place this packet face-down on the table.

Now take the remaining five cards one below the other into the right hand, dealing top, bottom, top, bottom, top. Repeat your Ace to Five statement as you count the cards and then place them in a face-down packet on the table.

Pick up the first packet you placed down, show the Ace on the top and transfer it to the face. Square the packet and turn it face-up. Spread it out to show the changed numerical order, now running from face to back.

Say you will now mix the order of these cards. Do this by sliding the Ace and Two off together and placing them on the table, then the Three on top of them, and finally the Four and Five as a pair on top of the Three. The order from the face is now 4-5-3-A-2.

Wave the other packet over these cards and turn them face-up to reveal they are in the same order.



### **SURPRISE PREDICTION**

#### *Effect*

Four cards are placed face-down on the table and then one card is selected from the main pack and returned. Three of the tabled cards accurately predict the type of card selected and the fourth one actually changes to the selection.

The inspiration for this trick came from two sources, first an item in the 'Daley Note Books', and second, a trick by Peter Duffie.

*Performance*

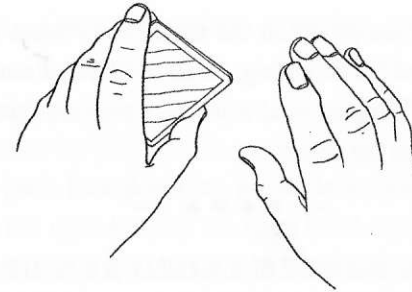
*(Remove any Jokers from the pack).*

Explain that you are going to select three prediction cards. Look through the pack and place the following three cards face-down in a pile on the table. Do not let the spectators see the cards you select which must be any odd red spot card, any even red spot card and any black spot card. The odd red spot card is the face card of the packet. Now remove any picture card and place it face-down on top of the other three cards. Again the spectators must not see its face. Call this a 'Magic Card'. Leave the face-down four cards slightly unsquared a little to the right on the table.

Spread the main pack for any card to be selected and remembered. Have it replaced in the pack and control it to the top. I use the Classic Pass.

Place the pack face-down onto the table taking it from the left hand to the right and in the action top palm the chosen card.

With the right hand scoop up the four-card packet adding the palmed one to the top. Bring them to the left hand, which assists in squaring them neatly and finish by holding the packet face-down in the left hand in Glide position. *See illustration.*



Ask the spectator whether he took an odd or even card. If odd, pull out the lower card and place it face-up on the table. If even, Glide, and pull out the second from face card and place face-up on the table. Say, "my first prediction to show whether your card was odd or even is correct".

Now ask whether the chosen card was red or black. If red, pull out the face card and if black Glide out the second card. Place the card face-up on top of the previous one and again your prediction, this time of colour is correct.

Ask whether the chosen card was a spot card or a face card. If spot, remove the bottom card and place face-up on the previous two, if picture, Glide and place the card face-up on the others. Again, your prediction of spot or picture card is correct.

Make sure the two cards left are perfectly square, then turn them face-up as one card and place them on top of the previous three already on the table. Point to the face card and say this is the 'Mystery Card'. Pick up the complete packet and hold it face-down in the left hand in Glide position. Glide out the second from face

card and place it face-down on the table. Say, "what is the hidden mystery of this card?" continuing, "well to find that out, you have to examine it closely". On the final word, turn the card face-up to reveal its transformation to the selection.



### THE DOUBLE ENDED RUN UP

An unusual method of stacking cards with a riffle shuffle.

This is an approach to riffle shuffle run up systems that attempts to cut down on the number of shuffles required to stack cards, by utilizing both ends of the pack in a single riffle shuffle. The idea seems an obvious one, but I have not read it in print previously.

It is not my intention to give detailed procedures for stacking various quantities of cards in varying numbers of hands, as I feel that once the principle is grasped, the stacking procedures are not difficult to construct. Such detail would probably bore the reader anyway.

The one example that follows is presented as a demonstration of how the conjurer can stack the four Aces to fall to himself in a five-handed game, using just one riffle shuffle.

#### *Performance*

Remove the Aces from the pack and place them on the table. As you remove them, crimp the fourth card from the face of the pack.

Place the Aces face-down on top of the face-down pack and then cut two of them to the face of the pack by the Double Undercut or any similar sleight.

Place the pack face-down on the table in position for a Riffle shuffle. Place the right hand at the right hand short end of the pack and the left hand at the left, the thumbs being on the near long side of the pack, the forefingers on top and the 2nd and 3rd fingers on the far long side. The little fingers are lightly touching the ends of the pack.

Lift up the top half of the pack with the right thumb so that a break about 1/2" wide forms at the near long side. The left thumb remains in position, holding the lower section of the pack. Drop four cards from the right thumb and then move the remainder of the upper section to the right until it clears the lower section of the pack and rests on the table alongside it. As soon as the upper half rests on the table, let four cards drop from the right thumb and keep a break above these cards with the right thumb.

I find it easier to count 1, 2, 1, 2 as I drop the cards, rather than 1, 2, 3, 4, but in any case it's a speedy operation, and is done under the guise of getting the halves in position ready for the shuffle.

At this point the left thumb has a break below the top four cards of its half and the right thumb above the face four cards of its half.

The actual riffle shuffle now commences. Drop one card from the left thumb, then the block of four from the right, then a run of about six cards from the left, then normal shuffle, but faster with the

right thumb until only two cards are left to be dropped from the right thumb, then drop from the left thumb until you can see that only four cards remain to be dropped, excluding the four that you already have 'broke' off at the top of this section. (The left thumb now holds eight cards, with a break between each set of four).

Now drop one card from the right, four cards from the left, one card from the right and the final four from the left.

Cut the pack a couple of times, ending with the crimp at the top. Deal out five hands and the Aces will fall to you.



### THANKS FOR THE MEMORIES

This trick is closely based on the Dai Vernon classic 'Out of Sight Out of Mind'. There are differences in the handling approach and it is simply and sincerely offered as a tribute to the wonderful Mr. Vernon. As in the original, your presentation should be to push home the fact that you apparently do not see the faces of any cards.

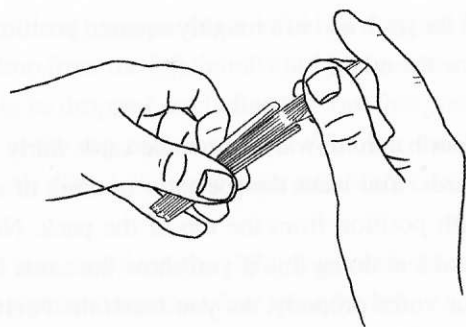
#### *Performance*

Hold the pack face-down in the left hand. Take the top card with the right hand and show its face to the spectator. Take the next card below it and start to say, "I would like you to think of one of these cards". Time the remark so that you complete it as the face of the fourth card is being shown to the spectators, the cards being taken

from the top of the pack and in a roughly squared position in the right hand, one below the other.

From the fourth card onwards show the cards fairly slowly for a total of nine cards. You want the spectator to think of a card in the fourth to twelfth position from the top of the pack. Normally you will have no problem doing this if you show the cards fairly slowly and inflect your voice properly. As you reach the twelfth card say, "have you got one?" In the rare case where he answers "no", show a further nine cards for his mental selection, but keep a right little finger mark off at the point where they start by inserting the right little finger tip between the twelfth and thirteenth card. Once he has made a choice, replace the shown cards back on top of the pack. If you were unlucky and had to show a second nine cards, pick up the break with the left little finger and drop three cards from the break point from the right thumb, and then cut the pack at this point. Whatever procedure you have to follow will leave the nine possible choices in the fourth to twelfth from the top of the face-down pack.

Reposition the pack so that it is held in the left hand with the faces towards the palm in preparation for a faro shuffle. Don't worry, it's not going to be a twenty-six into twenty-six shuffle. Cut off about one third of the pack from the top of the face-down pack with the right hand and faro them into the approximate centre of the cards held in the left hand. As you push the right hand cards in, use a slightly diagonal action so that the left hand little finger can get a break above them.



Square the pack maintaining the break and then give the pack a single cut transferring the cards at the break from the top to the face of the pack. If you check the position here, the nine cards will be in the range of seventh to twenty-third positions in the pack.

Using the same pace as you did when starting the trick, show the top twelve cards of the pack to the spectator, taking them into the right hand as before. Say, "have you seen your card". If he says "yes", remember the number seven and replace the cards on the pack. If he says "no", show another six cards and say, "have you seen it now?" If he says "yes", remember the number thirteen, and replace the cards on the pack. If he says "no", replace the cards on the pack and remember the number nineteen. Note that the key numbers progress by seven thus making them easy to remember. If he doesn't see his card say, "oh well it doesn't matter, I'm sure it's there somewhere".

Take the pack in the left hand and remove cards from the near short end with the right hand, fingers on the back of the card and thumb on the face. Place each card on top of the previous one forming

a face-down pile on the table. When you reach the key number you remembered, tilt the card up a little so that you get a glimpse of its face as you place it on top of the face-down pile. Take one more card and move it towards the tabled pile, but appear to change your mind saying, "no, I think I'll stop here". Replace the card in your hand below the pack. Get a left little finger break below the third card down from the top of the pack. I do this by spreading the pack slightly as I make the remark about stopping and then re-square them, taking the break.

Ask the spectator to name his mentally chosen card and conclude the trick as follows:

- A. If he names your glimpsed card flip it face-up on top of the tabled heap.
- B. If he names another card, do a triple turnover on to the main pack and keep a left little finger break below the three cards. If the card revealed is the one he names, finish here and after a pause, flip the triple face-down and reassemble the pack.
- C. If the card revealed after the triple turnover is not the one named act as if this was exactly what you expected to happen. Flip the triple face-down, take off the top card and place it face-down on the table. Let the spectator wave his hand over this card. Finally ask him to turn it face-up to reveal that it has changed to his mental selection.



**THE AWAKENING**

Based on Alex Elmsley's 'The Dream'.

*Effect*

The magical production of a winning hand of cards.

*Preparation*

Have four matching pairs of cards stacked on top of the pack, each pair being four cards apart. For example; 2H, KC, 7S, 10D, 2D, KS, 7C, 10H.

*Performance*

Run through the pack saying that you will pick out four cards to form an incomplete poker hand.

Pick out three of a kind and one X card. Do not let the spectator see the cards you remove and as you square them up on top of the pack, get rid of the X card, and place the other three cards face-down on the table carefully squared.

Execute a Slip cut to lose the top card. Count off the top eight cards from the pack and let the spectator do Alex's elimination procedure, i.e. cut the packet and deal into two piles onto the table. He then discards one pile onto the main deck.

The remaining four cards are cut and dealt into two piles onto the table, giving two packets with two cards in each. Either of the packets is discarded onto the main pack.

Deal the remaining two cards out and let spectator choose either one, the other one being placed on top of the main deck. As you place the deck aside, palm the top card into the right hand. Scoop up the poker hand placed on the table at the beginning of the trick whilst secretly adding the palmed card.

Show the hand saying that one card is needed to make a full house. Turn the card left on the table over to reveal that it is the correct card.

**OBSERVATION TEST**

This is one of those card tricks where all the spectators have to do is watch. Sometimes this type of trick can be useful to know. We have all experienced performing our most baffling revelation of a selected card, only to discover on revealing it, that the spectator has forgotten which one he chose.

*Performance*

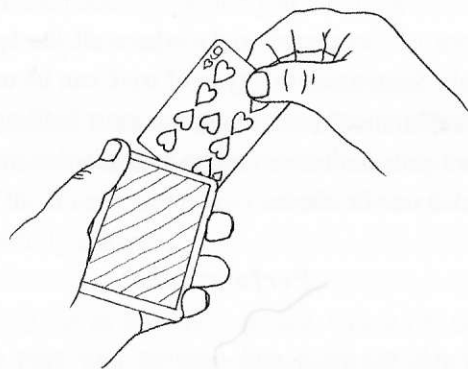
Run through the pack and remove four spot cards, placing them in a face-down pile. The face two cards of the four should be a matching pair such as the Ten of Spades and the Ten of Clubs.

The remaining two can be any different values that do not match the face pair. Perhaps the Six of Hearts and the Four of Clubs, for example. Put the remainder of the deck aside as it is not used in the effect.

Pick up the four face-down cards and spread them slightly to show their number. Close the spread and in doing so, get a left little finger break below the top two cards.

Say, "this is a card trick where all you have to do is watch".

With the right hand draw back the top two cards as one; remove them from the packet, twist the hand so that they are face-up and place them slightly out-jogged below the remainder. This move is simplified by the left little finger break obtained earlier. *See illustration.*



Now fairly draw back the top card of the packet with the right hand, turn it face-up and replace it in a slightly in-jogged position.

Slowly square up the packet and turn it over. Elmsley Count the four cards to show they are all apparently face-down. The last card of the count goes on top.

Slide back the top card fairly, turn it face-up and place it below the others slightly out-jogged.

Slide the new top card back, turn it face-up and place it on top of the others, slightly in-jogged. This display looks exactly the same as when done previously.

Square the packet, turn it over and Elmsley Count as before to reveal all cards are face-down. The last card counted goes on top.

Repeat the sequence for a third time using exactly the same moves as already described, single card face-up on bottom etc. but when you Elmsley Count them to show all face-down, place the last card below the packet.

Push over the top card of the packet a little to the right taking care to keep the three below it carefully squared; take the top card into the right hand and ask a spectator to take the remaining three between his fingers and thumb gripping them firmly so that they cannot move. Turn the single card in your hand face-up and say, "the only card that matches this as a twin is the ten of clubs" (Or whatever applies, depending on the pair you removed at the start of the trick).

Have the spectator spread his three cards to reveal the face-up twin at the centre to conclude the effect.





**LOSER***Effect*

A simple gambling game, with a surprise ending.

*Preparation*

Have ten black cards on the face of the pack.

*Performance*

Hold the pack so that the faces are towards you and remove one of the black cards and place it face-up on the table. Also, get a break below the block of black cards and maintain this break as you turn the pack face-down. Pick up the single black card and place it face-up on top of the face-down pack. Turn the cards face-up carrying out a Turnover Pass at the break point.

Remove ten red cards and place them face-up below the face-up pack keeping a break above them. Turn the pack face-down doing a Turnover Pass at the break point. Spread over the top cards until you reach the face-up black one, removing it, and the cards above it away from the pack, and hold them in the right hand. Place the main pack on the table. Turn the black card face-down and push it amongst the other cards. Mix up the group of eleven cards, but keep track of the one you have inserted.

Explain it is a gambling game and if you take a red card you win, but if you take the odd black one you lose.

Remove the black card and turn it face-up. Say, "I lose, but didn't have much of a chance". Turn the remaining ten cards over to show that they are all black.

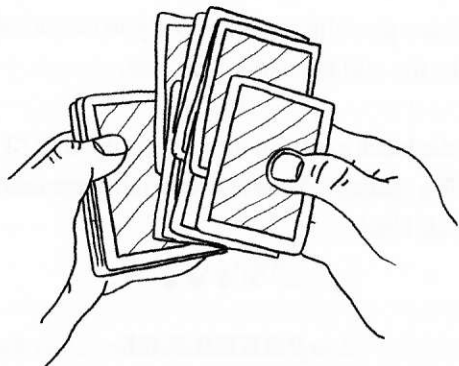
**POKER ACE***Effect*

A magical production of three poker hands.

*Performance*

Say that you are going to use fifteen cards that would produce three good poker hands if they could be sorted out correctly.

In explaining this, place a Royal Flush face-down on the table with a known Ace on top, say the Ace of Spades. Place a full house on top of this, and a straight on top of all. Give this packet of cards two reverse Faro shuffles to mix them, this means simply out-jogging the alternate cards, stripping out the out-jogged ones and placing them above or below the remaining cards in the left hand. *See Illustration.*



Turn the cards face-up and spread them between your hands looking for the Ace of Spades. Draw attention to the Ace, and turn it face-down in the spread, leaving it in the same position. Say that the Ace is going to look around to find cards that would make a good Poker hand. Turn the spread face-down and say, "let's mix them a little more". Do two more reverse Faros and end by cutting the packet so that the face-up Ace is fifth from the bottom of the group.

Push off the top five cards and show that they form a Straight and saying, "that's quite a good hand he missed". Turn over the next five and say, "that's an even better one". Turn the last cards over to reveal the Royal Flush and say, "but he's no fool".



## *Chapter Four*



### **RED BLACK TRICK**

#### *Effect*

This is just the revelation of a selected card, but its method of selection is fairly straightforward.

#### *Performance*

From the main pack count off sixteen cards and hand them to a spectator. Ask him to retain one red and one black card and return the remainder to you. Now ask him to remember one of the two cards he is holding and then return them.

Cut off about half of your group and take his two cards back on top of the lower section, keeping a break below them as the top section is returned to sandwich them.

Cut the group at the break point, completing the cut, and then appear to give the packet a casual mix. Do this by holding them flat in the left hand and then pushing off a few from the top, taking them into the right hand, then a few more taking them below the previous ones, then a few more on top of the previous, continuing this action

until only two cards remain in the left hand. Place one of these on top of the group and the other at the face. Square up the group and in doing this, tip them up slightly so that you can note the colour of the face card.

Ask the spectator the colour of his remembered card. If his colour is the same as your glimpsed card do a down/under deal until you are left with one card. If it is not the colour you remembered do an under/down deal. The final card you are left with after these deals will be the selected one.



### POKER GHOST

#### *Effect*

In this trick the magician produces a strong poker hand by an unusual procedure and says this hand is for the spectator. When he reveals his own hand it is found to consist of four Kings.

#### *Preparation*

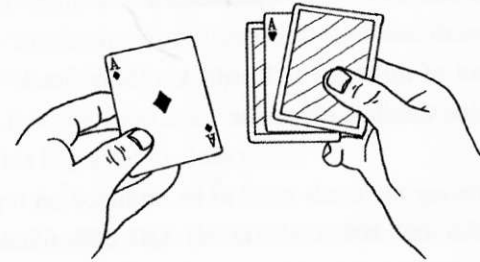
From top of pack; Four Kings, AH, 10D, AD, 10H.

#### *Performance*

False shuffle and deal off the top four cards in a face-down row on the table. Take off the next two cards and hold in a face-down

spread. Place the top card of the pack face-up between them (the Ace of Diamonds).

Have a spectator choose any one of the face-down cards, (they can be moved and spread if you wish.) Drop your three-card group on top of the chosen one. Count the four cards by an Elmsley Count to apparently reverse their order, taking three with the right hand and leaving one in the left. *See illustration.*



Show that the left hand one is the mate of the face-up one between the other two cards. Remove this pair and place them face-up on the table. Place the top card of the pack face-up on top of the remaining two face-down ones and transfer one from face to top to sandwich it. Let the spectator choose one of the remaining face-down cards, drop this three card packet on top of it and repeat the procedure already described to produce another matching pair. Place this pair face-up on the table with the previous one.

Say, "two pairs, not bad for a poker hand, but not good enough to beat four Kings". Turn the Kings face-up dramatically to conclude the effect.



**STAY LUCKY***Effect*

A spectator is tested to see how lucky he is at cards. In spite of an apparently haphazard mixing of the cards, he is found to be extremely lucky.

*Preparation*

The secret of this trick is Rusduck's 'Stay Stack' principle that appeared in his Cardiste magazine.

The following ten cards need to be arranged on top of the face-down pack; AS, 6C, 10C, QH, 3D, 3H, QD, 10S, 6S, AC. The AS is the top card of the pack in this example, although as long as the top five are in reverse order to the lower five, the trick will work.

A quick way of arranging them is to remove a pair of black Aces, pair of black Sixes, pair of black Tens, pair of red Queens, pair of red Threes, placing each pair on top of the other. Now do a Reverse Faro shuffle and reverse count one of the jogged packets on top of the other one. This puts the ten cards into Stay Stack sequence, so they can be dropped on top of the face-down pack and you are all set.

*Performance*

Give the pack a false shuffle and cut that retains the top ten cards in position.

Explain to the spectators that you will carry out a little test to see how lucky at cards one of them is. Select someone to help you, and then quickly deal out two face-down poker hands in conventional fashion. Discard the remainder of the pack.

Drop one poker hand on top of the other and re-deal them out into two face-down hands. Continue the procedure of dropping one hand on top of the other and then re-dealing the hands, until the spectator whose luck is being tested calls stop. Assemble and deal the two hands rapidly so that the procedure is not slow and drawn out.

Point out that the spectator could have stopped you at any deal out and that this is part of the lucky test.

Once he has called stop, point out that he can select either of the tabled hands as his lucky one.

Once he has chosen a hand, place the discarded one on top of the main pack.

Give the pack a simple Overhand Jog shuffle to add seven cards above the top ones. I prefer to undercut about half, run four, run three, in-jog the next card and shuffle off. Undercut at the in-jog, shuffle a few off and then throw balance on top.

Continue your patter theme of testing the spectator's luck and ask him to turn the top card of his selected hand face-up and place it still face-up, a little to the left of the other four cards in the hand. Let's say it's the Ace of Spades. Say, "a black Ace". Spell 'black Ace' from the

top of the main pack, dealing a card for each letter face-down in a pile on the table. Place the last card dealt aside face-down and place the balance back on top of the main pack.

Request the spectator to turn the next card of his hand face-up and place it still face-up on top of the previous face-up card he chose. Spell the colour and value of this card as before, dealing the cards face-down in a pile on the table. If it were the Six of Spades you would spell 'black Six'.

Place the last card you reach face-down on top of the previous face-down card you spelt, and place the balance back on top of the main pack.

Repeat the procedure for three more cards, until all of his cards are in a face-up pile and your five in a face-down one.

Spread out his cards in a face-up line on the table without changing their order, so that the face one becomes the extreme right hand card.

Deal your five face-down cards on top of this, dealing from left to right, so that five pairs of cards are formed.

Again talk about the lucky test and say only one card would match the first face-up card in both colour and value. Turn the face-down one face-up to show the match. Repeat this patter theme as you reveal that each of the remaining four pairs is an exact match.

Pause for a moment and say, "you see, you are very, very lucky, would you care for a friendly game of cards?"



## ESSENTIAL MAGIC

### *Effect*

A card is freely named by a spectator from a face-up deck and then vanishes. It is then revealed by spelling the word 'magic', appearing on the final letter and in addition, being the only face-up card in the deck.

The moves used to obtain this effect were developed by Frederick Braue, Alex Elmsley and Johann Hofzinsler, so even if you don't like the final result, you must admit the ingredients are good!

No prior arrangement of the deck is required.

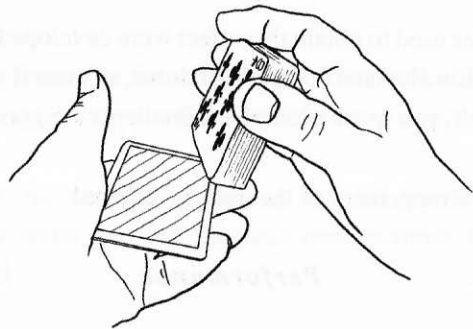
### *Performance*

Hold the cards face-down in the left hand with a little finger break being held above the lower four cards. I get to this position by thumb counting the four cards with the right thumb, as the right hand places its cards into the left. There are other procedures of course.

You are now going to give the deck an overhand shuffle and in this action, leave four cards face-down at the bottom of the face-up deck.

Bring the right hand over the cards so that it is arched above them and take hold of the deck at the side closest to the left thumb, the right fingers being at the outer short end and the right thumb at the near short end.

Now lift the deck up a little above the break and twist it in a clockwise direction in the natural way you would prior to an overhand shuffle. The left hand moves in an anti-clockwise direction, taking the lower four cards with it. The cards being held in the right hand are immediately shuffled face-up onto the four face-down ones in the standard overhand shuffle fashion. Keep the hands close together. *See illustration.*



This reversing move is easy to do, just follow the normal actions you would make to overhand shuffle the deck and the reverse of the four cards will be invisible.

Spread the cards out face-up between the hands, taking care not to expose the lower four. Ask a spectator to decide on one of the cards he can see and then name it. Once he names the card,

close the spread and in this action Hofzinsler Cull his card to the bottom of the deck. In carrying out the cull, you can adjust the cards prior to the move by spreading a little at the named card and saying, "this is the one you want", as you show the cards to the spectator. You do not need to neatly square the deck after the cull, it is better to close the spread and leave the cards in a slightly untidy state.

Say that you will try and make the named card disappear. Carefully push over about a dozen cards from the face, looking to see if the named card is amongst them. Take these into the right hand, the right thumb going above them and fingers below, turn them face-down and place them below the deck.

Continue this procedure of pushing groups of cards over and then taking them and placing them face-down below the deck. Make sure the spectator can see the faces of the cards clearly so that he can check to see if his chosen card is still there. Do not push over the cards too quickly as he will not be able to see them properly. A leisurely action is better and shows how fair everything is. You will eventually reach a face-down card, so it appears that all the cards have been shown and the spectator's one has vanished. When you reach the first face-down card you can spread a couple of cards past it, which looks nice and fair. The final batch of face-up ones you take off must be turned face-down and placed below the deck as usual.

You are now ready to conclude the trick. Spell the word 'magic' taking a card from the top of the deck for each letter. After removing the first three cards, pause a moment and say, "two letters to go".

This draws the spectator's attention to the cards ready for the unexpected reverse. Take off the next card, representing the letter 'i' and the chosen one is revealed face-up on the final letter.



### SQUARE DANCE

This trick consists of three parts. The purpose of parts one and three being to lead into the second part and depart from it in a clean manner. The routine is accomplished by means of a Stay Stack, and if you are not familiar with this wonderful discovery of Rusduck, here is the way of arranging the pack. You will need a 52 card deck plus one Joker.

#### *Preparation*

Go through the pack and place all pairs of the same colour and value adjacent to each other; 2H, 2D, QC, QS, 10H, and 10D and so on. Place the Joker aside for the moment.

Deal the pack alternately into two heaps dealing the first face-up and the second face-down. Having completed the deal, assemble the pack so that both halves face the same way, and then place the Joker on top. You now have a Stay Stack, the upper 26 cards being in reverse order to the lower 26, with the Joker on top. This pack can be cut and Straddle Faroed as much as you wish without altering the essential disposition of the cards.

You are now all set to commence the routine.

### *Performance*

#### *Part One*

Give the pack a Straddle Faro and a couple of cuts. More Faroos can be done if you wish, but I think one is enough.

Mention that the Joker is an interesting card, and as you say this, run through the pack, and cut it so that the Joker is at the face.

Spread the pack out slightly between your hands until you can see an adjacent pair of matching cards at the centre area. These might be the King of Hearts and the King of Diamonds.

Remove the Joker from the face, turn it face-down and push it between the centre pair of cards. Leave the Joker protruding slightly and lift the cards to show the face of it to the spectators. Turn the pack down again and as you square it up, get a break below the reversed Joker with the left little finger.

Turn the complete pack face-down and carry out a Krenzel Half Pass at the break point. Bring the right hand above the pack and take it by the opposite short ends, fingers at one end and thumb at the other (Biddle type grip).

Slowly twist the pack face-up with the right hand to show the Joker at the face. Say, "I told you he was interesting, not only has he jumped from the centre to the face, but has turned a somersault on the way".



*Part Two*

Keep the face of the pack towards the audience. The pack is in a vertical position ready for an "in hands" Faro shuffle.

Using the right hand, cut off the section of the pack at the top which is facing the same way as the Joker. It's easy to find where to cut because the position is at about the centre of the pack and the cards are face to face. Out Faro the section held in the right hand into the left hand one, which has the Joker at the face. The top card of the right hand section must retain its top position, and the Faro shuffle must be perfect. If you've got things right, there will be two cards at the Joker end which have no card shuffled between them.

After completing the shuffle, push the two sections together until there is about 1/8" remaining before the pack is squared.

Move the left hand to the lower short side of the pack, fingers on face and thumb on top, and grip the pack fairly tightly so that the slightly unsquared position is maintained.

Now riffle the upper short end of the pack from face to rear using the fingertips of the right hand and invite a spectator to call stop. When he does so, look at the face of the card towards you, and immediately name its mate, i.e. if you see the King of Hearts name the King of Diamonds.

Repeat this procedure a few times with the same or different spectators and name the cards they stop you at, almost as soon as they say stop.

The speed at which you name the cards is particularly effective.

Keep the pack fairly high, so that they do not think you are peeking at their selections as you pull the cards back for them to note their card.

Watch your angles and make sure none of the spectators can see what you can see. You have really created an impromptu peek pack.

*Part Three*

Push the cards completely square, and give them a couple of in hand Faro type shuffles which are not perfect. In fact it is better that they are not so.

When you make the shuffles, cut so that faces of cards show at the front of the two sections being pushed together.

Say you will now show a shuffle called the 'Imagination Shuffle'. Appear to remove about half of the pack with the right hand, but really take nothing. Say, "imagine I am turning this section of the pack face-down, and shuffling it into the face-up one". Mime turning the packet over and pushing it into the cards in the left hand.

Say, "look how powerful the 'Imagination Shuffle' is". Spread out the pack to show their face-up, face-down shuffled condition.



**MATH CHORE ALAS**

The following idea occurred to me whilst teaching my grandchildren the well-known 'Twenty-one Card Trick' that I used to do at school. In the original, as I expect most readers recall, a group of twenty-one cards is dealt out three times and a card that has been mentally selected, eventually arrives at the eleventh position from the top of the group. The trick is self working, being based on a simple mathematical elimination procedure.

I have tried to reduce the numbers of deal outs to one and changed the presentation slightly so that the mentally chosen card is actually named.

Many other magicians have already worked out variations of this classic trick, so this is one more to add to the collection.

*Performance*

Have the pack shuffled by a spectator and handed back to you. Point out that you will not look at the faces of the cards at any time. This is a little lie, but only a little one!

Thumb off six cards and place the heap face-down on the table. Do not count the cards off. Simply thumb over six with the left thumb, take them with the right hand and place them face-down on the table. I push them over with the left thumb in pairs, which is a quick and casual way of getting six. Do this two more times, so that you have three face-down packets on the table, each containing six cards.

The placing of the packets on the table should be a very casual action with no emphasis on the quantity of cards in each packet. Place the balance of the deck aside, as it is no longer used in the trick.

Request a spectator to pick up one of the packets and mentally select a card within it. Now ask him to reassemble the three packets into one group by placing one group on top of another, in any order he wishes.

As he assembles them, turn your head away slightly, but use your eyes to note whether the packet with his selection goes on the top, centre or bottom of the face-down group. Remember this as one, two, or three (top, centre or bottom).

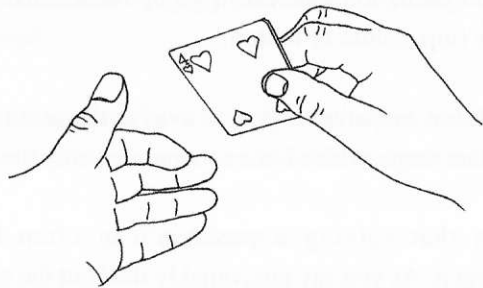
Although not essential, it is nice to give the assembled group a false cut at this stage, which leaves them in exactly the same order.

Mention that solving a problem can often be done by reconstructing it. As you say this, quickly deal out the eighteen cards into three heaps. Deal face-down in conventional dealing fashion.

Pick up one of the packets, fan it out and show the face of the fan to the spectator who mentally selected the card. Ask him to tell you if he can see his card. When you show the cards, remember the number you noted earlier when the packets were assembled and think of the six cards as three pairs reading from face to top. The face pair being one, the central pair being two and the top one three. Hold the spread cards so that you are ready to pick up a break between the pair that occupies the position of your remembered number.

If he says that his card is there, close the spread, keeping a break at the appropriate position, place the other two packets on top and finally give the complete group a cut at the break point.

Now place the group face-down on the table, but do the Leipzig Turnaround Peek move as you put them down, so that you know the face card of the group. That is, take the packet from the left hand with the right, the right thumb going below the packet and fingers above on the right long side and then twist the packet end for end in a clockwise direction as you put it down. You get a clear glimpse of the face card. *See illustration.*



If his card is not in the packet you show, just replace the packet face-down on the table and keep going until you do hit the one with his selection and then follow the procedure outlined above.

Finally, ask the spectator to name his card. If it is the one you glimpsed, reach forward with the right hand and turn the complete group face-up on the table. Keep them nicely squared as you do this. If he does not name the glimpsed card, turn the top card of the group face-up, which will be his card.



## SWEET WILLIAM

### *Effect*

Four packets of cards are placed face-down on the table, each packet containing a different quantity of cards.

The performer places three cards on top of the card case as a prediction.

A spectator freely selects one of the face-down packets and when the values of the three prediction cards are added together the total exactly matches the number of cards in the chosen packet.

### *Performance*

Start with a Two spot at the face of the deck. Talk about making a prediction of a future event by means of three cards. Keeping the faces towards yourself, run through the cards and remove a Five, Ace and Three one by one and place them on the face of the deck. You must place them in order as you find them, so that you end with a Three, Ace, Five and Two in order from the face, the Three being the face card.

Still keeping the deck tilted so that the backs are towards the audience, push over the face three cards in a slight spread and appear to square them up with the right hand and then remove them. Really take four cards, an easy action if you push one more card over with the left thumb as the right hand removes the cards and holds them in a squared condition.

Place the bulk of the pack face-down on the table for a moment and with the assistance of the left hand, turn the squared four card packet face-down and place it on top of the card case so that you can pick it up easily later on.

It is quite logical to keep the faces away from the spectator, as you apparently do not want them to have prior knowledge of your prediction.

Pick up the main deck and explain that you will place four packets of cards on the table, each with a different quantity of cards in. Pick up the cards keeping them face-down and place nine in heap A, six in heap B, ten in heap C, and eight in heap D. The heaps are in a face-down display in a line from left to right.

Ask a spectator to freely select one of the heaps. When he has indicated his choice, push it a little forward from the other ones.

In your mind you think of the four heaps being numbered from left to right, zero, one, two, three and as soon as a heap is chosen you make a mental note of the number associated with the heap. For example, if the third heap from the left was selected it would be two, or the first from the left, zero.

Pick up each of the three heaps not chosen and count them face-down onto the table to confirm that each consists of a different quantity of cards. As you do this, assemble them into one heap by placing one on top of the other after displaying them.

Now pick up your prediction packet from the top of the card case. You must transfer cards from one end of the packet to the other, the quantity depending on your memorized number:

1. If zero: You do not need to transfer any cards, just hold the packet face-down, push over the top two cards slightly, square the cards up and turn them face-up.

Push over the two face cards, keeping the lower two squared as one. Add the values together and pronounce the total. Square the cards up, turn them face-down and drop these on top of the discarded three packet face-down heap already on the table.

2. If one: Spread over upper two cards with packet face-down, take the upper card and place it below the others, squaring them up and turning them face-up. Proceed now as already described in 1.
3. If two: Spread prediction cards out face-down, push upper two cards over and take them with the right hand for a moment. Place these two cards below the others and proceed as already explained in 1.
4. If three: Spread prediction cards face-down, doing a buckle of the face card, so that the centre two cards show as one. Take the upper spread cards into the right hand, really three cards and replace them below the single one as you square the cards and turn them face-up. Now proceed as already explained in 1.

Once the total has been established by the prediction cards, have the spectator count his chosen heap to confirm it is the same total.



### OVER AND OUT

This is an effort to make the revelation of a selected card amusing as well as puzzling.

#### *Preparation*

There is really no advance preparation, although if you can start with a very easily remembered card second from top, I think the presentation is improved. Lets say the card is the Queen of Hearts.

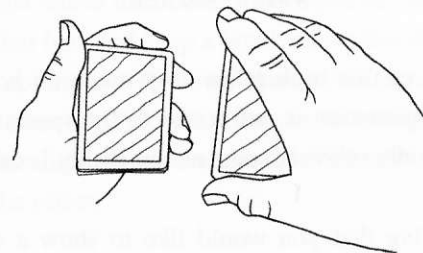
#### *Performance*

Carry out a Double Lift to show the Queen of Hearts and explain that the card will help you with the trick. Make sure that all of the spectators see the Queen.

Turn the double face-down onto the pack and deal the top card face-down onto the table.

Hold the pack face-down in the left hand and invite a spectator to call stop as you riffle the outer left corner of the cards with the left thumb. Lift the cards above the stop point away with the right hand and thumb off the top card of the lower section for the spectator to take. Request the spectator to show the card to the other members of

the audience. As this is being done, reassemble the pack and get a break below the top card in preparation for a Mock Pass. Riffle down the pack as before and appear to have the chosen card replaced at the centre of the pack, but really carry out the Mock Pass, holding the top card deep in your hand to give the appearance of a number of cards. The chosen card will end second from the top. *See illustration.*



Explain that you are going to make the chosen card appear on top of the face-down Queen of Hearts. Say, “watch very closely”, when you have their attention place the whole pack on top of the face-down card. Now say, “there you are, your card is above the Queen”.

Pause, and say, “perhaps you would have been more impressed if your card had appeared below the Queen”. Square up the tabled pack and say, “well first the Queen has got to sneak to the top”. Flip the top card of the pack face-up, leaving it in position resting on the top.

Spread the tabled pack a little and say, “there you are, your card is now below the Queen”. Pause a moment and say, “more below than you thought”. In line with this remark take the top two cards into the right hand in a slightly spread condition and turn the lower one over to reveal it is the chosen card.



## A MATHEMATICAL JOKE

*Effect*

A selected card is located in an amusing way.

*Performance*

The success of this trick relies very much on how convincing the supposed explanation is put across to the spectators. Since the explanation is really rubbish, some acting ability is called for.

Start by saying that you would like to show a card trick that works by advanced mathematics. Explain that some people find this kind of card trick rather boring and that you would like to apologize for this in advance. State that all of the calculations will be done by you, so the spectators do not have to worry about being involved in complex mental procedures.

State that the pack has to be in a random order to start, so let a spectator shuffle them and hand them back to you.

Spread the pack face-up between your hands and say, "they look very well mixed to me". As you are displaying them, look for an Ace and close the spread up keeping a break above the Ace. Turn the pack face-down, carrying out a Turnover Pass at the break so that the Ace becomes the face card of the pack.

Spread the cards face-down between the hands for one to be chosen, and request the spectator to remember it and show it to any other spectators present. The Ace at the face must not be selected and I sometimes push it a little under the spread of cards to prevent this.

Close up the spread and swing cut the upper half of the pack off into the left hand. Have the chosen card replaced on top of this half. Replace the other half and keep a break above the chosen card. Turn the pack face-up doing a Turnover Pass at the break point. As you turn the pack over say, "now for the mathematical calculations". If you can look a little worried about the forthcoming mental effort, it will add to the effect.

Point to the Ace on the face and say, "the value of this card is one, so that is the number we will use in our complex calculations".

Turn the pack face-down and say, "as the value was one, we start by taking off one card". Hold the card face-down in the right hand for a moment and then turn it face-up saying, "that's the end of the maths".



## SWEET SEVENTEEN

This is a variation on the Elmsley/Aronson mathematical placement idea.

Use a pack of 51 cards.

*Performance*

Hold the pack face-up and say you are going to find two magical cards whose identity for the moment will be a secret. As you are saying this, thumb over eight cards and place them in a face-up heap on the table. Thumb them over; 3, 3, 2, which is very quick. They should be on the table almost before you have explained about the magical cards.

Continue running through the cards until you reach a Ten or Seven, and place it face-down on the table without the spectator seeing the face.

Thumb over eight cards using the rapid system as before and place them face-up on the table. Continue looking through the pack for a Ten or Seven, the one you didn't remove first time and place it face-down on top of the other face-down card.

Place one of the face-down cards on the face of the pack, then one of the face-up packets on top of it, then the other face-down card and finally the other small face-up packet. Say you will place the magic cards in different parts of the pack.

Give the pack an Out Faro shuffle from the face. The face card stays in position and as long as you cut over eighteen cards for the shuffle you are O.K.

Have the spectator cut off about half of the face-down cards, note the face one and place the section on the table. Have the second

spectator cut off about half the balance, note the face card and then place them on top of the group already on the table. Pick up the composite group and place them on top of the one in your hand.

Now start talking about your magic cards and how they will help you. Run through the face-down pack until you reach the first one. Place all the cards above it on the table for a moment and place the Ten or Seven face-up on the table. Continue running through the pack until you reach the other face-up card.

Break the pack so that it is at the bottom of the upper half and take this group into your right hand. Deposit the face-up card on the table with the previous one and replace the cards in the right hand below those in the left. Place the face-down tabled packet on top of all.

Point out that your magical cards total seventeen.

Hold the main pack in the right hand face-down in a Biddle type grip. Use the left hand to pull off top and face cards in pairs until you reach the seventeenth pair.

Ask the names of the two noted cards and flip the pair in your hand face-up on the table to end.



## *Chapter Five*



### **LUCKY LUCY**

#### *Effect*

A magical match up of cards.

#### *Preparation*

The whole pack must alternate in red/black sequence as the trick uses the Gilbreath principle.

#### *Performance*

Give the pack to a spectator and request him to give them a riffle shuffle. Take them back and spread face-up saying, "that's a good shuffle". Cut between any two cards of the same colour, complete the cut and then hold the pack face-down.

Deal out about twelve cards, face-up on the table in haphazard fashion. Any multiple of two is O.K. (Fourteen, sixteen etc.)

Now turn the top card of the pack face-up and place it on a matching colour card. Place the next one face-down on a card of the



opposite colour. Deal next card face-up and place on a like colour card. Next deal face-down on an opposite colour face-up card. Continue until all the cards are paired up.

Say it was easy with cards face-up. Gather up all the face-up pairs as you say this.

Say, "it is harder with cards face-down....", show that all face-down pairs are matching colours.

— ♣ ♦ ♥ ♠ —

### EARLY DAZE

A variation on a Sewart James effect.

#### *Effect*

From a packet of twelve cards, a spectator is able to assemble pairs of opposite colours, without looking at the faces.

#### *Preparation*

Twelve cards on the top of the pack in alternating colour.

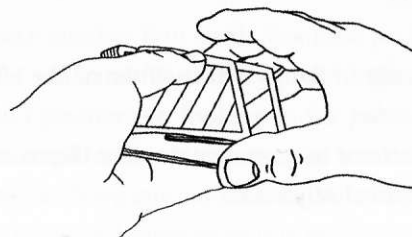
#### *Performance*

Count off the twelve cards, and cut the packet a few times. Hand the top card to a spectator and invite him to push it into the remainder at any position. You fan them out to make it easy for him, and leave his card in an out-jogged position.

Run through the group casually checking off pairs until the one with the jogged card is reached. Place the jogged one and its partner face-down on the table.

Replace the upper section on top of the lower one and keep a break between the two sections.

Cut the section above the break to the face and retake the break between the two halves. Cut at the break point with the right hand and retain the top card with the left thumb so that it drops on top of the lower section (i.e. a Slip Cut). *See Illustration.*



Complete the cut, and make as many more genuine cuts as you wish.

Give the top card to the spectator to insert and repeat the whole procedure until you have six pairs face-down on the table.

Reveal that each is red/black.

— ♣ ♦ ♥ ♠ —

## POKER PUZZLE

This trick is based on a plot idea of Nick Trost.

*Performance*

Place the Ace to Five of Hearts in a face-up row on the table and below them the Ace to Five of Spades in a similar display.

*Fig. 1:*

AH 2H 3H 4H 5H

AS 2S 3S 4S 5S

Place the balance of the pack face-down on the table.

Request a spectator to rearrange the five Hearts so that they are no longer in numerical sequence.

Maybe the result would be as follows:

*Fig. 2:*

2H 4H AH 5H 3H

AS 2S 3S 4S 5S

You now use the right hand to remove four cards from the top of the main pack and place them face-down into the left hand one by one, but as you place them into the left hand you take a left little finger break at a point in the four cards determined by the way the spectator has arranged the five Hearts.

The rule is very simple, you look at the new position of the Ace of Hearts in the line and subtract one from this number. In the example *fig.2* the Ace is now at position three, so you would take a break above two cards from the face of the four face-down ones being placed into the left hand. As the right hand is placing the four cards into the left hand one by one, the break is very easy to obtain.

Having obtained the break, the Ace of Spades is placed on top of the packet and one cut made at the break point positions the Ace third from the top. This packet is replaced in the position previously occupied by the Ace of Spades.

You now take another four cards from the pack and place them face-down in the left hand. This time you are dealing with the second (Two of Spades) position, so looking at the position of the Two of Hearts in the example and applying the one less rule, you would not need to get a break above any cards. The Two of Spades is placed on top of the four cards and remains in this position, because there are no cards 'broke' off to be cut above it, but it is advisable to give the five cards a false cut before replacing the packet in the position previously occupied by the Two of Spades.

The remaining three Spades are dealt with in the same way. In the example *fig.2* the respective breaks taken would be four for the Three of Spades, one for the Four of Spades and three for the Five of Spades. In the case of a four-card break you would just place the four cards in the left and then cut the Spade to the face of them by holding a break below it when it is placed on the packet. This follows the rule as explained before. As each Spade is cut into its four-card

group, the packet is replaced in the position of the card just being cut into the group.

You now explain that the five groups of five cards represent poker hands and that the inserted card illustrates the numerical position of each hand. Explain that you are going to give a demonstration of complex card control. Gather up the five hands from left to right dropping each on its right hand neighbour as you do this, to form a twenty-five card group.

Give this group any false shuffle you know that really only cuts the cards. The Hay Mow is a good one to use. Let a spectator give the cards a couple of cuts.

Turn the group face-up and spread to show they are well mixed. Look for the Spade card that matches the Heart on the table in the first position and cut once so that this card now becomes the top card of the face-down group. In our example it would be the two of Spades. Deal out the cards into five hands, dealing from left to right, positioning the hands immediately below the face-up Hearts.

Say, "it would be hard enough to deal the hands into their original positions, but I have tried to deal them into the positions you decided upon when rearranging the Hearts".

Turn each hand face-up below the Heart position indicators above it, to reveal that each hand contains the matching Spade, implying that you have succeeded in fulfilling your claim.



## MAGICAL NUMBER TRICK

Variation of Jerry Sadowitz's trick, from 'The Crimp'.

### *Effect*

From a shuffled pack the exact quantity of cards selected by a spectator, is predicted by the performer.

### *Preparation*

Have an Eight and Ten Spot on the face of the pack, the Ten being the face card.

### *Performance*

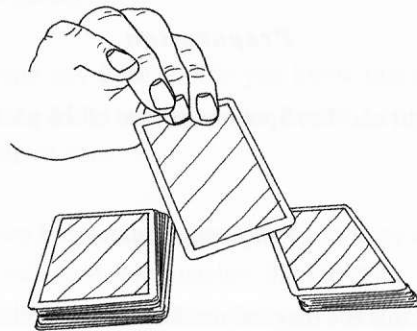
Explain that this is a magical number trick and that the name itself is very important. Deal down onto the table, one card for each letter of the name MAGICAL NUMBER TRICK, which will produce a pile of eighteen cards on the table.

Invite a spectator to shuffle the dealt cards and whilst he is doing this, bottom palm the two face cards of the pack into the left hand. Take the packet of cards from him, and add the palmed cards to the face, as you square them.

Ask a spectator to think of any number between ten and twenty, and then count this quantity of cards face-down onto the table. Count down ten cards quickly to illustrate the action, and how the remainder

of the packet is placed alongside counted cards. Reassemble by placing this packet on top of the counted ones.

The spectator now counts down to his number and places the balance alongside the face-down packet. He then adds the two digits of this number together and transfers this quantity from the counted packet onto the top of the other one, moving the cards one by one. *See Illustration.* It's safer if you move them.



End by turning over the top card of each packet face-up and show that the exact quantity is in the packet designated by the value of the face-up card on top.



## INFLUENTIAL COUNTS

### *Effect*

Three sets of four cards in each one are placed face-up on the table, each group having a unique colour arrangement. Three other

face-down four-card groups are placed below each of the face-up ones in any order designated by a spectator.

When checked, each of the face-down groups are in the same colour sequence as the face-up ones.

### *Performance*

Run through the face-up pack and remove four cards, two of each colour. Quickly arrange them so that the two blacks are at the face and place them in a perfectly squared face-down packet on the table. Do this with two more groups of four cards, arranging each in the same colour sequence as the first. The groups should be placed face-down on the table in a way that allows you to pick each one up separately at a later stage of the trick. You can place them apart on the table or one on top of the other in a jogged position if space is limited.

When removing the cards, try to avoid the spectators seeing exactly how many cards you remove and in what colour order you have arranged them in.

Now openly remove three groups of four cards from the pack, each packet consisting of two red and two black cards. Point out that the colour order of each group can be arranged differently.

For ease of explanation we will designate the packets as A, B and C. Arrange A in order from the face; red, red, black, black. Arrange B in order from the face; black, red, black, red. Arrange C in order from the face; red, black, black, red.

Pick up one of the face-down groups and ask a spectator to choose a face-up group A, B or C. If he chooses A, count the four cards reversing their order and drop them still face-down on heap A. If B is chosen, do an Elmsley Count before dropping it on top of the chosen face-up group. If C is chosen, do a Jordan Count before dropping the packet on top of the chosen face-up one. Repeat this procedure for the remaining two face-down packets.

Note that it should appear that you are just showing that there are four face-down cards in each packet, by counting them from hand to hand. This action is justified by the fact that you did not reveal how many cards were in a face-down packet at the earlier stage of the trick.

Point out that the colour order of the face-up heaps will influence the face-down ones. Conclude the effect by turning each face-down group face-up to reveal they are in exactly the same colour order as the face-up ones they are paired with.

— ♣ ♦ ♥ ♠ —

### ALL CHANGE

#### *Effect*

Two freely selected cards shown face-up in the pack change places and then jump together, still face-up.

#### *Preparation*

Have a card face-up at the bottom of the face-down pack.

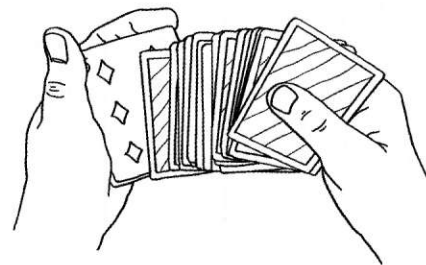
### *Performance*

Spread for a card to be taken and place it on the bottom of the pack. Tip the pack to show it is on the bottom.

Spread the pack and have another card touched near the centre of the pack. Flip it face-up and leave in position. Close the pack and Half Pass the lower section above the face-up card.

Spread the pack to show the centre card has changed to the selection and tip the pack to show that the original centre one is now at the face. Do not spread more than one card past the selection when you show it. Hold the spread pack towards audience with one hand, and with the other hand take the centre card out and place it face-down with the other one already at the face, and then close up the pack.

Tip the pack up slightly so that the top is not visible to the spectators, and spread the cards out until you reach the point where a face-up card shows on the lower section of the pack. Openly turn the last face-down card of the upper section face-up, and place it squarely on top of the lower section. *See illustration.*



Replace the right hand section on the lower one, doing a Half Pass with the lower section of the pack.

Spread the pack out to reveal the two selections are together, face-up, in the centre of the pack.



**POKER**

*Effect*

A pack of cards is shuffled and placed in the centre of the table. A number of hands of Poker (from two to ten inclusive) named by the spectator are dealt without any manipulation of the pack. The hand dealt by the performer to himself will always be the winning hand!

*Preparation*

This is the order of the pack when face-down:

|              |    |     |    |     |     |    |             |
|--------------|----|-----|----|-----|-----|----|-------------|
| First card → | 5S | 3S  | 4H | 4D  | 2S  | 7D | Last card ← |
|              | KS | 3C  | AH | 6D  | 6H  | 7C |             |
|              | 9C | 10H | 3D | 10D | 5C  | 8H |             |
|              | KH | 2C  | 4S | 9D  | QS  | KC |             |
|              | JD | 2D  | 7H | QD  | 8C  | AC |             |
|              | QC | 2H  | 9H | 6C  | AS  | JS |             |
|              | AD | JH  | JC | 3H  | 10C | 4C |             |
|              | QH | 5H  | 8D | 5D  | KD  |    |             |
|              | 9S | 10S | 8S | 6S  | 7S  |    |             |

*Performance*

A stacked pack is responsible for the effect and it is for the performer to decide how it shall be brought into play. Once, however, it is in his hands a convincing false shuffle is given and after the number of hands has been asked for and the answer given they are dealt around the table by the performer. Generally the number named will be four, but as previously mentioned you will be covered for any number of hands from two to ten.

Now let us examine the hands that are dealt as a result of this particular set-up.

If two hands, the performer holds: King of Spades, King of Hearts, Queen of Clubs, Queen of Hearts and Three of Spades (two pairs).

If three hands he will have: Nine of Clubs, Queen of Clubs, Nine of Spades, Ten of Hearts, and Two of Hearts (deuces are wild, so that this makes three of a kind).

If four hands are dealt up comes the following: King of Hearts, Queen of Hearts, Ten of Hearts, Jack of Hearts, and Ace of Hearts (Royal flush).

Five hands will give the performer this: Jack of Diamonds, Three of Spades, Two of Hearts, Ace of Hearts, and Jack of Clubs (with deuces wild three of a kind).

Six hands give the following to the performer: Queen of Clubs, Ten of Hearts, Ten of Spades, Nine of Hearts, Ten of Diamonds (three of a kind).

Seven hands: Ace of Diamonds, Two of Diamonds, Three of Diamonds, Four of Diamonds, Five of Diamonds (straight flush).

Eight hands: Queen of Hearts, Jack of Hearts, Nine of Hearts, Queen of Diamonds and Queen of Spades (three of a kind).

Nine hand: Nine of Spades, Ten of Spades, Eight of Spades, Six of Spades, Seven of Spades (straight flush).

Ten hands: Three of Spades, Ace of Hearts, Ten of Diamonds, Queen of Spades, and Ace of Clubs (one pair).

— ♣ ♦ ♥ ♠ —

### IMAGINARY BOTTOM DEAL

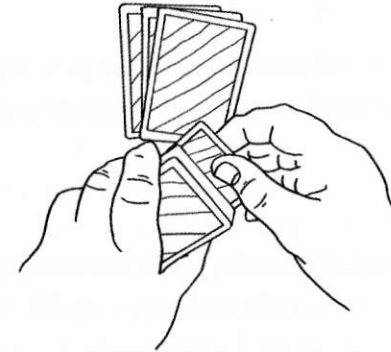
#### *Effect*

A comic Bottom Deal is demonstrated, with a surprise ending.

#### *Performance*

Place the Aces on the face of the pack, and get a break below them. Turn the pack face-down and carry out the Turnover Pass to bring the Aces to the top.

Slide out the lower four cards and place on the table. See illustration.



Place the main pack face-down on the table. Explain that a Bottom Deal is hard because of the thickness of the pack, and if the pack were invisible, it would be easy.

Pick up the tabled cards and mime placing an invisible pack on top of the 'Aces', and deal round, the face-down ones going to yourself. Say, "I still haven't got the hang of it", and turn the face-down cards up to show they are not Aces.

Pause as if this is the end of the effect.

Place the four dealt cards on top of the pack and take a break below them. Classic Pass them to the face. Deal the top four cards face-up onto the table, and say, "that's what I wanted to get".

— ♣ ♦ ♥ ♠ —

## STEVEN'S CHOICE

*Preparation*

Place any twelve red cards on top of the pack, and make sure that the dozen or so cards below them are mixed red and blacks.

*Performance*

Give the pack a false shuffle, which maintains the upper half in its original order. I use an Erdnase Jog type shuffle, but of course any one which achieves the desired result will do. If you can't do a false shuffle, ignore this paragraph, and continue to the next.

Talk about a gambling game you have invented called 'Counting Reds', and offer to illustrate how it is played. Cut off about half of the face-down pack with the right hand and place the balance aside as it is not used in the effect. Tip the cut off cards towards you and spread them briefly from the face revealing the mixed red and black condition. When you reach the point when all the remaining ones are red, cut it so that these are held in the left hand, and the face section in the right.

Place the right hand section face-up on the table, and the left hand one face-down. Riffle shuffle the two sections together and endeavour to end with a face-down card on top. If necessary, shuffle again to achieve this condition. Hold the shuffled cards in the left hand.

A version of the Haymow shuffle is now used to give a very convincing impression of a haphazard mixing of the face-up and face-down cards. To do this shuffle, proceed as follows:

Push two or three cards from the top and take them in the right hand, with the thumb below them and the fingers above, twist the right hand in a clockwise direction so that the small packet of cards is turned over. At the same time, turn the left hand in an anticlockwise direction so that its cards are turned completely over. In fact it is not possible for the cards to be turned incorrectly unless your hands are really magical.

With the left thumb push over two or three cards from the bottom of its group and place them on top of, i.e. under the thumb, of those in the right. Turn the right hand in an anticlockwise turn towards you, and the left hand in a clockwise turn away from you, again turning both packets over. With the left thumb, push two or three cards over from its packet and take them below the right hand packet the thumb gripping them as they are placed in position.

Twist the hands to turn the two packets over again and push a couple of cards from the bottom of the left hand group on top of those in the right, pushing them off with the left thumb. Twist the hands to turn both packets over again and push a few from the top of the left onto the bottom of the right.

Continue this action a few more times, but end the shuffle with the right hand group being placed on top of the left hand one the right hand fingers being above it's group. This description appears to be a little complex, but is simple once you have tried it a couple of times.



Repeat the above shuffle once more.

Say that you will explain how the game 'Counting Reds' works. Run through the mixed up cards, and place all the face-down ones in a heap on the table. Explain that the face-down ones are your cards, and the face-up ones are those you are playing against. Continue the explanation saying, "all we have to do, is to count how many red cards there are in this group, and if I've got more, I win".

Announce the number of red cards in the face-up group, and say, "that's the number I've got to beat". Pause for a moment, and then turn the face-down cards over and spread them, saying, "I guess I win!"



## PERSONALITY TEST

### *Effect*

Mixed black and red cards magically separate.

### *Preparation*

Have ten black cards and then ten red cards followed by the Ten of Diamonds on top of the pack.

### *Performance*

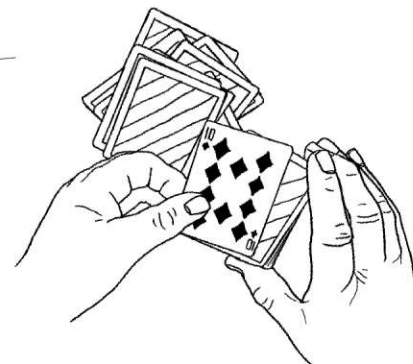
Give the pack a false shuffle that retains the stack in position.

Run through the face-up pack until you reach the Ten of Diamonds. Remove the Ten and place it face-up on the table. Get a break at its removal point and turn the pack face-down, maintaining the break.

Cut off the packet of twenty cards at the break point, and place it face-down on the table.

Place the bulk of the pack aside, as it is no longer used in the effect. Place the Ten spot face-up on top of the tabled group and pick these up. Lose the Ten in the packet by drawing a pair of cards from the bottom and placing them on top, then another pair, then a single card. This looks casual and leaves the Ten spot sixth from the top.

Further mix the packet by drawing top and bottom cards off as a pair and place them face-down on the table. Continue this until you reach the face-up Ten spot. Place the Ten spot singly on top of the dealt ones and then continue pulling top and bottom cards off as pairs right through the group. *See illustration.*



Hand the packet of cards to a spectator requesting him to deal it into two face-down groups. Explain that he can deal as he wishes and does not have to alternate the cards, the deal can be completely haphazard, the only condition being that he must deal them singly.

Pick up the group with the face-up Ten in it. Remove the Ten and place it face-up on the table. Keep a break at removed position. Place the other packet apparently below the one you are holding, but do a Pull Down move at break point so that they go in there.

Take off the top ten cards and touch them on the Ten spot. Show the faces and explain that he has collected all cards with similar personalities. Show the faces of the other group to conclude the trick.

— ♣ ♦ ♥ ♠ —

## *Chapter Six*



### **LABYRINTH**

#### *Effect*

This is a variation on Alex Elmsley's trick called 'Underworld'. In this version exactly ten cards are used, five freely chosen by a spectator, but he always leaves you with the winning hand.

#### *Performance*

Say that you are going to use ten cards to form two poker hands, but that you will select values that will produce good hands. Remove four Aces, three Sevens and three Twos and arrange them so that the Aces are at the bottom of the ten card group when it is face-down. Do not let the spectators see the faces of the cards.

Stack from top of face-down packet would be; 7, 7, 7, 2, 2, 2, A, A, A, A.

Hold the packet face-down in the left hand and take off the top two cards with the right hand. Let a spectator freely choose one of these and place it face-down on the table. Place the remaining one on the bottom of the packet. Appear to take off the next two cards

from the top, but Bottom Deal the second one taken. This is not too difficult with such a small packet, and as the card from the bottom is taken below the top one there is a lot of cover. Let the spectator freely choose either card, which is then placed with the previous face-down one on the table, and the remaining one going back below the packet.

Repeat this procedure until the spectator has five, face-down cards on the table, always bottom dealing when taking the second card of the pair and replacing the one not chosen, below the packet.

Turn the spectator's hand face-up to reveal he has a full house. Say, "that's a good hand".

Turn your cards face-up keeping them square and say, "it would take a four of a kind to beat your hand", spread your hand out to reveal the four Aces. Say, "wow, and Aces as well".

#### *Alternative Performance*

Secretly have the four Aces at the top of the pack, these being the only cards stacked. Do a false shuffle and cut and deal out ten cards, face-down on the table. The Aces will now be at the face of this packet.

Proceed as in the first presentation until you each have five cards. Turn the spectator's hand over and make something of it if possible. To finish, turn yours over to reveal the Aces.



## OUCH

This trick came to mind after reading a spelling trick of Tom Sellers using five envelopes. The recurring patter used in the presentation is similar to that used in the famous Stewart James trick called 'Further Than That'.

The effect is a simple location of an Ace, but with three surprises at the end of the trick.

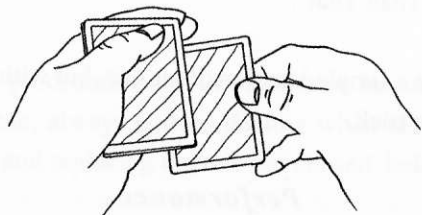
#### *Performance*

Run through the pack and remove the four Kings as you come to them, dropping them face-down on the table in a casual scattered manner. Take care that the faces are not exposed as you do this, and also get any Ace to the top of the pack as you remove them.

Place the pack face-down on the table.

Invite a spectator to pick up the face-down cards one by one and drop them on top of the pack in any order. Sell the 'any order' factor strongly. Pick up the pack and push over the top four cards saying, "I shall not alter the order you chose at all". As you display the four cards push over the fifth one slightly so that you can get a left little finger break below it. Close up the four cards and lift all the cards above the break away from the pack. You are now holding five cards squared in the right hand, but the spectators think there are four. Place the main pack face-down on the table.

Say that one of the cards you removed from the pack was an Ace and although the cards have been mixed by the spectator, you will try and find it by spelling. Spell 'ACE', transferring cards from top to bottom for each letter. But when you transfer the first one, in-jog it slightly. See illustration.



Press down on the in-jogged card as you square the packet with the aid of the right hand and get a break above it with the left little finger.

Double lift to show the Ace and then turn it face-down onto the pack. Deal off the top card and place it face-down on the table.

Say, "if the other cards on my hand were also Aces, the trick would not be very interesting". Continue, "but if they were not it would be quite interesting". Turn the cards in your hand face-up and push over the face two to reveal three Kings. The lower two cards are squared as one card.

Turn over the face-down card on the table as you say, "and if this was the missing King it would be very interesting". Place the King on the face of the three cards in your hand. Turn the complete packet face-down and square it with the aid of the right hand.

Use this action to cover the palming of the top card of the group into the right hand. Vernon's 'Topping the Deck' is recommended. Using the right hand, casually drop the four cards on top of the main pack.

Pause for a moment and then say, "and if I had placed the ace we spelt to in my pocket before starting the trick, it would be extremely interesting". Reach into your inside jacket pocket and produce the palmed card.



### ART SPRING AGAIN

Some time ago my daughter showed me a card trick that appeared on page 253 of 'The Pallbearers Review'. I'm ashamed to say I missed reading it when it first appeared, which is a terrible confession, as it contained a principle I had not seen before. Anyway, here is a slight variation on the trick.

#### *Performance*

Run through the face-up pack and remove the Kings, placing them below the pack so that they will be at the top when the pack is turned face-down. Now do the same with the Aces. You end with the Aces above the Kings at the top when the pack is turned face-down.

Thumb off the top four cards into the right hand without altering their order and twist the hand to show the faces of the Aces. Turn them face-down and square them up at the top of the pack,

keeping the left little finger below them as you do this. Remove them and place them face-down on the table, neatly squared. Do the same actions to show the Kings, but as you square them on top of the pack, get a left little finger break above the face King, so that only three Kings are removed in a squared condition. Place these face-down on top of the Aces already face-down on the table. The seven cards should be neatly squared. Place the main pack face-down on the table.

Pick up the seven-card packet and show the face of the top card saying, "remember Kings at the top". Replace the King face-down. Push over the top four cards without altering their order, so that they can be taken in a fan in the right hand. Deposit the lower one face-down onto the table. Place the remaining three back below the other cards in the left hand. Flip the top card face-up and then face-down again, saying as you thumb off the top four cards into the right hand, "the aces". Place the lower card of the cards in the right hand face-down on top of the main pack. Place the three remaining cards from the right hand below those in the left.

Thumb off three cards into the right hand and deposit the face card on top of the single card already face-down on the table. Briefly turn the right hand to show the Kings, and then turn them face-down and place them below the other cards in the left hand. Thumb off three cards into the right hand. Place the lower one face-down on top of the main pack. Briefly show the faces of the Aces in the right hand and then place them face-down below the card in the left hand.

Thumb off two cards into the right hand and place the lower one face-down on top of the two cards on the table. Do not show the face of the card left in the right hand, simply place it below the one in the left and drop these two cards on top of the main pack.

Pick up the main pack and Double Lift the apparent top card to show a King. Turn it face-down and thumb the top card off into the right hand. Move it slowly towards the three cards on the table. Say, "just one more to make four of a kind", turn the card in your right hand face-up and say, "four Aces". Turn the three face-down cards over to reveal all the Aces.

Pause for a moment and then show that the Kings are on top of the main pack. Mix the Kings a little as you take them off, before revealing their faces.



### 5TH AMENDMENT

This trick is based on the fascinating idea with coins and boxes by Joe Berg published in 'Extra Credit' No.9.

#### *Preparation*

Five pairs of cards, each pair being of the same value and colour are arranged on the top of the pack so that one card of each value are in positions one to five from the top, and the matching ones in positions six to ten, but in reverse order. For example the stack might be; KC, 5H, 2S, 9D, JC, followed by; JS, 9H, 2C, 5D, KS.

*Performance*

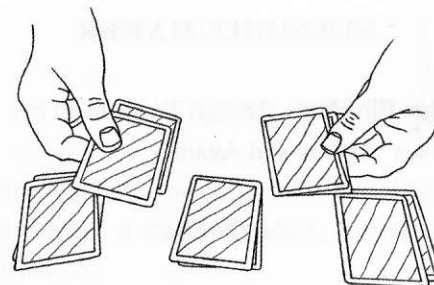
Give the pack a false shuffle that leaves the top ten cards in position followed by a false cut. Count off five cards from the pack, reversing their order as you count them off and place them aside as a prediction, being carefully squared up in a face-down packet.

Count off ten cards from the main pack into your right hand, again, reversing their order. Place the main pack aside.

Deal out five cards from the ten-card group in a face-down row from left to right on the table. Deal the remaining five cards on top of them in normal dealing fashion, to form five pairs of cards.

Have a spectator nominate any two of the groups and switch the positions of those chosen. Now take the top cards of the chosen groups, exchange them and place them back on top of the groups that were exchanged. Continue this procedure, allowing a completely free choice of the pairs that the spectator would like you to exchange. You can continue this procedure for as long as you wish, but about five exchanges is perhaps enough.

You can let the spectator do the changeovers himself, but it will slow the trick up and he might make a mistake, so I think it is better to do it yourself. *See illustration.*



The mix up of pairs and cards within the pairs is very convincing.

After the mixing, gather up the pairs into one packet, placing the pair at position one on top of the one at position two, and these onto three etc..

Deal the ten-card group into two face-down packets of five cards each, dealing alternately in conventional dealing practice.

Ask a spectator to touch one of the groups and use the Conjurer's Force technique to leave on the table the packet into which the first card was dealt. If he touches this one you keep it and if he touches the other one you discard it onto the main pack.

Place the prediction packet of cards alongside the other five-card group and then take off the top cards of each to reveal the perfect pair.

Continue through the packets placing each matching pair face-up on the table as you reveal them.



**STRAIGHT MAKER**

Based on Alex Elmsley's 'Dream Trick' from his 12th February 2003 Lecture notes 'Alex is at it Again'.

*Effect*

A magical production of a poker hand.

*Preparation*

Stack from the top of the pack a Three, the four Aces, the four Twos, the four Fours, and finally the four Fives.

*Performance*

Give the cards a false shuffle and place the top card face-down on the table.

Give the top eight cards to spectator A and next eight to spectator B. Each packet can be cut.

Each spectator deals his eight cards into two piles, and discards one of the four-card groups onto the main pack. They then deal the remaining four into two piles, and discard one of the pairs onto the pack. Each remaining pair is turned face-up to reveal an Ace, Two, Four, and a Five. The card placed aside earlier completes the straight.

— ♣ ♦ ♥ ♠ —

**A MAGICAL JOKE***Effect*

The performer explains and performs a very simple mathematical card trick, but there is a surprise ending, making nonsense of the supposed explanation.

*Warning Note:* The method for accomplishing this trick is very simple and upon reading through the explanation, readers may conclude that the whole thing is silly and pointless. Please give it a try using the presentation outline given, before discarding it.

*Presentation*

Say that some card tricks are based on mathematics and as you are rather weak on this subject, you have been unable to do this type of card trick. As you are saying this get any picture card to the face of the pack. Lets say it's the Queen of Diamonds.

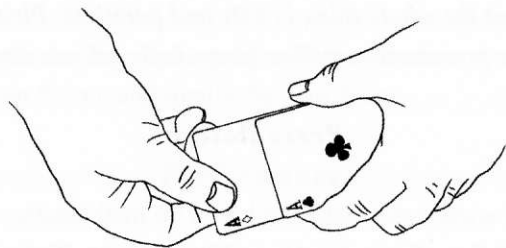
Continue, explaining that you have learnt one such trick, and that it is so simple that even you can manage it. As you are saying this, look through the pack for the Aces and place them on the face. Keep a left little finger break below the Queen of Diamonds as you do this, so that you end with a break below the face five cards.

Spread over the face three Aces so that all four are exposed and then lift them away from the pack in a spread condition, but take the Queen of Diamonds with them, held behind the lower Ace as



one card, by inserting the right fingers in at the break point with the thumb on the face of the Aces. Discard the balance of the pack face-down on the table with the left hand.

Say that you only need the Aces for the trick and then close them into a squared packet, hold them face-up in the left hand in Glide position. Glide back the Queen of Diamonds with the left fingers and then transfer the Aces one by one from the bottom of the packet to face, asking a spectator to call stop at any point. *See illustration.*



When he calls stop, push the cards square with the glided one and turn the complete packet face-down. Thumb off the top card, face-down onto the table. The next part of the trick must be presented with a straight face.

Tap the back of the tabled card and say, "I am going to try and tell you the value of this card". Explain that to do this you have to remember a special key number, and that the special number is four. Continue by turning the packet in hand face-up, and pushing over the face two Aces to reveal three Aces (lower Ace is two cards held as one).

Say, "now all I have to do is add these three cards together and subtract from my key number of four to find the value of the one you selected". Look at the three Aces as you explain this and then square them up and drop them face-down on top of the main pack.

Look at the spectators with a serious face and tap the face-down card. Say, "so the value of this card is" pause, turn it face-up and continue, "the Queen of Diamonds".

Now Smile.



### TRIPLE ALLIANCE

#### *Effect*

The four Queens are shown and placed on the table. A card is then freely selected by a spectator. The selected card magically changes places with the Queens and as a bonus the pack mysteriously turns face-up.

#### *Performance*

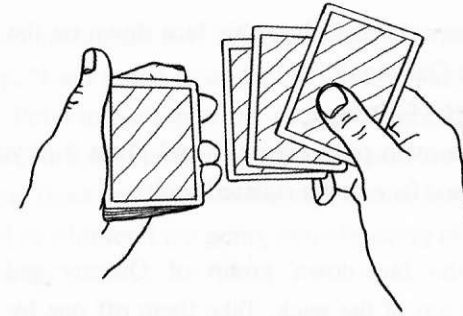
I have always been a little disappointed when conjurers have told me that the Pass is obsolete and there's little point in wasting time learning it, there being so many easier ways of getting a card to the top of the pack. When demonstrating these alternatives they never seem to duplicate the effect of the Classic Pass, which should be that nothing appears to happen to the pack, although it has secretly been cut.

This trick uses one Classic Pass as its prime method and, I hope, is constructed to show the value of this wonderful sleight.

Hold the pack face-up and spread it between the hands looking for the Queens. As each Queen is located, remove it and place it face-down on the face of the pack.

Square the pack into the left hand and then push over the Queens in a slight spread with the left thumb and take them into the right hand, thumb on their backs, and fingers on their faces, keeping them locked as a small fan. Tilt this fan up towards the spectators so that they can see the faces of the Queens. Say, "here are the Queens". Tilt them to a horizontal position and replace the face one on top of the face-up pack held in the left hand.

As soon as this Queen is onto the pack, square the pack up with the help of the fingers of the left hand. As you place the Queen onto the pack say, "one." Now place the next face Queen face-down on top of the pack slightly spread to the right saying, "two" and take a break below it with the left little finger. Just a tiny break is required. Place the remaining Queens face-down on top of the pack, saying, "three" and "four" as you do so. Only the first one goes squarely onto the pack, the other three being spread over to the right slightly. *See illustration.*



You now appear to square up the Queens with your right hand and place them face-down on the table. Really only the three above the break go onto the table. The right hand takes them by the opposite short ends, hand curved over them in a Biddle type grip. As they are removed the left hand tips the outer end of the pack to a necktie position and twists so that the pack is almost in a face-down position. This action conceals the Queen left on the pack.

With the aid of the right hand the main pack is turned completely face-down and spread between the hands for a card to be chosen. Take care that the face-up Queen at the bottom is not revealed. Once a card has been taken, ask the spectator to remember it and show it to any other members of the audience as you square the pack.

Whilst this is happening quietly place the main pack on the table with the left hand, tipping the hand palm down as you do so. This causes the pack to be apparently face-down on the table, but really it is face-up with one face-down Queen on top. Do not worry about this simple move, you have lots of misdirection and it is easily accomplished without difficulty. Once the main pack is on the table,

take the chosen card and place this face-down on the table, a little away from the Queen pile.

Pick up the main pack carefully and place it in your left hand. It appears to be a face-down squared pack.

Pick up the face-down group of Queens and place them face-down on top of the pack. Take them off one by one with the right hand, each being taken below the previous one, so that the spread of Queens can be tipped with the faces being towards the spectators. You can normally push off all four and show them, but you must not reveal the face of the pack. If you twist the pack into a slight necktie position as you take off the fourth one, this is easily accomplished. Say, "remember Queens on top". Replace the Queens face-down on top of the pack and square the whole pack up. If your viewing angles are very awkward, just casually show three of the Queens and then place them back on top of the pack.

Pick up the chosen card from the table, show its face to the spectators, turn it face-down and push it into the pack at the approximate centre point. Push it in slightly diagonally so that the left little finger can obtain a break above it. Now carry out a Riffle Pass at the break point and place the pack face-down on the table. Bill Goodwin mentioned that a Riffle Pass where you riffle the near short end would be the most suitable and this is an excellent suggestion.

If you can do an invisible Classic Pass without using a pass cover, then use this, and may I offer my congratulations on your ability.

For maximum impact it is important to time the final phrases correctly. Say, "I am going to make the Queens jump to the centre of the pack". Point to the top of the pack to emphasize the position of the Queens. Now say, "and in addition to that I am going to make your card jump from the centre to the top". Pause for a moment and then say, "and in addition I am going to make every other card in the pack turn face-up".

Spread the pack in a long spread from left to right to reveal the climax of the trick. Take the single face-down card at the top and turn it face-up to confirm that it is the selection. Now remove the four, face-down cards at the centre and show they are the Queens. Finally make a gesture towards the face-up condition of the pack.



### A TWISTED TALE

This is a version of Hofzinsler's 'Royal Marriage' plot using Lee Asher's 'Asher Twist' to marry the appropriate pairs.

#### *Performance*

Remove the four Kings and four Queens from the pack and arrange them in two groups, each in identical suit order with the colours and values alternating. For example let's say the order is King of Hearts, Queen of Spades, King of Diamonds, Queen of Clubs, and Queen of Hearts, King of Spades, Queen of Diamonds, King of Clubs. Pick up either group and deal them out in a face-up

row on the table in conventional fashion from left to right. The suit order in our example will be Hearts, Spades, Diamonds, Clubs.

Pick up the other group and deal them out face-up on top of the previous ones dealing from left to right, but starting your deal on the card that is second from the left hand of the row (the Spade). When you have dealt three cards you will be left with a Club. Slip this card below the first card in the row (that is, the Club goes below the Heart).

When you are familiar with the layout required it is not necessary to arrange the cards before dealing them out - it can be done as you place them down. Remember it is not an arrangement that you are trying to make secretly. You are deliberately placing the pairs down so that no suits or values match up.

As you are carrying out the above actions, talk about 'Marriage Brokers', and how they are still used in parts of the world to try and arrange successful marriages. Also point out how you have made each pair completely unsuited to one another, as they are of different suits and the same value.

Pick up the extreme left-hand pair in the row and say, "these will act as Marriage Brokers". Turn them face-down and hold them in the left hand.

Place the next pair of cards in the row (those in position two) face-up between the face-down Brokers.

Spread the packet of four cards to show the position and, as you close them, get a left little finger break between the face-up centre cards. Carry out the Asher Twist with the lower two cards, flipping them over as you perform the normal slight shaking action with the right and left hands as you execute the sleight. The centre cards will appear to almost visibly change to a perfectly matching pair, a King and Queen of the same suit. Remove these and place them face-up on the table.

Repeat the procedure with the next pair and then the final one.

You will be left with a face-down pair in the left hand. Say, "the Marriage Brokers have done so well it's only fair that they should advise themselves". Turn them face-up to reveal the final matching King and Queen and drop them on the table saying, "excellent advice".



## COUNTDOWN

### *Effect*

A card is freely chosen by a spectator and replaced in the pack. A number from ten to twenty is nominated by a member of the audience, and the chosen card arrives at exactly this position, as well as turning face-up.

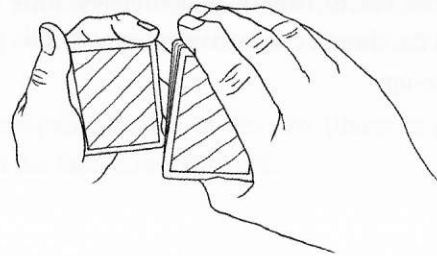
*Preparation*

The approximate lower half of the pack must secretly be face-up below the upper face-down one.

*Performance*

Use the right hand to hold the pack from above, thumb at the near short end and fingers at the far one. Place the pack into the left hand, but keep the right hand in position for a moment. Drop off four cards from the bottom of the pack with the right thumb, and take a break above these four cards with the left little finger.

Using both hands spread the upper section in a wide fan between the hands and invite someone to remove any card. You must not of course expose any of the face-up cards. Once a card has been taken, square up the cards and hold them in the left hand, still maintaining the little finger break. When the chosen card has been remembered and shown to the other members of the audience, take it back with the right hand and place it on top of the pack. Position the right hand over the pack so that the fingers are well over the far short end and thumb at the near one. The fingers should conceal the end of the pack completely. *See illustration.*



You now cut the selection into the pack by pressing down on it with the left thumb and retaining it in position as the right hand pulls all the cards above the break to the right and then slaps them on top of the five cards remaining in the left hand. This cut should be done fairly rapidly so that although it is genuine, it is not apparent how near the bottom the card has been placed.

Take care that the selected card falls squarely onto the lower four cards so that their face-up condition is not revealed.

No breaks are held after the cut.

Ask for a number to be chosen from ten to twenty. Once the number is given, mentally subtract five from it and remember the answer as your key. For example, if seventeen is chosen, your key is twelve.

Very fairly deal cards up to your key number in a face-down pile on the table. Once you reach your key, pause for a moment and with the right hand turn the dealt cards face-up, still casually squared, in a face-up pile on the table. Now spread these cards out so that the spectators can see them all, using the fingertips of both hands to do this. You will find that the left hand has to twist inwards to do this, so that its cards are almost turned over.

At the completion of the spread the pack is now taken from the left hand by the right, thumb on the top and fingers below, now completely turned over. Prior to spreading the face-up packet you say, "has your card already been dealt?" This line is the misdirection

anchor of the trick and must not be omitted. They are looking for the card as you spread the dealt card out and will miss the secret turnover completely.

When they say they have not seen their card, say, "well, I've still got a chance of succeeding then". Turn the face-up cards face-down, and very slowly count cards off on top of them until you reach the chosen number. The selected card will be at the number and face-up.

Conclude by saying, "look, not content to arrive at your number, it has also turned over".



### THE NUMBER GAME

#### *Effect*

Three cards are selected from a shuffled pack and placed face-down on the table. Without looking at the cards, the performer is able to announce the total when their values are added together. The trick can be repeated without risk of detection.

#### *Preparation*

Secretly arrange to have four different spot cards at the top of the pack, and remember their total when their values are added together. For example if the values were 2, 4, 5 and 9, you would remember the number 20.

#### *Performance*

To perform the trick give the pack a false shuffle, which retains the top four cards in position. I use an Erdnase Jog shuffle, which fits in well with this effect. Briefly the details are as follows: Undercut about half the pack, in-jog the first card as you pull it off onto the top of the lower half, and then shuffle off the balance from the right hand in standard overhand fashion. Undercut the pack, taking a break with the right thumb below the in-jog, and lifting away a few cards from above the in-jog. Shuffle off the cards above the in-jog and throw the balance of the pack on top. The top section of the pack is back in position at the end of the shuffle.

Thumb off the top two cards of the pack and hand them, still face-down, to a spectator. Request him to look at the two cards and say, "if they are both of the same value, return them to me, and I'll give you another pair". This line establishes the fact that he has two different value cards. Ask him to select either one and place it face-down on the table. Take the remaining one from him and place it face-down on top of the pack.

Give the pack another Erdnase Jog shuffle and after its completion hand the top two cards to a second spectator. Again let him choose either one and place it face-down on the table, whilst you take the remaining one and place it on top of the pack.

Give the pack another Erdnase Jog shuffle and hand the top two cards to a third spectator asking him to freely choose one and place it

face-down on the table. Take the remaining one from him and as you return it to the main pack, tip it up slightly so that you can glimpse its value. Subtract this from your remembered total and you have the total of the three face-down tabled cards.

Once you know the total, build up the trick a bit by feeling the backs of the cards on the table, and then saying, "I get the impression that these cards add up to exactly eleven" (or whatever your total is).

Then slowly turn them face-up one by one, adding them out loud as you go. Suppose the first two add to six, when you come to the final face-down card say, "for my prediction to be correct, this will have to be a five". Dramatically flip it face-up to show that it is.

*Note: If you wish to use the repeat feature of this trick, simply have a second stack of four different value cards below the top four, whose total is different.*

After completing the effect as described you only have to lose the top card of the pack to be all set to go again with a different total.



## A RAJAH SUNDIAL

### *Effect*

The performer offers to teach the spectators a special magical procedure, which finds selected cards.

### *Performance*

Run through the pack and cut it so that the Joker is second from the top. This is not a secret action, but in cutting the pack, tip it up a little so that it is not seen that the Joker has been cut to the second from top position.

Thumb off six cards from the face of the pack and hand them to a spectator in a face-down group.

Turn the main pack face-down and Double Lift the top two cards, leaving them face-up on top of the pack and keeping a break below them. This shows the face of the Joker. Flip the two cards face-down and remove the top one and push it somewhere among the small packet of cards the spectator is holding. Ask him to mix the packet up so that the Joker is at an unknown position.

Whilst he is doing this, place the main pack onto the table and in this action, palm the top card into the right hand.

Take back the small packet from him with your left hand and hold it in a squared condition, face-down in that hand.

Say, "let's check that the Joker is not at the top or face". Do this by flipping the top card face-up onto the packet and then face-down again, adding the palmed card to the top in the face-down flip. As the palmed card is added, take hold of the complete packet by the right hand, thumb on face and fingers on back and tip it up so that

the face card can be seen. As the face card is revealed say, "and not at the face".

Continue your patter theme about teaching a magical procedure that finds lost cards.

Hold the complete packet face-down and then do an under/down shuffle until only a single card remains. Turn this card slowly face-up to reveal the Joker. Drop the Joker face-down on top of the other cards in the packet.

Pick up the packet and arrange it in a face-down display fan in the left hand. Invite a spectator to touch the back of a card in the fan. When he has done this, break the fan with the right, so that the touched card is at the face of the upper section.

Twist the right hand so that the spectator can see the face of his touched card. Once he has noted the card, return the right hand cards to those in the left keeping a break below them. As you square the packet up do a left Little Finger Pull Down with all the cards below the break and immediately grip all the cards above the break, squared as one card and place them below the other cards in the left hand as the first move in your under/down shuffle. This move flows well and is over very quickly as you continue the shuffle fairly, placing the next card down and so on until you are left with one card. Ask for the name of the noted card and then reveal it. The magical shuffle has again been successful.



## Chapter Seven

### CHAPTER SIX

#### Effect

The effect of this trick is to place the Joker card among a group of a Heart, Spade, Diamond and Club. The packets appear to be identical but spectators, when they inspect them, see in the top packet the Joker card and still think it's a normal card.

The skill of this magic procedure is to make a large group of cards appear to be identical.

#### Performance

Remove the Joker card from the top packet and place it among a group of a Heart, Spade, Diamond and Club. The two packets should be placed facing up on the table with the left arrangement in front of the identical.

Turn the packets round and pick up the top packet and place it in the left hand. The bottom packet is now in the right hand. Hold the top packet in the left hand, place the top card on the table and pick up the bottom packet.



## *Chapter Seven*



### **CAMOUFLAGE**

#### *Effect*

Five sets of four cards are placed on the table, each shown to consist of a Heart, Spade, Diamond and Club. The packets appear to be mixed by a spectator, but when turned face-up at the conclusion of the trick, are seen to still consist of one card of each suit.

The Gilbreath Principle is used to produce this effect, but a little misdirection is applied.

#### *Performance*

Remove five sets of four cards, each group of four cards should consist of a Heart, Spade, Diamond and Club. The five packets should be placed face-up on the table and the suit arrangement in each should be identical.

Turn the packets face-down. Pick each up and give it a little mix before replacing it face-down on the table. The mixing procedure you use for each must be identical, for example, push the top two cards into the right hand, place the next on top and the final one

underneath. The impression you want to give is that the suit order is now mixed. In actual fact the suit order of each packet is identical.

Let a spectator select any packet. Place his choice a little apart from the others. Pick up the top card of this packet and hand it to a spectator. Ask him to choose any of the four packets on the table. Pick up his choice and spread it out in a face-down fan. Let him push his card in anywhere in this fan. Point out that he has a completely free choice and can even place the card on the top or bottom if he wishes. When he has completed this action, square the packet and place it face-down on the table.

Pick up the next top card of the three-card group and hand it to a spectator. Let him choose any of the three remaining four-card packets, fan it out and let him push his single card into it, again with a perfectly free choice of position. Square up the packet and drop it on top of the previous one which he inserted a card into.

Repeat the procedure with the next top card of the two-card group, it being inserted into any position of either of the two, four-card packets and this packet being dropped on top of the previous composite group of ten cards.

Finally have the single card inserted into the remaining four-card packet and drop it on top of the previous group.

Pick up the complete group of twenty cards and thumb off five groups of four cards each, distributing them around the table.

Conclude by turning each packet face-up to reveal a Heart, Spade, Diamond and Club in each.

#### *E.S.P. Variation*

If you use a thirty card E.S.P. group, which consists of the five designs repeated six times you can follow the procedure already explained by starting with six packets of five cards in each.



#### **ANY ONE FOR DENNIS**

#### *Effect*

A spectator shuffles the pack and it is found to be in a controlled sequence in spite of his shuffle.

#### *Preparation*

The principle used is the Gilbreath one, and the pack must be arranged so that twenty-six black cards are followed by twenty-six red ones.

#### *Performance*

Cut the face-down pack into two, all the black cards being in one half and all the reds in the other.

Have a card freely chosen from each half and placed face-up in the opposite half.

Shuffle the two sections together with a perfect faro shuffle.

Let the spectator now give the cards a riffle shuffle, which does not have to be perfect. If he cannot riffle shuffle, he can simply just push the two halves together.

Take back the cards and spread them face-up to show their well mixed condition.

Cut the pack between two cards of the same colour and turn the pack face-down set for the finish.

Say you will magically control the cards. Go through the face-down pack, continuously taking face-down pairs of cards and turning them face-up to show that all the adjacent pairs consist of opposite colours. When you reach them, place the two pairs with face-up cards aside. Finish by revealing that you have controlled the deck so that each of the face-up cards is with a card of the same colour.

It can happen that both face-up cards are a pair, which is a good ending as well.



## REBELS

### *Effect*

Six red and six black cards are placed in two piles on the table. A card is freely selected from each and replaced in their appropriate colour packet. The two packets then magically change places with the exception of the freely chosen cards.

### *Presentation*

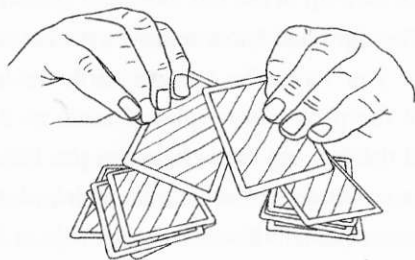
Hold the pack face-up in the left hand and spread it slightly with the left thumb. The right hand now removes twelve cards alternating in colour. Once you have the twelve cards in the right hand, the remainder of the pack can be placed aside as it is not used in the trick. Spread the face-up cards between the hands pointing out that you have six red and six black cards, which alternate in colour. Do not emphasize whether they run red, black or black, red, just make sure that the spectators see that it is a fair arrangement of alternating colours.

Square the packet and turn it face-down. Deal it into two face-down groups, dealing alternately and counting out loud the position of each card as it is taken and dealt, one, two, three, four etc. When you reach number eleven, Bottom Deal this card. The final twelfth card is dealt fairly on top of the right hand packet.

Turn the top card of each packet face-up, and place these cards immediately above their respective groups, not on top of the packets,

but positioned above each one. If necessary, spread the five cards below the face-up ones a little, so that the backs are visible. Let us now assume that the card face-up above the left hand group is black and in front of the other red. This could be the other way round, but you always deal with the left hand packet first.

Invite a spectator to touch the back of any card below the black marker. Take the selection and hold it face-down in the left hand. Have another spectator touch any back of the five face-down cards in the other group. Remove it and place it on top of the one already face-down in the left hand. *See illustration.*



No faces have been shown yet. Take the two cards into the right hand, thumb below and fingers above and immediately twist the right hand over to turn the cards face-up. Push the lower card of the pair to the left with the right fingers and take it into the left hand. The turning face-up and taking the rear card into the left hand should be a rapidly flowing action. You now have a face-up card in each hand with the correct colour being above the face-up marker cards. Request the spectators to remember the names of their chosen cards.

Take one of the face-up cards, turn it face-down and push it within the face-down cards below the marker of the same colour.

Turn the remaining face-up card over and push it within the face-down cards in the other packet. The effect is that two cards have been freely selected and replaced within their same colour groups.

Square up each group of five face-down cards carefully and then transpose the two face-up markers, explaining that what is going to happen now is a little like 'Follow the leader'. Turn each of the packets below the leaders face-up to reveal the face cards of each match the changed leaders.

Now spread each packet to reveal that all have changed, except the selected ones. Say, "some people will just not follow the leader".



### CLUBLAND

This is a presentation idea on an old principle that has been used by several card conjurers. Karl Fulves, Jim Steinmeyer, Peter Marucci, all have fine tricks with it. Unfortunately I do not know who first thought of the idea, but I would like to make it quite clear that it is not mine. All I offer is a trick using the principle. For those keen on sleight of hand this is not an ideal trick, as there is really none used.

### *Performance*

Explain to the audience that you will show one way that a magician uses to find a freely selected card.

Thumb over the first nine cards as you spread the face-up pack and hold these as a group between the fingers and thumb of the right hand. As you continue spreading, remove any Club card and place it on the table without showing its face. Point out that you will explain the use of this card shortly.

Split the pack so that the nine cards are held in the right hand and place the balance of the pack face-down on the table.

Say, "first we have to have a card chosen". Fan out the nine cards face-down and invite a spectator to remove any one and remember it. Now ask for it to be returned anywhere in the remaining face-down spread. You want it to become the central one; it is very easy to achieve this situation, but to give yourself a slight advantage, adjust the eight-card spread so that there is a slightly larger gap between the two four-card groups. Invite the spectator to replace his selection anywhere in the face-down spread. If he replaced it dead centre you need to do nothing, except close the spread and drop it face-down on the table.

If he inserts the card anywhere else you will have to make an adjustment to reposition it so that it is at the centre. However, no physical adjustment is made at this stage. You simply note where the card is inserted and see how many cards would need to be cut from one end of the group to the other to centralise the selection. The quantity of cards you will need to move will always be either one, two, or three. Simply see where the card is inserted and note from which end of the spread you need to move cards to make it central. For example, if it is pushed second from the top,

you would need to cut three from face to top. Do not adjust now, just remember how many you have to move and keep the position marked by one of your fingers.

Explain that to find the selection a secret code is used. Point to the face-down Club you placed on the table earlier and say, "I have formed one part of the code, but four more parts are required to make it complete".

Hand the face-down main pack to the spectator and invite him to place any four cards face-down on top of the Club you tabled earlier to complete the 'secret code'. He does not even have to look at the faces, any four will do.

Whilst he is placing the four cards on top of your Club, quietly cut the nine-card packet at the break point and complete the cut. The selected card has now been positioned dead centre.

Now say you will show how the secret code is applied. Turn over the top card of the five-card pile on the table and say, "only the suits of these are important". Whatever the suit is, spell it out in the nine-card packet, a card for each letter including the S at the end, dealing one card on top of each other onto the table. When you have completed the spell, drop the balance of the group on top of the dealt ones as a block and then pick up the packet, and hold it face-down in the left hand.

Discard the card just used from the five-card pile to the top of the main pack, and then turn the next one face-up on what is now a

four-card pile. Repeat the spelling procedure, always including the S in your spell, e.g. Hearts, Diamonds, Clubs, Spades.

Continue the spelling and dropping of unused cards on top as a block, until only one card of the 'secret code' is left on the table.

Spell the suit of the last card, which will of course be Clubs; hold the card that you arrive at on this letter face-down in the right hand. Ask for the name of the selection and then turn the card face-up. Say, "so now you know how to find a freely selected card!"



#### FOUR PARTNERS

##### *Effect*

In this trick a stack is used to produce a four-card match up.

##### *Preparation*

The stack reading from the top of the face-down pack is; QS, QH, QC, X, X, X, QD. No Kings must be among the X cards.

##### *Performance*

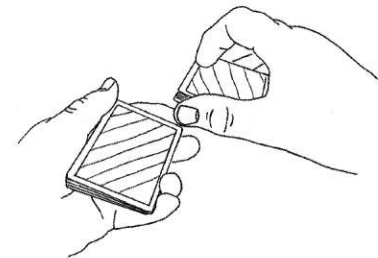
Palm the top seven cards into the right hand and hand the main pack to be shuffled by a spectator. Stress the fairness of the shuffle. Take the pack face-down into the left hand and bring the right hand over to turn it face-up, adding the palmed cards back to the top as

you do this. Turning over the pack gives excellent cover for adding the palmed cards.

Immediately spread the face-up pack and remove the four Kings. Do not expose the three Queens at the top as you do this. Arrange the Kings face-up on the table in a line reading from left to right; KD, KH, KS, KC. Turn the pack over and hold it face-down in the left hand.

Point to the King of Diamonds, and spell its suit, taking one card from the top of the pack for each letter and dealing them in a face-down heap onto the table so that their order is reversed. When you reach the final letter 'd', take this card and place it face-down on the King of Diamonds. If no table is available, just take the cards into the right hand so that their order is reversed. After placing the final card on the King of Diamonds, the other dealt cards are replaced on top of the pack.

If you know a good false cut, do it now. I use the Classic Pass without letting the halves come together after the pass, but moving the left hand section upwards and replacing it on top of the one in the right hand, *see illustration*.



Now spell the next suit in line, which is a Heart, placing the card arrived at the final letter (t), face-down on top of the King of Hearts. Note that in all spelling you only spell in singular and never use 's' at the end.

Place the balance of the spelt cards on top of the pack and give the pack a false cut.

Repeat the procedure already explained for the remaining two Kings, so that you end with a face-down card on top of each King.

Turn the face-down cards over to reveal the Queens with some clever patter line about royal marriages.



### FROM THE HEART

#### *Effect*

In this trick a spectator selects a position in the pack, and the card at this position is shown to have been correctly predicted by the performer. In addition there is a surprise twist at the end of the effect.

#### *Preparation*

The pack reading from the top must be arranged as follows;

KH, KD, X, X, 2H, 2D, 4H, 4D, 9H, 9D, 3H, 3D, AH, AD, 8H, 8D, 5H, 5D, 7H, 7D, balance of pack.

#### *Performance*

Give the pack a false shuffle and cut, which leaves it in the same order and hold it face-down in the left hand.

Push over the top two cards slightly and square them together back onto the pack. Appear to lift them off with the right hand, but really only take a single card. Place this single card on the table near to you and a little to the right. Do not state how many cards you are removing, as this would draw too much attention to the quantity.

Ask a spectator to think of any number between one and ten and then double it and tell you the answer. It will be any even number from four to eighteen.

Once he states his number, very fairly count down to this position from the pack held in the left hand, dealing the cards in a face-down pile on the table. Place the card at his chosen position face-down a little in front of the dealt heap. Drop the balance of the pack on top of the dealt cards and as you do this, palm the top card into the right hand.

In a continuing action move the right hand over the card placed aside at the beginning of the trick and scoop it up, adding the palmed card and throwing the two cards face-up on the table. One will be a spot card. Say, "this represents the value of the selection" then tap the other one and say, "this represents the suit". Let a spectator turn over the card you counted to, showing that your prediction is correct.

Turn the predicted card face-down and drop the main pack on top of it. Turn the pack face-up and hold it in the left hand. Your attitude at this stage should be that the trick is over.

As an afterthought tap the face-up King and say, "of course if we had used this card to represent the value and the other the suit, we would have arrived at a completely different card, the King of Diamonds".

Tap the card at the face of the pack to emphasize it is wrong and then carry out any Colour Change move you know that gets rid of the face card; Erdnase Change, Cardini Change, Andrus Change etc. are fine. I use the Andrus one, but make your own choice.

The effect is that the face card visibly changes to match the new prediction.



### WALTZING MATILDA

#### *Effect*

The location of a freely selected card. Readers will recognize this as a highly original plot.

#### *Preparation*

The face-down pack is stacked as follows from the top; X, X, 2, X, 3, X, 4, X, 5, X, 6, X, 7, X, 8, X, 9, X, 10, X, J, X, Q, X, K - remainder of pack.

The 'X' cards are indifferent ones and suits are of no importance in the value ones. If you use the Faro shuffle, you can have (X, 2 to K) on top of the pack and do an 'out' Faro of the top twelve cards to produce the starting stack needed for the trick.

#### *Performance*

Give the pack a false shuffle that retains the stack. Simple in-jogged type is fine. If you have used the Faro shuffle approach, this will count as the starting shuffle, and any other false shuffle can be omitted. In either case, you must start the trick with arrangement of the twelve value cards as detailed in 'preparation'.

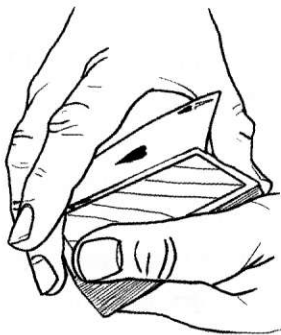
Explain to a spectator that you would like him to deal two face-down hands of cards as he would in a card game. Illustrate this by dealing the top four cards alternately into two face-down packets of two cards each. Pick up the one you dealt the last card onto and drop it on top of the other two cards. Replace the four-card group on top of the pack. This little demonstration shows the spectator what he has to do and illustrates that there must be the same number of cards in each packet.

Hand the pack to a spectator and request him to deal two face-down hands of cards as if dealing for a game, but explain that he can decide to stop dealing whenever he likes, so that although each hand will have the same number of cards, the quantity will be decided by the spectator. Casually say, "do not use more than half the pack as I need some cards left to use for the rest of the trick".



When he has completed dealing, take the balance of the cards from him and fan them out face-down for one to be selected. Once a card has been taken, have it shown to the other spectators. You then request it to be dropped on top of either of the face-down heaps on the table, and then the other heap dropped on top to sandwich it between the two.

These actions give you ample misdirection to take a little finger break below the top card of the section you are holding and gripping it between the fingers and little finger to pull it around the cards so that it ends face-up at bottom. *See illustration.*



Once the spectator has sandwiched his selection, have him place the composite group on top of the pack. Give the pack one cut to send it to the centre.

Wave your hand over the pack and then spread it out to show that a card has turned face-up. Cut the pack to bring the face-up card to the top.

Place the face-up card on the table and point out its value. Slowly count down this value and hold the card arrived at face-down in the right hand.

Ask for the name of the selection and slowly turn the card on the right hand face-up.



### PAPER PALACE

#### *Effect*

Four Queens are shown and placed face-down on the table. A sealed envelope is dropped on top of any Queen, which vanishes and appears inside the envelope.

The envelope is torn open by a spectator, there is no force of the Queen it is placed on, there are no fake cards or duplicates, and it is very easy to do. Now that should make you read on!

#### *Preparation*

Take any Queen from the pack and seal it in an opaque letter envelope. It must not reveal its contents. Take any card from the pack other than one of the three remaining Queens and place it face-down beneath the envelope. Position the envelope slightly overlapping the edge of the table so that you can easily pick it up, together with the card secretly held below it. If you wish, you can start with the envelope and card in an appropriate pocket or in your wallet, then remove them and place them on the table, ready for action.

*Performance*

Run through the pack with the face tilted slightly towards you and place the three Queens, plus any other card face-down in a pile on the table. Reading from the face there should be Queen, Queen, any card, Queen. The Queens in positions two and four from the face should be the same colour. Just act as you would when removing four Queens from a shuffled pack and you can easily put them down in the correct sequence.

Cut the rest of the pack into four heaps, about four inches apart. Pick up the packet of Queens (?), turn them face-up and Elmsley Count them fairly briskly, saying that in playing cards, royalty is important. Do not say, "look, I have four Queens" or similar comment, for this will only put into spectators' minds the idea of a closer perusal of those Queens. For the moment they are simply four picture cards.

Having shown the Queens, immediately turn them face-down and mix the cards. Now deal one card on top of each of the four packets on the table, from left to right.

Pick up the envelope from the edge of the table, gripping the extra card below it. Ask a spectator to select one of the four heaps, pointing out his completely free choice. Drop the envelope and card on top of the selected heap.

Gather the other three packets into one and place to one side. Adjust the position of the envelope slightly if necessary, so that the card below it lines up with the rest of the packet.

Ask the spectator to press on the envelope and then to lift it away. You now reach over and turn up the top card saying, "look, the Queen has gone!" Turn the card face-down, drop it back on top of the packet and place all cards below those already assembled.

Finally, ask the spectator to open the envelope to reveal the Queen inside. Pause, and say, "the damage you have just done to Her Majesty's paper palace will cost a fortune to repair!"

**LUCKY SEVEN**

In this trick the performer relies on luck to bring the trick to a satisfactory conclusion, but the ending is a surprise to the audience.

The inspiration for this was an effect by Alex Elmsley called the 'Eliminator' and published in the 'Magic Circular' magazine.

*Preparation*

Reading from the top of the face-down pack arrange the following seven values; K, 2, J, 6, 8, 10, 5, remainder of pack.

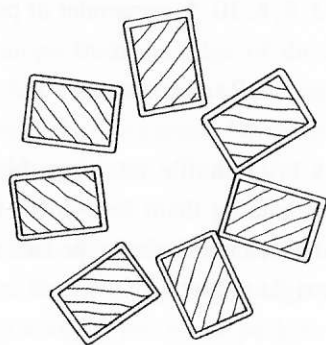
*Performance*

Give the pack a brief shuffle retaining the top seven cards in position and end by holding them face-down in the right hand in Biddle grip position. Get a break above the face card of the pack and maintain it with the right thumb tip.

Swing Cut the upper section of the pack into the left hand, and flip the top card of this section face-up using the edge of the right hand section to do so. Call attention to the name of the King showing, and then flip it face-down again doing the Miller Drop Switch move as you do so. Immediately thumb off the top card of the left hand section, face-down onto the table. Place the left hand section of the pack on top of the one in the right.

Say that seven is your lucky number and it will help you find the position of the King. As you say this, thumb off the top seven cards of the pack without altering their order, and drop them in a pile face-down on the table. In a continuing action take the main pack into the right hand in Biddle grip and let the cards dribble face-down onto the table, well away from the seven card packet. Pick up the face-down King(?) and insert it somewhere among the face-down cards. Finally square the main pack up and leave it on the table. These actions link up with your patter about finding the position of the King.

Deal the seven cards in a face-down circle on the table, dealing in a clockwise direction. Mention that you will now try and find the position of the King by relying on luck. See illustration.



Ask a spectator to touch any card of the face-down circle. You know where the King is, as it was the first card you dealt, so there are now two procedures to finish the trick.

1. **If he touches the King:** Take the card and hold it face-down in the right hand. Say, "this card will tell us the position of the King", pause and then say, "the King is face-up in the middle of the circle". Drop the King face-up in the middle of the circle.
2. **If he touches any other card:** Turn it face-up and starting on the next card in a clockwise direction count its value, and then turn the card you reach face-up. Continue this procedure six times until only one card is left face-down. As you are doing this explain that if you ever land on a face-up card at the completion of your count your luck has run out and you will be unable to find the position of the King. In fact you never will end on a face-up card. Remember to count eleven for the Jack. Remove the six face-up cards and discard them onto the main pack.

Pick up the remaining face-down card and hold it in the right hand. Say, "the position of the King is face-up on the table". Drop the King face-up on the table.



**LILAC TIME**

This trick utilises the Gilbreath principle.

*Effect*

A spectator succeeds in matching up face-down pairs of cards without looking at the faces, so that each pair consists of one black and one red card.

The trick is quite effective, because of the involvement of the spectator. It uses no sleight of hand at all, nor any prior arrangement of the cards.

*Performance*

Run through the face-up pack and remove about a dozen pairs of cards, each consisting of a red and black card and place these pairs face-up on the table in a scattered display. Try to avoid choosing court cards. If there is limited space on the table you may have to overlap them slightly.

Point out that each pair consists of a black and red card and say that you will now break each pair up. Pick up any pair and separate it, placing each card face-down on the table alongside each other to form two packets. Remember the colour of the right hand card. Pick up a second pair and split them as before, but make sure the card you place face-down on top of the previous right hand one is of the

opposite colour. Continue splitting the pairs to form two face-down packets, but always follow the rule of the right hand one containing an opposite colour card to its predecessor. When you carry out this separation just concentrate on making sure the right hand packet has cards in alternating colour order. No need to bother thinking about the left hand one, as it will take care of itself.

Once the separation of the pairs is complete, pick up either packet, turn it face-up and cut it a few times. Finally, remember the colour of the face card and replace the packet face-down on the table. Pick up the other packet, turn it face-up, cut it a few times until a card of the opposite colour to the face card of the other group is at the face, and then place it face-down on the table. The effect should be that you have casually mixed each packet and replaced it face-down on the table.

Explain to the spectator that he can now assemble pairs of cards, but has the choice of selecting one card from the top of each of the face-down packets, or two cards together from either of the packets. Let him make his selections, but remove the cards from the top of the packets yourself, which makes for a faster and more reliable presentation. As he chooses, place each pair face-down on the table to make a similar display as you had at the start of the trick. He might ask for two from the first packet, then one each from either packet, then perhaps two from the top of the second packet, and so on, the selections seems very free and fair.

Finally, point out how you formed opposite colour pairs by selecting them from the face-up pack. Say, "let's see how you have done with the faces hidden". Turn all the pairs face-up one by one and say, "wonderful, far more clever than me".



## *Chapter Eight*



### **MAGIC JOKER WILL FIND YOUR CARD**

#### *Effect*

In this trick the Joker helps you find a chosen card. An interesting point is that sleight of hand is used to make an ancient mathematical principle work.

#### *Preparation*

None, just use a 53 card pack.

#### *Performance*

Run through the face-up pack to look for the Joker. As you do this count 26 cards from the face of the pack. Remove the Joker and place it on the table, saying that it will help you later in the trick.

Square up the pack keeping the break and turn it face-down, still keeping the break, shown in the illustration.



Request a spectator to cut off about one third of the pack. Ask him to give the packet a shuffle and to place them face-down on the table after remembering the top card. Whilst he is doing this, do a Classic Pass at the break point, and retake a new break as the sections come together.

Ask for about another third to be cut from the top, shuffled and placed on top of the tabled packet. Point out that his card is now between two shuffled sections of the pack. Whilst he is doing this again Pass at the break point and retake the break as the packets come together.

Have the tabled packet placed on top of the pack and Pass at the break point, no longer holding any breaks. If you are not happy with the Pass at this stage, just give the pack an open cut at the break point.

Explain how the Joker will help you to conclude the trick by lending you his name. Dealing a card for each letter of "MAGIC JOKER WILL FIND YOUR CARD", face-down in a pile on the table. Ask the spectator the name of his card and turn over the top card of the packet of cards in your hand to conclude the trick.



## SWEET AND LOW AGAIN

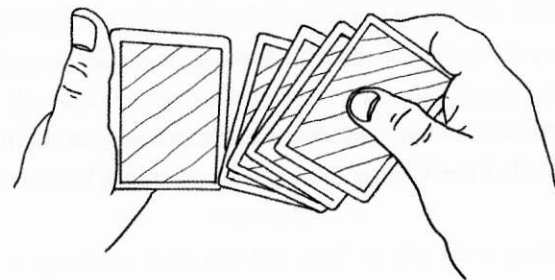
*Effect*

The effect is one where the original order of cards in a packet mysteriously reverses itself á la the original Noel Stanton plot. In this version, not only do two packets change their order, but they also change places.

*Performance*

Remove the Ace to Five of Spades and Ace to Five of Hearts. Arrange each in numeric order with the Five on the face and drop one packet on top of the other. Spread to show the numeric order of each group and then square them up and hold the combined packet face-down in the left hand.

Deal off five cards, taking them one below the other into the right hand, dealing top, bottom, bottom, bottom and bottom and place the packet face-down on the table. *See illustration.*



Count the remaining packet into the right hand again, one below the other, dealing; bottom, bottom, bottom, bottom, and then the last card. Place this packet face-down on the table, a little apart from the other packet.

Turn the top card of each packet face-up to show the Aces. Exchange the Aces from packet to packet, placing them on the face of each packet.

Conclude by turning the packets face-up, and spreading them to show they have changed places and also reversed their numeric sequence.



### STRIKE A MATCH

#### *Effect*

In this trick five pairs of twin cards, i.e. King of Hearts, King of Diamonds etc. are mixed and then magically returned to their original state.

#### *Preparation*

Have the following four value cards in order at the top of the pack; 4, 10, 2, 7 the 4 being the top card of the pack.

#### *Performance*

Run through the face-up pack and remove five pairs of cards, placing each pair face-up on the table, one on top of the other. The order might be; 5H, 5D, 8C, 8S, 3H, 3D, AS, AC, 9H, 9D. Avoid picking pairs of the values of your top cards.

Place the main pack aside for a moment. Pick up the ten-card pair packet and hold it face-down.

Appear to give this packet a mix by doing a Reverse Faro, followed by a few cuts. A Reverse Faro is simply pushing the alternate cards up slightly, stripping them out and putting them on top of the other five cards. The result of these actions places four cards between each pair.

Place the ten-card group on the table for a moment. Give the main pack a shuffle, which leaves the four top cards in place, and replace it face-down on the table.

Pick up the ten-card group, give it a couple of cuts and then fan it out for one to be touched. Break the packet so that the touched card is at the face of the upper section, and place this card face-down on the table. Replace the remaining cards in the right hand below those in the left. If the top or face card is touched, just remove it and place face-down on the table.

Have a spectator turn the top card of the main pack face-up, saying that you will use its value. Once its value is noted, request



the spectator to turn it face-down and leave it on the table. If left face-up it confuses the effect. The value is Four and you transfer four cards from the top to the face of the group of pairs, moving the cards singly. Once the four cards have been transferred, take the top card of the group and place it face-down on top of the tabled card that was previously touched by the spectator.

Cut the remaining eight cards a couple of times and follow the procedure outlined in the above paragraph, to have a second card chosen. The next value of the top card of the pack will be Ten, so this quantity is transferred from top to face singly and the next card placed on top of the second selection.

This procedure is repeated two more times. You will end with four pairs, face-down on the table and one pair you are still holding. Turn your pair face-up to reveal you have been left with a twin pair, and after a slight pause, turn the tabled pairs over to reveal each is a twin pair.



### COMIC CARDS

#### *Effect*

The performer offers to show a trick, which when performed appears to be a joke. However, at the last minute the tables are turned and a real trick is performed. It's important that the patter used is played for comedy.

#### *Performance*

Hold the pack face-down in your left hand making sure that the face-down condition is noticed by the spectators. Say, "would you please name any card and I'll make it appear face-up in the pack".

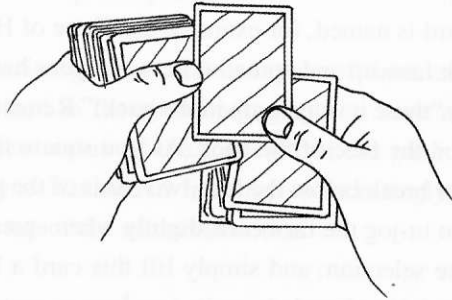
When a card is named, for example the Three of Hearts, turn the complete pack face-up and spread it between your hands to find the Three and say "there it is, face-up in the pack!" Remove the card and reposition it on the face of the pack. As you square the cards, get a left little finger break below the face two cards of the pack. This part is easier if you in-jog the face card slightly when spreading the pack to look for the selection, and simply lift this card a little when the named one has been placed above it.

Flip the two face cards as one face-down onto the pack and say, "you don't seem too impressed". Thumb off the upper face-down card with the left thumb, bring it into the right hand, doing a wrist turn with the left so that the other face-down card is not exposed and the pack is face-down in the left hand.

Push the face-down card in the right hand into the centre of the face-down pack held in the left, pushing it in at the outer short end and leaving it out-jogged for about half its length.

Spread the cards between the hands and say, "I could also have made your card appear face-down in the face-down pack!" Give a slight grin as you say this.

Cut off all the cards above the out-jogged one into the right hand. Thumb off the jogged card on top of these, still in a jogged condition and then place the cards remaining in the left hand on top of the jogged card. You have simply cut the pack as you showed the face-down card in the face-down spread. *See illustration.*



Hold the pack in the left hand and tap the back of the jogged card with the right fingers saying, "I think you would have been more impressed if your card had been the only face-up one in the face-down pack". As you say this, push the jogged card square and then immediately spread the pack between your hands to reveal the face-up card.



### CRAFTY CUT

#### *Effect*

This is one of those tricks where the spectators thinks that the trick has gone wrong, but things are twisted to give a satisfactory end.

### *Performance*

Hold the pack in the left hand and riffle down the corner for the spectator to call stop. Lift up the cards above the stop point and request a spectator to remember the card. Replace the upper section, keeping a break below it. Cut the pack once at the break point and follow with a couple of overhand shuffles keeping the face card in place by pressure with the left fingers.

Request the spectator not to help you, as you are going to find their card by a cut. As you say this, turn the pack face-up and hold it in the left hand. Their card will be revealed at the face, but you make no comment on this. Say that you will try to cut to their card with a single cut. Cut the pack at about the center and hold a break between the two halves as they come together. Tap the face card with your right forefinger and say, "it may not be exactly your card, but hopefully its quite similar".

Turn the pack face-down with the aid of the right hand carrying out a Turnover Pass at the break point. As soon as the pack is face-down, draw out the face card with the right hand and hold it face-down.

Ask for the name of the chosen card and slowly turn the card in the right hand saying, "its quite similar".



## FINLAYSON'S FROLIC

*Effect*

A card placed on the face of the pack, magically changes to a freely selected one in a very direct way.

*Performance*

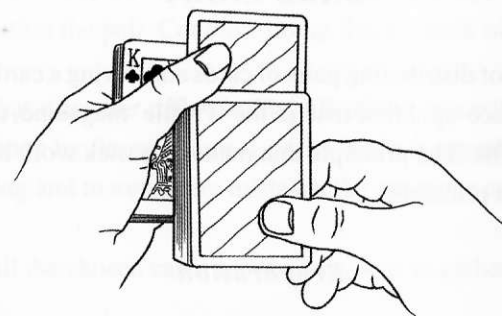
Run through the face-down pack, looking at the backs intently. Say you are looking for a Magic Card. Remove one from about the centre and hold it face-down in the right hand. Gaze at the back and say, "that's the one".

Turn the pack face-up in the left hand and place the card in the right hand face-down on the face of the pack. Say, "we'll leave it here where it will be safe, right next to the (name the card below the face-down one)". You can leave the naming of the adjacent card out if you wish, but I find it strengthens the trick. Spread the pack very slightly as you place the card on the face and as you square the pack up, get a left little finger break below about one quarter of the pack from the face.

Turn the pack face-down, maintaining the break and immediately do the Krenzel Half Pass at the break point. As the two sections come together after the Pass, use the right thumb tip to lift up the top card of the lower section and add it to the face of the upper one. Retake the break with the left little finger. To ensure only lifting one card, it is helpful to bevel the pack towards you very slightly when lifting the card.

Spread the pack out fairly slowly, requesting a spectator to touch the back of a card. As soon as a card is chosen, out-jog it from the pack for about half its length.

Keep the right hand resting on the pack after out-jogging the card and then use both hands to twist the pack so that the face of the jogged card is facing the audience. Ask the spectators to remember the name of the card. Use your right hand to grip all the cards from the break upwards, and move the left hand upwards with the cards below the break. As it moves upwards, place your left thumb on the back of the jogged card and draw it out of the upper section so that it rests on top of the lower one, still out-jogged. This transfer of the card is well covered by the movement of the pack as the hands twist it upwards to show the face of the selected card. The spectators also see the back of the supposed 'Magic Card' as they look at their selection. *See illustration.*



Once they have seen the card, draw it downwards with the left thumb, so that it squares up with the lower section. Replace the upper section on top of the lower one, keeping a left little finger break between the two sections and twisting the pack to a face-down

position. Carry out a Half Pass at the breakpoint, and as the two sections come together at the completion of the Pass, keep the left hand in position and twist the pack over towards you lengthwise so that it is face-up. I do not know who to credit for this Half Pass handling, but I can say it's excellent and also that it's not mine. Remember the left hand keeps in position after the Pass, fingers on the face and thumb on the top of the pack, and immediately turns it face-up, which can only be done by twisting it lengthwise.

Spread the pack slightly so that the face-down 'Magic Card' is jogged a little to the right.

Ask for the name of the chosen card and then say, "how is the 'Magic Card' magic?" Slowly turn it face-up saying, "like that".



### BARE LIGHT

The idea of distributing pairs of cards and having a card from each pair turned face-up, I first read in the 'Profile' magazine, contributed by Peter Duffie. The principle that makes the trick work is known as the Gilbreath principle.

#### *Preparation*

The pack must, prior to performance, be arranged in alternating red/black sequence.

#### *Performance*

Hand the pack to a spectator and request him to cut it a few times. He is then asked to cut it into two approximately equal halves and to riffle shuffle them together. You take back the pack and spread it face-up to show its mixed state. Cut between any two cards of the same colour, completing the cut and holding the cards face-down in the left hand.

Thumb off about ten pairs of cards and distribute them face-down on the table. If you have room you can deal a few more pairs, but a minimum of ten is advisable.

Once the pairs are distributed, place the balance of the pack aside.

Ask a spectator to nominate the upper or lower card of a pair, and when he does so turn the chosen one face-up, leaving it in position within the pair. Continue doing this for each of the pairs.

Note that after the riffle shuffle, all of the procedures outlined could be done by the spectator. I prefer to do it myself to keep the trick moving and to avoid any mistakes the spectator could make.

Once all the chosen cards are face-up, start to gather the pairs up as follows:

Pick up all the pairs with red cards face-up and split each pair into two heaps, one face-up and one face-down. Keep each of the two heaps neatly squared and place them on the table. Now do

the same with the face-up black card pairs. As you split the pairs, keep the resulting face-down group of face-down cards in the left hand, placing the face-up black ones in a pile on the table a little way apart from the previous two heaps. Tap the face-up red packet with the cards held in the left hand, pointing out how you sorted out the red face-up cards by looking at them. Say you will use magic to sort out the face-down ones. Turn the cards in your hand face-up and spread to show they are all red.

Now tap the other face-down packet on the face-up black packet, and then spread it face-up to reveal all black cards.

It is possible that all the face-up cards turned up will be of the same colour. If this happens, just divide into face-up and face-down heaps, tap the face-down ones on the face-up and reveal they are all the opposite colour.



### FACE-UP SWINDLE

This is a very easy to do card trick with a 'tongue in cheek' patter theme that is amusing to the audience and with a couple of surprises thrown in along the way.

#### *Performance*

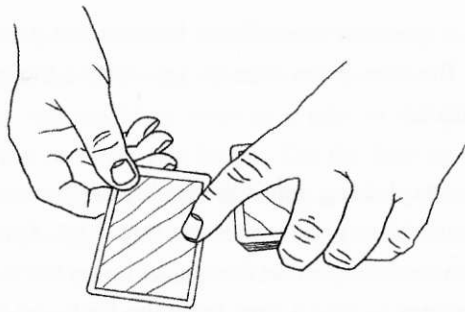
You explain as you are holding the cards face-down in your left hand, that most card tricks in which the magician finds a card freely

selected by a spectator are difficult because the pack is face-down. In line with the face-down remark, you spread the cards slightly to show their backs.

Continue, explaining that if the pack were face-up, things would be much easier. Here you turn the pack face-up. Spread the face-up pack between the hands and in doing this, in-jog the face card slightly. Invite a spectator to take a card from the pack and then return it to the centre. Say, "see how easy it is, I already know which card you have taken". Continue, "since I know the card it is very easy for me to slip it to the top of the pack". Here you transfer the chosen card to the face of the pack immediately above the in-jogged one. Square the pack up and get a left little finger break below the face two cards, a procedure made easy because of the jogged card.

Flip the two cards over as one, the effect being that the selection has been turned face-down onto the face-up pack. Push over the top face-down card with the left thumb and take it into the right hand. Do a wrist turn with the left hand, as you do this to hide the other face-down card. As the left hand turns, its forefinger is extended and points towards the back of the card being held in the right hand.

You say, "if the selection was from a face-down pack it would be hard to find". On the final word you turn the card in the right hand face-up. Pause for a moment as they note the card is no longer the selection, and then turn it face-down and replace it on top of the face-down pack being held in the left hand. *See illustration.*



Push over about half the pack, taking it into the right hand and arranged in a casual face-down spread. Hold the ones remaining in the left hand in a similar face-down spread, care being taken that the bottom card is not revealed.

Look towards the spreads and say, "so the rule is, face-down, hard to find". As you make this remark, reassemble the pack, placing the right hand section below the left one.

Now respread the cards between the hands, revealing the face-up one at the centre and say, "face-up, easy to find".



### POETRY IN MOTION

This is a variation of an effect by Bob Neale.

#### *Preparation*

Secretly set the four Kings on top of the pack, ensuring that the King in the third from top position is reversed.

#### *Performance*

Mention to the audience that you are going to recite a poem, but for those not interested in the serious things in life, you will use a few cards to illustrate the theme of the poem in a visual fashion.

With the pack held face-up, and a break held above the four lower-most cards (Kings), run through the pack and openly out-jog any four spot cards. Say that the four spots cards will represent stairs in the poem.

Strip the four cards out with the left hand doing the following variation of Charles Miller's Strip-out Addition Move:

Perform the Strip-out, adding on the four Kings behind the spot cards, but keep a little finger break between the two groups. Now throw the still face-up pack on top of the face-up eight cards. Immediately turn the left hand palm down and drop the pack face-down on the table, at the same time retaining the four Kings in the hand. This is automatic due to the break. Now twist the left hand palm up, but maneuver the packet so that it remains face-down and perfectly squared with the aid of the right hand. This variation is by Jerry Sadowitz, and was first described in 'Contemporary Card Magic'.

Now recite the poem used in Bob Neale's effect, based on 'Antigonish' by Hughes Mearns (also known as 'The Little Man Who Wasn't There'), executing the corresponding actions with each line:

**“Yesterday upon the stair...”**

Elmsley Count to show all the cards face-down (last card on top).

**“I met a man who wasn’t there...”**

Spread the cards in a fan to reveal a face-up King at the bottom. Square up.

**“He wasn’t there again today...”**

Jordan Count to show all cards face-down (last card on top).

**“I wish that man would go away!...”**

Spread the cards in a fan to reveal the face-up King once again, this time at the third from top position.

Without pause, remove the King adding a final line to the verse:

**“Too many men -”**

Flip over and display the other three cards, which have now changed to Kings, completing the line:

**“- I hear you say!”**

Timing this last line is important. You should keep in rhythm with the rest of the verse, and the sudden revelation of the Kings (on the beat of “I hear you say”) will be that more strong.

**TRICKY TRAVIS***Effect*

The performer draws attention to an Ace in a small packet of cards. He explains that he will try and keep track of the Ace in spite of the packet being shuffled and cut several times. He succeeds, but in a more surprising way than anticipated.

*Performance*

Run through the pack and select nine cards whose values run from Ace to Nine, suits are of no importance. Arrange them in numeric order from Ace to Nine, the Ace being the face card of the packet. Spread the cards out face-up briefly showing them to the audience and then square them and hold them face-up in the left hand.

Point to the Ace at the face and say you will try and follow its position, as the cards are mixed.

Turn the packet face-down and give it one Reverse Faro shuffle. This means you simply out-jog alternate cards and then strip the out-jogged cards out and drop them on top of the others. Now give the packet a couple of cuts. If you use the Hay Mow or Charlier shuffle, do a couple of these; they look good with a small group of cards, but really simply cut them.

Now deal the cards into two face-down hands on the table, dealing in conventional alternate fashion. Drop either hand on top

of the other to reform the packet. Point out that you have mixed, cut, and dealt the cards as in a game and you are still trying to keep track of the Ace.

Give the packet a couple of cuts, then another Reverse Faro. Follow this by a Hay Mow if you wish. The procedures outlined with adequate presentation will certainly give the impression that you will have a very tough time keeping track of the Ace.

Glimpse the face card and subtract one from its value. Say if I have succeeded I think the Ace is exactly... (here state the number arrived at after the sub-traction) down from the top. Slowly count to this position in the face-down packet, without changing the order, and out-jog the card arrived slightly. Cut the packet so that the jogged card is at the face. Push the jogged card square and then turn the packet face-up to reveal the Ace.

Should the card at the face be the Ace, you simply turn the packet face-up to reveal it.

Pause for a moment and then spread the nine cards out on the table revealing their numeric sequence. Say, "whilst keeping track of the Ace I also made some adjustments to the other cards!"





## *Chapter Nine*



### **NO HIDING PLACE**

This is a variation on Alex Elmsley's 'Three in Hiding'. The effect given is different to the original and the handling details altered.

#### *Preparation*

Decide on three cards that you can easily remember. For example, let's use the QH, AS, 3H. Place these cards on top of the pack with their appropriate colour and value mates below them. The order then being; QH, AS, 3H, QD, AC, 3D. You are now ready to commence the effect.

#### *Performance*

Give the pack a shuffle, retaining the top six cards in position. Invite spectator A to suggest any quantity of cards from ten to twenty. Deal the quantity of cards he suggests into a face-down heap on the table. Then continue by dealing the face-down packet into three packets in normal dealing fashion.

Turn away and request spectator A to remove the top card from any packet and place it in his pocket without looking at it. He then

places the balance of the packet on top of the main pack. Repeat this procedure with spectators B and C.

Turn around and cut the main pack into two halves at the approximate centre point. Just make sure you do not cut into the returned group of cards on top of the pack.

Give the two sections a very fair riffle shuffle together and square them up. False cut if you wish. Turn the pack towards you and say you will look for your three favorite cards. Using the example cards we have used, look for a red Queen, a black Ace and a red Three.

When you find these cards, upjog them and leave them in position.

Remove the upjogged card nearest the face of the pack and place it face-down in front of spectator A. Place the next nearest to the case in front of spectator B, and the final one in front of spectator C.

Have each spectator remove the cards from their pockets and place them face-up, just in front of your face-down ones.

Point out that each card in the pack has a unique mate which matches it in colour and value. Turn your cards face-up to reveal the matches.



## A THERMAL CHAOS

### *Effect*

An unusual location of a chosen card using the Gilbreath principle.

### *Preparation*

Have ten black cards followed by ten red ones at the top of the pack.

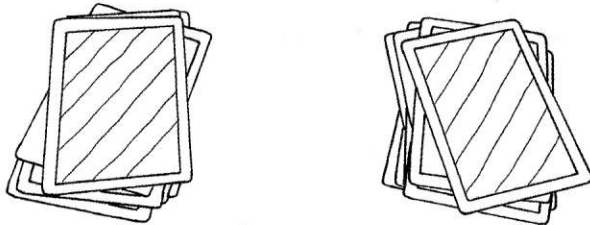
### *Performance*

False shuffle to keep the top twenty cards in position, and thumb off the top ten to a spectator. Ask him to deal them singly on to the table face-down, to make a scattered display. Give the next ten to another spectator and ask him to deal one on top of each of the tabled ones to make ten pairs. Point out their freedom by letting them be shuffled etc.

Have one pair selected. Pick it up and hold one card face-down in each hand. You know that the right hand one is red and the left is black. Have either chosen and lift it to display its face for the spectator to remember. You will know its colour (because you always hold the red in the right hand) and remember this.

Reassemble the two cards in reverse order, and drop them face-down on the table. Drop each pair on another until you

have two groups with five pairs in each. The chosen pair can go anywhere. Spread each group out and push them together to make a casual interlace. *See illustration 1.*



*Illustration 1*

Square and turn them face-up. Spread to show that they are mixed, and look for a pair together of the colour you remembered from earlier, but start looking from the second card from the face. *See illustration 2.*



*Illustration 2*

Cut the pair to the top and turn the packet face-down. Say you will make the selection jump to the top. Double Lift to show the top card.

If it is the wrong card, you turn the double back face-down, and take the top card and place on table saying, "well at least the colour was right". Flip the card face-up and say, "and now so is the rest of it".

However if it is the correct card when you turn the double over, then the trick ends there.



## JOKER POWER

### *Effect*

In this trick a small packet of cards is mixed and then magically reverts to its original order by the influence of the Joker. The principle used to bring this about is Rusduck's Stay Stack.

### *Performance*

For the presentation you must be seated at a table with one card secretly on your lap, which is not the Joker.

From the main pack remove six pairs of cards and place in one overlapping face-up display on the table, each pair being of the same colour and value. For example; 4H, 4D, KS, KC, 8S, 8C, 2H, 2D, 10H, 10D, 5H, 5D. Also remove the Joker and place it face-up on the table. Point out the arrangement of the pairs, pointing out that each pair is of the same colour and value.

Square the packet of twelve cards and hold them face-up in the left hand. Explain that you will now split the pairs up. Do this by dealing the face card onto the table still face-up, the next face-down alongside it, the next face-up on top of the previous face card, next face-down on top of the previous face-down card and so on until the twelve cards have been dealt into two heaps.

Place the Joker face-up on top of the face-down group. Then turn the face-up heap face-down and drop it on top of the face-up Joker, so that the Joker is face-up between the twelve face-down cards.

Presentation is important now, because you must give the impression that the spectators are instructing you on how to mix the cards.

Give the packet a few fair cuts followed by a Reverse Faro, using the patter line about this shuffle that you are removing each card from its neighbour. The Reverse Faro is simply up jogging alternate cards and then stripping out the out jogged cards and placing them back above or below the other group. Do a couple more cuts, then another Reverse Faro followed by a few more cuts. All cuts and shuffles are genuine.

Now let the spectator tell you how many cuts and shuffles he would like you to do. Follow his instructions, which will look like a real mix up of the cards.

Run through the mixed cards and place the face-up Joker on the table. In this action cut the packet at the point from which it

was removed. If the Joker has ended at the top or the face, no cut is necessary, just place it on the table.

Turn the twelve-card packet face-up and deal the face six cards in a line from left to right, dealing them from the face. Turn the remaining cards face-down and deal them face-down on the first six, dealing in conventional fashion from left to right.

Pick up the Joker and hold it face-up in the right hand. Explain how clever the Joker is and that he has committed all the cards to memory during the previous mixing. Say that not only that, but he can also do magic tricks. Pass the face-up Joker over the six packets with the right hand and invite a spectator to turn each of the face-down cards over to reveal all the pairs are together again.

Under the misdirection of this action, quietly switch the Joker in your hand for the card in your lap, now holding its back towards the spectators.

Act as if the trick is over and then say, "the Joker is always getting pestered by the other cards because of his powers, so he often disguises himself so they can't find him". Drop the card in the right hand face-up on the table to conclude the trick.



## ALL THAT JAZZ

This is a variation on the classic trick of Peter Kane's called 'Jazz Aces'.

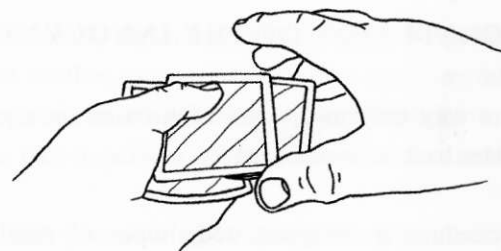
*Effect*

A mysterious assembly of four Kings.

*Performance*

Remove four spot cards, and place them face-down on the table. Remove four Kings and drop them face-down on top of the spot cards.

Pick up the complete group and display their condition. Hold the packet face-down in the left hand and take off the Kings from the top with the right hand, displaying their faces to the audience. Get a break below the top card of the four spot cards. Replace the Kings on top and square them up. Appear to take them off with the right hand, holding them from above at the short ends. Take the card above the break with them and retain top King on top of left hand group by pressure with the left thumb, by sliding the packet to the right. Keep the edges towards the audience as you remove the Kings and place them face-down on the table. *See illustration.*



Turn the spot cards face-up and Jordan Count them. Turn them face-down. Remove the top card and flash the face and take the card below it and place it face-down on the table. Flash the faces of the remaining two and reassemble into a three card packet. Place the top card of the King packet on top of this group and Elmsley Count to apparently move it to the face.

Tip the packet to show that the King has gone from the face and then turn it face-down. Flip the single card on the table face-up to show that now it is a King, so the two cards have magically swapped places. Place the top card of the spot group face-down on top of it.

Keep repeating this sequence until all the Kings have assembled on the table.

You can Double Lift on the spot cards before placing one down, but I prefer to do it once only on the last transposition.



## CONFUSION OF THE INNOCENTS

This is a very easy to do card trick based on a principle that probably dates back to Stonehenge.

The procedure is designed with hopes of misdirecting the spectators' minds away from logical thought.

At the end of the day, I'm afraid it's just a card location.

### *Presentation*

Explain that you are going to do a trick using known and unknown numbers, and will first deal with the known ones.

Hold the pack face-up and start spreading them over from the face as if looking for particular cards. Actually thumb over ten cards, and if the next one is a spot card place it face-up on the table. If it is a face card, choose another one. Place the ten cards you have thumbed over, face-down on the table in a casual and unstudied way.

Do this again, placing a spot card on top of the previous one and again placing ten cards face-down on the table.

Repeat this a third and final time so that you end with three, face-down piles of ten cards each on the table and three face-up spot cards arranged in an overlapping spread. These spot cards when added together must total nineteen. You can normally achieve this total easily as you are thumbing through to remove the cards, but you

can in any case, easily adjust it once the three piles are face-down on the table. Add another spot card or take one away, anything goes as long as the face-up cards total nineteen. I find it quicker to push cards over from the face in pairs to achieve the ten cards quickly.

Mention that you now need an unknown number. Request a spectator to pick up one of the three face-down heaps and break them into two groups, placing one of these in his pocket. Tell him to look at the face card of the remainder and then replace it between the two face-down piles. Thus sandwiching the packet.

Point out that the cards in his pocket represent the unknown.

Drop the sandwiched assembly on top of the main pack and do one of the following:

- A. Give the pack a single deceptive false cut;
- B. Give the pack a Push Through, Strip Out or Zarrow false riffle shuffle. (I prefer 'A')

Suggest you will deal with the known numbers first.

Point to the first card of the face-up pile and count its value, dealing cards from the top of the face-down pack until the value is reached. If it were an Eight, then you would deal down eight cards. Having dealt the cards, remove the Eight spot from the face of the small packet and place it face-down below the main pack.

Continue this procedure with each of the face-up cards in turn until all have been replaced below the main pack. The value of each card is always started by counting at one. Place the main pack aside as it is no longer used in the trick.

Explain that you now need the unknown number. Request the spectator to remove and count the cards in his pocket, pointing out that no one could know how many cards he had placed in his pocket, not even the spectator himself.

Once he announces the quantity, use this number to slowly count down in the tabled packet until you reach the card at his position. Hold this card face-down in the right hand.

Ask the spectator the name of the card he noted and then say, "known plus unknown equals known". As you say the final 'known', turn the card in your hand face-up.



### COLOUR LOCATION

#### *Effect*

The location of two freely selected cards by means of an unusual use of the Gilbreath principle.

#### *Preparation*

A pack of 52 cards must be arranged in alternating colour sequence.

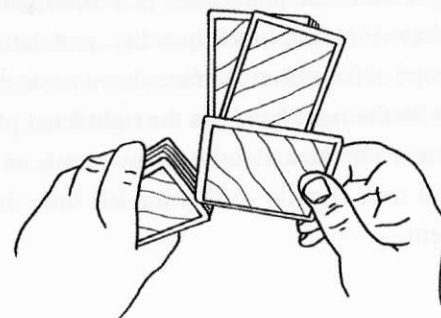
#### *Performance*

False shuffle the pack, followed by a couple of cuts.

Hand the top three cards to spectator A and the next three to spectator B. Ask them to look at their three cards and say, "you may have three cards of the same colour or three of mixed colours. If all are of the same colour, choose any one of them, and if they are of mixed colours, choose the odd coloured one from the three".

Request the spectators to insert their chosen cards between the other spectator's two cards. The card from A's packet goes between B's pair and B's between A's pair. Request B to place his three-card group face-down on the table and then A's on top of B's.

Pick up the main pack and hold it in a casual face-down spread in the left hand. Now take each card singly from the top of the tabled six cards and push them into any positions in the main pack, the only condition being that each goes above the previous insertion. Start by pushing the first near the face of the pack and continue moving up towards the top of the pack as you insert each card. They do not need to go next to each other, but only above each other. *See illustration.*



Push the cards square and give the pack a false shuffle with no cuts afterwards.

Look through the face-up pack in pairs from the face. All the pairs will be one of each colour except for a pair of black and a pair of red. One of the black pair will be a selected card and one of the red pair the other selection.

There are many ways of finding out which one of the pair is the selected one and I do not think it necessary to detail any for the readers of this book.



### A SPELL IN SCOTLAND

#### *Effect*

A friendly competition between England, Scotland and Wales to find a lost card, results in Scotland being the winner.

#### *Performance*

Remove eight cards and place them in a face-down group on the table. Do not draw attention to the quantity, just thumb them off in a couple of groups of four from the face-down pack, and place them onto the table with the right hand. As the right hand places the cards on the table, obtain a break under the top two cards of the main pack by pushing them over slightly so that the left little finger can get a break below them.

Now show the apparent top card of the pack by means of a Double Lift, leaving it face-up for a moment, so that everybody can see its value. Turn it/them face-down. Thumb off the top card and place it on the tabled packet. Invite a spectator to pick up the packet and shuffle it thoroughly, so that nobody knows where the shown card is.

Whilst he is doing this, transfer the main pack from the left to right hand carrying out the Lowey Top Card Palm, so that the card just shown ends up palmed in the left hand with the face towards the palm. The right hand places the balance of the pack on the table.

The basic technique of the Lowey Palm is to swivel the top card downwards with the left thumb so that the right hand can remove the main pack as a block, gripping it above the swiveled card and placing it on the table. The original top card is positioned correctly to be palmed in the left hand. (A full description can be found in 'Stars of Magic', pages 99-100.)

With the right hand, take back the shuffled packet and place it into the left, so that the palmed card is added to the bottom of the face-down group.

Now talk about a friendly competition between England, Scotland and Wales to find the noted card. First spell Wales, moving one card from top to bottom of the packet for each letter in the name. When you reach the final letter turn the card face-up and say, "no luck!" Turn the card face-down and replace it under the packet.



Next spell England, turning the card which arrives on the last letter face-up, and saying, "no luck here either!" Replace the card face-down below the packet,

Finally, spell Scotland. Turn the card on the last letter, to reveal it is the remembered one, and say, "Scotland wins!"

### *Diplomatic Postscript*

As the shown card always ends up on the last letter of the final word spelt, you can easily make it arrive on England, Scotland or Wales by spelling the required name last. This means you can perform the trick in any of the three locations with no diplomatic problems.



**I PASS**

*Effect*

This effect is the magical production of a Royal Flush poker hand. As the spectators do not have to take and remember cards, this type of trick is good to have in your program.

### *Preparation*

To prepare the trick, a Royal Flush of any suit must be at the bottom of the face-down pack with the fifth one from the bottom being reversed. The order of the five cards is not important.

For example, if you had decided on Hearts, the order from the face of the face-down pack might be; QH, 10H, JH, KH, reversed AH, remainder of pack.

There are ways to getting to this position from a shuffled pack and one such approach will be given at the end of the working description. So, for the moment, have the pack arranged as described and proceed as follows:

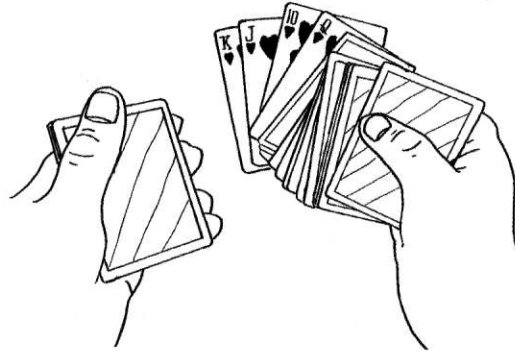
### *Performance*

Give the pack a shuffle, which retains the five cards at the face and does not expose the reversed card.

Spread the pack widely between the hands in a face-down condition, and invite a spectator to touch any card around the centre of the pack. Flip this card face-up and break the pack into two, so that his selection is on top of the section held in the left hand. Make some remark about the card not being too good for a poker hand, but you will try to improve it. Replace the cards in the right hand, which should be in a slightly spread condition onto those in the left, and carry out a Spread Half Pass, so that the left hand section is secretly turned completely over.

Spread through the pack until you reach the four face-up cards. Do not spread past the face-down one below them. Break the pack into two so that the right hand holds the upper section with the four reversed cards at the bottom, still in a spread condition. Deposit the face-up cards on the table and say, "that's better". Replace the

balance of cards in the right hand on the left hand ones carrying out a Spread Half Pass again to turn over the left hand section. See illustration.



Appear to suddenly notice that there are only four cards on the table, one short of a complete poker hand. Spread the cards between the hands again to reveal the original selection, face-up at the centre.

Break the pack so that the right hand holds the upper section with the reversed card at the bottom and move the hand towards the tabled cards, as if to add the reversed card to them. Pause, and say, "that's not going to help things much". Replace the upper section on top of the left, and in squaring up get a break below the reversed card at the bottom of the upper section. Carry out a Riffle Pass and spread to reveal the Ace of Hearts. Remove it and place with the other four showing an unbeatable hand.

You are left with a reversed card at the bottom of the pack, which may be useful in your next trick. If not, hold the complete pack in the right hand from above, fingers at the far short end and thumb at the

near one. Move the right hand towards the left and push the lower card over with the left finger tips, as you twist the main pack up to a vertical position and overhand shuffle it onto the card in the left hand. This is a standard procedure for reversing the face card, but I don't know who thought of it.

### *Postscript*

Here is one way of getting into the starting position from a shuffled pack:

Run through the face-up pack and do a Multiple Hofzinsler Cull of the Royal Flush cards so that they end at the bottom of the face-up pack. Move the pack from the right hand to the left carrying out the single reverse of the lower card as already explained in the final paragraph of the trick description. Move this single card round until it is squared at the other end, and then run four cards and drop the main pack on top of them. You are now in the correct starting position although you can do a further shuffle if you wish that keeps the five cards in position, and does not reveal the reversed card.



### LEAVE 'EM LAUGHING

In this effect classic sleights are used to achieve an excellent audience trick. The sleights in question are 'The Classic Two Handed Pass' and 'The Top Change', and both are carried out when the attention of the onlookers is guaranteed to be elsewhere.

The trick is impromptu, however you may wish to set the four Jacks on top of the pack prior to performance.

### *Performance*

Run through the face-up pack and remove the four Aces as you come to them, at the same time secretly cull the four Jacks to the rear. Close up the pack and turn it face-down into the left hand dealing position. The four Jacks are on top.

With your right hand pick up the Aces, turn them face-down and mix them up a little, then place them on top of the pack so that they are stepped diagonally forward. With your right hand spread the Aces into a fan and ask a spectator to slide out any one, and place it on the table without looking at it. To ensure that he complies, you should lower your hand so that the four-card spread is almost on the table.

Ask the spectator to peek at his card, but to make sure that you do not see it. As you ask the spectator to do this, your right hand casually squares the remaining three Aces on top of the pack, and your left little finger takes a break below them in readiness for the Classic Two Handed Pass. As soon as he lifts the card and looks at it, execute the Pass, and then casually spread over the top three cards.

The position looks the same as it did a moment ago, except that you have switched the three Aces for three Jacks. Ask the spectator to insert his selected Ace amongst the other three.

This done, drop the four cards into a face-down row on the table in front of the spectator and ask him to mix the cards a bit, by sliding them around on the table. It is important that he doesn't pick any cards up during this mixing process. Turn away as he does this. Now face the front and pick up each card in turn, study it then replace it, noting which one is the Ace. After you have examined all four cards, slowly and with a look of slight apprehension, pick up the one you know to be the Ace. Turn it round to face the spectator, who will acknowledge that it is the one he selected.

Have the spectator turn over the other three cards on the table to reveal not the other Aces, but three Jacks.

As he is turning over the Jacks, you have all the time in the world to exchange the Ace in your right hand for the fourth Jack, which is on top of the pack by means of the Top Change.

Conclude by turning over the card in your right hand to reveal the fourth Jack, and toss it onto the table.



### **SHIFTWORK**

#### *Effect*

The transposition of a face-up and face-down card. I have always been intrigued with the idea of making a face-up card change over with a face-down one. This is one solution to the problem.

**Preparation**

Spread through the face-up pack and note a card near the center. Let's say it's the Eight of Spades. Look for a similar card in the pack, say the Nine of Spades, and cull it to the rear of the pack.

**Performance**

Spread through the face-up pack and look for the card you remembered near the centre, in our example the Eight of Spades. Flip all the cards above the Eight of Spades face-down on top of it. Spread out the cards between the hands to show the face-down, face-up position. *See illustration 1.*



Illustration 1

Invite a spectator to remove any card from the face-up section and place it on the table.

Invite another spectator to remove any card from the face-down section and to place it face-down on the table. As he

is placing the card on the table, close the spread and, in this action, get a left little finger break above the lower card of the face-down section. *See illustration 2.*

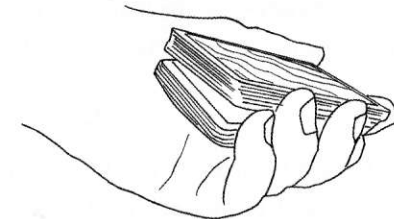


Illustration 2

Classic Pass the cards at the break point and retake a left little finger break between the halves, as they come together. The right hand is still over the pack as the Pass is completed, and its thumb is used to drop one card from the bottom of the upper half to the top of the lower one, the left little finger retaking its break above this card.

Move the face-down section forward in the hand so that it is out-jogged from the face-up lower section. Take care that you keep it square as you do this. *See illustration 3.*



Illustration 3

Pick up the face-down card from the table and, after showing it to the spectators, push it carefully into the center of the apparent face-down section being held in the left hand. Say, "the face-down one goes back into the center of the face-down section". Remove the face-down section using the right hand and place it on the table, carefully squared.

Take the face-up card from the table and push it face-up into the face-up section being held in the left hand. Say, "the face-up card goes back into the centre of the face-up section".

Reach down with the right hand to pick up the face-down section from the table. As you do this, push over the face card of the cards in your left hand so that you can get a break below it, squaring the cards once the break is obtained.

Place the face-down section in the right hand on top of the face-up one and carry out a Riffle Pass at the break point.

To end the effect, slowly spread the upper face-down cards between the hands to show the card from the face-up section has jumped to the center of the face-down one. Remove the face-down section and place it on the table, slightly spread for display.

Spread the face-up section between your hands to reveal the face-down card at the center. Turn the spread over to reveal the card's face. *See illustration 4.*

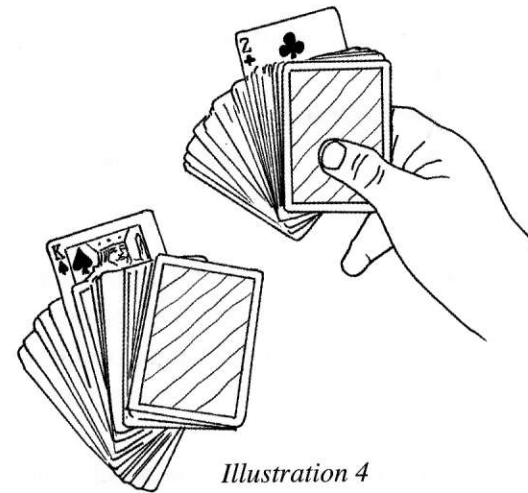


Illustration 4



## OUR RELATIONS

### *Effect*

A spectator selects a card from among ten in a reasonably fair manner. The performer locates the card and then as a kicker finds its unique mate. The trick uses Rusduck's Stay Stack as its method combined with effects of Peter Duffie and Paul Curry.

### *Preparation*

Arrange the following ten cards on top of the face-down pack, the Three of Spades being the top card;

3S, 5H, QS, 10S, 10C, 7D, 5D, 3C, 7H, QC

*Performance*

False shuffle the pack and then thumb off the top three cards, without altering their order. Drop them in a face-down pile on the table.

False cut the pack, thumb off another three, keeping them in order and drop them face-down on top of the previous group. False cut and thumb off another three, placing them on top of the others as before.

False cut once more and place one card on top of the others. Say, "I think that's ten, which is the quantity that I need". Place the main pack aside as it is no longer required.

Pretending that you want to confirm there are ten cards, give the packet a Reverse Faro, i.e. upjogging every other card, counting each card as you move it, saying, "yes, that's right, exactly ten". Strip out the cards, placing one packet beneath the other, it does not matter which one goes to the bottom.

Now say, "you know, that is a very effective way of mixing the cards". Do another Reverse Faro as you say this. Stripping the cards out and placing one packet below the other, as before.

Say that you will continue mixing the packet until a spectator requests you to stop. Keep doing rapid Reverse Faros, which can be either of the 'in' or 'out' variety, until you are told to stop.

Hand the ten-card group to a spectator and ask him to deal them into two face-down hands, as if he were playing poker. Explain that you will look away and he can look at the top card of either heap, remember it, replace it on its heap, and then drop the other hand on top to sandwich the chosen card.

After he has done this, pick up the packet of ten cards and give it one further reverse faro, as another mix. Deal five cards in a face-down row from left to right and then deal the remaining five on top of them to form five face-down pairs.

Say that the noted card will be in one of the five heaps. Run your hand above them and hover over the center one. Push it out slightly.

Ask the spectator to name the card he looked at. When he does so, turn the first heap up and say, "it's not here". Do the same with the second, fourth and fifth ones. You do not need to turn them over in any particular order, as long as the centre heap is left face-down.

The chosen card will not be among any pairs that you turn face-up and it will also be seen that no pair contains cards of similar colour or value.

Finally, pick up your chosen heap, keeping the faces toward your body and remove the chosen one and place it face-up on the table. Pause and then say, "only one card matches yours in colour and value". Drop the card in your hand face-up on the chosen one to conclude the trick.



## *Appendix One*



### **CASCADE**

#### *Effect*

A packet of four cards is shown back and front and seen to have blue backs and normal faces. A short series of effects are performed with the cards, and a surprising climax reached when each of the four cards is shown to have their backs changed from their original form, to something completely different! The cards are unprepared and can be handled by the spectators if you wish. (The plot sequence in which a card is turned face-down and the others follow suit, was shown to Roy Walton by Gordon Bruce, who uses a different technique, however). The false count used was originated by Alex Elmsley and is described here with his permission.

#### *Alex Elmsley's Ghost Count*

It is possible to do this count with varying quantities of cards. In this example it is used to count five cards as four. Hold the packet of cards to be counted in the left hand at the extreme left hand long side, with the thumb on top of the cards and the fingers below. The packet is completely square, and the position of the left hand is illustrated in *Fig. 1*.

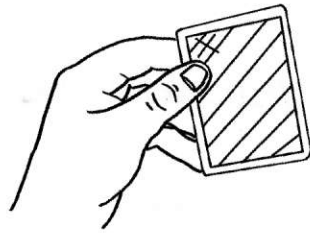


Fig. 1

Bring the right hand up to the cards and place the thumb on the back of the upper card. Press down slightly with thumb and move the hand to the right, drawing the upper card off with the thumb until it is supported solely by the right hand, fingers below the card and the thumb above. I prefer to take the first and subsequent cards deep into the hand as shown in Fig. 2, and this is easily achieved if you place the right thumb well over to the left of the upper card, before pulling it off. An 'X' on Fig. 1 shows the approximate position the thumb should be at.

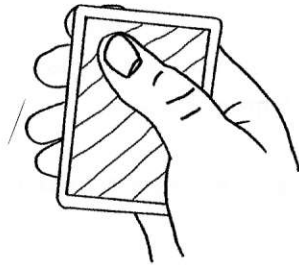


Fig. 2

As soon as the first card is in the right hand, push slightly to the right with the left thumb and pull slightly to the left with the left fingers, so that all the cards above the face one will be jogged a little

way over to the right. Bring the right hand up to the left to apparently draw off the next card and let the card already in the right hand slide beneath the cards in the left, until the left fingertips can receive it between themselves and the face card of the packet. Draw off the jogged cards into the right hand by gripping them between the thumb and base of the forefinger and move the right hand away towards the right. The card that was previously in the right hand has been transferred to the face of the left hand packet in the apparent taking of the second card.

Count the last two cards fairly by drawing them off one by one with the right thumb, into the right hand, on top of the cards already there.

### *Preparation*

You will require five cards as follows. Two blank faced blue backed cards, one blue backed normal card to match the blank ones, two cards with different back designs, but with the same faces as the blue backed normal card.

Take the three cards with like faces and arrange them, so that the blue backed card is between the other two. Hold the three cards face-down and insert the other two cards, blank sides up, between the top and centre card.

Square up the five cards and place them in your pocket or wallet, so that when you remove them later to show the trick, only the face card of the group will show up.



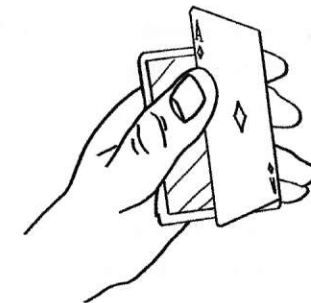
*Performance*

Remove the group of cards and hold them face-up ready for the Ghost Count. Count them as four cards using the technique explained, but when you take the final two cards into the right hand jog them both forward slightly. As you count the cards say, "here's a little trick with four cards that are all alike", transfer the group of cards to the left hand, taking care to leave the upper two in their out-jogged position.

- A. Place the right hand fingers on the face of the third card from the face of the group (easy because of the out-jogged cards) and thumb on the near short end of the card. Remove the third card from the face by drawing it inwards with the right hand, but as you do this push the two cards below it forward with the right thumb so that they line up with the out-jogged cards.
- B. Turn the card in the right hand face-down and replace it on top of the cards on the left hand. Say, "if I turn the top card face-down the bottom one turns face-down also!" Slide out the bottom card to show that this has happened and take care to keep the remainder of the packet square as you do so. Place the card you have removed from the bottom, back on top of the group, and say, "in fact the others now turn face-down also". Ghost Count the cards to show that this has happened, again out-jog the final two cards counted.

Repeat the sequence described in paragraphs A and B, only amend your patter because this time you will be making the cards turn face-

up. Repeat the sequence described in paragraphs A and B for a third time, but when you come to the Ghost Count to show all the cards face-down, still out-jog the third card counted into the right hand, but place the final card below the cards already in the right hand. Transfer the cards to the left hand maintaining the out-jogged one at the top. Say, "I could keep doing this, but it gets a little monotonous, so let's try something different". Remove the second card from the top with the right hand, pushing the three cards below it inwards with the thumb to square up with the out-jogged card as already described. Turn the card removed face-up, and place it on top of the other cards. With the aid of the right hand lift up the top face card so that it can be held in the left hand as shown in *Fig. 3*.

*Fig. 3*

The *Fig. 3* position is the one associated with the Finlay Tent Vanish, but you are not in fact going to do that move. Any conjurers watching will in fact think you are doing the Tent Vanish, and this assumption should not be discouraged, as once they fall into this trap, it is extremely difficult for them to reconstruct the trick after witnessing it.

Bring the right hand up to the left with the fingers extended and together and the thumb resting at the side of the forefinger. Cover the face-up card with the fingers of the right hand and then curve the fingers slightly to grip the card. Do not actually let the spectators see you take the card, they can only assume that you have, but will not be too sure. Conjurers will be certain you have not taken the card. Move the right hand away with the card and slide the hand into your right hand trouser pocket. Leave the card in the pocket and bring the hand out and show it freely both sides, saying, "the face-up card goes into my pocket this time".

Ghost Count the remaining cards and the face-up card will be seen to have returned amongst the face-down ones. The Ghost Count is the standard one already explained, the last card goes on top of the previous ones counted, and the last two cards counted are out-jogged as in earlier stages of the routine. Place the cards into the left hand maintaining the jogged condition.

Remove the face-up card with the right hand and push the one below it square with the out-jogged cards using the right thumb. Hold the face-up card in the right hand for a moment and say, "one card face-up, and three face-down".

Replace the face-up card, still face-up, on top of the face-down ones in the left hand, and then tap the packet once with the right hand for effect. Ghost Count the cards and say, "now there are three cards face-up and one card face-down". Out-jog the last two cards as before and end with the cards held in the left hand.

Remove the face-down card and the one below it as one card using the right hand, and place them on top of the remaining face-up cards, say, "remember, one card face-down and three face-up". Tap the cards once and Ghost Count them, saying, "now there is one card face-up and three face-down". Do not jog any cards at all, just end with the group of cards, square in the left hand.

Tap the packet twice and say, "if we tap the packet twice, something different happens". Spread the cards out and say, "look, two are face-up, and two are face-down".

Pause for a moment and then say, "of course you probably think that there is something special about these cards, and you are quite right". Remove the top card and show its face saying, "this one has no face", drop it blank side up on the table.

Remove the second card of the remaining three and turn it over, dropping it blank side up on the table saying, "and this one has no face". You are left with two face-up cards in the left hand. Turn one over with the right hand and say, "this one has a flower on the back"(or whatever shows on your set). Drop it on the table with the back showing. Turn the last one over saying, "and this one has a boat on the back", (adjust line to suit your set).

Practice handling of the routine and the timing of the climax outlined in the previous paragraph, and you will find the effect very strong.



## *Appendix Two*



### **CARDWARP**

#### *Effect*

A playing card is folded in half lengthwise so that only the back design shows.

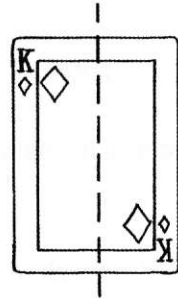
This card is then pushed through a cardboard folder. As it is pushed through, the playing card visibly turns inside out, so that the face of the card now shows. The folder and the playing card are opened out to show that all is fair. The effect is now repeated.

The third sequence is an effective climax that finishes the trick in the spectator's hands. The playing card is an ordinary one. The cardboard folder merely a piece of cardboard, and may in fact be another playing card folded breadthwise. No extra card or gimmicks are used, nor are there any difficult sleights involved. It is easy to construct a patter theme around the effect of travelling through a time tunnel etc.

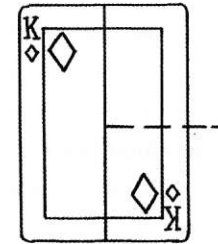
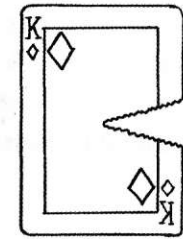
*Note: This effect uses a principle originated by Jeff Busby and described in his manuscript "Into the 4th Dimension...and Beyond".*

**Preparation**

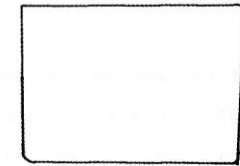
Take a card from an ordinary pack and fold it in half lengthwise (*fig. 1*). This fold must be made accurately and must be firm. Reverse the fold and crease the card again. This will take all the stiffness out of the fold and will make the working easier.

*Fig. 1*

Now fold the card half-way across its breadth to the centre point (*fig. 2*). You must tear the card along this fold (*fig. 3*). The tear should be straight and even, but on no account use scissors to cut the card. It is essential for the climax that the card be torn. This preparation gives you two quarters of the card, which will act as 'flaps' in either direction.

*Fig. 2**Fig. 3*

The cardboard folder, or second card, is also creased firmly across its breadth, in order that it may open and close in either direction (*fig. 4*).

*Fig. 4***Presentation**

Introduce the card and hold it in the right hand (*fig. 5*). Notice that the right thumb and forefinger cover the tear in the card. Fold the left hand side of the card up and over (King of Diamonds in the example), resulting in the fold lying on the left, and place it in the right hand lying on the fingers with the thumb on top; torn side is down, nearest the fingers, the left forefinger and thumb take hold of the nearest end of the King and give the card a half turn clockwise.

The left hand picks up the folded card, the open side towards the thumb crotch.

Insert the folder in the top opening of the card (*fig. 6*).

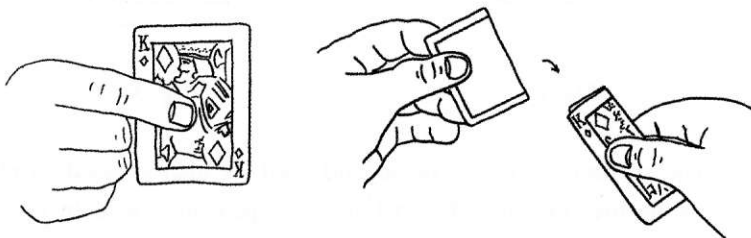


Fig. 5

Fig. 6

Slide the folder down into the card. As you lower the folder, the right fingers push up slightly on the flap nearest you. This ensures that the folder goes through the tear and below the nearside flap. *Fig. 7* is the spectator's view of the situation. Notice that the folder protrudes on the left hand side and also on the edge nearest you.

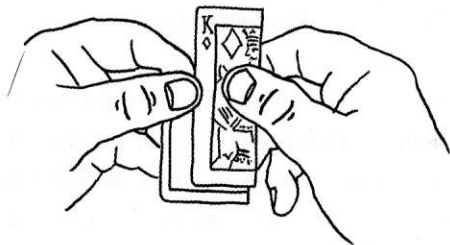


Fig. 7

Transfer both the folder and the card, as a complete unit, to the left hand, thumb on top, fingers below. Maintain the left hand grip while the right thumb lifts the top half of the folder up and to the right hand side (*fig. 8*). Apparently, both cards are flat, but in fact one of the flaps has been doubled back.

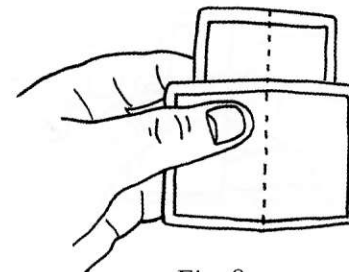


Fig. 8

Adjust the left hand grip so that the fingers cover the missing corner at the inner left hand side. Raise the left hand to show the face of the King of Diamonds (*fig. 9*). All looks fair, but in fact the real situation is shown in *fig. 10*, which has the left hand fingers removed and also is drawn to expose the flap that is folded beneath the card.

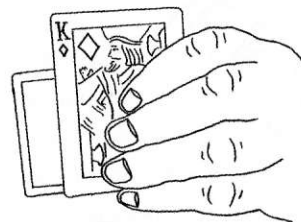


Fig. 9

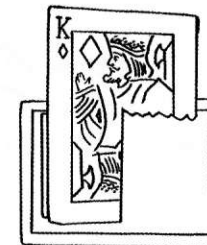


Fig. 10

- A. Turn the left hand down again to the position shown in *fig. 8*. Take hold of the card and folder with the right hand, the right thumb and first finger hold the lower right hand quarter of the King of Diamonds against the folder, while the left fingers close the folder and card underneath and to the right hand side (*fig. 11*).

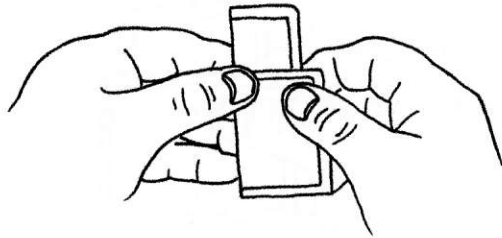


Fig. 11

- B. When the folder is closed, the right hand turns the folder and card over inwards and the left hand takes over the grip (*fig. 12*).

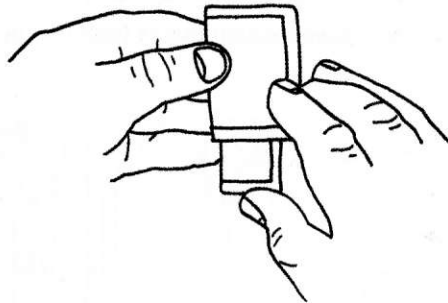


Fig. 12

- C. The right thumb now pushes the face-down folded King into the folder and it emerges from the other side face-up (*fig. 13*).

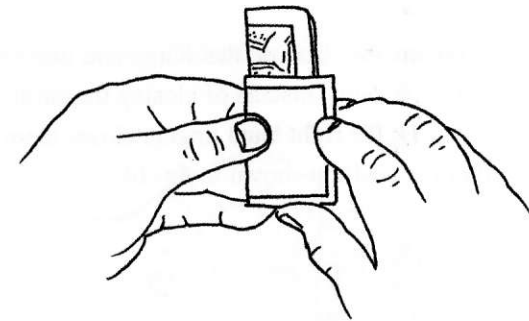


Fig. 13

- D. The right hand pulls the King out from the outer end for a further 1/4" - only enough for the inner end to clear the bottom half of the folder.

You now open up the folder and card as follows :

- E. The right hand thumb and forefinger take up the position shown in *fig. 11*, holding the top right hand quarter of the card against the folder. The left hand opens out the card and the folder from below (i.e. reverse the actions of paragraph A).
- F. The right hand holds the card and folder while the left fingers again shift position to hide the missing corner: i.e. the position shown in *figs. 8 and 9*, except the King is now facing the other way. Raise the left hand to show the back of the King of Diamonds.

Repeat all actions from paragraphs A to F inclusive. This series of actions closes up the card and repeats the effect of turning the card inside out.

Having just shown the face of the King you are back in the position shown in *fig. 8*. Now, instead of closing the cards under and to the right as in *fig. 11*, the right hand fingers closes them up and to the left. This gives the position shown in *fig. 14*.

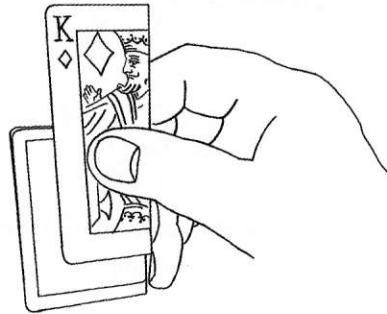


Fig. 14

The right hand fingers and thumb hold the folded King while the left hand removes the folder. This closing up and removing the folder is all done in one continuous action. The left hand places the folder on the table for a moment. You are now ready for the climax sequence.

The left hand first finger and thumb bend the card down against the right hand forefinger, which lies under the tear (*fig. 15*). Simultaneously swing the card up and to the right hand side to bring the crease between the right thumb and forefinger (*fig. 16*). Squeeze the card between right thumb and forefinger to make the crease a firm one. The folded card in this condition may be handled freely, as the tear is on the inside. Because of this fold, even those able to see inside the card will not see the tear (*fig. 17*). Unfold this new

crease and again lay the card on the right fingers as in *fig. 6* and insert the folder as before.

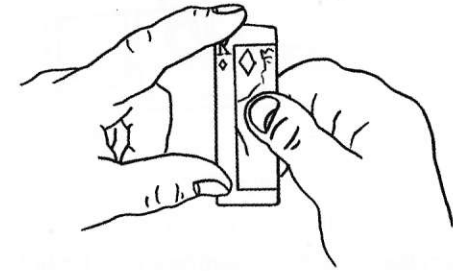


Fig. 15

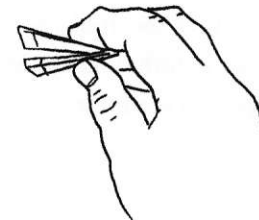


Fig. 16

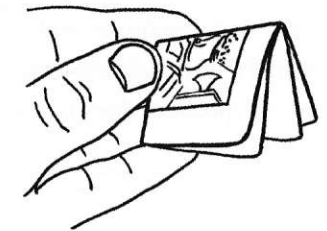


Fig. 17

Again open the card up and show the face (*fig. 9*). Close up the folder (*fig. 11*) and turn it over towards you (*fig. 12*). When you reach the position shown in *fig. 12*, do not push the card through. Instead, ask the spectator to grip the folder firmly between his thumb and forefinger (*fig. 18*). Make sure that the open side of the folder points away from his thumb crotch.

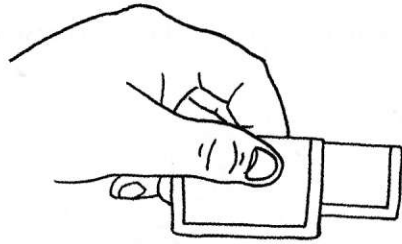


Fig. 18

Tell the spectator that it is important that he hold on tightly to prevent you from doing anything. When you are sure that he is holding on tightly, grip the protruding half card between your right thumb and forefinger and tear it off cleanly at the fold (*fig 19*). Naturally only half the card tears since half is torn already. Make sure the spectator does not yet release his grip on the folder.

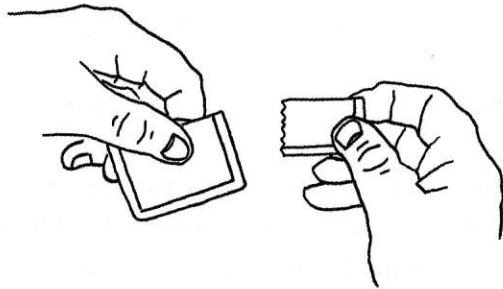


Fig. 19

The next sequence should be performed slowly in order to avoid confusing the spectator. You must be sure he understands exactly what is happening.

Turn your half card inside out to show the face of the King. Wave this piece over the folder and have the spectator open it. He finds that his half has also turned inside out while he was holding on to it.

### *Alternative Finale*

After pushing the King back and forth, arrive at the position where it is exactly half way, i.e. with the same amount of card protruding from each end of the folded card. Explain that the card is half face-up and half face-down. To prove it, tear both the card and the folder at the dotted line and let the spectator examine the evidence.

