

ROY WALTON

INTRODUCTION

In this volume I have assembled some of my favourite items, contributed to various publications over several years, together with some previously unpublished tricks.

Effects of all types are included, some completely self working and some requiring skill, but all with unprepared cards.

Over one hundred items are described and I cannot expect them all to be liked by the reader but I sincerely hope that sufficient will be found to your taste, to make your investment worthwhile.

Cards have given me a great deal of pleasure over a considerable period of time and I hope that this book will give you pleasure, that will extend past your initial reading.

ROY WALTON
1985

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"For the same three magical people"

The majority of the items in this book originally appeared in the following publications:

ABRACADABRA, CARD CAVALCADE THREE, EPILOGUE,
FORECAST, GENII, HIEROPHANT, IBIDEM, KABBALA,
LINKING RING, MAGIC CIRCULAR, OCTET, PABULAR,
PALLBEARER'S REVIEW, SPREAD HALF PASS,
SPELLBINDER, CHRONICLES.

CHAPTER 1

STAGE SHOUT

This routine follows the basic plot of the classic 'Whispering Queen' trick and was inspired by a version shown to me by Jerry Sadowitz.

Hand the pack to a spectator and ask him to hand you any three Queens. When you receive them, adjust them if necessary, so that one of the two that are the same colour is at the bottom of the group when it is held face-up in the left hand. For example, if you were handed the QS, QD and QC, you could hold them face-up in the left hand so that reading from the face they could be QD, QS, QC, the club being the bottom card of the face-up group.

Request the spectator holding the pack to have two cards chosen from it by other spectators, each to note the card taken and then place it face-down on the table. We will call these cards selections A and B. Whilst the cards are being chosen you will have angle opportunity to secretly reverse the bottom Queen of your three so that it is face-down.

Explain that the Queens have strange powers, one of which is to actually remember the names of cards. Offer to demonstrate this ability.

Pick up face down card A and push it still face down among the face up Queens so that it is positioned third from the face. I do this spreading the Queens very slightly in a fan but by no more than a border width on the rear one. You can now easily push the face-down selection A in at the right position Fig. 1.

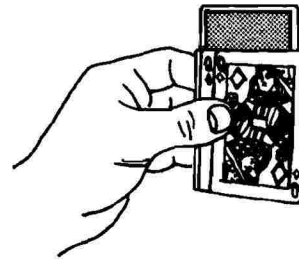


Fig. 1.

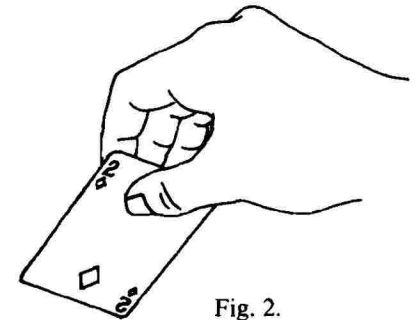


Fig. 2.

Elmsley count the four cards, outjogging the face-down one when you come to it and saying whilst counting "Let's give them a little time to remember it". The Elmsley Count is the conventional one with the last card being placed on the face of the group.

Remove the outjogged face-down card and replace it still face-down at its original position on the table. Take the Queen from the left hand with the right, placing the fingers on the face and the thumb on the rear and move them up towards your right ear, saying that the Queens are going to whisper the name of the chosen card to you. As the cards are moved up towards your ear, cast your eyes down slightly and the chosen card will be facing you at the bottom of the group (Fig. 2). Listen carefully to the Queens and then name the card that you glimpsed. Now pick up the chosen card from position B on the table and repeat the exact procedure detailed in the previous three paragraphs to name the second card and replace it face-down on the table in its original position. Pick up the chosen card from position B and place it face-down on top of the main pack. Give the pack a single cut to send it to the centre. Say you will show some of the other strange things Queens can do. Tap them for a moment on top of the pack and then Elmsley Count to show that a face-down card has appeared between the Queens. Remove it and show that it is indeed selection B, that just a moment was cut into the centre of the pack. Drop it face down on top of the pack. Turn the Queens remaining in your hand face-down and say you will show the cleverest thing you can do. Drop them on top of selection A and pick the complete group up up for a moment. If you wish to Elmsley Count them as four cards you can do so, although I consider it unnecessary at this stage of the trick. Say, "watch the Queens overpower your selection with their personalities until it just doesn't exist". At the end of this line, turn the three cards in your hand face-up and scatter them in various positions on the table, showing that only three Queens remain.

INFORMER

This effect is almost self-working and utilizes a plot which can be built into an interesting patter theme without much effort. Before performing, the pack has to be stacked as follows reading from the face: Q, J, 10, 9, 8, 7, 6, 5, 4, 3, 2, K, Q, J, 10, 9, 8, 7, 6, 5, 4, 3, 2, K, Q, J, 10, 9, 8, 7, 6, 5, 4, 3, 2, K, Q, J, 10, 9, 8, 7, 6, 5, 4, 3, 2, K, A, A, A. Note that only values are important and suits may be ignored.

Performing Details

Talk about the value of informers in crime detection, etc., and as you are doing this, give the pack a false shuffle. Say that some times cards in the

pack can be trained to inform on others, and offer to give a demonstration. Give the top four cards of the face-down pack to a spectator, asking him to mix them up and then place them in a face-down line on the table. Mention that these cards will act as informers.

State that you will try and place about 1/4 of the pack in front of each 'informer'. Hold the pack in the left hand and riffle the near short end with the right thumb, lifting this end of the pack up slightly as if to help you in estimating approximate quarters, and cutting the four sections so that a queen is at the face of each. You estimate approximate quarters, and then adjust until you can see a queen at the face of the sections you are cutting off. (Over estimate slightly, and then drop from the right thumb until the queen shows up.) As you cut off each section, place it below one of the 'informers' as shown in the following diagram. (Fig. 3.)

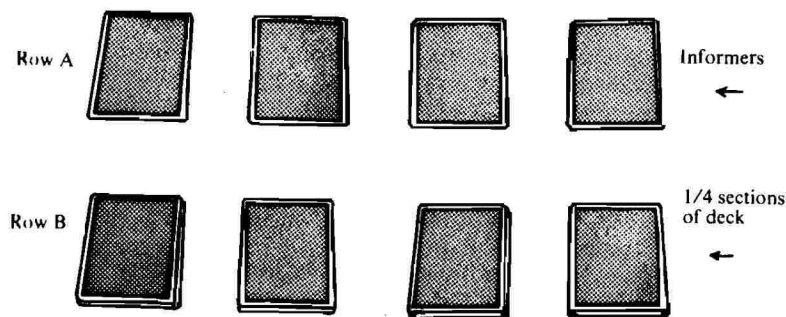


Fig. 3.

Request a spectator to cut some cards off of each 1/4 packet, and drop the cut-off section on top of the informer in front of it. Point out that he should try to cut different quantities from each packet as it makes things more interesting. Stress that he can cut off just a single card if he wishes, the choice is completely his. The only thing he must not do is place a *complete* 1/4 packet on top of its informer card, but as long as you say "cut a section off", there is little chance he will think of taking the whole packet. He *can* cut all but one card if he wishes.

Say that you will now reveal the faces of the informers. Pick up one of the packets with the 'informer' card at the face with the right hand, holding it at the outer short end with the thumb on the back and the fingers on the face. Place it into the left hand in the Glide position and immediately glide back the face card with the left fingers and pull out the second from face card with the right hand, subsequently turning it face up and placing it on the table. Note that the handling sequence is continuous with no break in the action, the packet is picked up by the right hand, *already in the correct position for removing a card from the glide*, placed in the left, and the face

card immediately taken and placed face up on the table. The right hand then comes back to take the remainder of the packet from the left hand, and in this action pushes the packet back slightly to square up with the jogged card, and then removes the complete packet and drops it on top of the face-up 'informer'. This procedure is repeated for each of the other three heaps with 'informer' cards at the face. An important point to remember is that if when you pick up a packet with the right hand, you feel that there are only two cards in total, you *do not* glide at all, but fairly remove the face card and place it face-up on the table, and then drop the remaining one face-down on top of it. A trial will show there is no problem in knowing that you only have two cards when a packet is picked up.

Point out that the spectator was allowed to cut off any quantity of cards onto the 'informer's' but they are still capable of telling you exactly how many cards have been placed on them. Pick up the face-down cards on top of the first informer and count them very fairly to show that they exactly coincide with the value of the face-up informer below them. After counting, replace the cards on top of the face-up informer card. *Do Not* alter the order of the cards in counting them. Check the cards on top of each informer moving from left to right along the line and replacing the cards on top of each informer after they have been checked.

Request a spectator to replace the cards left in front of each informer packet on top of the cards above, until there are only four packets on the table; i.e. the cards that were left in row B are replaced on top of those on row A to reform the original four packets.

Point out that in effect each packet has now been cut and it would be impossible for you to know the order of any cards. Say you will now demonstrate how the informers will help you in producing a winning poker hand.

Ask a spectator to assist you by choosing any two of the four packets on the table. Point out that many possibilities are open to him, the two center ones, the two end ones, alternate position ones, etc., but that the two he decides on will be the ones from which the informers will select the winning cards. When he has nominated two packets, pick them up, one in each hand and place them down again on a different part of the table. As you place them down, retain the informer cards in each hand by friction of the fingers on the lower card of the packets. At this stage you have one informer card face-up in each hand. Say, "Let's make it really hard for them by *changing them over*". Do this by crossing the hands and placing the informers still face up, on top of the spectator's chosen heaps.

Pick up the two heaps that were *not* chosen and assemble them into one packet, turning the informers over as you do this so that all the cards face the same way. Say you will remove three cards from this group to form part of a poker hand and then let the informers complete it for you in the best way possible. First of all look at the informers on top of the two tabled heaps and mentally add their values together (J as 11, Q as 12, K as 13.) If the answer is up to and including 12, this is your key number. If the total is above 12, subtract 12 to get your key, i.e. informers total 14, key is 2,

informers total 22, key is 10. Once you have your key number, remove two cards from the section you are holding, each one of which is the same as your key, i.e. in above example, pair of twos or pair of tens. Place these cards and one other, face down on the table without letting any spectators see them. I normally chose a two spot for the third card, which allows you to use a line deuces being wild at a later stage in the effect. A two spot is nearly always available to you after you have removed your key pair, but if not, any card can be used as the third one. Having selected your three cards, place the remainder of the pack aside.

Say that you will show the faces of the three cards you have selected to the informers and it is their job to study them and then tell you where to find two more cards in the spectator's chosen heaps. Lift up the three cards with the right hand, keeping them faces toward the table in a slight spread. Bring them over the two heaps with the informers face-up at the top, so that the informers can look at them, and then replace them face down on the table. This action usually causes amusement.

Let a spectator count down in each of the packets with an informer at the top, to the value of the informer associated with the particular packet he is dealing with, i.e. if one packet has a face-up four spot at the top, he would count down to the fourth card, *after first removing* the informer four spot. He would deal with the second heap in a similar way, using the numeric value of the informer card on top of that heap. The two cards arrived at are placed face-down together somewhere on the table.

Turn the three cards you selected earlier face up and say, "Let's see how the informers could help this hand". Point out that so far there is a "pair" or if deuces are wild and you were able to put a two spot as your third card, "three of a kind". Conclude by saying, "Would you turn the two cards chosen by the informers face-up" to one of the spectators, to reveal that they have chosen the best possible cards, making your hand now contain "four of a kind" or five if deuces are wild.

TRUTH & CONSEQUENCES

Five cards are selected and the assisting spectators subjected to a simple lie detector procedure which results in the performer revealing the names of their chosen cards.

Preparation

The upper section of the face down pack is arranged from the top as follows. Any five spot cards from the suit of hearts, any five spot cards from the suit of spades, any five spot cards from the suit of diamonds, any five spot cards from the suit of clubs and then any five face cards followed by the remainder of the pack. Whilst the values are not important they should be well mixed.

Performance

False shuffle the pack retaining the top twenty-five in order and then

hand the top five to spectator No. 1. Hand the next five to spectator No. 2 and so on, until five spectators have five cards each. Stress that they should keep their cards face down so that you cannot peek any of them.

Request each spectator to mix his cards, then look at the top one of his packet remembering it, and finally to mix them up again. A helpful line to prevent them from looking at any other cards in their group is to say, "Please do not look at any other cards in your packet, because I want the strongest possible impression made on your mind by the image of your card".

Take back the groups in any order placing one on top of the other and cut the complete groups a few times. You can even let one of the spectators gather them together if you so wish.

If you do a faro shuffle, straddle faro the group a few times with cuts between shuffles. The number of straddle faros you do will not effect the outcome of the trick but may affect the interest of the spectators, so I suggest you keep it to two. If you do not use a faro any false shuffle that will keep the cards in order will suffice. If you cannot do either a faro or a false shuffle just cut the packet a few times.

Deal out the 25 cards into five face up hands of cards, dealing from the face down packet in the conventional fashion as when playing a game of cards.

Explain that you are going to try an experiment in lie detection, and that spectator No. 1 is to call out five cards in the hand containing his noted one, prefacing each name with the phrase, "my card was not the".

State that you will turn away whilst the cards are being called out, and try to decide which statement is a lie.

It is a simple matter to know his card because it will be the only spot heart he calls out. Play up the lie detector angle, his voice hesitated etc., etc., before actually naming his card.

Follow a similar procedure with the remaining four spectators. No. 2 spectator's card will be the only spot spade, No. 3 the only spot diamond, No. 4 the only spot club, and No. 5 the only face card.

PROGRESSIVE POKER

This poker deal routine utilizes a minimum number of faro shuffles. Presented properly it would be very commercial.

Prearrangement

Required is a 53 card pack with one joker included. Arrange the cards of a royal flush in spades at positions 1, 14, 27, 34 and 47. Locate the other three Aces at positions 7, 20 and 33. Note and remember the suit of the Ace at position 7, the Ace of Diamonds, for example. Locate two of the Kings at position 40 and 53 respectively. All positions are from the top of the face down pack.

Routine and Presentation

False shuffle the pack a few times and offer it to be cut as you explain that you will demonstrate the way a gambler might control cards to his

advantage in a Poker game. Turn the pack face up and run through it until you find the Ace of Diamonds, the card originally at position 7 which you memorized. Turn the Ace face down very openly and slowly so the spectators can see the cards on either side of the Ace. Do not change the position of the Ace in the deck as you turn it face down.

With the Ace now reversed in the pack, allow a spectator to cut the deck. Then do one straddle faro (either an in faro or an out faro). Ribbon spread the pack face down on the table as you call attention to the face up Ace of Diamonds. Reveal the card now face to face with the Diamond Ace as you say "Oh look, now I have a pair of Aces."

Replace both Aces face up at the same position in the face down spread from which they were removed. Again have the spectator cut the deck. Then do another straddle faro. Say, "Now let's see what the two Aces have caught." Again ribbon spread the deck face down. One card will be face down between the two face up Aces. Turn the face down card face up to reveal that it, too, is an Ace as you say, "Now I have three of a kind." Replace the third Ace back into the spread in the position from whence it came.

Again have the spectator cut the deck and follow up with a straddle faro. Then spread the deck face down in your hands to reveal that the Aces have caught two more cards. Cut the pack to bring the face up Aces and the two face down cards to the top. Spread the five cards and withdraw, turn over, and replace each of the two face down cards showing each to be a King, King. "I now have a full house. All I need to do is deal this to myself in a poker game and I'd be in pretty good shape."

Openly place the five full house cards face down on the bottom of the deck. Then deal two poker hands dealing one to yourself and one to a spectator. As you deal card to your own hand do a very obvious bottom deal. When both hands have been dealt say, "Of course, even after all this chicanery (turn your full house face up), there is always the risk that your opponent may get a better hand than yours. How did you make out?" Motion to the spectator to turn up his cards. He will have a royal flush.

THE ROYVERSE

Some years ago Larry Jennings sent me details of a new move which he called The Royverse and which he subsequently published in *Ultimate Card Secrets*. I worked out a different technique to achieve the end result and Larry called this the Royverse. Hence, credit for the name and inspiration goes to Larry Jennings. The object of the move is to secretly change a card that is reversed in the pack for another one, and the technical details are as follows:

Reverse any card in the centre of the pack and then spread the pack face down between the hands to show the face of the reversed card. Split the pack into two halves, the upper half being held in the right hand with the

thumb above and the fingers below and the lower half in the same grip, but in the left hand. The reversed card is now face upon top of the lower half. (Fig. 4).

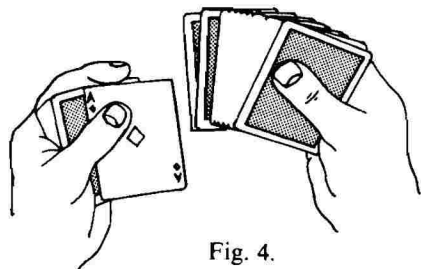


Fig. 4.

You now turn the reversed card round so that it faces the same way as the remainder of the pack but the action must be done in the follow way. Revolve the lower half of the pack towards you by twisting the left hand inwards until all the cards are face up with the exception of the one face down one now at the bottom of this half. Bring this half above the one in the right hand and with the right thumb, draw the face down card on top of the half pack in the right hand. At the same time as the transfer of the card is taking place at the top of the pack, exactly the same thing is happening at the bottom of the pack by the left thumb drawing the lower card of the right hand half onto the bottom of the left hand half (Fig. 6). The left hand now moves to the left a little with its half and then again revolves it by twisting the hand, this time away from you, until the half is again face down, when it is replaced beneath the half in the right hand. Care must be taken not to flash the new face up card at the top of the left hand half as it is placed below the right hand one (Fig. 5).

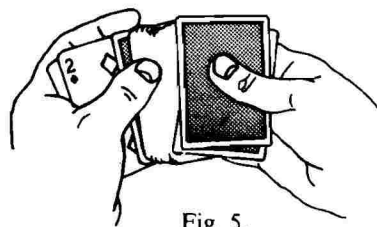


Fig. 5.

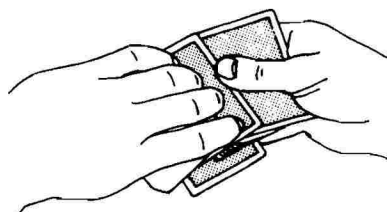


Fig. 6.

When the pack is split prior to making the move, it is *most important* to keep the two halves in their slightly fanned position as this makes the transfer of the cards very easy. There is also an action between the fingers and thumbs of each hand while the transfer is made that is difficult to describe but will come automatically if you try the move a few times.

A Simple Trick Using The Move

Secretly have a face up card at the bottom of the pack. Have a card

selected and returned to the pack so that it is immediately above your reversed card, which by undercutting for the replacement of the selected card is now about 15 cards down from the top of the pack.

Say you will make the selected card turn face up and start to spread the pack. As you spread the cards, count them in pairs so that you know how many are above the reversed one. Appear surprised that the wrong card has turned up and turn it the right way round by Royverse. You will find that you will be able to glimpse the name of the selected card as you complete the move, and as you also know how many cards are above it, you can adjust the pack so that you can spell it out (after the spectator names it) and it will finally appear face up.

TEN PACES TO THE RIGHT

Effect

Upon borrowing a shuffled deck, the performer removes a ten spot. This ten spot is placed face up into the deck. Now the spectator selects a card by following fair and random procedures. The deck is further cut and whuffled. Finally they are ribbon spread across the table, disclosing the face up ten spot. The performer counts over ten cards to its right and removes the tenth card. It proves to be the spectator's card!

Method

Upon receiving the deck, run through the cards face up and remove any ten spot. Toss it face up on the table.

Turn the rest of the deck face down in your left hand. Place the tabled ten spot face up into the deck and momentarily retain a little finger break below it. As you further patter about the ensuing effect, your right hand comes over the deck from above and holds it by the ends. Riffle 5 cards off the right thumb at the inner end and take a 3rd left finger break at this point.

You are now holding two breaks. Immediately turn all the cards above the 3rd finger break face up and flush onto the face down cards remaining in your hand. Your 4th finger break is still retained. Patter "When I give you the cards I want you to cut ANYWHERE and turn the cut-off packet face up onto the deck like THIS. Please note the card on the face.."

Turn all the cards above your 4th finger break face down as you continue with, "...Now turn all your face up cards face down like this..". Everything will look fair; however, in demonstrating what the spectator is to do, you have subtly set-up the cards for the ensuing effect. After turning the face up cards so that they're apparently face down, the set-up from the top down is *actually* this: The previously chosen ten spot is face down on top of the deck. Immediately below it are four face up X cards, followed by the rest of the face down deck.

If the spectator follows your instructions as you turn your back, the rest of the effect is self-working. Also you'll note that the deck is handed to the spectator *above* the table.

After the spectator follows the given procedure and "rights" the face up

packet, either you or he can cut the cards. In any case, after the cut or cuts, you must note whether the face up ten spot is in the upper or lower half of the pack. If it's in the lower half, give the cards an OUT faro; if it's in the upper half, give it an IN shuffle.

To conclude, centralize the ten spot and ribbon spread the deck face down across the table. Count to the 10th card to *your right* from the face up ten spot. It will be the spectator's selection.

Added Notes

A 51 or 53 card deck can be used. Its main advantage being that the cards can be given unlimited cuts and you do *not* have to ascertain in which half the face up ten spot is located. You merely Straddle Faro the cards once and you're ready to conclude the effect.

The position of the face up ten spot can be easily spotted by spreading the cards momentarily or by looking at the side of the deck for a bridge or separation. In any case, after the spectator's usual "selecting procedure", a *single cut* usually puts the face up ten spot in the lower half for an OUT shuffle.

Don't worry about the spectator inadvertently seeing the face up ten spot during any part of the procedure. After all, he *expects* the card to be some where in the deck.

COLOUR FLIGHT

The effect is one where spectators choose cards from a red and blue-backed deck. The cards are returned to their respective decks and the decks shuffled. The performer finds the two cards but in a novel, surprising manner.

Two packs are used, one red-backed, the other blue-backed. Prior to performance remove the Joker from each pack and place them on top of opposite packs. The red deck now has a blue card on top and the blue deck a red card on top. Place the red deck in the blue case & the blue deck in the red.

Working

Place the cased decks on the table. Request spectator A to name any card in the pack. When he's done this remove either pack from its case, run through the cards face-up until you come to the named card, remove it and place it face-up on the table.

Square the balance of the deck and place it face-down on top of its card case, at right angles so it may be easy to pick up later.

Have spectator B name any card, after which you remove it from the second deck, place it face-up on the table, on top of the first selection, and put the remainder of this deck on top of its card case at right angles.

Pick up the two selections, display them for a moment in a slight spread in the right hand, then twist the hand so the cards are now face-down and immediately take one in the left hand. Place the right-hand card on the table.

Place the left-hand card on top of the deck which has the same colour back. Do this carefully so you don't spread the cards. Pick up the complete deck from the card case and turn it face toward the audience in position for an overhead shuffle. Do a genuine shuffle but retain the top card of the deck in place (the named card) by pressure of the left fingers during the shuffle. After the shuffle put the deck in a squared face-up condition somewhere on the table (but not on top of the card box).

Place the second named card on top of the other deck and repeat the above shuffle. Put this deck on the table also. At this point the two decks are face-up and haphazardly positioned on the table.

Say that you'll show the audience a way of finding the named cards. To do this, you say, requires a card with magical properties, the Joker. Run through each face-up deck and remove the Joker. Do not disturb the order of the remaining cards as each Joker is removed and placed at the face of its deck. The two packs should be replaced in slightly different positions on the table, still face-up and squared, but now with the Jokers on the face.

Say that you'll now transpose the Jokers so that each pack has an odd-coloured Joker in it. After the Jokers are exchanged and placed at the face of the opposite deck, cut each deck and spread each face-down in a long line on the table. Point out the odd-black card at the centre of each deck.

State that the odd-backed Jokers are right next to two important cards. Reach down with both hands carefully remove the card immediately above the Jokers, taking one in each hand. Try to leave the remainder of each spread in a neat condition. Keep the two cards you remove face-down and transfer the left hand one to the right so the right hand holds two cards in a slight face-down spread.

Say that it would be surprising if these two cards were actually the two named at the beginning of the trick. Pause then say, "In fact it would be impossible because these two are the Jokers." Turn them face-up as you say this.

Gesture toward the odd colour card at the center of each spread and say, "These are the named ones." Let a *spectator* remove them and check that this statement is true.

KANGAROO

This is based on an effect of Alex Elmsley called 'MELBOURNE'.

Have the pack shuffled and handed back to you. Ask a spectator to think of a number between 8 and 16, and say that as you show him the cards, he is to remember the card at the position he has chosen.

Display the cards by taking them from the top of the face-down pack, showing their face to the spectator and then dropping them in a face-down heap on the table (thus reversing their order).

Count aloud the positions of the cards as you show them, so that no mistake can be made by the spectator when he mentally notes the card.

You can count the first eight very quickly and not bother to show their faces, because he knows his number cannot be in this section. Continue showing cards until you've counted twenty cards, and the twenty cards are in a face-down heap on the table.

Drop the twenty cards back on top of the pack, and give the complete pack a casual overhand shuffle in the following fashion. Undercut about half and shuffle them on top of the remaining section, injogging the first card pulled off.

Undercut at the injog and run four cards singly onto the balance, and then throw the remainder on top.

Hand the pack to the assisting spectator and request him to count cards carefully onto the table until he has counted the number he memorized.

As you have told him to count onto the table, he will reverse the order of the cards. Once he has started counting and you see that he is doing it correctly, turn your head away, saying, "I do not want to know your number."

Take the packet of counted cards. Do a Down/Under shuffle. The last card will be his card.

To carry out a Down/Under shuffle you place the top card of the packet onto the table and the next underneath the packet and continue this sequence until only one card remains.

KINGS AT LARGE

In 1970, I contributed this item to an Austrian magic magazine. It is not likely that you have read the trick, however, since the magazine was printed only in the German language. So far as I am aware, the trick about to be described has never been published in English. The trick does require a bit of handling, but is very nearly impossible to follow or reconstruct.

Run through the face-up pack in search of the black Kings. When you come to the first one, remove it and place it face down beneath the face-up pack. Repeat this action with the other black King. Turn the pack over so that the Kings are now face up on top. The pack should not be neatly squared as yet. As you do close up the pack and square it, lift away the two face-up black Kings carrying with them two extra "X" cards concealed beneath.

Place the pack to one side for the moment. Hold the two (four) card packet in the right hand in what we refer to as the Biddle grip. The left thumb now slides the uppermost King off into the left hand which places it beneath the card(s) held by the right hand. Two face-down "X" cards are now sandwiched between the two face-up black Kings. The right hand turns to casually show the back side of the two Kings. The left fourth finger must now acquire a break at the center point of the four cards in hand. You must now do a half-pass so that the King which was face-up on the bottom ends up face-down second from the bottom. The packet is placed face up atop the face-down pack. The back can again be casually flashed if you wish.

The pack is now held in position for a riffle-peek selection of a card. Slowly riffle cards at the upper right corner until the spectator tells you to stop. It should go without saying that the spectator is to peek at and remember the card at which he has stopped the riffle. Maintain a left little finger break at that point. Bring the left hand down so that the face-up King atop the pack can be seen again. Cut off all cards above the left little finger break and place this upper section on the table. Reach forward with the right hand and appear to lift off the two face-up Kings. In reality, you are lifting off once face-up King and a face-down "X" card beneath.

These two cards can be spread slightly but no further than the white margin on the back of the face-down card. Place the two cards atop the face-down portion of the pack in the left hand. Now reach forward with the right hand to grasp the tabled group. Before lifting the cards from the table, grip the packet with fingers at the far narrow end thumb at the near narrow end. Let the bottom card (the spectator's selection), drop from the bottom of the pack with the right thumb; retake a break with the thumb above that card. (If you're working on a close-up pad, this should be no problem.) Place this packet atop the cards held by the left hand. As you do so, transfer the break from the right thumb to the left little finger. All of this should appear to be no more than you cutting the pack in order to lose the two Kings somewhere in the center.

The right hand now grasps all cards above the little finger break and flips them face up still atop the balance of the pack. Begin spreading face-up cards as you explain that you will leave half the cards face up. Watch carefully for the last face-up card and be certain not to spread beyond it. Get a break with the left little finger beneath that last face-up card. As you square the pack, perform a half-pass with all the cards below the break.

"The first part of the trick is to cause the cards to all turn the same way." Ribbon spread the cards face down on the table taking care not to reveal the face-up Kings at positions 2 and 4 in the pack. Close up the spread by placing a hand at each end of the spread of cards. Move the hands toward each other and casually cut the pack as the spread is closed up.

"Having caused the cards to all turn the same way, we shall now attempt to locate your selected card with the aid of the two black Kings." Spread the pack face down to reveal the two reversed Kings. Ask the spectator to remove the card caught between them to determine if it is the chosen one - which it will be!

LONG SHOT

There are many technical handlings that could be used to bring about this effect, the one given being my personal favourite. The important point from the spectators's viewpoint, is that they handle the cards for most of the routine. No prior arrangement of the pack is required before commencing the trick.

Say that you would like to try to give a demonstration of coincidence.

Hold the pack with the faces toward you and quickly remove any four black cards and place them in a casually squared face-down heap on the table. Continue to remove cards from the pack, but now take all red cards. Place these face down on top of the four already on the table, but in-jog the first red one slightly so that you will easily be able to pick up a break below this card at a later stage in the effect. The exact number of red cards removed is not critical, but around twenty is a good number. The spectators must not see the faces of the cards you remove although it must be apparent to them that you *are* selecting particular cards.

When you have placed about twenty red cards onto the four blacks, place the remainder of the pack aside and pick up the red/black heap with the right hand. Square it with the aid of the left hand, and in this action, take a left little finger break below the jogged red card, finally holding the packet squared in the left hand and maintaining the break between the red and black cards.

The assisting spectators in the trick will be named A, B, C, and D. A small quantity of cards from the packet has to be given to each of these spectators but A, B and C must only be given cards from above the break and D cards below the break. A, B and C do not have the same quantity of cards each, so you can simply thumb off a small packet for A, thumb off a second one for B and then give C all the cards remaining above the little finger break. The final four cards are given to D, these being the ones below the break.

When the cards have been distributed between the four spectators, make sure that they see that *both of your hands are now empty and no cards have been retained.*

Request each spectator to mix his little packet of cards but not to look at the faces. Now ask D to hand you any card he wishes—hold this card face down in your left hand. Ask C to hand you a card, then B and finally A. As they give you their selections place them all face down in the left hand but keep a little finger break above the face card of the group of four—the first card that was handed to you.

Once you have the four cards in your left hand, request A to place the remainder of his cards face down on the table, followed by B, C and D, each putting his cards on top of the previous ones until a single face down heap is on the table.

While the spectators are doing this, take the four cards from the left hand to the right and in this action, palm the three cards above the little finger break into the right hand. The right hand holds the now single face-down card with the fingers of the hand slightly over the far short end of the card to conceal the thickness (or the lack of it). Care must also be taken that the hand holds the single card lightly and does not bend it at all—it must be kept perfectly flat, just as if it were a small packet. Ample cover is given by the spectator's actions for an undetectable palm.

Move the right hand toward the face down-cards on the table and deposit the single card on top. Immediately curve the right and left hands slightly and run the side of the forefingers of each hand along the right and

left long sides of the tabled cards in a squaring action. After this, move the right hand slightly away from the packet a little to the right and backwards and rest it on the table.

Talk again about your coincidence test and use your left hand to turn the top four cards of the packet face up one by one, placing them in a face up overlapping spread on the table to reveal four black cards.

Say, "Well, it looks as if the test has succeeded because you all chose black cards." Pause for a moment, then continue: "You probably think I originally removed all black cards; well, you are right, they were all black." Pause again and continue: "except for those red ones." On the final line, reach forward with the right hand and scoop the face down remainder of the packet toward you, adding the three palmed cards in this action - then turn the packet faces action - then turn the packet face up by bringing it right to the edge of the table so that the right thumb can go below it, and spread it in a long face up line on the table.

CHAPTER 2

OBSOLETE PREDICTION

Effect

Four packets of four cards each are placed in a face down line on the table, and the performer explains that each of these packets is in a unique order. A further packet of four cards is removed from the main pack, the performer remarking that this packet will act as a prediction. A spectator makes a free choice of one of the four packets, and the colour order of the cards in this packet are found to coincide exactly with the prediction packet. The remaining three packets are shown to be in completely different orders. The effect can also be done with E.S.P. cards to give the effect a mental flavour (whatever mental tastes like) and a note regarding this variation will be included in the working details.

Working and Presentation Outline

Four groups of four cards each are removed from the main pack and are placed face down on the table at positions A—B—C—D and the colour order of each group reading from face to back must start the same as shown in (Fig 7). Suits are not considered, just colours.

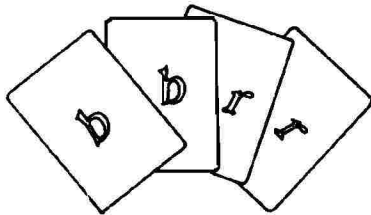


Fig. 7.

Chapter 2

The easiest way to get the cards into the correct order without mental strain is to think of the A position as 1, the B position as 0, the C as 2, and the D as 3, in other words 1—2—3 from left to right excluding the heap in position B (Fig 8). As you remove each group of four cards from the pack arrange them all in B—B—R—R order from face to back. When you place the group in position A, cut one card from back to face before placing it in position . Place the group in position B without any adjustment (0 in your remembered sequence). Place the heap at position C after cutting two cards from back to face and the final one at D after cutting three cards from back to face.

No secret is made of the fact that you are arranging each group in a particular order as you place them down, as this is what you are supposed to be doing, and is covered in your patter about each group being a unique sequence.

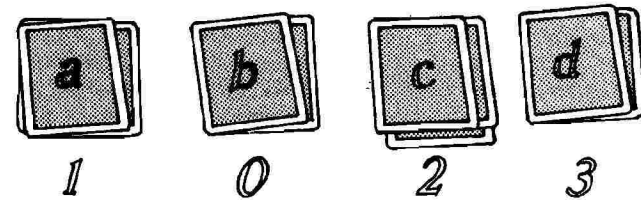


Fig. 8.

Finally, remove a fifth group of cards from the pack, again in B—B—R—R order from face to back. Hold this group in a face down fan in the left hand, mentioning that it represents a prediction. Discard the remainder of the pack.

From now on in the effect you must remember the heaps as 1 0 2 3 reading from left to right. This is exactly the same code used to get them in correct colour sequence at the earlier stage of the effect.

Ask a spectator to carefully consider the four face down packets and then turn anyone he wishes face up. As he reaches for his choice you note whether it is 1 0 2 or 3 and depending on which one, take a little finger break under this quantity of cards in the prediction group held in the left hand. The right hand comes up to this group and squares up the slight spread i.e. If the third heap from the left is chosen you would get a break under two cards, if the second heap no cards. This heap is given the

destination 0, because this is the one normally chosen, and therefore in the majority of cases, no move at all need be made. As the chosen heap is turned face up by the spectator and displayed on the table you make some remark about the colour order of his choice and carry out the classic two handed pass with the prediction group at the break (if you have one). It is important that the pass is timed correctly—Just as the spectator turns his choice face up and you verbally call attention to the colour order. Correct timing gives adequate misdirection.

The right hand places the prediction heap just below the spectators choice, still face down.

Each of the other heaps are turned face up one by one and attention drawn to the fact that each is a unique colour order. After these have been displayed, gather them up and replace on the main pack. This leaves only your prediction heap face up to reveal that it is in exactly the same colour order as his chosen one.

E.S.P. Version:

Needed are twenty E.S.P. cards with any four E.S.P. symbols repeated throughout the stack, i.e. square, cross, circle, wavy lines and so on.

Proceeding exactly the same way as the card version, getting the four tabled groups into the correct order by cutting 1, 0, 2 or 3 cards from top to face as you place each one down. Continue following the description already given for playing cards, and you will end up with your prediction heap being exactly the same symbol order as the chosen one.

TWICE REMOVED

This was inspired by reading Lin Searle's excellent "Reversal Track" in *Kabbala Vol. 1 No. 5*.

Working

Before commencing, it is necessary to have the four Deuces on top of the deck with the 4th Deuce face-up.

Cut the pack and give it an In-Faro from the top. The cut does not have to be accurate—only the top four cards of each section have to be accurately weaved.

Hold the squared pack face-down in your left hand and with your left thumb pull down about half dozen cards from the face of the pack and then hold them slightly away from the main pack. With your right hand remove these cards and spread them slightly before pushing them into the center of the pack to lose them. Now push over the top *three* cards of the pack with your left thumb, then take these with your right hand and push them into the center of the pack. Make sure they go in together. As you square the pack, get the break above them with your left 4th fingertip. Make some remark about mixing the cards during the previous actions—it should look as if you have shuffled and then lost groups from face and top to make sure the pack is mixed properly. Say, "I want you to place the pack behind your back, cut a section off, turn them face-up, and place them on top of the

other half." Illustrate the action by cutting off the cards above the break and placing them face-up on the remainder. Spread through the face-up cards until you come to the first face-down one (take care not to spread past it) and then remove the face-up section, turn them face-down and place them *below* the other section. Hand the pack to the spectator so that he can carry out the suggestion.

Take it back and spread through the upper face-up section until you come to the point where it meets the face-down section. Remove the face-up section, turn it face-down and place it on the table. Take the top cards of the remaining face-down section and place it *face-up* on the table (it will be a Deuce). Place the remaining section of the pack face-down on the table.

Point out the value of the card the spectator cut to (the face-up deuce), then count to the 2nd card in each of the face-down sections. As you reach these cards, remove them and place them face-up with the Deuce already on the table. You now have three Deuces on the table.

Reassemble the pack by placing the original section on top of the lower one. Now spread the cards in a fairly long line on the table to show that the 4th Deuce has turned face-up. (Note: It is advisable to tell the spectator to cut off about half the cards when he has them behind his back, thus avoiding him cutting within the top seven cards).

TRAVELLING MAN

This effect is similar to Dai Vernon's "Thought Transposition" in the Inner Secrets series, but the underlying principle used in this version is different.

With adequate presentation the effect is quite strong. It falls into the category of 'small packet' tricks, to join those already bulging out of the handkerchief pocket of your jacket.

Eight Kings are required, four from a blue-backed deck and four from a red one. Each set of four is arranged in the same suit order (I use H—S—D—C) with one group of four on top of the other. The complete packet of eight cards is placed in the wallet or a convenient pocket.

The packet should be positioned in your pocket so that when removed and shown to the audience at the beginning of the trick, only the backs will be seen. You are now ready to perform the trick.

Remove the packet of cards and spread them out face-down between the hands, saying "I have four blue-backed cards followed by four red ones" Close the spread into the left hand and in this action take a left little finger break above the lower two Kings of the group.

The right hand is still in position and has not moved away from the packet. Turn the complete packet face-up with the assistance of the right hand. In this movement make a Turnover Pass at the break point.

Immediately spread the face-up packet out between the hands and lift away the face four with the right hand. This leaves the other four Kings in

the left hand. Each group is kept in spread condition.

Hold the right hand Kings just below those held in the left hand. Say, "Note that each set consists of four Kings and they are arranged in identical suit order." Drop either of the four-card groups face-up on the table, still in a slightly spread condition, retaining the other group in the hands.

Ask the spectator to name any King he wishes and stress that he has a completely free choice. Further stress that the King he decides on will be the one you are going to use in the trick

When he names his choice you must transfer this King so that it occupies the third position from the top of the packet. When placing the named king into position, you must remember the following rules:

- (1) **Face King**—Remove this King from the face and insert it third from the top position.
- (2) **Top King**—Remove the top two cards from the group of four and place them on the face without altering their order.
- (3) **Second From Top King**—Remove the top two cards from the group and then count them onto the face of the remaining two Kings so that their order is reversed.

If the named King is third from the top, no adjustment is needed.

When you have transferred his chosen King to the third from top position, following the appropriate rule, drop the four Kings face-up on the table in a slight spread. Then pick up the other four Kings and transfer the King of the same suit to the third from top position of this packet.

No secret is made about moving the chosen King to the third position in each group. In fact, its position must be emphasized for maximum effect.

Square up each group of Kings and then turn each packet face-down, positioning them about 12" apart on the table. Say that you will magically extract the chosen Kings from their positions in each packet and then push them back into the *same* positions in the opposite packets.

Mime the action of this by pretending to pull a King out of each packet with the left and right hands. Then cross the hands over and mime pushing the Kings back into opposite packets.

Pick up either of the packets and say, "If I've succeeded, the third card from the top will be a different colour." Elmsley count the packet, placing the last card counted below the packet as you place it below, take a break above it with the left little finger.

After the count, the cards are held in the left hand. As you make the count, say out loud, "One, Two, Three," as each card is taken, to emphasize that the odd colour back is in position number three.

Triple turnover the three cards above the left little finger and leave them face-up for a moment, the little finger still retaining its break below them. This will show that you have made the correct King travel across.

Triple turndown the three cards above the left little finger break. Then push the top odd-coloured card over to the right slightly with the left thumb. Finally, place the complete packet with the top card still jogged slightly, onto the table using the right hand. (Fig 9).

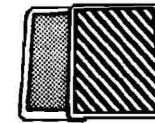


Fig. 9.

Pick up the other King packet and repeat the sequence already described, up to the point where you have shown the face of the chosen King and then turned it face-down on top of the packet. The packet is being held in the left hand, and you act as if the trick is over.

Reach down with the right hand and pick up the top card of the packet on the table. This card is jogged slightly to the right so that it can be removed without disturbing the three Kings below it. Lift it up by placing the thumb at the inner right-hand corner and the second finger at the outer right-hand one. (Fig 10).

As soon as the right hand has picked up the card, move the left hand towards the three cards remaining on the table. Use the left thumb to slide off the top odd-coloured-back card from its packet and deposit it on top of the tabled group.

Place it on the tabled ones very slowly, which will ensure that you do not spread the cards at all. Your patter line during these actions is that you are replacing the Kings on their correct colour packets.

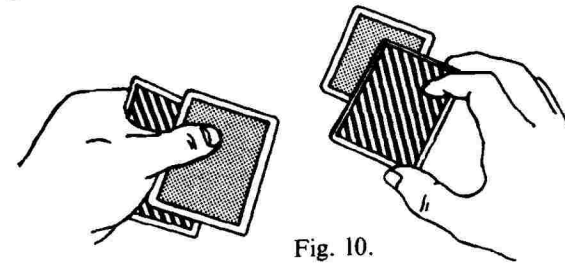


Fig. 10.

At this stage you have a King face-down in the right hand and three Kings squared face-down in the left. Place the King in the right hand on top of those in the left and say, "I'll reverse the order of these so that your chosen King is on the face." (Fig 11).

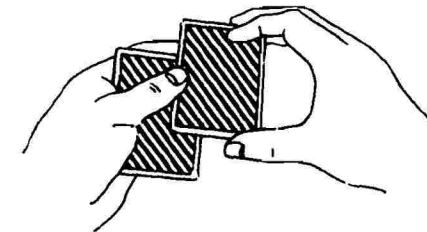


Fig. 11.

Elmsley count the packet, placing the last card on top and then immediately grasp the packet with the right hand and twist it upwards to show the face of the card to the audience. Say, "Your King is now at the face."

Turn the packet face-down and place it on the table, inviting the spectator to cover it with his hand.

Pick up the other King packet from the table and repeat the Elmsley count. Show the face of the card and place the packet face-down on the table. Ask a second spectator to cover it with his hand.

Say that you will repeat the trick, but under test conditions because the spectators are holding the cards. Mime the invisible transferring as before. Point out that the chosen cards are at the face this time.

Have the spectators lift their hands and spread their cards to show that you have succeeded again.

CARD NUMBER

In playing with a Gene Nielsen problem, I've come across one or two *offshoots* without solving the original problem to my satisfaction. The following effect is one of these.

Arrange the pack as follows, reading from the face: X — X — X — X — X — X — 10 — 10 — 9 — 9 — 8 — 8 — 7 — 7 — 6 — 6 — 5 — 5 — 4 — 4 — 3 — 3 — 2 — 2 — A — A — the remainder of the pack. Each pair of like values should have the same colour *within* the ten pairs. Example: 10C, 10S, 9H, 9D, 8C, 8S, and so on . . .

False shuffle and cut the pack, then hand it to a spectator. Ask him to count any number of cards from the face-down pack onto the table, restricting his choice to 1 through 10 inclusive. Turn your head away while he does this, pointing out that you do not wish to know the quantity of the cards counted off.

When he has finished his counting, take the remainder of the pack from him and show him the faces of the cards one by one, counting from the top of the face-down pack and ask him to remember the card which is at the *same* position as the quantity of cards he previously counted off. Do not alter the order of the cards as you show them to him; just thumb them off one by one beneath each other. After he has noted his card, replace them on top of the pack again.

Ask the spectator to replace the cards he originally counted off back

onto the top of the pack. Give the pack one perfect out Faro shuffle, followed by a couple of genuine cuts, then place it face-down on the table.

Mention that the spectator has two pieces of information that you could not possibly know: (1) The number of cards counted off; (2) The name of the noted card. Say that there is a mystic relationship between the number and the card selected and you will try and give an example of this relationship by making the noted card appear between a pair of cards whose value will be the same as the number being remembered by the spectator.

Ask the spectator for the name of his noted card and also for the number of cards he originally counted off. Now pick up the pack, turn it face-up and fairly rapidly run the cards from hand to hand, looking for the one the spectator named. When you reach it, remove it and the cards either side of it, placing the spread of three on the table to show that what you predicted would happen, has happened. Don't worry about the stack that is still running through the pack as it is broken by the other cards woven into it and will never be noticed.

Alternative Procedure

By altering the stack slightly and using a pack containing a Joker, a slightly more direct handling procedure from the spectator's viewpoint can be achieved. You have to work twice as hard by doing two Faro shuffles instead of one, but for those not afraid of work, here are the details.

The pack must be arranged as follows, reading from the face: Joker — X card — X card — 10S — 9H 8C — 7D — 6S — 5H — 4C — 3H — 2S — AD — (17 X cards) — 10C — 9D — 8S — 7H — 6C — 5D — 4S — 3D — 2C — AH — remainder of the pack.

False shuffle and false cut the pack. Hand it to the spectator. While you turn away, have him count the number of cards from 1 to 10 inclusive on the table and then place the remainder of the pack aside. Ask him to shuffle the small packet he has counted onto the table, note the face card and then drop the packet on top of the pack, finally giving the pack a couple of straight cuts.

Stress as well as remembering the card he should also remember the quantity of cards he counted down. Take the pack from him and give it two perfect Straddle Faro shuffles with cuts before, between, and after if you wish. Conclude the effect as already described in the first version.

DETECTIVE STORY

For many years I have played around with the idea of an object having more sides than it should, for example a die with ten sides, a spoon with two bowls etc. (Both these problems easily solved by using the paddle move). It wasn't until recently however, that I thought of a simple story that could be applied to a small packet of playing cards to entertainingly show that they

apparently have six sides.

To prepare for the trick, remove the A, 2 and 3 of hearts from the pack together with the Joker and arrange them so as to read from the FACE—Joker, 3, 2, A. Now flip the first two cards face-down and you are set. The order from the top should now be face-down 3, face-down Joker, face-up 2 and face A. Place this packet in your pocket or wallet until you wish to perform the trick.

Performing details and patter outline

Remove the packet of cards and hold them so that the 3 is at the top. Explain that you have invented a packet of cards with six sides, and that you will illustrate the possibilities of the invention by pretending that the packet is a book. The backs of the cards represent the text in the book and the faces the pictures. A detective story of some twenty four pages will be shown to be contained in just four cards. For ease of explanation the various phrases will now be numbered and the exact patter given followed by the action

(1) "On the first four pages of the book we have three pages of text and a picture of the first suspect in the detective story." Elmsley count to show three backs and the face-up Ace.

(2) "On the next four pages we have three pages of text and a picture of the detective." Turn the packet over and Jordan Count to show three backs and the face-up Joker.

(3) "On the next four pages we have three pages of text and the second suspect." Turn the packet over and Elmsley Count to show three backs and the face-up 2.

(4) "On the next four pages we have three pages of text and the third suspect." Turn the packet over and Jordan Count to show three backs and the face-up 3. As you place the last card on top of the others, injog the one below it slightly (the 2 spot) by a small downwards movement of the thumb.

(5) "On the next four pages we have all text and no pictures." Turn the packet over Half Pass the lowermost two cards, the top one of the two being conveniently injogged. Now Elmsley Count the four cards to show all backs. They are all face down anyway, the count is only used here to adjust their order.

(6) "On the final four pages we have all the suspects and the detective together for the summing up." Turn the packet over and spread it in a fan to show four faces. The order from the face should be A, Joker, 2, 3.

(7) "The detective concluded that whilst he first thought suspect No. 3 was guilty, the true murderer was No. 1." (Tap the Ace at the face). Pause, and then say "disguised as the detective." After tapping the Ace, square up the packet and turn it face-down. Apparently remove the Ace and hold it face-down, but using the Glide actually remove the next card (the Joker). As you say "disguised as the detective" turn the card face-up.

MATCH MAKER

This item has a nice simple plot and involves the spectator in the scheme of things. To begin, offer the pack to be shuffled thoroughly. Retrive the pack and begin to spread cards from hand to hand face up. Remove two red cards and two black cards; place them face-down on the table in B-R-R-B order. Repeat this procedure with four more cards. These two packets, you explain, comprises Set No. 1.

Repeat this procedure with eight more cards (two four-card packets) being sure to arrange the colours as described; this is referred to as Set No. 2. Do it one more time to construct Set No. 3. During this activity you make no secret of the fact that you have arranged all cards removed in a special order of some kind. In fact, you want to create the impression that you indeed have arranged the cards in special kind of order but will not reveal any details of that order at this particular time. The packets should be squared rather loosely so that it can be observed that each packet contains four cards.

Explain that each pair of four-card packets in each of the three sets has something in common with the other, but that this bond will not be revealed until later on. Pick up the packets and proceed to mix them around the table so that the original two-packet sets can no longer be ascertained. Ask a spectator to choose any of the six four-card packets. The packet elected is placed face down in your left hand. As you square it up, obtain a left little finger break under the top card. Now ask the spectator to look over the five packets remaining on the table and choose the one that he thinks will match the first one elected. Add this second packet onto the one in hand which will result in an eight-card packet in your left hand with a break being held below the fifth card down.

Gesture with your right hand toward the four packets remaining on the table and ask the spectator to select another packet. As his hand comes forward to touch the packet chosen, perform a standard two handed pass with the eight-card packet in hand. Obviously, the pass is done at the point of the left little finger break and should have more than enough misdirection with the spectator choosing another packet. The condition of the packet in hand after the pass should be R-R-B-B-R-R-B-B reading from the top downwards. Place the eight-card packet neatly squared face down on the table a slight distance away from the other cards.

Pick up the four-card packet just nominated and acquire a left little finger break under the top two cards as it is being squared in the left hand. "These are now three packets remaining on the table. Please look them over carefully and choose one". When he has done so, place it atop the packet in hand. Ask the spectator to now turn one of the two packets remaining on the table face up. As he does this, again perform a standard pass with the cards in hand. Place the eight-card packet face down on the table near the other eight cards. Now point out that the colour order of the packet just turned over on the table in black-red-red-black. Ask the spectator to turn the remaining packet on the table face up; call attention

to the fact that the colour order of this group of four cards is the same as the other four-card group on the table. "How you managed to leave two packets with the identical colour is quite puzzling. Let's see how you did with these other groups."

Now pick up either of the eight-card packets on the table; thumb over the top four cards and place them face up in a spread on the table as you emphasize that the colour order of this group is different from the two face up packets now on the table. (The order will be either R-R-B-B or R-B-B-R.) Turn the other four cards in hand and show that the colour order is the very same as those just shown; Place these face up on the table in a position just below the other four matching cards.

All that remains is to pick up the final eight-card packet, turn over the top four, place them face up on the table as you point out that this is yet a different colour order. Then, turn the final four-card group face up onto the table in alignment with the other four cards of like colour order.

In summary, the spectator has somehow managed to make precisely the right choices to bring about three perfect match-ups of the three different colour arrangements.

While alternate methods circumventing the need for the pass will probably suggest themselves, I prefer to accomplish the cutting action required via the pass as it seems to be the fastest and cleanest way to achieve the end result.

MENTAL FOUR

EFFECT. Four mentally selected cards are located.

METHOD and Presentation: A stack of four cards are arranged on the bottom of the pack. These consist, reading from the bottom, a known key card, and then three cards that run numerically upwards from the value of the key. For example if the key card was the three of hearts, the next three cards may be the four, eight and ten of any suits. In this way although you only have to remember one card, four cards are used as keys. This will become clearer as the effect proceeds.

The pack is shuffled, retaining the bottom four cards, and then placed on the table for the spectator to cut. This having been done, four piles of cards are dealt onto the table one at a time, dealing from where the spectator cut. In dealing these piles a bottom deal is used. All piles being dealt, bottom, top, top, top. This means that each pile contains four cards, the bottom card of the first pile being your remembered key, and the bottom cards of the other three being your numerical keys.

You now turn your back and request a spectator to think of any card in pile number one, which contains your memorized key. A second spectator thinks of a card in pile number two, a third in pile number three, and a fourth in pile number four. You then ask for the piles to be assembled in any order, and then for the completed packet to be cut any number of times. After this has been done, you turn round for the first time since the

cards were selected, and if required give the packet a fake shuffle and straight cut. The spectator should be convinced that the cards are well mixed. Now the cards are dealt once more into four piles face down, dealing from left to right. Each pile is now turned face-up, starting with the one at the left hand side. As soon as you turn up the pile containing your memorized key card, the remaining piles must be turned over by scooping them up with their top card, and throwing them face-up on the table. All this means is that each pile to the right of the key has its top card put on the bottom.

To find the thought of cards, ask the person who first selected one to indicate which pile it is in. When he has done this, note the position of your memorized card in its pile, and his will occupy the same position on the pile he indicated. If of course he points to the pile that contains your key then that is his card. The second card is found by noting the position of the card in the key pile that is numerically next highest to the memorized key. The second card will occupy the same position in whatever pile the second spectator points to. The third is located by noting the position of the third highest in the key pile, and the fourth by noting the position of the highest.

Each of the selected cards will occupy the same positions in their respective piles, as the numerical keys do in theirs. As mentioned before, if the spectators point to your key pile at any time, then the card in the correct numerical position is theirs.

If required, the bottom deal can be eliminated by means of a less logical procedure to set the keys.

After the pack has been shuffled retaining the bottom four cards it is placed on the table. The spectator cuts the pack in two as before, and you pick up the bottom portion of the pack. By means of an overhand shuffle, the four bottom keys are brought to the top in reverse order. Four hands are then dealt out, as in playing cards, which places the key cards in the correct position at the bottom of each heap. Each heap contains, as before, four cards.

PAST HELP

In November of 1954, I published a trick in *Genii* (Vol. 19 No.3) in which four cards were located by key cards present in each selection packet. The trick was called 'Mental Four'. Several variations of the basic principle have appeared in the intervening years and the following is a recent one of my own, in which no key cards are used at all.

EFFECT

Four cards are selected by four spectators and then discovered by the performer with the assistance of four very famous conjurers. The trick is really completely self-working, but if you can carry out a simple false shuffle and cut, the effect will be considerably enhanced.

METHOD AND PRESENTATION OUTLINE:

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Explain that you would like to show a card trick in which four very famous conjurers will help bring it to a successful conclusion.

You will need four spectators to assist you, and you should think of them as spectators one, two, three and four.

Give each of the assisting spectators the name of a famous magician as follows:-

Spectator No. 1 — MASKELYNE

Spectator No. 2 — BLACKSTONE

Spectator No. 3 — HOUDINI

Spectator No. 4 — CHUNG LING SOO

Ask them to remember the names as you will have a roll call later. Some light humour can be obtained as you allocate the names i.e. Houdini — "He was famous for getting out of tricky situations, I think he would like you." Chung Ling Soo — "I think you look a little like him." Maskelyne — "He invented the pay as you enter toilet you know, perhaps you are familiar with his work." Blackstone was a famous American magician, please try and act like an American."

Hand each of the spectators four cards from the pack and place the remainder of the pack aside. Ask each of the spectators to mix their group of cards and then to look through them, and commit one card to memory (i.e. each spectator remembers one card from the four he holds). Let them mix the cards again after making their choice.

Take back the four groups of cards in 1, 2, 3, 4 order, and assemble them face down in the left hand, spectator one's cards being the face group, and spectator four's the top.

Give the sixteen card packet a false shuffle and cut, so that they are left in exactly the same order. Deal out the cards into four face down hands on the table, dealing in conventional fashion as if playing cards. Turn each hand face up and spread them out a little so that the names of the cards can be seen.

Ask spectator *one* to hand you the group that contains his noted card. Turn it face down and ask him the name of his assisting magician. Spell out Maskelyne transferring cards for each letter from top to face of the packet as you do so. When you reach the last letter, hold the card face down for a moment and ask him to name his noted card. Reveal that it is correct, replace it face down on TOP of the packet and replace the packet in a slight face up spread on the table.

Ask spectator *four* to give you the group that has his selection in. Hold it face down in the left hand and spell out his assisting magician's name which is Chung Ling Soo. You will end on his noted card. Replace the card on the FACE of the group and return them to the table in a slight face up spread.

Ask spectator *two* to hand you his group. Spell out his name which is Blackstone and you will end on his card. After showing the card in the right hand, *discard it onto the table*. Show the remaining three cards to spectator *three* and say, "Does your card happen to be amongst these." If he says 'yes', spell out his assisting conjurer, Houdini, and you will end on his noted card. If he says 'no', just discard the three cards with the one already

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discarded, and ask him to hand you the group that DOES contain his card. Spell out Houdini, and you will end on his card.

Conclude by saying "You can see why they are famous, all four cards have been found. I wonder if I will ever be able to do a card trick that will make me famous."

INFLATED ACE

EFFECT

An ace is placed face up on the centre of the pack. The top card of the pack is shown, say the King of spades, and then lost in the pack. The King of spades magically returns to the top of the pack and the face up ace turns into the other three Kings.

PREPARATION

From the top, the pack is arranged as follows. Ace of spades, the four Kings, remainder of the pack FACE UP. You can start with the pack in that order, or cull the required five cards to bring the pack into the correct starting position.

PERFORMANCE

Start with the pack half face down in the left hand. Remove the top card (AS) and without showing it push it face down into the approximate centre of the pack, taking a left little finger break above it as you square the pack. This is casual action, performed before commencing the trick.

Cut the pack at the break point, completing the cut but retaking a left little finger break below the upper half of the pack as the pack is squared after the cut.

Tip the left hand slightly so that the back of the top card is hidden from the spectators. Keep the left fingers close together near the outer end of the pack ensuring that a back is not flashed when you tip the pack.

Remove the top card of the pack with the right hand and show it to the audience (AS). Having drawn attention to its value, replace it FACE UP on top of the pack. Once it is in position, you can lower the pack to show it face up on top. Say that you will cut the ace into the pack in its face up condition. Do this by cutting the pack at the break point and completing the cut. No break is held after this cut, so make sure the fairness of the procedure is noticed by the spectators.

Remove the top card and show it — it will be a King. Push the king face down into the centre pack and as you square the pack take a little finger break above it.

Mention something about the king being lost in the pack and as you explain this give the pack THREE cuts, taking a left little finger break between the two halves as you square up between each cut, and cutting at this break point each time you cut. The three cuts should be carried out fairly rapidly and casually. End with the pack face down in the left hand

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and no break being held.

State the name of the king you placed in the centre once again, and then rub the back of the top card of the pack with the fingers of the right hand in a magical gesture. Move the left hand towards the spectators and in this action twist the hand at the wrist turning the pack completely over, and with the left thumb push off the king letting it fall the table face up. The pack has been turned completely over, but the misdirection of the king being thrown face up completely covers this.

Say, "do you remember the name of the ace I placed face up in the pack at the beginning of the trick?" Whatever the reply, spread the pack face down and say "Well it has now changed to the other three Kings."

ON THE SIDE OF THE ANGELS

The principle used in this trick is the same as that used by Jack Avis in his *Devilish Die* published some time ago in *Ibidem*.

Have the pack shuffled and placed face down on the table. Ask a spectator to cut off about half the pack and then extend this portion to another spectator who is requested to cut about one third off. The spectator who is holding the smaller group of cards is requested to secretly count them whilst you look away. The unused portion of cards remaining on the table is no longer required.

Each of the spectators is asked to shuffle the cards he is holding. The one who has the larger portion now notes the bottom (face) card and then drops his cards on top of the other spectator's group of cards.

Take the assembled group back and hold them face down in the left hand. Ask the spectator who remembered the number to note the card that occupies this position from the top of the face down pack. In showing the cards to the spectator so that he can make his choice, take the first two cards off as one, and continue counting fairly after this. The cards are taken from the left hand to the right below each other, then replaced on the pack in the same order after the card at the appropriate position as been noted.

Place the group face down on the table and let a spectator cut them into two approximately equal halves (help him if his cut is too inaccurate). Turn the lower half face up and then let the spectators deal through each half in unison to reveal that the selected cards occupy the same positions. One of course is dealing from a face up section and one from a face down one, and the appropriate spectator must call stop when his card appears in the face up section.

CHAPTER 3

THE COLLECTORS

The climax to this effect is pretty and whilst the handling needs practice to make it smooth, it is not too difficult.

Run through the face up pack and stop at a King. Break the pack leaving the King on the face of the left hand packet. Fig. 12. Move the right hand back towards the left and use the right fingers to take the King from the left packet to the back of that in the right hand. Spread the right hand cards slightly, turn them face down and push the King off with the fingers, face down on the table. Fig. 13. Turn these cards face up again and return them to the pack. Continue spreading the cards until you come to a second King and use the moves just described to throw it on top of the first one on the table. Repeat the sequence with a third King, close the pack and hold it face up in the left hand.

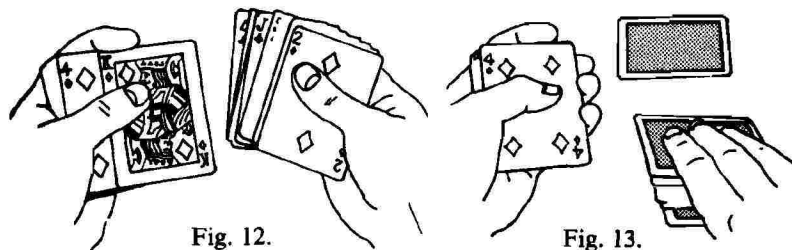


Fig. 12.

Fig. 13.

You may think the moves for picking out three cards unnecessarily detailed, but they are important and here's why.

Run the cards face up between the hands again, saying that you 'need a

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card that is easy to remember'. Any card will do but it should preferably be near the centre of the pack. I use the Joker, a prominent card for the audience to remember and place it at the centre of the pack before starting the effect.

Arriving at the Joker, break the spread exactly as you did for the Kings. Show the Joker on the left hand packet and move the right hand towards the left. Fig. 14. As the right hand cards touch the face of those in the left hand, the right fingers grip *two* cards (Joker and the one below it) and transfer them to the bottom of the right hand packet. Fig. 15. The right hand immediately turns its cards over and the fingers throw the Joker (?) on the table to the right of the three Kings. Place the cards in the right hand *below* those in the left. Turn the pack face down and pick up a break below the top two cards with the left little finger.

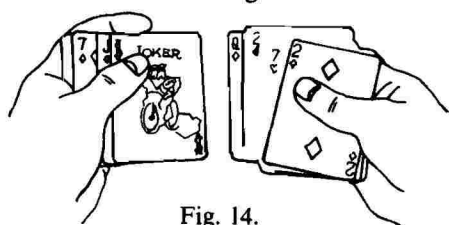


Fig. 14.

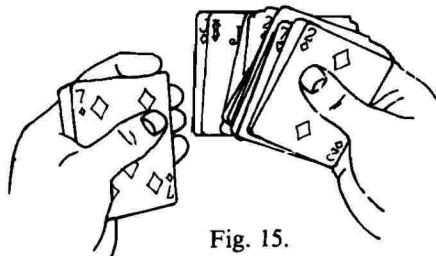


Fig. 15.

The switch of the Joker is very simple as the only move is to take two cards instead of one and this is made easy because the cards are spread. Do not rush the switch, the timing should match your movements when removing the three King from the pack. Done correctly it is very deceptive and useful in many other tricks.

Pick up three Kings from the table with the right hand and turn them face up, keeping them slightly out of square. Bring the cards over the pack in the left hand and square them between the left fingers and thumb which protrude a little above the pack. The Kings are held from above by the right hand with the thumb at the near short end and the fingers at the far end. In squaring the cards it is an easy matter to add the cards above the left little finger break to the bottom of the face up Kings. Before moving the right hand away, support the five cards briefly between the left thumb and fingers. The right thumb drops the bottom card of the five and holds a break above it. Move the right hand a little away from the left.

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Suggesting the spectators might like to see the face of the Collectors' again, bring the packet of Kings over the pack and using the left thumb, slide the top King on to the pack but slightly outjogged. Fig. 16. Start to draw the next King on top of the first, but in this action release the card below the right thumb so it is covered by the King. Fig. 17. and as the King arrives in place pick up a left little finger break below it. Place the last King (two cards as one) on top of other two. Fig. 18.

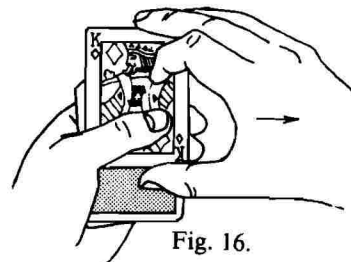


Fig. 16.

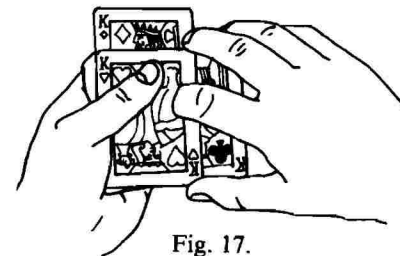


Fig. 17.

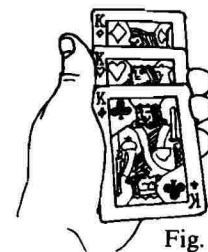


Fig. 18.

Bring the right hand over the three Kings, thumb and fingers at the shorter edges. The middle finger should be well over the edge of the cards. Push the three cards above the break with the thumb, at the same time pushing the two cards below the break back with the middle finger, bringing them square with the rest of the pack. Carry the three cards away to the right and place them face up on the table, slightly spread (just under border width). I always place them on top of the empty card case which makes it easy to pick them up later. Fig. 19.

Turn the pack face up in the left hand and pick up a break with the left little finger above the lowermost card. Telling the spectators you would like someone to select a card, undercut about half the pack but leaving the card below the break intact. Fig. 20. Hindu shuffle the cards in the right hand on to the face of those in the left, inviting a spectator to call stop any time. When stopped, push this card slightly over with the left thumb as if to emphasize the selection. Draw it back again, holding a left little finger break below it. Drop the cards in the right hand on top of those in the left, taking care not to flash the lowermost card. Turn the assembled pack face down and in so doing execute a turn-over pass at the break.



Fig. 19.

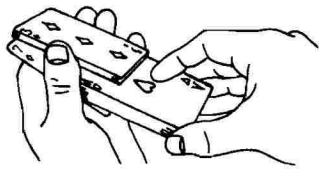


Fig. 20.

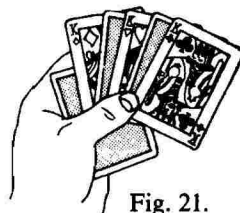


Fig. 21.

Pick up the Joker (?) from the table and slowly push it into the centre of the pack saying 'my card goes right in the middle, along with yours'. If you do not do a turn-over pass, a simple alternative is to place the Joker face down on top of the pack and cut the pack at the break 'to bury it in the centre'.

Tell the spectators you will now show them why you call the three King 'Collectors'. Pick them up with the right hand and drop them face up on the pack. Spread the top five cards and the three Kings are seen to have suddenly collected two cards between them. Remove the spread of five cards with the right hand, turn it over and show that the two extra cards are the spectator's choice and your original Joker. Fig. 21.

All actions leading to the climax of the trick should be very slow and deliberate, enhancing the effect since it is obvious the move takes place after the Kings are placed on top of the pack

AMBUSH

This is a variation of the "Collectors" using cards of contrasting back colours — an approach that gives both advantages and disadvantages. Some advantages are that the cards used for collecting are never brought near the pack until the time for "collecting" and all selections are made after the "Collectors" have been placed aside. Also the quantity of "Collectors" placed aside at the beginning of the effect is a true one, and not one quantity of cards pretending to be another one. A disadvantage is the necessity for carrying a small quantity of cards differing in back colour

to the main pack, which removes the impromptu nature that single pack versions of the trick contain.

As well as describing the mechanics of the effect, a brief patter outline will be given which fits in fairly well with the plot. Whilst with a little thought, the routine can be started at any point in a close-up performance of card magic, the description will commence at the point where the cards have been arranged into the correct opening sequence. Assuming that your pack is blue-backed, you will also need four Kings and the 3H from a red-backed pack. Arrange the pack so that you have the red-backed KD on the face, followed by the red-backed 3H, then the remainder of the blue-backed pack. Now place the following four cards into the outer breast pocket of your jacket, their order reaching from the face of the pocket being: red-backed KH, red-backed KS, blue-backed 3H, and red-backed KC. You are now ready to demonstrate the effect.

Say that you would like to tell a little story about four Indians and three Cowboys and to represent the Indians you have four cards in your pocket. Remove the cards from your outer jacket pocket and hold them face-up in the left hand. Use the Elmsley count to show that they are Kings, placing the last card counted below the packet.

Take off the KC from the face with the right hand and turn it face-down to show its back, saying "Look... red-Indians." Turn the remaining three cards in the left hand face-down and replace the KC on top of these. Elmsley count the four cards face-down, showing that they're "red Indians". Replace the last card counted below the other three and then place the packet, still face-down, onto the table. When you place them down, spread them very slightly so that the fact of them being actually a foursome is gently stressed, taking care not to expose the odd-coloured back card, which is second from the face.

Pick up the main pack from the table and explain that for the purpose of the story you need three cards to act as cowboys and that perhaps the spectators would select these for you.

Hold the pack face-down in the left hand and riffle from the top to the face at the outer left corner with the left thumb, inviting the spectator to say stop at some point. Lift up the upper section with the right hand at the point where you were requested to stop, and show the face card of this section to a spectator, asking him to remember it.

Replace the upper section on top of the lower one, but as you do this carry out the well-known replacement move that brings the noted card to the face of the pack.

Whilst the right hand is still over the pack, use its thumb to drop two cards from the face and then take a break above them with the left little finger. Appear to give the pack a standard cut by cutting about half from the top and placing them underneath. In doing this, carry out Marlo's Pull Down with the left little finger so that the two face cards are retained in position. Also as you place the upper half underneath, in-jog it slightly, so that as you square-up the two halves after the cut, you can take a left little finger break between the two halves.

You are now in a position to have a second "cowboy" card chosen, but here you use the standard riffle force technique so that instead of cutting at the actual position nominated by the second spectator, you cut at the break point so that the card noted at the face of the upper half is the 3H. In placing the upper half on top of the lower one, carry out the replacement move again maneuvering the 3H to the face of the pack. Take care that the back of the 3H is not exposed as it goes to the face. If you use the original handling of the replacement instead of one of the contemporary variations, you will find no difficulty in concealing the back.

Whilst the right hand is still above the pack, use the right thumb to drop three cards from the face, and then take a left little finger break above them. Now riffle down with the left thumb for the third and final selection, which is a free choice. Cut-off the upper half with the right hand, showing the face card. As you replace it on top of the lower half, take a left third finger break between the two halves. Pause for a moment, then give the pack a cut by taking the cards above the third finger break and placing them below the others.

As you do this, carry out the Pull Down move again with the left little finger, so that the three face cards remain in position.

Point out that the three noted cards will represent the cowboys in your story and the pack of cards a "canyon", through which the "cowboys" are riding. Whilst explaining this, bring the right hand over the pack with the fingers at the far short end and the thumb at the near one, and use the thumb to drop four cards from the face, the left little finger taking up a break above these cards.

Say "The cowboys were galloping through the canyon" and illustrate the galloping action by cutting off small packets of cards from the top of the pack with the right hand and placing them on top of each other on the table, until finally the four cards below the left little finger break are placed on top of all. Do the running cuts rather noisily, which seems to amuse spectators linked with the patter line already mentioned.

Pick up the four cards representing the "red Indians" from the table and Elmsley count them once more showing their backs and saying, "...The Indians were waiting at the end of the canyon to ambush the cowboys." When you do the Elmsley count, place the last two cards below the group so that the blue-backed card ends up third from the face of the group. This is easy to do if you count off the first two cards in the standard Elmsley way, then spread the remaining two in the left hand, placing them below those in the right. Square-up the four cards and hold them face-down in the right hand.

Pick up the main pack from the table and hold it face-down in the left hand. Place the four cards in the right hand face-down on top of the face-down pack, but take a left little finger break below them. Mention that the "cowboys" had little chance as they rode towards the ambush at the end of the canyon. Start to spread the cards at the top of the pack to show that the cowboys have been caught: however, outjog the three blue-backed cards slightly as you come to them. When you have pushed over the first

two cards, the next two must be taken as one card (an easy action because of the finger break below them).

When you have pushed over seven cards (really eight), remove the small fan of cards with the right hand so that the left hand is free to place the remainder of the pack onto the table. Now transfer the spread to the left hand and grip the lower ends of the red cards tightly between the left thumb and fingers so that there is no chance of the "double card" spreading or flaring during the subsequent actions. Fig. 22.

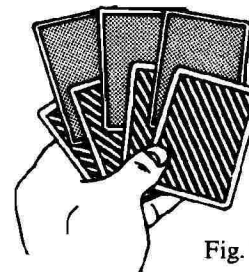


Fig. 22.

The blue cards are in alternate positions within the fan, but they're jogged slightly forward. With the right hand remove the blue-backed cards one by one, dropping them face-up on the table. Count the remaining red-backed cards into the right hand, thus reversing their order. The count is made from the fanned position in the left hand, so that the second one counted into the right hand is really two cards squared as one. Square the packet and turn it face-up. Push over the face three cards slightly so that the faces of the four Kings are shown, the rear one really concealing the 3H. Show both sides of the small fan casually and place the cards into your jacket pocket, saying "...all ready for the next ambush."

UPSIDE DOWN COLLECTORS

In performing sandwich type effects I've found that the fact of cards ending up alternating with others is almost as surprising as the fact that these cards have previously been freely selected. In this variation, cards nominated by the performer are caught and as these are four of a kind, it is easy to use the effect at any point in a demonstration of tricks.

The handling commences from the point where you have secretly got 4 of a kind to the top of the deck. We'll assume they are the Aces. The pack is face-down in the left hand.

Secretly reverse the two face cards of the pack by the half-pass technique and hold a break above these two cards with the left little finger. During the reversing action the pack is held face down in the left hand with the right hand curved over it, thumb at the near short end, fingers at the outer end.

The right hand cuts off about half the pack and appears to place it below the half remaining in the left hand, but really inserts it above the two

face-up cards which are pulled down by the left little finger.

Once the right hand cards have been apparently inserted below those in the left, the pack is squared, but a left little finger break is taken above these cards. The pack is now given one more fair cut at the break point but after squaring the cards the right hand remains in position, curved over the top of the pack, thumb at the near short end, fingers at the outer end.

The right thumbtip riffles the near short end of the deck until the two face-up cards are reached. After allowing both of these to drop onto the lower section of the pack it allows three more cards to drop onto them. The upper portion of the pack is then lifted away with the aid of the right fingers.

(It is an easy matter to glimpse the face-up cards as the right thumb riffles the near short end of the pack from face to top. Keep in mind that you do not have to riffles from face to top since you know the approximate location of the reversed cards).

The halves of the pack are now positioned in the hands for a weave shuffle. Give the pack an in-weave making certain that the top nine cards weave together.

Presentation

The above setting-up procedure can be done casually, since it appears that you are simply giving the deck a random series of cuts and shuffles. Once the set-up is complete, say, "For this trick we need five cards." Count off five cards from the top of the face-down pack, and place the remainder of the deck aside.

Hold the five cards in the left hand, saying "The order of the cards is of no importance." As you say this, push over the top two into the right hand, the next above the first two, then place the next below the right hand group. The final card is placed on top. The action should look casual and offhand.

Now say, "What is important is that using five cards gives four spaces between the cards." Fan the 5 cards in the left hand and use the right forefinger to point out that four spaces are available. At all times the five cards are kept face-down.

With the aid of the right hand close up the fan of five cards and secretly reverse the face two cards with the half pass. Hold the packet squared in the left hand, with the right hand curved above it in the Biddle Move position. Take a break above the face card with the left little finger.

As if casually showing the cards once more, pull off the top card with the left thumb into the left hand, retaining the other four in the right. Now pull off another card with the left thumb and secretly take the face card of the packet also, in the standard Biddle manner, below it.

Place the final two cards as one on top of those in the left hand, making sure they remain square. The whole brief sequence is performed rapidly. From the audience view it seems you have transferred 2 of the 5 cards from top to bottom. Place the 5 cards carefully squared face-down on the table.

The remainder of the deck is now placed face-up in the left hand. Before removing the right hand, let four cards drop off the right thumb. Pick up a

left little finger break above them. The pack now lies face-up in the left hand. The little finger retains a break above the lower four cards.

Talk briefly about the five face-down cards on the table having the power of magical collection and offer to demonstrate this ability. Take the pack into the right hand, the hand being curved over the deck with the thumb at the near end, fingers at the outer end. The break is picked up and maintained by the thumb.

Say, "I'll just press the pack on The collectors for a moment." Place the pack on top of the face-down cards, Making sure they're perfectly aligned with them. Release the right thumb break, allowing four cards to be added to the tabled packet. The pack is then removed and placed aside.

Say that the 'Collectors' have drawn from the deck the cards you need for your next trick. Spread the nine cards on the table in a wide spread to reveal the four aces face-up between the face-down cards.

NOTE: If you don't use the weave shuffle, simply stack the cards prior to performance. The set-up from top down is:

X — A — X — A — X — A — A — Face Up Card — A Face Up Card. Performed this way, you start the trick at the point in the description where five cards are counted off the top of the pack.

RIGHT NUMBER

Effect

The pack is shuffled and cut a few times. The cards are thrown from hand to hand and one hand is shown to have two cards of the same value and colour. These two cards are returned to the pack (in the center) so that they are face-up. The Spectator is requested to select a card and retain it. The pack is given several cuts and a shuffle. Finally the deck is ribbon spread face-down, disclosing a face-down card between the two face-up cards. This card is a pseudo-mate of the freely selected card.

Working

The deck is pre-set into Stay-Stack order, thus this effect is strictly for Faro Shufflers.

A Stay-Stack is when the top 26 cards of the pack match the lower 26 in colour and value but in reverse order. For example, if the top card were the AS, the face one would be the AC.

Give the pack a couple of Faro shuffles interspersed with false cuts (or genuine cuts if they're made at 26, dead center and between two cards of the same colour and value). Say, "For this bit of business I need two special cards. It usually helps if both cards are as near alike as possible. . ."

Give the pack another false cut, then throw it from your right hand into your left hand, retaining the top and bottom cards in your right hand. This is an easy and standard technique — usually done as a disclosure of two selections. Turn these two cards face-up, revealing a pair of pseudo-mates, i.e. two cards of the same colour and value.

Turn the main pack face-up and place the two cards in your right hand *face-down* on the *face* of the pack. Appear to casually cut the pack to send the face-down cards to the center; however, actually spread the cards slightly before cutting, thus making sure that you split the pack between two cards matching in colour and value at the center. Complete the cut. You can make some remark to cover the spreading of cards prior to the cut. To wit: "It's interesting that we have quite a mixture of cards, yet I found two the same . . ."

Turn the pack face-down and spread it between your hands to reveal the two face-up cards around the center. Close the spread and in this action get a left 4th fingertip break *below* the face-up cards.

Spread the face-down cards again — this time *slowly*, inviting a spectator to select a card and retain it. Make sure the he selects a card from the face-down ones above your break. (Note: He could select a card from below the break, but this necessitates a slight change in handling that's not worth the trouble.)

As soon as the spectator removes his card, close the spread and retain a left 3rd fingertip break at the point his card is taken out. You are now holding two breaks.

Do a triple Running Cut onto the table, taking a packet first from above your left 3rd fingertip break, then above your 4th fingertip break and finally the last section of the pack. Follow this by a couple of straight cuts if you wish.

Give the pack a Straddle Faro, then spread the cards in a long face-down line on the table. (If, after the shuffle the reversed cards end up near the end of the pack, centralize them with a cut.)

Point out that your two like locator-cards have caught a face-down card between them. Push the group of three cards out of the spread and hold them in your right hand.

Ask the spectator who selected a card to show it, then turn your three-card "sandwich" over to reveal that the "caught card" is the mate of the chosen one and matches it in colour and value.

To get the cards back into Stay Stack order for subsequent effects, cut the main pack between two cards of similar colour and value and complete the cut. Now add the four cards to the pack, placing two at the top and two at the bottom, one pair being in reverse order to the other, i.e. the top and face cards must match in colour and value.

FUTURE SHOCK

The set-up is simple. From the top down you have 14 indifferent cards, then the 4C-4D-10H. Place the 4S and 10D in the center of the deck near one another. Case the deck and you are ready to begin.

To perform, remove the deck from its case. Run through the cards, faces towards you, and pretend to mull over appropriate prediction cards. Eventually remove the 4S & 10D. Place them face-down to one side.

Turn the deck face-down and hold it in the left hand. Thumb off some cards from the top of the deck. The quantity is not important so long as it is *less* than 14 cards.

Hand these cards to the spectator. Ask him to shuffle or mix them and hand back a few to you. Place these on top of the pack. Then slip cut to lose the top card.

The spectator still holds an unknown quantity of cards. Tell him to silently count them and remember how many cards he holds. You do not know the number.

Deal cards off the top of the deck in a face-up, overlapping row, forming the row from *right* to left. Continue to deal until you have dealt 14 cards, 14 being the total numerical value of your two prediction cards.

Count out loud, starting on the face up card at the *left* end of the spread and counting from left to right along the face-up row of cards. Ask the spectator to remember to remember the card at the same position as the number of cards he holds.

Close up the spread and replace this group of cards face-down on top of the pack. Take back the spectator's cards and place them on top of the pack.

Turn over the 4S (the first of your prediction cards) and say "This card has the same value as the card you choose." Then turn over 10D, saying, "And this card should have the same suit as your card."

Place the *value* card (4S) face-up to your left and the suit card (10D) face-up to your right.

Add the values of the two predictions cards together, arriving at 14 in this case, and count down this quantity in the face-down deck, forming a pile below the *value* card.

Take the next card and hold it face down for a moment, placing the remainder of the pack below the suit card. Then turn over the card in hand to show it is the selected card.

For the double climax, turn over the top card of the left-hand packet to show a matching black 4, then turn over the top card of the other pile to show a matching red 10.

WITH A BORROWED DECK

In the above description, particular cards were used to arrive at a simplified presentation of the effect. When using a borrowed or well-shuffled deck the prediction cards, the selected card and the final position of the chosen card in the pack will of course vary. Here is the handling.

Take the shuffled pack and find two cards of different *values & colours* whose combined value is from 10 to 17 inclusive. The wide range makes it *easy* to find two adjacent such cards. Cut the pack to bring this pair to the top.

Run through the pack and look for the card that is of the same value as the top one and whose suit is of the same colour as the second. Break the

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pack at this card to place it on top of the pack (pack still face-up; the card is going to be placed at the back or top of the deck). Pull down the top card slightly with the left 1st finger at the outer right corner so the card buckles slightly and you can push the card in at the 2nd from the top position.

Run through the face-up pack again and look for the two cards whose values & colours match the 1st & 3rd cards from the top. As you find each of these cards, break the pack & slip them beneath the cards in the left hand so they end up on top.

Steps above are done as you talk about looking for suitable prediction cards. Now square the pack and turn it face-down. Take off the 2 cards—look at them yourself and say, "Yes, I think that's right." and remember the total of their values. Drop them face-down together on the table.

Turn the pack face-up again. Quickly thumb off from the face enough cards to equal your remembered value total. Close up the spread and get a left little finger break below these cards. Act as if you are still not sure if the prediction cards were correct and you are having a last look through the pack to make sure. Cut the pack at the break and complete the cut. Turn the face-down.

The pack is now in the required order and you are ready to proceed as already described.

SANS WIZARD

This is based on the trick *Simply Wizard*, published by Howard Lyons in *Ibidem*.

The procedure is going to be a little difficult to explain due to the fact the handling will probably not be the same for subsequent performances of the effect. Once the principle is grasped, however, you will know what to do almost without thinking.

It will, I think, be helpful in understanding things if on this occasion I give the general effect first. A card is mentally selected from about half the pack by a spectator. This half is shuffled by the performer into the other one, but it is kept face up whilst the other half is face down, the excuse for this being that the audience can see the half from which the card was mentally selected more easily. The cards are clicked at the corner to make the selected card vanish and when they are spread out it has vanished. If it doesn't vanish a further click is made to the corner of the cards which usually has the desired effect. Sometimes even the second click doesn't work and a third and final one has to be made. After the third click and spread you can actually name the mentally selected card.

You never know whether the card will vanish, reappear, or just stay after each spread, so you must vary your presentation to suit. Here are three examples to show what I mean and each of these starts after card has been mentally selected and the half from which it was chosen shuffled face up into the other face down one.

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Example 1	PATTER	ACTUAL RESULTS
A	one click and your card vanishes	it does not vanish
H	I should have made two clicks	it does vanish
C	three clicks and it will come back	it does not come back

Example 2		
A	one click and your card vanishes	it does vanish
H	two clicks and it comes back	it does not come back
C	I should have made three clicks	it does come back

Example 3		
A	one click and your card vanishes	it does not vanish
H	I should have made two clicks	it does not vanish
C	maybe three will work	it does not vanish

At the end of all three examples you now know the selected card is one of three and you can produce or reveal it as you wish. In line with the examples you might finish as follows:

Example 1 — Oh well it must have really vanished. Hand pack to spectator try and find card. When he fails, produce it from your pocket (three card palm off, index glimpse, and request name of card before producing.)

Example 2 — Now something a little harder, I'll try and name your card. (do so)

Example 3 — Let's try a different trick, real mind reading (reveal his card) Method:

Use a pack 52 cards, have them shuffled and handed back to you by a spectator. Cut off approximately half the pack and fan it out for a spectator to select a card. His choice is restricted to a maximum of 24 cards so cut a little above centre to be on the safe side.

Riffle shuffle the half from which the card was selected face up into the face down one. Spread the pack out to show the cards mixed face up and down and as you run through them count 12 face up cards from the top and hold a left little finger break below the 12th face up one when you close the pack. Half pass the cards below the little finger break to turn them over.

Say you will make the selected card vanish and spread the cards for the spectator to tell you if it has.

i. if it has, count six face down cards up from the bottom and hold a break above them when you close the spread. Half pass the cards below the break and pick up break above this block again. Undercut the cards below the break from the bottom to top.

ii. if it has not, count six face up cards from the top of the pack and hold a break below them when you close the pack. Half pass the cards below the break.

Using the appropriate patter as illustrated in the examples, spread the between your hands again.

i. if the card has vanished, count three face down cards from the bottom

and hold a break above them as you close the spread. Half pass the cards the break again pick up the break above them. Undercut the cards below break from the bottom to top.

ii. if the card has not vanished, count three face up cards from the top of pack and hold a break them as you close the spread. Half pass the cards the break.

Spread the cards out again in line with the example patter.

i. If the card has vanished, it will be one of the three face down ones reading from the bottom of the pack.

ii. If it has not vanished, it will be one of the three face up ones reading the top of the pack.

Note that in counting face down cards from the bottom and face up ones the top, you ignore all intershuffled cards facing the opposite way.

SIMPLICITY LEAD IN

If you are going to do a trick with a pack stacked alternately as regards the colours, this location could be used to precede it.

False shuffle the pack and place it face down on the table. Ask a spectator to cut the pack at any point, remove two cards from the top of the lower half, hand one of these to another spectator and retain the other one himself. Reassemble the remainder of the pack and false shuffle it, followed by genuine cuts.

Spread the cards in a face down spread on the table and request that having remembered the cards the two spectators push their cards back into any points in the spread (but not together).

If you now look through the faces of the cards you will find a pair of blacks and a pair of reds. One of the blacks will be one selected card and one of the reds the other one.

Having revealed the cards it is an easy matter to adjust the pack to red/black sequence ready for your subsequent effect.

AMBITIOUS 1-2-3-4

To Perform:

Have a card selected and control it to the face of the pack.

Turn the pack so the faces are toward you and say you now need the A, 2, 3 and 4 of Hearts to continue the trick. Since you can see the chosen card on the face, you can note if it happens to be one of hearts you require. If it is, name another suit. We will assume that it is not, and that you can remove the A to 4H.

Remove the Ace first and place it on the face of the pack to cover the chosen card. You can now lower the pack and allow the spectators to see you look for the 2, 3 and 4 and place them on the face. Do not bother to remove them in any particular order, just place them on the face of the pack as you come to them. Now arrange the three cards in order from 2 to 4

with the 4 on the face. Thumb over the face three cards slightly and take them in the right hand in a Biddle type grip, thumb at the near short end and fingers at the far one. Have the ends of the three cards square, but do not bother to have them completely square across their width. Reach over the pack to lift off the Ace beneath them, but actually take two cards with the aid of the right thumb tip, which simply lifts them up at the near short end.

Lift the two cards beneath the cover of the spread ones and then place the remainder of the pack face down on the table with the left hand. The patter here is: "2, 3 and 4 and Ace are in order," the "and Ace" being spoken as you apparently lift it from the face of the pack.

Square up the pack of cards and then push over the face three, one by one, to exhibit a fan showing the Ace to four in order — really an extra card hidden behind the Ace at the rear. Stress that the four cards run in numerical order and then ask a spectator to name any one of the four he wishes. Close up the fan; turn them face down and drop them on top of the pack, ending with the pack held face down in the left hand.

You are now going to do an ambitious card type of effect, but when you come to the card named by the spectator, you place it aside and say, "This is the one you wanted, so we will not use it in the trick at the moment." There is really nothing to remember except the sequence used in the ambitious card part of the trick, because you simply place the nominated card aside when you come to it, but for completeness, I will briefly describe all four procedures.

If the Ace is Chosen

Place top card aside face down, saying, "This is your choice; we will not use it for the moment." Take the next card, calling it the two and place it below the top card of the pack. Turn the top card face up to show two and place it face up on the table, the two having apparently penetrated a card. Take the next card, calling it three and place it under the top card of the pack. Turn the top card face up and show the three. Place it face up on the table. Say you will try something really hard with the four. Take the top card and place it on the face of the pack. Say it's got to come up through the whole pack. Turn the top card over, showing the four and place it face up on the table.

Conclude by saying, "The one you selected we did not use for this trick. Let's use it for another." Ask the spectator who originally selected a card to name it and then have someone turn the face down Ace over to show it has changed to selected card.

If the Two is Chosen

Take off the top card, calling it the Ace and place it below the top card of the pack. Turn the top card face up and show that the Ace has penetrated. Place the Ace face up on the table. Take the next card, calling it the two. Place it face down on the table, saying "This is your choice." Take the

next card calling it the three and place it below the top card of the pack. Turn the top card over to show the three and place it face up on the table. Take the next card, calling it the four and place it on the face of the pack. Turn the top card face up showing the four, and place it face up on the table. Conclude by making the face-down two change to the chosen card.

If the Three is Chosen

Take off the top card calling it the Ace and place it below the top card of the pack. Turn the top card face up and place it on the table, showing the Ace has penetrated. Take off the next card, calling it the two and place it below the top card of the pack. Turn the top card face up and place it on the table, showing that the two has penetrated. Take the next card, calling it the three, and place it face down on the table saying, "This is your choice." Take the next card, calling it the four and place it on the face of the pack. Turn the top card face up and place it on the table, showing that the has penetrated the pack. Conclude by making the face-down three change to the chosen card.

If the Four is Chosen

Take off the top card, calling it the Ace and place it below the top card of the pack. Turn the top card face up and place it face up on the table, showing that the Ace has penetrated. Take off the next card, calling it the two and place it below the top card of the pack. Turn the top card face up and place it on the table, showing that the two has penetrated. Take off the next card, calling it three and place it under the top card of the pack. Turn the top card of the pack face up and place it on the table, showing that the three has penetrated. Take the next card, calling it the four and place it face down on the table, saying "This is your choice." Conclude by making the four change to the chosen card.

Note that all cards that penetrate are placed face up on the table, and *only* the spectator's nominated value is placed face down.

A couple of trials will show that there is nothing really to remember—just place the appropriate card aside face down when you come to it, and continue the ambitious sequence.

At any time before a penetration is commenced, you may double lift if you wish, to show the card before placing it below the next one, but if you decide to do this, do it with discretion and not on every card. You may also double lift to show the nominated card before placing it aside. It is probably best to use no fake lifts at all.

DIVINE DICE

You'll need a pack of cards, three dice, and a box of matches. Admittedly, box matches are not as easy to find as paper matches but you will find this worth the trouble to locate some. The relative size of the dice and the match box is very important. The dice should not be able to rotate or revolve within the confines of the box when the box is shaken. (I believe

this is referred to as the "Sure-Shot" principle.) The ideal situation would be where the dice seem at a cursory glance to have complete freedom within the box.

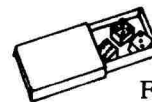


Fig. 23.

To prepare, place the dice into the box so that a 3 is showing, a 5 and a 6. Fig. 23. Close up the box and place it in your jacket pocket. No prearrangement or preparation of the cards is required. To present, offer the pack to be shuffled and cut. Present the matchbox and explain that it contains three dice. (Give it a shake.) "Now, I want you to give the box a good shake; then open it and look at the dice. Be sure they all show different numbers. If two or more show the same number, close it up and shake again." (This is a nice little subtlety since it seems to imply that the box can be shaken as many times as necessary.) Explain further that the spectator is to open the box, note and remember the number on any one of the three dice, and then note and remember the card at that corresponding position in the pack. Of course, you are looking away through all of this. The spectator now hands you the pack and then turns the die noted completely over. You explain that this is to conceal his chosen number from any possible peek. Furthermore, the matchbox is now closed again.

You must now give the pack one faro in-shuffle. You need be concerned with a perfect weave only as far as the top six cards go. Place the pack face-down on the table. Pick up the match box, give it a good shake, turn it upside-down on the table and slide open the drawer. The three dice will thus end up on the table. Fig. 24. Ask the spectator to total the numbers showing on the dice and then to count down into the pack that many cards. The card at that number will, of course, be the one chosen.

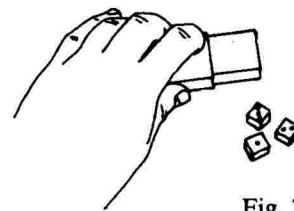


Fig. 24.

ROUND AND ROUND

Run through the pack and remove the four Kings placing them well squared face up on the table. Now count off five indifferent cards from the pack and place the balance of the pack to one side. Exhibit the indifferent

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cards in a face up fan, close up the fan, turn these cards face down, and acquire a break above the bottom card. Ask the spectator to spread out the four cards on the table in a slight fan. Under the misdirection thus provided, half pass the bottom card of the packet in hand so that it comes to rest face up on the bottom.

Point out that there are four Kings on the table as you drop the packet in hand onto the Kings. The packet dropped is face down (or at least, four of the five cards are.) Pick up all nine cards well squared and hold them between the right thumb and second finger by the edges at opposing front and rear pivot points by action of the left thumb and fingers. A bit of experimentation will quickly reveal in which direction the cards should be revolved. The packet must be revolved an even number of times. Four will probably be about right.

Now deal the four cards face down on the table. When this brings you to a face up "X" card, it will be assumed that you have just dealt the four Kings onto the table. Turn the five cards in hand face-down and spread them out as you remind all present that these are the indifferent cards. Explain that by removing one of these five cards and placing it onto the Kings, a strange thing will occur. Remove the face card and place it onto the four tabled cards. Snap your fingers and show that the Kings have now exchanged places with the four indifferent cards.

It is advisable to use a very conspicuous card such as the Ace of Spades in the position that turns out to be the single "X" card removed from the cards in hand and placed onto the Kings.

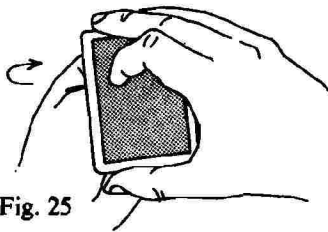


Fig. 25

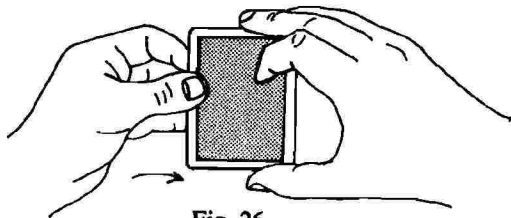


Fig. 26

CHAPTER 4

STRANGE PREDICTION

In this off beat prediction trick, a humorous presentation lead up to an unexpected climax with a considerable impact on an audience.

Explain that you will remove four cards from the pack that will act as prediction cards. Appear to count off four into the right hand from the face down pack, but really only take three. There are many available techniques to achieve this, my personal favourite being the Edward Victor one. This consists of holding the pack face down in the left hand, pushing over the top cards one by one with the left thumb and pulling them off with the right thumb with a slight downwards pressure so that they snap off the right hand long side of the pack as they are taken into the right hand.

Two cards are taken in this way, but as you come to take the third one, the two cards are positioned above the one being pushed off by the left thumb and allowed to snap off the right hand edge of it as the right hand moves away from the pack. In a containing action the right hand moves back towards the pack and fairly takes the next card with the normal snapping action. The secret of this count is uniformity of action with absolutely no change in the counting rhythm. Watch the action in a mirror and you will see how deceptive this count is. Don't forget the snaps, they are a vital part of the audio misdirection.

With whatever count you decide to use, you will end up with three cards face down in the right hand, whilst the spectators think you have four. Place this packet carefully squared face down on the table and give them a very slight upwards bend across their width.

Have a card selected from the main pack and use any type of control that will leave you with the card palmed in the right hand, face away from the palm. If your control does not leave the card in the flat gamblers palm position between the right little finger and thumb, adjust it to this grip. The

main pack is no longer required and can be placed aside by the left hand.

You now appear to spread out your prediction cards in an overlapping display by using your right hand. Actually you use the gamblers spread more to add the palmed card to the bottom of the three on the table as you use the right hand to spread them out. The move consists of releasing the right hand thumbs grip on the card as the hand moves along the table top slightly to the right of the tabled packet and towards them. The palmed card is now supported by the right hand little finger and third finger, the upper right corner of the card being between them. The left hand long edge of the cards rests on the table and slides under the right hand long edge of the tabled packet as the right hand moves above it. As soon as the right hand is above the packet, the right thumb is lowered to rest on the back of the top card and the hand then moves towards the right to spread the four cards out slightly.

Explain how you mentioned that the four tabled cards were predictions and say, "I will now show you that every prediction is correct, even though the cards were placed on the table before a card was chosen."

Take the top card of the four and say, "This card is exactly the same shape as the card you selected. Is that correct?" The spectator will have to confirm that it is. Throw the card aside. Take the next card from the top of the tabled packet and say "This card has exactly the same coloured back as the one you selected." Again the spectator must agree that this is so. Discard the card.

Take the next top card and say, "This card is exactly the same thickness as the one you selected."

One card is remaining on the table. Pick it up and say, "This is the most amazing prediction card of all, it is the same shape as the card you selected," pause and say, "it has exactly the same colour back as the card you selected," pause again and then say, "it is also exactly the same thickness as the card you selected," pause and say, "In fact, it is in all respects your card." On the final line, turn the card face up.

THE SPREAD HALF PASS

As the title implies, this is simply the cover used on the Spread Pass for a Half Pass. I worked this out after reading the description of the Spread Pass in "The Card Magic of LePaul," but I would not be at all surprised if many other people have had the same idea. For those few who have not, here are the handling details.

To try the move out, turn the lower half of the pack face up. Hold the squared pack in the left hand, and with the aid of the right, start to spread it between the hands. Use the left thumb to push the face down cards over until the face up card shows at around the centre of the pack. This will be the face card of the face up section of the pack. Fig. 27.

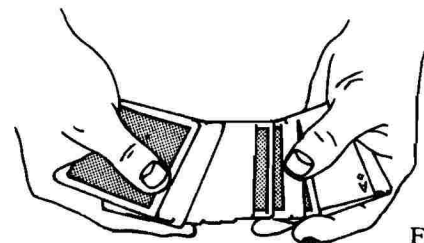


Fig. 27.

The face down upper section is now supported entirely by the right hand and is in a *spread* condition. The right hand now starts to close the spread up toward the left, Fig. 28. the face card of the right hand section riding on top of the fingertips of the left hand. As the right hand closes its spread, it straightens its fingers but does not separate them, Fig. 28 again. This is an essential covering action. The right hand cards are gripped between the thumb and forefinger when the fingers are straightened.

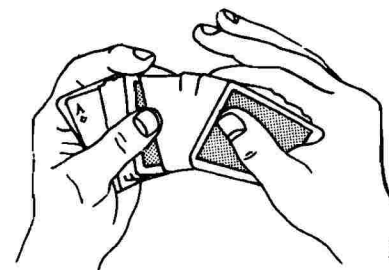


Fig. 28.

As the right hand cards are almost above the left hand ones in a *casually squared* condition, the left hand turns its section over by pulling down on the right hand long side of the cards with the fingers, and then upwards toward the face down cards above them. Fig. 29. The actual grip I use to turn the lower section over, is with the left forefinger at the far short end of the cards, and the other three fingers at the right hand long side. Fig. 29. It is then possible to pull downwards with the latter three fingers and push with the forefinger to quickly turn the section over.

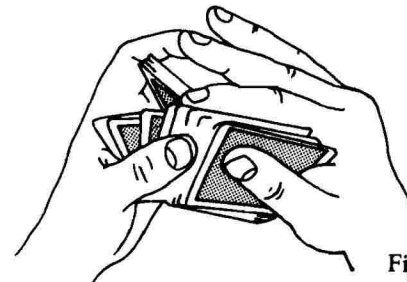


Fig. 29.

At the conclusion of the left hand action, the right hand pushes against the right hand long side of the pack, and at the same time, the left hand fingers straighten out slightly. Fig. 30. The pack is now in a squared condition across its width but not along its length. The lower section may not have yet squared up completely with the upper half, and may in fact be in a slightly diagonal position a little below the half above it. The right hand now releases its hold on the pack, Fig. 31, and squares it along the short ends. In this action, the upper half is allowed to drop down in the left hand until it meets the half below it.

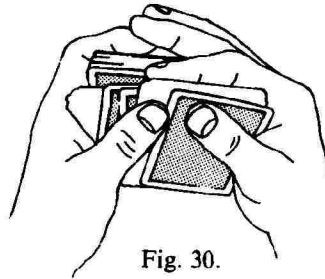


Fig. 30.

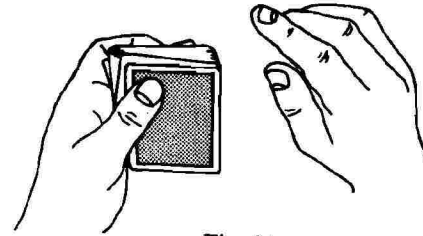


Fig. 31

Although a simple move, this is a rather difficult move to describe, but the important thing is to get it flowing smoothly. A mirror will clear up the problems and show that you should turn slightly to the left when carrying out the sleight. This turning to the left is fairly logical, because most of the uses for this move are for the display type of effect, an example of which follows. It is by no means a substitute for other half pass techniques, but should be used only where spreading the pack is a necessary part of the effect.

The following illustrations show the sleight from the audiences' viewpoint, Figs 32, 33, 34, 35 and 36.

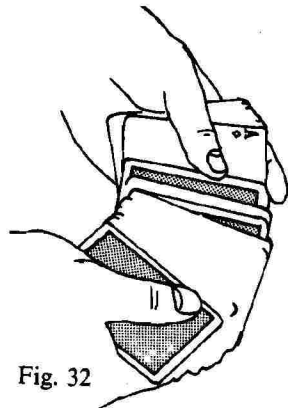


Fig. 32

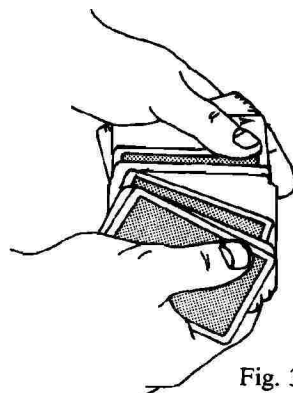


Fig. 33.

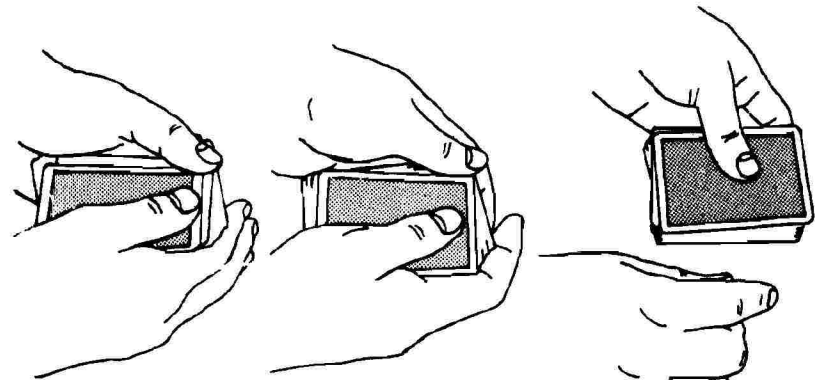


Fig. 34.

Fig. 35.

Fig. 36.

FOUR CARD BRAINWAVE

This is an item I've used in close-up shows. I explain that I'd like to show them some effects but would first like to try a simple test to see if they're in a receptive frame of mind. I bring out of my handkerchief pocket 4 Kings and place them face-up on the table. A spectator is asked to look over the Kings carefully and decide on one. He draws it out from the spread. When they've done this, I show that the backs of the remaining 3 Kings are blue. I then ask them to turn over the selected King, and it has a red back. The 4 Kings are then pocketed with the words, "That shows that there is a recaptive atmosphere," and I then go into the rest of the routine.

The King of spades & clubs are blue, and the King of diamonds & hearts have red backs. These 4 cards are placed in the handkerchief pocket, faces out, in no particular order.

Place them on the table & let one be selected. You'll be left with 3 Kings, either two reds & black, or 2 blacks and a red. Gather them face-up, with the odd colour card in the centre; for example, if 2 reds & a black are left, the black would be placed in the centre.

Hold the packet squared in the left hand, in the glide position. Tip the left hand over to expose the back of the lowermost King. They'll see a red back. Turn the cards down again and with the right hand pretend to withdraw the lowermost card. Really, you perform the glide and pull out the centre one. As you do this, say, "You'll notice the Kings have red backs." By this time you've drawn the King out and thrown it face-up on the table.

The left hand keeps its position. Bring the right hand again to the left, draw out the lowermost King & turn it with the right hand, showing the back to be red. Drop it face-up on top of the other card on the table.

Repeat with the remaining King in the left hand. You've thus apparently shown all three Kings to have red backs. Incidentally, I feel that it is important that the left hand remain stationary throughout the handling of the last two Kings.

Now ask them to lift their finger from the King they've touched, turn it over, and it has a blue back.

I usually end by adding an additional move. There are 3 face-up Kings on the table. Place the chosen King face-up under the packet. Now pick up the face card and use it to scoop up the other three cards, thus transferring this card to the back of the packet.

The order of the cards now, face-to-back, is red-blue-blue-red. Turn the packet face-down and without calling particular attention to what you've done, perform the Elmsley Count, showing 3 reds & a blue. Pocket the cards and go into your next effect.

TRICKY TUITION

In this routine the magician pretends to "explain" how a classic magic effect is performed. At the conclusion of the effect, however, the spectators are none the wiser for the explanation. The trick requires a bit of prearrangement but rather than delve into the method of setting the deck up under the gaze of the spectators, it will be assumed that the trick is used as an opening effect and that the prearrangement was made beforehand. It is possible to attain the required set up while handling the pack during preceding tricks by means of more or less standard sleights and techniques. The reader, if he is sufficiently interested, can undoubtedly work out the necessary procedure.

The Set Up:

In your right hand trousers pocket have any Queen. If you perform while seated the card would be better placed in your lap. The remainder of the pack is face up except for twelve face down cards at the bottom of the pack. The twelve face down cards from the top of the stack to the bottom are, any red spot card, the remaining three Queens, then any eight red spot cards. If the effect is used as an opener the pack should be in the card case.

To Perform:

Remove the pack from its case as you patter that you are going to teach the audience a famous card trick, the trick in which the performer uses four Queens, places them separately into four different packets of cards and the Queens magically come together in one packet. While pattering about this, pick up a left fourth finger break above the lower twelve face down cards of the pack.

Hold the deck face up with the left fourth finger holding the break and spread the cards from the left hand into the right hand. As you run through the pack, throw any twelve black spot cards onto the table. Then repeat the action and toss twelve red cards face up onto the table. As the cards are spread for the removal of the black and red cards, take care not to reveal the face down cards beneath the break.

Now apparently turn the cards that remain in the hands face down. As this is done, actually execute a Turnover Pass splitting the pack at the point of the left fourth finger break. The Turnover Pass is explained in "Expert Card Technique" by Hugard and Braue. At the conclusion of the pass, the twelve card set up will be face up at the bottom of the face down pack. Set the pack on the table.

Turn the packets of black cards and red cards face down and move them about a bit to confuse the spectators as to which colour is in which packet. You must, however, remember which packet is the red packet. By means of the "magician's choice" force the packet of twelve red cards. Pick up the black packet and place it face down on the pack.

Hand the red packet to the spectator and ask him to shuffle it. As he does, pick up the pack with the right hand and place it into the left hand. As you transfer the pack to the left hand the right hand turns the pack over so that the twelve card set up is now on top of the pack. This flip over of the pack is easily done under cover of the spectator shuffling.

Tell the spectator that you want him to select any four cards from his packet, but first you will deal out the cards in your packet into groups.

Deal the top twelve cards of the pack into four groups on the table. In order to conceal the face up cards under the twelfth card, it is necessary to "necktie" the pack as the twelfth card is dealt. Then in a continuing action turn the left wrist and set the pack aside on the table. Do this casually and no one will consider that there was anything unusual about what occurred.

Say that these four piles are the opposite colour to the ones the spectator holds. Ask the spectator to choose any four cards from his packet and lay one in front of each of the four packets. The cards should be face down. Set the remaining eight cards aside on the main pack.

Emphasise that the spectator has chosen four cards opposite in colour to the cards in the packets, but that for the sake of explanation you'd like him to imagine that they are Queens.

As you say this, palm the extra Queen in your right hand in "Flat Palm" or "Gambler's Palm" position, described in "Further Inner Secrets of Card Magic" by Dai Vernon.

Have the spectator place his four cards on top of the four packets. As soon as he has done this, casually reach up to the extreme right hand packet and scoop it back toward the table edge. As this is done, the palmed card is added onto the packet. Drop the first packet onto the second packet, then both onto the third packet. The resulting packet is dropped onto the fourth packet.

Now explain to the spectators that having assembled the packets, the magician would deal out the cards and that each fourth card would be an

odd coloured card. Proceed to deal the cards into four packets from left to right, dealing through the entire packet. The last two cards are dealt as one card to conceal the fact that there is an extra card.

Scoop up the three right hand packets and show that they are red cards. Emphasise that the fourth pile contains odd cards.

Tell the spectators that, of course, if a magician were doing the trick, he'd use Queens and that the spectator will have to imagine that they are Queens. Turn up the cards one at a time to reveal four Queens as you say, "What a strong imagination you have!"

GAME LAW

In some ways this idea may scratch the surface of new ground on the Galbreath principle, and the presentation as usual for this type of trick is as a game.

Use a pack of 52 cards and proceed as follows:

Say that you will teach the spectators a new card game using a pack that has been mixed up with some cards face up and some face down, cut the pack at 26 and weave one half face up into the other half so that the cards now alternate face up/face down throughout the pack.

Hand the pack to a spectator and ask him to cut them a few times and then give them a riffle shuffle. When he cuts the pack into two prior to the shuffle, note whether the top cards of each half are facing the same way. If they are *not*, make a mental note of it.

Take the pack back from the spectator and if you have made a mental note cut the top card to the bottom. Acting as if it were an afterthought say "Would you like to shuffle them once more." Cut the pack into two approximately equal halves for the spectator, making sure that you cut *between* two cards that are facing *opposite* directions. Let the spectator shuffle the two halves together by a riffle shuffle.

Take the pack back and cut one card from top to bottom. Explain to the spectator that the object of the game is to go through the pack taking four cards off at a time and that every time you hit a group of four facing the same way (either all face up or all face down) you score a point. Hand the pack to the spectator to carry out this procedure and it will be found that he scores no points at all.

Let him hand each group of four to you as he checks through them so that you can turn the face up cards face down and assemble the whole pack face down.

Say that you will demonstrate how a conjurer would play the game and do any version of the Triumph type of effect, so that when you finally look through the pack you score the maximum number of points because all the pack faces the same way.

Elaboration: (an alternative presentation)

Half pass the lower 26 cards of the pack so that they are face up, hold no break after the pass. Use right thumb to count off 12 cards from bottom of pack and half pass these so that they turn face down. Examination of the pack at this stage would reveal 26 face down cards, 14 face up cards and 12 face down cards.

Explain that you are going to shuffle the pack so that some are face up and some face down. Break at the centre of pack (easy because centre cards are face to face) drop one card off of right thumb to cover the face up card at the top of lower half and then remove top 25 cards of pack. Turn these face up and weave them into the lower face down section. This must be an out weave — in other words, original bottom card of pack stays where it is.

Cut the pack into two halves, dividing it at the point two cards deeper than the centre. Again this is easy to locate by peeking at your end of the pack, because it is exactly one card above the uppermost face down card around the centre of the pack.

Hand the lower half (24 cards) to the spectator and retain the upper one yourself (28 cards, all face up except the top one.).

Explain the game to the spectator and let him shuffle his half twice following exactly the same rules as outlined in Game Law. When he eventually looks through his cards in fours he finds none all facing the same way and so scores no points.

You say you will now try with your half. Do two shuffles in the same way that the spectator did and use the top face down card to strengthen the impression that your cards really are mixed up and down. Accidentally drop this card as you make a cut after the shuffles and when replacing it, replace it the same way as the other cards. Spread your cards to show they all face the same way for the climax

ROYAL MARRIAGES

Preparation:

Place the Queens in the 2nd to 5th positions from the top of the pack in D-H-S-C- order from the top. Distribute the Kings through the pack, reading C-S-H-D- order from the face.

Working:

Run through the face-up pack, removing the Kings as you come to them. Put them face-down below the pack one by one. Now turn the pack face-down, bringing in Kings face-up on top D-H-S-C order from the face King of the four.

Appear to lift the 4 Kings by rifling the near short end with the left thumb until you can see the back of the King nearest the face of the pack. Now reach down with the right thumb tip and lift up one more card. Then lift away the complete packet of five cards, holding them in the Biddle grip.

Draw off the KD onto the main pack with the left thumb & flip it face-down with the right-hand packet. As it falls face-down onto the pack and whilst the right hand cards are directly above it, release the single card from the thumb break so it falls on top of the KD.

Now pull off the other 3 Kings one by one with the left thumb & flip each one in turn face-down onto the pack. The KC is the last card and is flipped down with the fingers of the right hand.

Take the top 4 cards into the right hand in a slightly spread condition. Distribute them face-down onto the table, using the right hand only, and letting the cards drop from the *face* of the packet one by one as follows: Fig. 37.

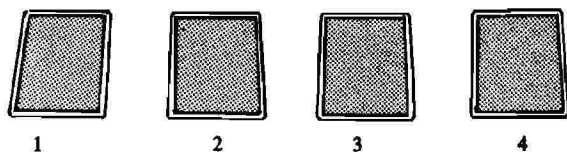


Fig. 37.

Face card to position 4. Second from face to pos. 2. Third from face to position 1 and top card to position 3. It should appear you've simply placed the Kings down in a haphazard sequence.

Break a small quantity of cards from the face of the pack with the left thumb. Then casually take hold of them at the outer short and with the right hand. Then push them into the centre of the pack.

Now fan over the top three cards of the pack and remove these with the right hand. Push them back into the centre of the pack, obtaining a break for them to enter with the left thumb at the outer left corner of the pack.

As the pack is squared, get a left little finger break above 3 cards just pushed in. The above series of actions should appear as if you've casually buried a few cards from top and bottom of the deck.

Pick up the King from pos. 1 and put it on top of the pack. Give the pack a cut at the break & retake a break between the halves as they come together. Take the top card into the right hand, then twist the hand so the card is face-up and seen to be the KD. Turn the King face-down and take the top card of the deck below it. Holding the two cards spread slightly, patter about the King finding a mate, then turn the two cards face-up, showing the KD and QD. Drop them face-up on the table.

Pick up the King at pos. 2 and repeat the procedure, finally dropping the KS & QS onto the Diamond pair. Repeat with the King at pos. 3, and finally the one at pos. 4. Note that when you cut the 4th one in, you no longer need to retain the break.

Second Phase

Pick up the K/Q group. Hold it face-up in the left hand. Run through the group and upjog each King as you come to it. The KC and KH are upjogged about 3/4 of their length, and the KS and KD about 1" less. As you square the packet across its width, use the left forefinger to push down on the far short end of the KD & KS so they square up with the Queens. From the audience view the Kings are still outjogged, but really only two Kings are.

Strip out the upjogged Kings with the left hand, keeping your fingers well round the edges of the cards to conceal their lack of thickness. Twist the King packet over so it is face-down in the left hand. Place the *face-up* Queen group on top of it, keeping a left little finger break between the sections. Push over two of the Queens with the left thumb and then flip all of the cards above the break over so they're face-down.

The group is flipped over with the 3 Queens showing in a slight spread, and is then squared as it falls face-down. Immediately push over the top 4 cards and with the right hand place them in a face-down row in front of spectator A, saying "You're in charge of the Queens."

Place the remaining 4 cards in a row in front of spectator B, saying, "...and you are in charge of the Kings." The true position at this stage is as shown in Fig. 38.

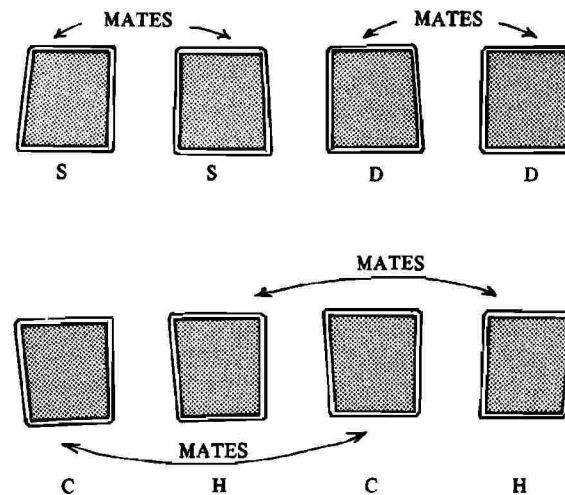


Fig. 38.

Note that if you have *dealt* out the 4 cards for each spectator it will make **no** difference to the working of the effect.

Extend your left hand palm up toward spectator A. Have him place the

face-down Queens on your hand one by one, *in any order he wishes*. As soon as he places his first choice face-down on your hand, make a mental note of the *mate* of this card in the 3 remaining on the table. All you have to remember now is the number of cards the spectator places *between* the first card he gives you & the mate of this card. This will be none, one or two.

Once he's given you the 4 cards, appear to count them to reverse their order & then put them face-down in front of spectator "A". The count you give the 4 cards must however be in accordance with the following rules:

- a. No cards between mates — Unfaked Count
- b. One card between mates — Jordan Count
- c. Two cards between mates — Elmsley Count

The presentation of the count should be casual, as you patter. Repeat the procedure with Spectator B. Then talk about the power of love. Take the Queen packet from A's side and drop it on top of the King packet. Say, "Even though they're mixed, look what happened."

Pick up the 8 cards and take pairs from the top and place each face-up on the table to reveal the matching of Kings and Queens of the same suit.

FLEETING IMAGE

Hold pack in left hand and two cards peeked by spectators A and B. Hold breaks at peek positions with left little and third fingers in conventional fashion. Endeavor to arrange selection so that A notes card about 1/3 from face of pack, and B 1/3 from top. The best way to control the peek positions is to riffle the outer right corner with the right fingers inviting the spectators to call stop. Then raise the pack and draw back the upper section so that the appropriate card can be noted.

Bring the right hand over the pack and give it a single cut at the break nearest the face of the pack. Maintain the higher break by pressure with the right thumb on the near short end of the pack. As the cut is completed, pick up the break from the right thumb with the left little finger, and end with the pack held solely by the left hand. A's card is now at the face of the pack, and B's immediately above the left little finger.

Spread the pack between the two hands until you reach the break point. Turn the card immediately below the break face-up and leave it in position.

Say this card will assist you in finding B's card, and close the deck, but in this action, carry out the Spread Half Pass *one card above* the face up one. Say that you will also need a card in the upper half of the pack to help you.

Spread about 1/3 of the upper section of the pack out. Flip any card you wish face-up, leaving it in position. Make some remark about the face-up card in the lower half and the face-up one in the upper half helping you. Then close up the spread, carrying out a Spread Half Pass immediately below the face-up card you have just turned over in the upper half. Straight away, start to spread the cards between the hands again until the two face-up cards show up with a single face-down card caught between them. Spread a little past them to show a few more backs. Ask B the name of his

card, and then remove the sandwiched face-down card and drop it face-up on the table. If you spread out again *immediately* after you have carried out the second Spread Half Pass, you will find the appearance of the sandwich quite startling.

Now say, "You might think that using two cards to find one is a bit much. So for the other card we will just use one." Mention the name of the face-up card nearest the face of the pack, and say that this will be the one to help you find A's card. Say, "Actually, it will not really find your card, but just make itself look like your card for a moment."

Say, "First, let's send it back to the lower part of the pack." Close the spread, and in this action, carry out a Spread Half Pass *between* the two face-up cards. Immediately spread the upper section of the pack to show that only one face-up card is left. After spreading about half the pack, remove this section and place it on the table.

Say, "Well, so far so good. It's gone down to the lower half of the pack. Now let's see if it looks like your card." Ask A to name his card, and then start to spread the lower section of the pack between the hands until the names card shows face-up. Do not spread past it.

Finish by saying, "You'll remember I said the card would not be able to find your card, but only be able to look like it." After this remark, close the spread and carry out a Spread Half Pass *above* A's card. As you close the packet between your hands, Gambler's Palm the face card into the left hand. Take away the remainder of the cards with the right hand. Spread the cards in the right hand in a long line on the table. Point to the face-up card at the center with the forefinger of the right hand.

Say, "Look. The image has already worn off. You may wonder why it could not actually find your card. That's because it was in my pocket all the time." Produce the palmed card from appropriate pocket.

REVOLVING UNIVERSAL

This is a variation on the proceeding effect to give a sort of Universal Card sequence. Start by ensuring that the Joker is just three or four cards down from the top of the pack.

Riffle the outer left corner of the pack with the left thumb, inviting a spectator to call stop at some point. Try and get him to stop you a little below the centre of the pack. Break the pack by lifting off the upper section with the right hand and request the spectator to note the card at the face of this section. Replace it on the left hand section of the pack but just as the two halves meet, carry out a Half Pass with the left hand section of the pack. Do not retain any break after the Half Pass.

Hold the pack face down in the left hand once more and riffle the outer left corner with the thumb, asking a second spectator to call stop at some point. Riffle rather slowly so that you do not reach the face up cards before being requested to stop. When stopped, lift up the upper section with the right hand and show the face card to the second spectator. Replace the

upper section on the lower but in this action carry out the Kelly/Ovette move, so that the face card of the upper section ends up at the face of the pack. Hold the squared pack face down in the left hand.

Say that the Joker has magical properties and offer to demonstrate them to the audience. With the right thumb riffle the near short end of the pack from face to top slowly, and tip the end of the pack up slightly so that you can see the cards as they drop off of the thumb. You are apparently looking for the Joker. When you reach the end of the block of face up cards, let one face down card fall on them and then take a break at this point with the left little finger. Continue riffing upwards with the thumb until you reach the Joker which is very close to the top of the pack. Pull the Joker out of the pack with the right hand and drop it face up on the table saying, "There's the one I want."

Cut the pack at the break point, holding the upper section in the right hand, and invite a spectator to place the Joker in the pack face up. Now replace the upper section. Spread the pack between the hands until you come to the face up Joker and then push it over slightly so that the back of the card below it shows. Close up the spread and carry out the Spread Half Pass immediately above the face up Joker.

Mention that the Joker has the power to look like any card in the pack. Ask spectator B the name of his noted card and then spread the pack to show that the Joker now looks like his card. You can spread a long way past the face up card if you wish, but not as far as the last three cards of the pack. Break the pack so that the lower half with the spectator B's card face up at the top is in the left hand and the upper half in the right, the cards still being in a spread condition.

Use the right thumb to slide the face up card from the top of the left hand group to the top of the right, but pull it off so that it ends up considerably outjogged on top of the right hand section. Place the cards in the left hand on top of those in the right and square up the pack but leave the face up card outjogged. Hold the pack in the right hand for a moment, gripping it at the near short end, and then turn it right over and back a couple of times by simply twisting the right wrist and saying, "It really is a perfect replica of your card." End with the pack in its starting position, which was face down with spectator B's card protruding face up around the centre.

Transfer the pack to the left hand and push the face up card into the pack with the right, but in a slightly diagonal manner, so that the left little finger can obtain a break *below* it. Carry out a Half Pass with the lower section of the pack and hold it in a squared condition, face down in the left hand.

Say you will now try and make the Joker look like the card that spectator A noted. Ask him the name of it and then spread the pack until you come to the first face up card which will be the one he has just named. Push over this card slightly to reveal a back below it. Close up the pack and in this action carry out a Spread Half Pass immediately *above* spectator A's face up card.

Say that it takes a little while for the Joker to revert to its original state, and as you are explaining this, cut two *small* packets of cards from the top

of the pack to the face. Say, "I think that's long enough," and then spread the pack in a long face down spread on the table to reveal that the Joker has reverted to its original form. The obvious conclusion here from the spectator's view point, is that you have finished the trick and this is the way you should act.

Gather up the pack and cut it so that the Joker becomes the top card. Hold the pack face down in the left hand with the face up Joker at the top. Remove the Joker, turn it face down and push it into the center of the pack. These actions are completely normal and look as if you are getting the cards ready for your next trick.

Say that sometimes when you have shown the trick, people have said, "You certainly made the Joker look like our cards, but you never actually found our cards." Continue, "So now I always end the trick this way." Take the pack into the right hand and then throw it back into the left, retaining the top and face cards in the well known manner. Drop the two cards retained in the right hand face up on the table.

TAKING FLIGHT

This is a variation of Edward Marlo's effect in *Kabbala* (Volume 1 —Number 10). The handling for vanishing the intermeshed cards is different and the climax is altered.

Set-Up

Place the 9H in the 6th position from the face of the deck. Position the 8H *reversed* into the 4th place from the face. Fan the pack so that you can examine the six face cards, making sure that there are no Queens amongst them. Also make sure that there are no cards of the same value as the one 3rd from the face. Ignore the face-down card when making this check.

Working

Run through the face-up pack and remove the four Queens as you come to them, placing them on the face of the pack. The pack will be in a slightly *unacqured* condition after doing this. As you square up the cards with the aid of your right hand, lift up the inner end of the pack slightly with the tip of your right thumb about 10 cards down, then release cards off your thumb until you can see the face of the reversed card. Take a left 4th fingertip break below this card and complete the squaring up process with your right hand.

Bring your right hand over the pack again from above and by the ends. Drop two cards from your right thumb, then apparently lift the Queens off the face (actually 6 cards). Now execute Marlo's FuFu switch as follows: Bring your right hand over the face of the pack until it can pick up the two

cards above your left 4th fingertip break and take them below the Queen group, but still keeping them separated from the main group by a right thumb break at the inner end.

Place your left thumb on the face of the Queen and as you move the main group to the right retain the Queen in position on the face of the pack. Do not take a break under this card. Peel off the next Queen in the same manner. When you peel off the 3rd Queen, release the two cards from the break so that they go onto the pack below it. Simultaneously take a left 4th fingertip break below the 3rd Queen.

Place the last Queen (really three as one) onto the face of the pack and lift off below it the Queen above your left 4th fingertip break. Turn the four cards face-down into your right hand and place them onto the table in a slight spread or fan. It should appear as though you've shown each Queen and placed them face-down onto the table.

Remark that you will need three cards of the same value, thus making it an easy factor to remember. Run through the pack and remove two cards that are the same value as the one on the face of the pack and place them on the face. Square up the pack in the same manner as when you dealt with the Queens. As you do this, riffle the inner end of the pack with your right thumb until you spot the 9H. Take a break above the 9H with your left 4th fingertip and remove your right hand.

If you check your present position, you should now have a left 4th fingertip break under the uppermost 7 cards of the pack. Use your left thumb to push over the two cards so that all three like values are displayed in a slight fan or spread. Bring your right hand over to the pack and place the thumb on the face of this fan. Your right fingers go below and actually into the break. Flip the fan (?) over so that it falls face-down onto the face-up pack. It really you flip *all* the cards above the break.

Square up the pack and then thumb off the three face-down cards (without altering their order), placing them face-down onto the table a little apart from the Queens. Place the talon face-down and out of play.

Pick up the face-down Queen packet by scooping it up by using its top card, flashing the face of this top Queen if you wish. Fan out the supposed face-down Queens and hold them in your left hand. Pick up the top card of the 3 card packet with your right hand and insert it between the top and 2nd Queen (?). Take the 2nd card of the 3 card packet and insert it between the 2nd and 3rd Queen. Finally take the remaining like value card and insert it between the 3rd and 4th supposed Queens. All three cards, of course, are inserted *face-down*.

Close up the seven-card spread and obtain a left 4th fingertip break under the top three cards. Turn the packet face-up, maintaining the break, then Half Pass the lowermost three cards. Finally hold the packet face-up and perfectly square in your right hand.

Cut off the upper half of the tabled, face-down talon with your left hand. Place this upper half in front of a spectator, place the face-up Queen group on top of this face-down half. Give the cards a cut, apparently sending the Queens to the centre. Cut the remaining face-down "half" talon and place

it in front of another spectator (if you have two). Build-up the climax of the effect for all you're worth, then spread each section of the pack to disclose the *vanish* of the like values from between the Queens and their *reappearance* in the other half.

THROUGH THE CENTURIES OF TIME

The principle used in this trick is a very old one but an effort has been made to alter the handling to give a more puzzling effect, and to add a presentation that gets away from the cold location of selected card.

Needed is a blue backed pack of 53 cards (52 plus Joker), and a red backed 3S. To prepare for the trick, remove the blue backed 3S from the pack and discard it, as it is not needed for the effect. Now take the blue backed Joker and place it above the red backed 3S and put these two cards into your right hand trouser or jacket pocket. Place the remainder of the blue backed cards into the card case and you are set.

Presentation Outline

Remove the pack from its case and hand it to a spectator for shuffling. After he has done this, request him to deal the pack into two face down heaps, dealing alternately in conventional fashion. As he is doing this, quietly palm the two pocketed cards into the right hand, the back of the Joker being against the palm.

When he has completed the dealing, pick up the heap onto which the last card was dealt and hand it to the spectator. Alternatively, point to the appropriate heap and let him pick it up. As the pack originally contained 51 cards, the heap handed to the spectator will contain 26 cards.

Point out that it would be impossible for anyone to know the number of red cards in the half pack he has in view of the shuffling and dealing that he has been carried out by the spectator. Now ask him to carefully count how many red cards are in the group. Also say, "Ignore the Joker, of course." This line is put in to justify the fact that when the pack was dealt into two face down heaps, observant spectators may have noticed that the last card dealt ended on the first heap and the total quantity of cards in the pack must therefore have been odd.

Whilst the spectator is counting the quantity of red cards, square up the remaining face down heap and in this action add the two palmed cards to the top of it. To cover the palm action say to the spectator, "Take care not to miss any red cards out," which will serve the purpose of misdirecting other spectators to his action for a moment. No need to misdirect him, he will be busy counting.

After he has completed his counting, take the cards from him and drop them face down on top of the heap already face down on the table. Pick up the complete pack and hold it face up in the left hand.

Say you will remove a black card from the face of the pack that occupies

Chapter 4

the position of the unknown number arrived at by the spectator in his counting. Ask the spectator to reveal his number and count out loud from the face of the pack ignoring red cards and only counting black ones until you reach the black card on the last number of his total (it will be the 3S). Remove this card and place it face up on the table. Turn the remainder of the pack face down and place it on the table, allowing it to spread out slightly.

Say that you are now going to turn the card chosen by chance, into a unique card that will be different to all others in the pack. Using the most dramatic voice you can conjure up, say, "To do this, I am going to use a magic spell handed down through the centuries of time from generation to generation by word of mouth, its powers are endless and its value priceless — I can think of nothing I value more highly than this incredible spell." Change your voice to a casual light-hearted throw-away style and continue, "Unfortunately I've forgotten it at the moment, but I've found snapping your fingers over the card is just as effective." Do this, and say, "There you are, a unique card, it may not look very unique from the face but how about from the back." Turn the card over on the final line to reveal the red black.

CHAPTER 5

CHIEFLY YOURSELVES

The improbable title of this trick comes from old time Music Hall days. At the end of the show, the chairman would usually announce that the entire company was about to be led in song by Miss... (one of stars). "However, this time it will be chiefly yourselves singing." The routine about to be described was inspired by "Countdown Aces" which can be found in the "Lin Searles Folio" (*Pallbearers Review*, Pg. 668).

Explain to the audience that you are going to use four certain cards to help you find a very strong poker hand. The cards used will be the Ace, two, three, and four of Hearts. As you speak of this, run through the pack and openly remove the four cards mentioned and place them face up on the table. During this action, secretly bring the five of Hearts to the top or back side of the pack. Hold the pack face down in the left hand with a fourth finger break below the top card (5H). Point out the identity of the four cards now displayed face up on the table.

Pick up the Ace and place it face down atop the packet. Do likewise with the two, then the three, and finally the four of Hearts. You now should have five cards neatly squared above the fourth finger break. Push this five-card packet forward about one inch.

Bring the right hand over to the pack and lift upward on the front end of the top card (4H) with the tip of your right index finger. Flash the card very briefly and then insert it into the center of the pack. The left thumb actually prepares the deck to receive the card by pulling down the lower half of the pack. In other words, the left thumb creates the opening into which the Four is inserted. Jog the Four toward your left so that it actually covers your left thumb. Fig. 39. Under this cover, riffle off two cards with the thumb and hold a break at that point.

The right index fingertip now lifts the three from the top of the pack and the right hand inserts this card into the new break being held by the left thumb. This card is also jogged toward your left so as to be in approximate

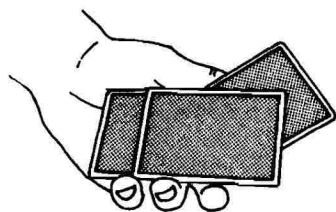


Fig. 39.

alignment with the four. The left thumb now riffles off one card and the right hand inserts the deuce into the opening formed. No cards are riffled off by the thumb this time, but the break is maintained, nevertheless. There now appears to be one card remaining on top the pack; it is actually two cards. Remove this supposed card and insert it into the opening being held by the left thumb. The break can be released.

The right hand now pushes the outjogged cards into the pack at the angle at which they were inserted. This makes it easy for the left fourth finger to obtain a break beneath the bottom of these five cards at the right rear of the pack. As soon as the left little finger is secure, the right hand comes over the pack, pushes the outjogged cards into the pack and then permits one card to drop off the right thumb at the rear of the pack. This one card is the 5H. Immediately cut off all cards now above the break and place those remaining in hand atop those on the table. In other words, you have cut the pack to the table. (If you wish to check yourself at this point whilst learning the routine, the AH should be on the bottom, the 2H second from the bottom, the 3H fourth from the bottom, and the 5H atop the pack.)

You now explain that it is time for you to find that one very special card that is going to locate a very good poker hand for you. The manoeuvre to follow is from Bruce Elliott's "A Lesson in Magic" (*Phoenix No. 277*). The

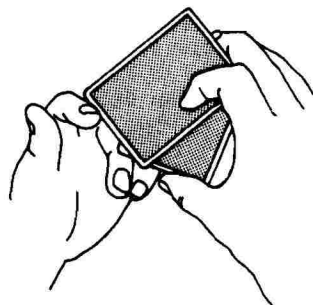


Fig. 40.

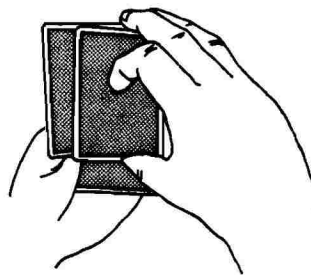


Fig. 41.

pack is held from above by the right hand. The left index finger dislodges the approximate top half of the pack and causes it to swivel outward (Fig. 40) coming to rest in the left hand. The left thumb immediately presses upward against the bottom card of the packet remaining in the right hand bringing that card (the AH) out to the left (Fig. 41) around, and up to the top of the pack in a face-up position. As the halves come together during this procedure, a break is held between them with the left fourth finger.

Remove the face-up Ace now on top and place it still face up on the table. Follow this with a casual cut of the pack going to the table. Obviously, you cut off the cards above the break to the table following with those cards remaining. "Since I have cut to an Ace, this tells me that the first card for my poker hand is at position No. 1 in the pack." Deal the top card (5H) face down onto the table. Return the AH face down to the top of the pack.

Repeat the spin cut and thumb maneuver again thus bringing the 2H face up to the top of the pack. The left fourth finger maintains a break as before. Remove the 2H still face up to the table for the moment; bring the right hand back over the pack in readiness to cut the pack to the table as was done previously. There is, however, a slight difference this time. The right thumb must release one card above the break at the rear of the pack before cutting. This puts the AH at position No. 2. Again, the cards are now cut to the table.

"This two tells me that my next card is second down." Deal two cards face down onto the table putting the second card (AH) face down atop the 5H placed aside previously. Of course, the identity of these two cards is still unknown to the spectators. Turn the face-up 2H face down onto the "X" card now on the table and place both of these cards atop the pack. (You should now have the 2H on top the pack, the 3H on the bottom, and the 4H fourth from the bottom.)

Repeat the spin cut and thumb action again revealing the 3H face up atop the pack. Place the three face up onto the table, bring the right hand again back to the pack, and drop two cards off the thumb before cutting at the break as was done each time previously. This places the 4H on the bottom upon completion of the cut to the table. Pick up the pack and deal three cards to the table placing the third card (2H) face down onto those placed aside previously. Now turn the 3H face down onto the two "X" cards on the table and place all three atop the pack.

Execute the spin cut again to reveal the 4H which is place face up on the table for the moment. Following the previous pattern, your right hand now comes back to make the cut to the table. This time, the thumb releases three cards above the break before cutting to the table. Deal four cards to the table as dictated by the four-spot. Put the fourth card (3H) aside with the other cards. Place the 4H atop the three "X" cards on the table and place all four cards atop the pack.

As the pack is placed to one side, palm the top card. (I prefer and use the Veron method described in *Select Secrets*.) The right hand immediately scoops up the four cards placed aside previously thus adding the palmed 4H. "You are probably wondering how four cards can find me a good

poker hand since five cards would be required. In actual fact, these cards have magical properties. You will observe that they have found me five cards."

You now fan the cards scooped up to reveal five backs rather than four. "Let's have a look at the cards the indicators have led me to." Remove the face card and place it face up on the table revealing it to be the 5H. "Well, the first card the indicators located for me turns out to be the Five of Hearts. Let's see, what four other cards would I need to make a strong poker hand? I really think that the only cards the Ace, two, three and four could find to make a strong hand would have to be chiefly themselves." As you say this, turn those four cards face up and place them atop the five to form a Straight Flush!

SECOND TIME AROUND

In issue 345 of the New Phoenix three rather young British conjurers contributed an article entitled "Three From Three." This is a variation of one of the tricks described there. If it's not as good as the original, blame it on Father Time.

Start by holding the pack face-down in the left hand and riffle the upper left corner with the thumb, inviting a spectator to stop you when he wishes. Lift off the upper section with the right hand and show the face card to the spectator.

Replace the right-hand section on top of the left, but carry out the Kelly/Ovette replacement move, so that the noted card ends up at the face.

Riffle the corner of the pack with the left thumb again for a second spectator to call stop, but riffle rather quickly initially, so that he stops you around the centre of the pack. Lift off the upper section and show the face card of this section to spectator B. Then replace the right-hand section of cards on top of those in the left hand, taking a left 4th finger break between the halves.

Carry out a standard half pass with the lower section of the pack and square up *without* holding any breaks. I find it easier to forego the little finger break prior to the half pass and simply carry out the move just as the section held by the right hand covers that in the left. Give it a try both ways and see which suits you best.

Riffle the left outer corner of the pack again with the left thumb, inviting a third spectator to call stop. Riffle very slowly so that you do not reach the face-up cards before he has stopped you.

Lift the upper section of the pack so that the spectator (C) can note the face card and then replace the upper half on the lower one, carrying out the Kelly/Ovette move so that his card ends up at the face of the pack.

Do not hold any breaks after this move. The pack is now being held in a squared condition, face-down in the left hand.

Spread the pack between the hands, using the left thumb to push the cards over, and supporting the spread cards with the right. Keep spreading

until A's card appears face-up in the centre. Do not spread past this card.

As soon as it appears face-up, ask the spectator A to confirm that it was his selection. The spread is now closed but in this action a Spread Half Pass is made at the point in the pack which is one card above the face-up one at the centre. The easiest handling is to pull one of the face-down cards from the upper half of the pack towards the left slightly with the left thumb so that it partially covers the face-up card at the top of the lower section, before closing the pack, and carrying out the Spread Half Pass.

After closing the cards, square them, and hold them in the left hand.

Spread the pack between the hands again to reveal that spectator C's card has now turned face-up in the centre. On this round you can continue to spread past the face-up card as long as you don't reach the final card of the pack.

Close up the spread and in this action carry out a Spread Half Pass immediately *below* the face-up card at the centre.

Spread the pack between the hands again but when you come to the face-up card at the centre, do not spread further than the face-down card below it. In other words, just push the face-up one over slightly to reveal a back below it.

Act surprised to find that the face-up card is still spectator C's and say to B, "I thought your card was going to be awkward when it didn't appear after A's card." Close up the spread and in this action carry out a Spread Half Pass immediately *above* the face-up card at the centre.

After closing the pack, I hold it face-down in the left hand and slap the top of it a couple of times with the right fingers as if reprimanding it for not working correctly. Say to spectator B, "Perhaps it needs a little more time to find your card." As you say this, cut two *small* packets of cards from the top of the pack to the face.

Spread the pack in a long face-down spread on the table to reveal spectator B's card face-up in the centre. Pause for a moment and then say, "You know why it took so long to appear, it was looking for its two friends."

Pull out the face-up card and the face-down card on either side of it. Turn them over to reveal that they are A's card and C's card.

OUTWARD BOUND

The basic effect of this trick is a simple transportation of cards from one place to another. However, by altering the conventional layout pattern, and by paying due attention to the timing in its presentation, the effect becomes quite strong for an audience.

I am not sure who invented the switch move used in the effect, but think it may have been Charlie Miller. It is a good sleight and worthy of greater use by the fraternity.

Before commencing, secretly place the Ace, Ten, Jack, Queen and King of spades on top of the face down pack, the Ace being the top card.

Handling details and presentation outline:

Hold the pack face up in the left hand in the dealing position and get a left little finger break above the lowermost four cards (above the QS). Start to spread the pack from hand to hand pushing the cards over from the face with the left thumb, as you explain that you are going to do a trick with the four two-spots.

As you arrive at each two upjog it for just over half its length. When all the four cards are outjogged close the pack into the left hand in a *casually squared* state. As the pack closes into the left hand, grip it above the left little finger break between the first two fingers and thumb of the right hand, the thumb going onto the face of the pack and the two fingers into the break.

Hold the pack above the break firmly with the right hand and immediately move the left hand upwards to strip out the protruding two spots carrying the four cards below the break in the hand, adding them to the rear of the twos as they are stripped out. *Before moving the left hand*, pivot it downwards slightly, the pivot point being at the outer short end of the pack, and then move forward stripping out the jogged cards. The stripping action should be rapid and take place *immediately* the pack has been casually squared into the left hand. Place the stripped-out cards together with the four secretly added below the face-up pack and then turn the pack face down. At once, thumb off the top four cards without altering their order and drop them in a pile a little to the right onto the table.

Say, "As well as the four twos I am going to use five completely unimportant cards." As you explain this, turn the pack face-up and get a left little finger break above the lowermost five cards of the face-up pack. Actually, the break must not be less than five, but it can be more, so there is no need to thumb-count precisely five cards, just estimate a little more than five and take your break at this point.

Start thumbing over the cards as before and upjog any five cards you wish. Make some remarks about them *completely unimportant* establishing this phrase in the spectator's minds. For example, as you upjog the third one, say that one is even more unimportant than the previous two.

When you have the five cards outjogged, strip them out adding the block below the break using the sleight already described. Replace them below the pack and turn it face down,

Thumb off the top five cards into the right hand without altering their order and put the rest of the pack aside as it is no longer required. Place the bottom card on the packet of five held in the right hand in a central position on the table and arrange the other four cards around it in the form of a square. Fig. 42.

The timing of the following part of the trick is important for maximum effect.

Pick up the packet of twos? and place them on top of the centre card of the array saying, "The twos are here." *As soon* as the twos? are down immediately turn the four corner cards face-up saying "but jump to here."

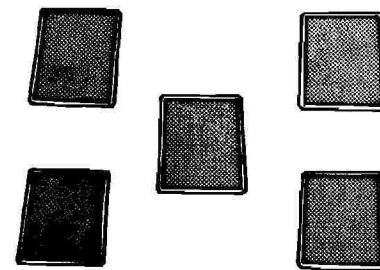


Fig. 42.

Turn the centre heap face-up and leave them slightly spread as you continue, "leaving five very unimportant cards in the centre, unless you are playing poker, that is." On this final line spread out the five cards to reveal the Royal Flush.

COUNT ME IN

Three packets of four cards each are placed on the table by the performer, who states that the total value of each of these packets will act as predictions. The remainder of the pack is split into three unequal heaps and a spectator freely decides which heap he would like to associate with each prediction group. When the prediction packets are checked, their total exactly match the heaps associated with them.

A few years ago I gave this effect to Mr. Danny Tong to include in his lectures and it is one of several variations on the basic principle that I have developed. This particular version has not previously been published, except in Mr. Tong's lecture notes.

Use a pack of 52 cards and secretly get a six, ace and three to the top of the pack in order, the six being the top card.

State that you are going to make three predictions and that each prediction will be represented by four spot cards from the pack. As you say this, run through the pack and remove four cards, making sure that the ~~first~~ three cards of the packet add up to ten: Place the packet face down on the table. Repeat this procedure with two more groups of four cards, following the same rules exactly, so that you end with three face down packets of four cards on the table, and the face three cards of each packet add up to ten. Do not disturb the top cards whilst doing this.

Deal out the remainder of the pack quickly into three face down heaps, dealing in conventional fashion from left to right. Take the top two cards

from the centre heap and drop them on top of the heap immediately to its left, saying that you want to make sure the heaps contain different quantities of cards.

Pick up one of the heaps and let a spectator choose *any one* of the prediction packets. When he indicates his choice, drop the heap you are holding face down on top of it. Repeat this procedure with the remaining two heaps. Each of the prediction packets now has a section of the pack upon it.

Pick either one of the three heaps and hold it face down in the left hand in the standard Glide position. Say that you are going to turn the prediction cards face up one by one and as you do this the spectator is to *mentally* add their values together to arrive at a final total. Remove the cards singly from the face with the right hand, turning each one face up as it is removed and forming a face display spread on the table. When you come to the fourth prediction card, perform the Glide, so that it is actually the next card, rather than the face one that goes on to the table to complete the four card spread. Hand the remaining cards to another spectator to hold for a moment.

Ask the first spectator to announce his total and confirm this yourself, by quickly doing a mental check on the face up prediction cards. Now have the second spectator count the cards he is holding out loud on to the table. Their total will be exactly the same as your prediction.

Repeat the procedure described in the previous paragraph with the remaining heaps and prediction sets.

PLAY IT AGAIN SAM

This is a variation on one of magic's oldest card tricks; it's likely that this variation is very old too, but *I've* only just thought of it. Quickly count off 19 cards from the top of the face down pack of cards into the right hand. Place the remainder of the pack aside, as it is not used in the trick. Hold the 19 cards face down in the left hand. Note that at no time do you mention the number of cards you are using. This is most important. Take off the top two cards into the right hand and say, "A pair," then drop them face-down on the table. Repeat this procedure with the next eight pairs of cards, placing each pair in a common heap on the table. Always repeat the patter line about "a pair" as you place each pair down. When you place the 9th pair down, position it so the top card of the pair is jogged over slightly to the right.

You are left with a single card in the left hand. Take this into the right hand, taking care not to expose its face, and say, "The only single card." Drop this on top of the cards already on the table. Then pick up the complete group and square them. As you do, get a left little finger break under the top two cards of the group, an easy action because of the card you side-jogged earlier.

Turn the top two cards face-up as one card, replace them on top of the

packet and re-take the break below them. Pick up a pen and have the spectator place his initials on the exposed face of the top card. Turn the top card(s) over face-down, take the top card of the group and deal it face-down onto the table, saying, "We'll leave the signed card here for the moment."

Take off the top two cards of the packet in the right hand without altering their order, and say, "A pair." Drop the lower card onto the table and the remaining card a little to its right. Continue in this fashion with the remaining 8 pairs, forming two separate heaps on the table. Always say, "A pair" as you take each pair into the right hand.

Take the single signed (?) card and slide it below the left-hand heap so that it becomes the face card of that heap. Pick up this heap and make some magical gesture from it to the other heap. Deal cards off in pairs from the group you are holding, again saying "A pair" each time you remove a pair and drop it on the table. This time you do not separate the pairs. You will deal 5 pairs, the single signed card having apparently vanished.

Pick up the other group and deal through them in the same way. You will be left with a single card which has apparently jumped from the other group. Finish by turning the single card over to show the spectator's signature on the face.

"ROY"-AL MONTE

This version of the basic "Royal Monte" idea began with Dai Vernon's "Royal Monte" published in the bound volume of *Stars of Magic*.

Required: An eight card packet of cards consisting of a royal flush in spades plus the other three Aces. The cards should be arranged from the face of the packet in the following sequence: Ace of Spades, King of Spades, Ace, Ace, Queen of Spades, Jack of Spades, and finally the Ten of Spades.

To Perform: Hold the packet face up in the right hand with the right hand arched above the cards and the right thumb at the inner narrow end and the fingers at the outer narrow end of the cards. The pack proper should be face down on the table to your right.

Now with the left fingers reach under the packet and press the tips of the fingers against the back of the lowermost card. Then with the right hand move all cards except the lower one to the right about one-half inch.

Next move the cards held by the right hand inward to the position shown in Fig 43. With the left thumb, press against the face card of the right hand packet and retain the face card in position with the left thumb as the right hand moves the other cards it holds to the position shown in Fig. 44.

Then with the left fingertips press against the lowermost card of the right hand packet and with the right hand move all the other cards it holds to the right to the position shown in Fig. 45.

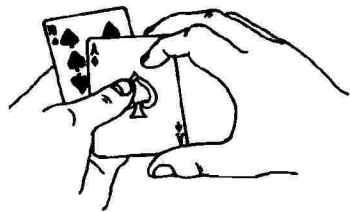


Fig. 43.

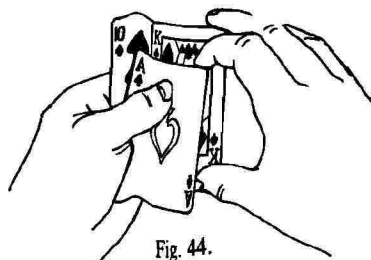


Fig. 44.

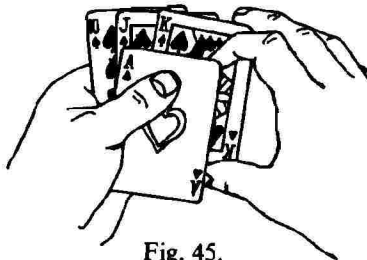


Fig. 45.

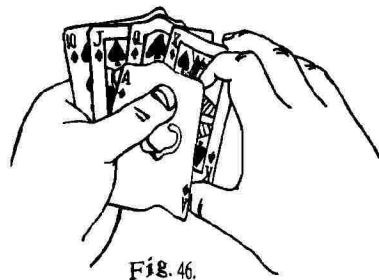


Fig. 46.

Up to this point the action is similar to the well known "Ascanio Spread" with four cards. From here it departs slightly from the standard handling.

By shifting the left fingers slightly, again press the tips of the fingers against the lowermost card held by the right hand. Then with the right hand move the remaining block of cards further to the right to the position shown in Fig. 46. The five cards of the royal flush should be visible.

Display the royal flush and then with the right hand grip the block of cards at the right of the spread (the King of Spades and the three Aces concealed behind it) and transfer the block of cards to the face of the spread cards. Then, in almost the same motion, square up the cards.

Turn the packet of cards face down as you pretend that you'd like to play a little guessing game with the spectators. Tell them you'd like them to guess which card is the Ace. Now in what is apparently a mixing action, openly transfer two cards *one at a time* from the bottom of the packet to the top.

Next "Ascanio Spread" the face down cards using exactly the same procedure as was used with the face up cards. As you spread what seems to be the last of the five cards, the right hand does not release the block of

cards it has been holding, but rather removes the block from the spread and flashes the face card of the block to the spectators so they can see the Queen of Spades. As you show the Queen, tell the spectators that you are improving the odds of finding the Ace. After showing the Queen, set it and the other cards of the block aside on top of the deck.

These actions result in all the cards except the four Aces being set aside.

Now ask the spectator to guess which of the remaining four cards is the ace. Needless to say, the spectator can't miss as they're all Aces. After you show the card he chooses, turn up all cards to reveal that they are Aces.

DENARY DECEIT

Effect

The magical powers of a ten spot card are demonstrated when it manages to draw out ten cards of the same colour from a mixed packet of cards.

Prior Arrangement

Reading from the top of the face down pack have ten red cards followed by approximately ten black cards. The exact number of black ones is not critical. Make sure that there is a ten spot in the mixed up face section of the pack.

Performance

False shuffle the pack retaining the top stack in position. I recommend the overhand jog type shuffle.

Run through the pack from the face and remove a ten spot placing it face up on the table. This action gives the spectators an opportunity to see that the cards are well mixed. Square up the remainder of the pack and place it face down on the table. Talk about the card you have removed having strange powers which you will demonstrate.

Cut off about one third of the main pack, mentioning that as there is some packet of cards in order not to make the trick too tedious. You will of course cut into your stack somewhere among the black cards, the exact point being unimportant.

Explain that you would like a spectator to deal the packet of cards into two heaps in a completely haphazard order. For example, he could deal two to the first then one to the second, and so on, until the packet is finished. Make sure that he understands that although he can deal out the two heaps as he wishes, the cards must be dealt *singly*. Demonstrate what you require of him by dealing two heaps yourself, stopping when you have dealt ten cards. Gather up the two heaps which you place on top of the

packet keeping a little finger break below them.

Place the tenspot *face up* on top of the packet you are holding and cut at the break sending it to the centre. Hand the complete packet to a spectator and request him to commence the formation of the two heaps as previously explained. Tell him to deal out the complete group leaving the ten spot *face up* and dealing it to whichever heap he wishes. Point out that as he can form the two piles in any fashion he is obviously mixing the cards very thoroughly.

When he has completed the dealing pick up the pile containing the *face up* ten and fan them out until the ten shows up. Place the ten *face up* on the table by cutting off the ten and all the cards above it with the right hand. As the ten is left on the table place the remaining cards in the right hand *below* those in the left and get a left little finger break between the two sections.

Pick up the other pile from the table in its unsquared condition and put it on top of those in the left. As the right hand is squaring the complete packet carry out the Paul Curry 'Tap Pass' from his book 'Paul Curry Presents' at the break point. This pass fits in very well as you appear to be tapping the upper section of cards on the lower one to square them up. If you do not use this particular sleight any other pass will do that cuts the packet.

Stress the mixing by spectator before moving towards the climax of the effect. Count off ten cards from the top of the packet after first touching the *face up* ten spot on top of the group. Turn over the ten cards to show they are all of the same colour. The magic ten spot has drawn out ten cards of the same colour from the mixed packet. Say, "In fact it has the power to draw out *every* card of that colour." On the last word, turn the cards remaining in your hand *face up* to show they are all black.

ISOLATOR

Many versions of the plot wherein two selected cards end up by being the only ones of their respective colours, among half packs of the opposite colour, have appeared in print (F. J. Baker's "Logic" in the Jan. '70 *Pallbearers Review* is an example of a self-working approach). It is interesting to consider the problem when only one card is selected. One solution, giving a reasonably fair selection of a card, is as follows.

Use a pack of 53 cards. Place two black cards in your outer jacket pocket prior to the performance. Arrange the remainder so that, reading from the face, you have 24 black cards, Joker, 26 red cards.

To perform, false shuffle the pack, then cut it into 3 approximately even *face down* heaps on the table. We'll call them A, B, C with A the original top & C the original bottom section. Let the spectator divide the cards if you can trust him.

Invite a spectator to shuffle "A" and then remember the top card. He places this heap on the table. Have him pick up C, shuffle it and drop it on A. Finally he places A/C on B and gives the assembled deck a few cuts.

Give the pack an odd-pack faro. Follow by a few cuts if you wish. Make

some remark about the Joker not being required for this trick. Remove it from the pack & place it in the jacket pocket with the other two cards. When you remove it from the deck, note the card immediately *behind* it.

Hand the pack to a spectator. Have him cut it a few more times, then deal the pack into two *face-down* heaps. When he's done this, spread each heap slightly.

Study the backs of the cards, pause, then name the card you glimpsed in Step 3. It will be the chosen card. Say, "You may wonder why I looked at the backs of the cards instead of the faces. Well, looking at the faces would have been too easy." On the last line turn each *face-up* and spread it on the table, revealing reds in one heap, blacks in the other, and a solitary red card among the blacks.

Note: When you return the Joker to the pack you have ample opportunity to return the other two cards.

TREBLE TROUBLE

I have chosen the title of this trick to bring to mind an item on the market by Ed Marlo called Double Trouble, which runs along similar lines.

Before performing the effect arrange the pack so that all the pointer cards are together, followed by all the even value cards of the non pointers and finally by the odd value ones of the non pointers.

By pointers I mean the cards that have faces that can be arranged to point one way, eg 7h 6c 9h 6s Ah. There is no need to arrange them so that they all point in one direction for this trick — just make sure they are all together.

Having made the arrangement, place the pack in the case and you are all set.

Remove the cards from the case and give them a false shuffle and then hand the block of pointer cards to one spectator, the block of even non pointers to another, and the block of odd non pointers to a third. Just look through the faces of the cards to find the break points in handling the sections out.

Ask each spectator to shuffle his group and then reverse one card within each group, remembering the names of the cards that have been reversed. You turn away whilst this shuffling and selection is being carried out.

Say that if you looked through the groups now, you could easily find the selected cards because they are reversed. To make things a little harder ask one of the spectators to hand his group of cards to either of the other ones and then that the latter spectator should shuffle the two groups together, but that he should turn one of the groups *face up* before shuffling it in with the other one. Request this spectator to now hand his shuffled cards to the one who is holding the remaining group and ask that this final group be shuffled in. There is no restriction here on which way up the two groups are prior to the shuffle, and this freedom of choice should be mildly pointed out.

You now turn around and take back the pack. If you look through the face up cards on one side, you will find they are all of the same type according to the rules outlined at the beginning of this description, with the exception of two cards which will be selected ones.

If you examine the face up cards on the opposite side of the pack, you will find two of your original groups mixed together and one card from the other group, which will be the final one.

PALMIST'S PROPHECY

In this effect, the Magician correctly predicts the number of cards the spectator chooses to remove from the top of the pack. A small set-up is required using Ace through Jack of mixed suits. Place the Ace atop the pack, the deuce second down, etc. Now place ten 'X' cards on top set-up which puts the Ace eleventh down and the Jack at position twenty-one.

To present, false shuffle in any manner that leaves the top twenty-one cards undisturbed. Explain that you are going to remove a few cards and that the total value of these cards will constitute a prediction. Look through the pack in a casual manner and remove any three cards which have a total of nine such as an Ace, a three, and a five spot. Care should be taken that these cards are removed from the face end of the pack stack undisturbed. It is also important that the spectator does not see the actual number of cards being removed. Place the prediction packet, well squared, to one side in full view. The balance of the pack is held face down in the left hand.

"My prediction cards are in full view and cannot be changed. Would you now call out a number from ten to twenty, inclusive. You will surely agree that I would have no possible way of knowing in advance what number you are going to call." Suppose the spectator calls number 15. Slowly count off fifteen cards maintaining their order. Ribbon spread these cards in front of the spectator as you ask him to check your count.

Under the misdirection provided by the counting of the tabled cards, the top card of the pack is now palmed off. The right hand places the main portion of the pack onto the table near the "prediction" packet (three cards) still holding the palmed card. In our example, this would be a six spot. Immediately, the right hand scoops up the prediction packet as the palmed card is added thereon. Place the packet into the left hand remembering that the cards can now be spread a bit.

"Your free choice was fifteen, right? Let's check my prediction now by taking a total of my prediction cards." Turn the prediction cards up one by one adding the values as you go. The final total will speak for itself.

THE REPEAT: It is a simple matter to restore the stack for a repeat. Pick up the main body of the pack with the left hand and the ribbon spread cards with the right hand. Replace the 15 card packet atop the pack and pick up a break between the two groups of cards with the left 4th finger.

The right hand now inserts any one of the four tabled prediction cards *other than* the six spot (the card palmed off the pack previously) into the lower part of the pack. Another card of like description is inserted slightly higher, a third still higher and, finally, the remaining card is inserted directly into the break.

The handling and presentation for the repeat is the same as described. A touch can be sub added by doing the Elmsley Count with the three prediction cards counting "three-as-four." The count is done as you casually comment that: "...these are my prediction cards." The actual number of cards should not be mentioned.

CHAPTER 6

OVERSIGHT

This is a presentation of a supposed demonstration of card stacking skill which ends with a very magical stacking technique that is most effective from an entertainment viewpoint.

Run through the cards, remove the aces one by one and place them on the face of the pack. As you do this, patter about a demonstration you are going to give, of how gamblers can arrange cards in a special shuffle, so that important cards can fall to themselves when the cards are dealt out. When placing the aces on the face, arrange them so that a red one is on the face and in the fourth from face position.

Close up the spread, and in this action get a left little finger break above the lower four cards of the pack. Take the pack into the right hand in the standard Biddle grip, picking up the break with the right thumb from the left little finger.

Using the left thumb draw off the aces from the face of the pack one by one so that they land face up in the hand. As you pull off the first one also take the four cards that are marked off below it, so that actually five cards are drawn off as one into the left hand. Continue smoothly to draw off the other three aces with no break in the action and as you pull off the second one, take a left little finger break below it, so that you end up with a break below the upper three aces.

Bring the main pack above the aces in a squaring up action and secretly add the three aces above the break to the bottom of the pack. Almost in the same action, move the left hand and the cards it is holding away towards the left and turn the hand so that the cards are now face down and can be placed on the table in a neatly squared packet. A brief flash of the ace at the face of the packet may be seen in this action, but due to the colour arrangement earlier in the trick, it is the colour that it should be.

Chapter 6

Turn the remainder of the pack in the right hand ready for an overhand shuffle with the backs of the cards towards the palm.

Talk a little more about the great skill involved in gamblers shuffles that position winning cards to fall into their hands and say that whilst you cannot do it very quickly, you will attempt a gambler's stacking shuffle.

Carry out a simple milk/build shuffle as follows, you do not have to do it very skillfully as you have already explained that you are not too good at it.

Run four cards from the face into the left hand, pull off the top and face cards together, run three cards from the face, pull off the top and face cards together, run three cards from the face and finally throw the remainder of the pack onto the face to complete the shuffle.

Turn the complete pack face down and if you know a good false cut that leaves the arrangement of the pack undisturbed, use it here.

Act as if you have just managed to achieve something which is extremely difficult and say "I will now deal the cards out and the aces will fall into my hand. Just as you are about to deal, notice the pile of 'aces' still on the table and 'ham up the acting' to give the impression that you had forgotten to place them on the pack before commencing your shuffling.

Say, "the only thing I can do now is to show you how a magician would cheat at cards." Pick up the pile of 'aces' and tip them to flash the face one before dropping them face down on top of the face down pack. Gently blow on the top of the pack and then deal out five hands of four cards each in conventional dealing fashion. Turn over your hand to reveal the four aces and time the following line to coincide with their revelation, "thats how magicians cheat."

THE BRIDGE

This effect is the transposition of two packets of cards while one is face-up and the other face-down. Two selected cards can also be involved in the effect if required and the procedure for this approach will be noted at the end of the description of this basic routine.

Working

Run through the face-up pack and up-jog all the Black cards as you come to them, the cards being run from left hand to right hand without altering their order. When the jogging is complete, hold the pack in the left hand, the cards being squared across their width but still in a jogged condition. Now strip out all the Red cards (injogged) with the right hand, turn them face-down and place them still face-down beneath the face-up Black ones.

Run the pack from hand to hand to exhibit the face-up Black ones until you reach the first of the face-down Red cards at the center of the pack. As soon as you reach this point, close up the spread but take a left little finger break below the first face-down card at the center.

Immediately cut away all the Red face-down cards below the break, turn them face-up and replace them under the Blacks, immediately starting to spread them out to show all the Red faces. The whole sequence of separating and showing the cards should be made as casually as possible—the idea to convey being that the Red cards are first turned face-down to get them out of the way so as not to confuse the issue when spreading to show the Blacks.

As you complete the action of spreading the pack to show the faces of the Red Cards, close up the pack and in this action perform the Half Pass with all the cards below the face Black one, after which the pack is completely squared with no breaks held.

Riffle up the near end of the pack with the right thumb until you reach the face-up Red card; let this card remain on top of the lower section and cut off the upper half and replace it on the table in a squared condition with the face-up Black showing at the top. Bring the right hand over to the Red half of the pack remaining in the left hand and appear to turn it face-down. Actually do a Turnover Pass so that the face card is transferred to the rear, giving the appearance of the packet being simply turned face-down. To do a Turnover Pass with just a single card forming the right-hand section will feel strange at first, but lightness of touch is the secret of a smooth action. Place the face-down half about nine inches to the left of the face-up one already on the table.

Remove your handkerchief from your pocket and after opening it out flat, fold it in half once, and then lay it over the two packets on the table as shown in Fig. 47, its folded edge over-lapping the near short ends of the packets for about an inch.

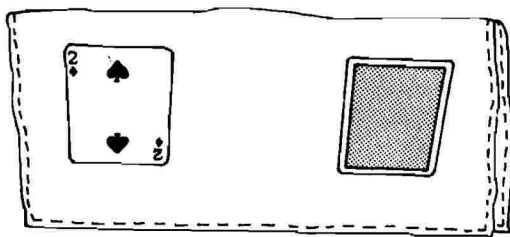


Fig. 47.

Reach under the folded edge of the handkerchief with the right hand and remove the top card from the right-hand packet and place it on top of the handkerchief immediately above the remainder of the packet which is still below the handkerchief. Do the same with the top card of the left-hand packet, again placing it on top of the handkerchief and above its own packet. Make sure that it is obvious that no manipulation of the packets could take place when you remove the two cards.

Say that the handkerchief represents a bridge, the two cards you have removed being above the bridge and their respective packets below. Take one of the cards above the handkerchief in each hand and change their

positions by crossing the hands over. Replace the cards above the handkerchief as before, but now they occupy opposite positions. Pick up the right-hand, face-down one and push it into the packet below the handkerchief on the right-hand side so that it is injogged and protrudes from the folded edge of the handkerchief, do the same with the left hand card, pushing it also partially into the near short edge of the packet immediately below it, so that it protrudes from the folded handkerchief. Talk about the cards below the bridge changing places in unison with the two cards above the bridge and slowly remove the handkerchief to show this has happened. Spread both packets to show their face-up/face-down condition and also the colours.

Should you wish to involve two selected cards in the effect, have a Black one removed and retained by a spectator while you are spreading the Black ones at the beginning of the effect and a Red one selected and retained just after you have turned the face-down Red cards face-up and are spreading them out. Do not have the cards returned until you have reached the stage where the two groups of cards have been placed on the table, the Blacks supposedly face-up and the Reds face-down. Take the Black card from the spectator and keeping it face-up, slide it into the center of the face-up Black packet. Take the Red selected card and push it face-down into the center of the face-down into the center of the face-down Red packet. Cover the packets with the handkerchief as before and proceed to the climax of the effect, making a slight addition to the patter lines to the effect that the only cards beneath the handkerchief that will *not* move are the selected ones. The packets are spread to show that this is true because these cards are new reversed within each packet which would happen if they *were* the only cards *not* to move.

THE ATTRACTIVE JOKER

In this effect the spectators are shown how the Joker can be used to draw a chosen card out of the pack, although upon a second demonstration it behaves in an unexpected way. The effect came to mind after reading Toshio Akanuma's "Find The Aces" in May 1971 *Genii*.

Before commencing, place an eight spot on the face of the pack and a seven spot at the top. These two cards should be of the same suit.

Run through the pack and remove the Joker, placing it on the face of the pack. Turn the pack face-down and Half Pass the approximate face 1/3 of the pack, taking a left little finger break between the two sections as they come together.

Spread the upper section of the pack slowly between the hands, inviting a spectator to select a card. After he has removed one, close up the fan and whilst the right hand is still over the pack, lift up one card from the 1/3 below the left little finger with the thumb. Then retake the break below this card with the little finger.

Take the chosen card and push it into the pack from the rear so that it enters the break point. Once the card has partially entered the pack, you

can release the break. keep hold of the card with the right hand and swing it round in the pack until it protrudes from the front end.

Appear to push it squarely into the pack with the right hand but use a slight diagonal action so that the left little finger can take a break above the chosen card. Whilst the right hand is still over the pack, use the right thumb to drop one card from the upper section to the lower and retake the break above this card.

Immediately carry out a Half Pass with the lower section of the pack and then turn the pack face-up and hold it squared in the left hand.

Bring the right hand over the pack and riffle the near short end of the pack from top to face with the thumb. As you do this, look at the end of the pack and say, "Your card is somewhere in the pack."

When the thumb has riffled off all but the top three cards, take a break below them with the left little finger and then let them drop. The riffling is *not* a secret action.

Say that wherever the chosen card is in the pack, the Joker has the ability to draw it out. Turn the Joker face-down onto the face of the pack, really turning down three as one by simply turning down the cards above the break.

Say the Joker has to face the pack to see what he is doing. Make sure that attention is drawn to the card the Joker is turned onto.

Ask the spectator the name of his card and then draw the Joker back slightly with the right hand to reveal the chosen card below it. Push the chosen card forward slightly with the right fingers so that in effect the Joker is now injogged and the chosen card is outjogged.

Turn the left hand over so that the pack is now facing the floor and then remove the outjogged selected card with the right hand. Place this card face-up on the table.

Now remove the next card from the face of the pack (really the second one because of the injogged card) and place it also face-up on the table.

The effect is that the selected card and the Joker have been removed and placed face-up on the table. As you remove the cards, mention that you will demonstrate the Joker's power a second time.

Take the pack from the left hand with the right hand and in this action square up the jogged card by pushing the pack as you take it from the hand. Hold the pack face-down in the right hand, taking care not to flash the reversed card at the face.

Place the selected card face-down on top of the pack. Then appear to shuffle it into the pack by means of an overhand shuffle. Really commence the shuffle by drawing the top and face card off together and then shuffle the remainder of the pack onto them, drawing the first card singly.

Continue by undercutting about 2/3 of the pack and shuffling sections of this onto the top of the remainder until a small section is left. Throw this section to the face of the remainder of the pack.

This will leave a reversed card at the face of the pack, with the selected card above it. End with the pack face-down in the left hand.

Pick up the Joker and slide it under the pack so that it becomes the face

card. Now turn the pack face-up.

You now have to pick up a left little finger break under the face three cards of the pack, and I again do this by openly riffling the near short end of the pack with the right thumb as if trying to get some idea of where the card is.

The patter line I use is, "It's much harder for the Joker to have any idea of your card's position this time because the pack has been shuffled and it could be anywhere. The last time it could have remembered the position where the card was inserted."

Once the little finger break has been obtained, hold the pack square in the left thumb resting on the face of the Joker and covering the upper left-hand index section of the card.

Appear to turn the Joker face-down onto the pack but really turn three cards as one by taking the three above the left finger break. The left thumb keeps its position so that it hides the index corner of the seven spot that shows on the face of the pack when the Joker is being turned down.

Still holding the pack in the left hand, draw the face down card at the face of the pack inwards a little with the right hand so that it is injogged for about 1/2 of its length. Act surprised that the card that shows up at the face of the pack is not the chosen one and push the face-down card square again, saying, "Perhaps I didn't give it long enough."

Repeat this sequence a couple of times, ending with the supposed Joker in the injogged position,

Lift the face-down Joker away from the pack and turn it so that you can look at the face but the spectators cannot see it. Say, "It's pulled too hard this time, look what's happened."

Turn the card face-up and throw it onto the table. There is normally a reasonable reaction when the spectators see that the Joker has vanished and the selected card taken its place. Under cover of this you give the pack a single cut.

Conclude the effect by spreading the pack in a long face-down spread on the table to reveal the Joker face-up at the centre and say, "Look, the poor chap is still searching for your card."

Note: At the stage in the trick where the seven spot is revealed below the Joker, the end of the seven with the *most* spots should be at the far end of the pack. The way to set for this is to remember which way round the seven is when you commence and check that its the right way round when you come to the turndown stage. If not, start your set-up with the other way round when you commence. Each person will handle cards in a different way, so it is necessary to find your starting set-up experimentation.

FRIENDLY PERSUASION

Before performing the effect arrange the pack in the following order, reading from the face: (Disregard values, using only suits as shown in the code) H, H, H, S, S, S, D, D, D, C, C, C, C, H, H, H, S, S, S, D, D, D, D, C,

C, C, H, H, H, S, S, S, D, D, D, C, C, C, H, H, H, H, S, S, S, D, D, D, C, C, C, or 3 Hearts, 3 Spades, 3 Diamonds, 4 Clubs, 3 Hearts, 3 Spades, 4 Diamonds, 3 Clubs, 3 Hearts, 4 Spades, 3 Diamonds, 3 Clubs, 4 Hearts, 3 Spades, 3 Diamonds, and 3 Clubs. Also remember the cards at positions 10, 20, 30 and 40 from the face - an easy way being to place four cards in the "Eight Kings sequence" in these positions.

When showing the effect, run through the face-up pack rather briskly and turn face-down the remembered cards at positions 10, 20, 30 and 40, leaving them in the same positions. This is easily done because you know approximately where they are and also their names. mention some story about these cards being *influential* ones as you flip them face-down.

Now give the pack two IN faros, followed by a few straight cuts; then hand it face-down to a spectator. Request the spectator to give the pack some further cuts, requesting them *not* to finish a cut with a face-up influential card on the top.

When he has completed the cuts, ask him to commence dealing the cards into two face-down heaps, dealing *in any order* he wishes until one of the face-up cards appears on top of a heap. When he must stop dealing. For instance, he may deal one card onto heap "A", two onto "B", three onto "A", two onto "B" and so on - until he deals a face-up card and halts the deal. The *only* condition of the deal is that cards must be dealt singly, one after another, sequentially *off the pack* and not in *groups*.

When the spectator has dealt the first face-up card, take the two piles in front of him and re-position them on the table so they are nearer your side of the table, about a foot apart. Invite the spectator to commence dealing two heaps again in any order he wishes, until he has dealt the next face-up card. Again take the two piles and re-position them on the table. Separate them as before but place the one with a face-up card on top near the completely face-down pile *previously* placed aside after the *initial* deal, while the completely face-down pile from the second deal is positioned near the one with a face-up card on top from the initial deal. At this stage, things should appear as in Fig. 48.

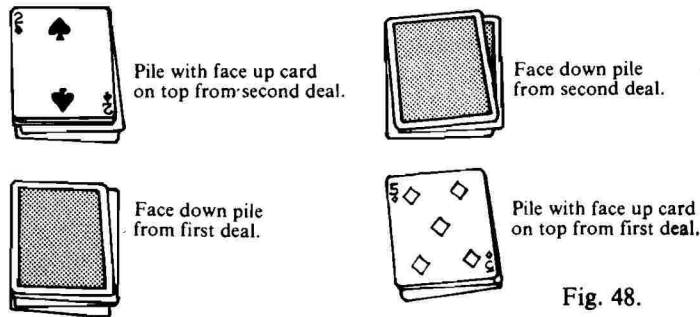


Fig. 48.

Request the spectator to deal out another two piles until he reaches the third face-up card. Take these two piles and re-position them on the table

before whilst the spectator commences to deal out two piles for the last time. When he has dealt the forth and last face-up card onto one of the piles, take these two piles and re-position them in accordance with the preceding procedure. All this will result in eight small packets of cards scattered around the table in no particular order, *except* that no two piles resulting from a deal are next to each other. The spectator will probably be left with a small group of undealt cards; take these from him and drop them somewhere *among* the eight packets already on the table.

At this stage of the effect, it's advisable to introduce a small time-lag before revealing the climax, and this is easily done by backtracking over what has been done, pointing out *the freedom of choice* in dealing out the cards. Much of the procedure has been apparently randomizing (if you'll allow me to coin a word). Finally, take one of the face-up cards from the top of a pile and use it to flip the remainder of the pile face-up to show they're *all the same suit*. Do the same thing with the other three piles having face-up, influential cards on top. Now turn the face-down piles face-up one by one, displaying them in face-up spreads on the table top. They, too, each contain cards of the same suit.

BORDER CROSSING

The performer explains how top secret agents can travel from one country to another without being caught, apparently crossing borders in a cloak of invisibility. The story is illustrated with two packs of cards selected cards acting as the agents and travelling from one pack to the other.

With adequate thought to presentation, the effect can be quite strong and all out of proportion to the simple handling used.

Needed are two packs of cards, one red backed and the other blue backed (representing, respectively, East and West). There is a small amount of preparation. Remove the AH and QS from each pack. Place the red backed AH second from the top of the blue backed pack and the red QS fourth from the top. Now place the blue QS second from the top of the red pack and the AH fourth from the top.

I would like to thank Karl Eulves for the initial handling used in the selecting of the 'agents', which is taken from his Automatic Centre Lift.

The performing details are as follows. Remove each pack from its case and spread the packs face-down on the table to display their back colours. Take care that you do not spread the top 4 cards of each pack. Outline your story, then say you need a card chosen from each pack to act as the secret agents.

Scoop up the red backed pack and hold it face-up in the LH, keeping the RH over it, with the thumb on the near short end. Drop two cards off the right thumb at the lower side of the pack and then move the remainder of the pack forward very slightly so that the two cards are injogged for about 1/16 inch.

Change the RH grip so that it is at the long sides of the face-up pack, ready for a Hindu shuffle. Commence the shuffle, inviting a spectator to

call stop at some point. When he does so, place the RH cards on those in the left, but injogged for about half their length. Now take hold of the complete pack at the far short end with the RH and turn it towards you until it is face-down, when it is replaced into the left hand.

The top section of the pack is now seen to be injogged and the top card(s) of the lower section are outjogged above their main group very slightly.

Because of the jogged position of the top two cards of the lower section, the RH can make a very smooth quick double lift by lifting them at the outer short edge.

Show the face of the squared pair (QS) and then place them face-down on top of the pack. Remove the lower outjogged section of the pack and place it *on top* of the remaining one, so that the selected agent is somewhere in the centre of the red deck.

Repeat the exact procedure already outlined with the blue backed pack. The selected agent here will be the AH, and this ends up in the centre of the blue pack.

Repeat your story about the agents travelling from one country to the other without the border guards catching them. Spread each pack in a long face-down line on the table, revealing an odd coloured card at the centre of each pack.

Remove the cards from the centre of each and hold them in a face-down spread in the RH. Twist the hand to turn them face-up and as you do this slide them across each other so that their positions reverse. This is the Monte Move that I first read in Vernon's *Select Secrets*, and gives the illusion that the colours of the backs match up with the faces, for any observant spectators.

Turn them face-down again, repeating the slide move. Drop the red backed card on top of the red pack and the blue card on top of the blue pack. Apparently the trick is over but you are now set for a repeat under what appears impossible conditions.

Close up the red pack. Cut it once in an open and fair way. Then ask a spectator to place his hand on top of the pack. Do the same with the blue pack and a second spectator.

Build up the story. Then, let each spectator spread his own pack. Do not touch the cards yourself. The spectators will be surprised to find that the agents have again managed to get across. The spectator can remove the cards themselves and check to see that everything is fair.

GIANT CARD IN WALLET

This has all the appearance of being little more than a gag at the start, but the gag turns out to be a pretty effective piece of magic before it's all over. You will need a regular ungimmicked pocket wallet (not a rear pocket billfold), one giant or jumbo card, and a standard pack of cards opposite in colour from the back of the jumbo card. The wallet should be of a size so that the jumbo card, when inserted into it, extends out of three

edges. To get the giant card into proper position, hold your wallet in your left hand with the open edge of your right. Your right hand now inserts the card face up into the wallet. The wallet should then be placed in your right inside coat pocket so that the back of the giant card is outward.

To present, offer the pack to be shuffled and cut to the satisfaction of all. Have a card selected, signed, and returned to the pack. Control it to the top. As you place the pack on the table, palm the selected card into the right hand. Open your left hand to show it empty and then begin to move that hand toward your inside coat pocket. "I'm going to cause your chosen card to magically appear inside my wallet." Your left hand reaches into your right inside pocket and withdraws the wallet holding it for a moment so that all can observe the giant card sticking out along three edges.

Swivel the wallet toward yourself with the left hand so that the giant card is parallel with the floor in a face-down position. Simultaneously, twist the right hand around and transfer the wallet from your left hand to your right (Fig. 49). The card palmed in your right hand thus comes to rest under the wallet held there by the fingers of the right hand. As the right hand supports the wallet, the left hand opens it so that it lays flat on both hands. Remove the right hand as the left hand grips the wallet as well as the chosen card beneath it.

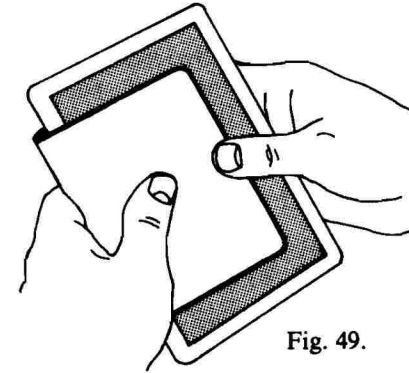


Fig. 49.

"Isn't this amazing...not only has your selected card appeared in the wallet as promised, but it has grown to about four times its original size. Not only that... its back has completely changed colour!"

Your right hand now takes the giant card away from the wallet with the thumb under the card (on its face) and fingers on the back. Turn it face up and place it on the open wallet jogged slightly toward your right.

"...and not only that, its face has changed to a completely different card." Your left hand is still holding the chosen card beneath the open wallet. The card is now moved slightly to your right so that the grip can be transferred to the fingers of the right hand. The right thumb is still pressing downward on the face of the jumbo card.

"...and not only that, your signature has completely vanished from the

face!" As this is said, lift the jumbo card away from the wallet with the right hand. The selected card is secretly carried with it. You appear to remove the giant card only to emphasize your last statement.

Immediately place the card(s) back onto the open wallet jogged slightly forward but not enough to cause the selected card to end up beyond the front edge of the wallet. Flip the wallet closed and return it to your inside right pocket with your left hand. The trick seems to be over. The moment the wallet enters the pocket, grip only the jumbo card which will cause the wallet and selected card to fall down into the pocket. The instant there is sufficient clearance, push the giant card into the pocket behind the wallet. Pause thoughtfully for a moment and then say:

"You know, it might have been a bit more effective if I had shown my hand empty, reached into my pocket, removed my wallet and produced from it your chosen card in its original form and size with the original colour of back and your signature still on the face." As you say this, your left hand produces the wallet, you open it and show the actual chosen card resting in the same position the jumbo card was only a moment before.

ONCE UPON A TIME...

Effect

Removing the JH & QH from the deck, you explain that the Jack represents a handsome prince and the Queen a beautiful princess. They are placed under a handkerchief. In the privacy thus afforded, the beautiful princess kisses the handsome prince. Saying, "...and look what happened," you lift the hank away to reveal the QH and a full size rubber frog. As they are revealed, you continue, "The prince has turned into a frog."

Pause for a moment to allow for surprised laughter, then add, "I think I must have got the story a little mixed up."

Requirements

A small rubber frog obtainable in novelty shops and toy stores. It should not be too high when resting on the table. Also needed is an opaque handkerchief.

Preparation

Fold the hank into four and place it in your right hand outer jacket pocket with the frog in the same pocket. Position the hank so it is nearest the body.

Performance

Remove the folded handkerchief with the right hand, the frog also being removed at the same time and concealed by the right fingers and the hank.

Place the hank on the table in its casually folded condition, the frog being beneath it. Carefully unfold the hank until it is completely unfolded, but do not stretch it flat because a bump will show where the frog is resting below it. Adjust the hank so that the frog is roughly centralized.

Say you'd like to tell the audience a fairy story with the assistance of the

Jack & Queen of Hearts. As you say this, find these two cards in the deck and position them at the face, the actual face card being the Jack.

Grasp the face-up deck from above with the right hand. The left thumb pulls the JH off into the left hand. The QH is taken next, but at the same time you replace the JH at the back or rear of the deck in standard Biddle fashion. When taking the cards into the left hand, take them fairly deep, so that the 1st finger can stretch along the far short end to conceal the thickness.

Place the deck on the table well away from the hank. Then use the right hand to lift up the near edge of the hank slightly, so that the left hand can go under the hank and leave its card face-up below the hank, fairly near the frog. Remove the left hand and casually show it empty.

Continue with your story, saying, "The JH represents a handsome prince and the QH a beautiful princess. The beautiful princess kisses the handsome prince and look what happens."

Grasp the hank with the right hand at the left verticle side and slowly draw the hank away. As the frog is revealed, say, "he turns into a frog." Pause for the laugh, then add, "I think I've got the story a little mixed up."

THE ARRANGEMENT

In order to perform this coincidence trick it is necessary to arrange the pack so that like pairs of cards are 26 apart. I find the easiest way of doing this is to first gather all like pairs together, i.e., AD/AH, QS/QC, 3H/3D, etc. and place them on top of one another to form the complete pack. Then deal into two heaps, place one heap on top of the other and the arrangement is complete.

Working Outline

False shuffle the pack and give it a few genuine cuts. Say you will give the spectator a few cards from different parts of the pack.

Hold the pack face-down in the LH and push over 3 or 4 cards from the top. Take these off and place them face-up on the table, making a mental note of the *face* card of the packet. Say, "A few cards from the top."

Turn the pack face-up and push off 3 or 4 cards from the face and place them on top of the cards already face-up on the table, making a mental note of the *rear* card of this packet. Say "A few cards from the face."

If the mentally noted cards were the QS and 3D, remember them as their colour mates, i.e., the QC and 3H.

Run through the pack and remove a block of cards from the centre, the block to have your mentally noted cards at each end. In the example given, the QC would be at one end and the 3H at the other. Place these cards on top of the ones already on the table saying, "And a few from the centre."

Invite the spectator to pick up all of the tabled cards and shuffle them as much as he wishes. Whilst he is doing this, give your cards a false shuffle, followed by a few genuine cuts. Request the spectator to place his cards face-down on the table. Hand your cards to the spectator and ask him to

cut them a few times and then place them *face-up* on top of his *face-down* cards.

Pick up the complete pack and spread it between the hands, pointing out the condition of the cards, the spectator's shuffled packet being *face-down* below your *face-up* packet. As you spread the cards, look for the colour mate of the face card (if JH look for the JD) and as you close up the pack do a Spread Half Pass so that the colour mate ends up at the bottom, the complete lower section of the pack having been turned completely over.

Hold the pack in the RH by the opposite short ends so that the LH can draw off the top and bottom cards as a pair and place them on the table. Continue drawing off pairs and distribute them around the table until all of the lower *face-down* cards have been used up.

Build up the haphazard pairing and then turn the *face-down* card of each pair over to reveal that every pair matches in colour and value.

ANOTHER PREDICTION TRICK

This is another application of what is generally referred to as the Gilbreath Principle. At the start, your pack must be arranged Red-Black-Red-Black all the way through. To present, state that you are going to write a prediction on a slip of paper. Write: "The heap you select will contain exactly the same number of reds as there are blacks." Fold the prediction slip and place it in full view on the table.

Cut the pack a few times and then cut it approximately in half. Turn either half *face up* and ask "S" to riffle the halves together. Of course, no cuts may be done after the shuffle. You now instruct the spectator to deal off pairs of cards and place them on the table according to the following stipulations. If both cards are *face-down*, he should place them toward his left; if both are *face-up*, his right. If one card is *face-up* and the other *face-down*, he should place them in the centre. After he has done this, say: "As you can see, the entire pack has now been divided into three packets. I now want you to choose one of these three packets. When he makes his decision, scoop the other two together and place them to one side. Ask "S" to check the accuracy of your prediction.

If you're repeating this within a fairly short span of time for the same audience, you can throw off the wise ones by holding out one red card and one black. Proceed as described but adjust the wording of your prediction to indicate that there will be one more red card than black (or vice-versa). Have one card of the appropriate colour palmed and add it onto the heap chosen so as to bring about the correct red-black count.

CAROUSEL

The effect of this trick is more or less a transposition—it is based on an effect in the book 'Scarne on Card Tricks' called 'Perplexity', said to be a favourite with George Delaney.

Handling Details

Run through the pack and remove the Queens, placing them in a neatly *squared* pile, *face up* the table. Position them so that they are well forward on the table top. Also remove the two black aces and place them *face up* on the table away from the Queens. Hold the remainder of the pack *face down* in the left hand.

Place one of the black aces *face up* on top of the pack and then Slip Cut it to the centre by drawing the upper half of the pack to the right with the right hand and keeping the ace in position by the light pressure with the left thumb. Continue moving the upper half of the pack to the right until it is completely held by the right hand and the ace has dropped on top of the lower section. Get a left little finger break below the ace and replace the right hand section back into the main pack.

Place the remaining black ace *face up* on top of the pack and repeat the procedure described in the previous paragraph, taking all the cards above the break when you cut the ace to the centre.

From the audiences viewpoint the black aces have been cut *face up* into the main pack but really they are both together at the centre, and you have a left little finger break below them. The Slip Cuts do not have to be skilfully executed—in fact they can be done quite slowly.

Conclude with a classic Erdnase cut, by placing all of the cards above the break onto the table, then about half of those remaining in the left hand on top of these, and the final section on top of all, single three section running out. Pick up the complete pack and hold it *squared* in the left hand. The aces are secretly *face up* at the bottom.

Move both hands towards the Queens, the right hand a little in advance of the left and spread the Queens out using the fingertips of both hands, until they are all separated in a casual *face up* display. To do this the left hand will have to turn inwards at the wrist until the palm of the hand is towards the table and the pack is automatically turned over. As you spread the Queens say "Would you please select one of these Queens." Whilst the choice is being made, place the pack quietly on the table with the left hand. The pack still appears to be *face down* but really only the top two aces are *face down*.

Take the chosen Queen and place it *face down* on top of the *face down* pack. Pick up the pack and hold it 'face down' in the left hand.

Pick up the remaining three Queens from the table and place them *face up* below the *face down* pack. Point out that the selected Queen is at the top and the remaining ones *face up* at the bottom.

Say "remember the three Queens face the remainder of the pack", as you say this, twist the left hand inwards so that the fingers are now uppermost and the thumb is nearest the floor. Now take the pack into the right hand with the thumb on top and the fingers nearest the floor and repeat the

twisting action with the right hand this time, so that the fingers come to the top and the thumb faces the floor. Take the pack into the left hand once more and repeat the twisting action already described and then finally, twist again with the right hand. The pack has been revolved four times and ends up the same way as it started. There is no need to mentally count four as you revolve it—just make sure it ends in the *right hand* with the fingers uppermost and the thumb nearest the floor. The twisting procedure is a quick one and only takes a second or so, and is carried out in time with the patter line mentioned at the beginning of this paragraph.

Place the pack into the left hand and with the left thumb push over the top three cards until the face up one shows below them. Casually take the top two face down cards into the right hand for a moment, and then take the remaining face down card on top of them. Replace the three face down cards on top of the face up pack, but outjog them for about one inch.

State that you will now cut the three reversed Queens into the centre of the pack and do this by pulling out about half of the cards from the *face* of the pack with the right hand and dropping this block on top of the face down 'Queens' to sandwich them in the centre. Square the pack and place it face down on the table.

Tap the pack a couple of times for effect, and mutter your favourite magic spell. Slowly turn the top three cards of the pack face up one by one and place them in an overlapping spread on the table, revealing the three Queens.

Now spread the remainder of the pack in a face up down spread to reveal the chosen Queen face up at the centre with the aces trapping it on either side.

POCKET PRINCESS

The Princess trick is a classic one in card magic and this effect follows the classic plot but adds an additional climax at the end of the trick.

The only preparation required is to place the four Aces in the right-hand outer jacket pocket with their faces towards the body. The pocket should be otherwise empty and the Aces positioned so that they can be readily palmed in the right hand when necessary.

Fan the pack for a spectator to make a selection of any five cards. Place the remainder of the pack face-down on the table. Ask the spectator to look at the faces of the cards he has selected and to make a mental note of anyone he wishes. When he has done this, the five cards are handed back to the performer.

Fan the five cards out so that their faces can be seen and display them to the audience, stating that one card has been selected from the group. In displaying the cards, remember the names of the cards occupying position 1 and 2 from the top. Turn the five cards face-down and mix them a little, retaining the order of the top two cards.

Saying that you will try and find the mentally selected card, remove any one of the lower three cards of the five and glimpse at its face, taking care

that it is not exposed to the audience. Place this card in the right-hand outer jacket pocket and immediately the hand enters, release the inserted card, and palm the four Aces.

Bring the hand out of the pocket and move it towards the four cards that are being held face-down in the left hand. The palmed Aces are added to the top of the left-hand cards and immediately taken off again in a cutting action, placing them beneath the group; however, the left little finger immediately picks up a break between the Aces and the uppermost cards. The action of adding and taking off the cards is an almost simultaneous one and appears as a casual cut made whilst toying with the packet.

After the cut, the right hand has still not moved away from the face-down packet of eight cards, and now palms the cards above the left little finger break. Simultaneously the left hand spreads its remaining four cards in a small fan. In fact, this left-hand fanning action gives misdirective cover for the right-hand palm. The right hand moves forward after the palm and curves around the far short ends of the left-hand cards in order to fan them out.

When you have reached the stage in the effect where the four cards have been fanned face-down in the left hand and the right hand is still curved around the end of these cards, ask the spectator to name the card he mentally selected. If he names the actual card that was placed in your jacket pocket, have him reach into your pocket and remove the card himself and check that it is correct. Also, if he names the card in your pocket, drop the right hand (with its palmed cards) to your side. The left hand, of course, still holds onto its fan-of-four.

After the audience have been shown the pocketed card to be the selected one, say: "I can never understand why nobody thinks of one of the Aces!" Here turn over the left-hand cards, disclosing the faces of the four Aces. Turn the Aces face-down and square them with the aid of the right hand, adding its palmed cards in the process. Now *all* the cards are immediately dropped onto the tabled deck and you're completely clean.

A final paragraph is now required to cover the procedure if the pocketed card is not the mentally selected one, starting at the point where the right hand is curved around the outer short end of the four cards in the left hand, having just spread them out.

As soon as the mentally selected card is named, you know whether it is one of the two occupying positions 1 and 2 in the palmed packet. If it is one of these you can reach into your jacket pocket with the right hand and pull the appropriate one out, leaving the other three in the pocket. If the card named is not one of your two noted ones, you forget these and glimpse the face card of the four palmed in the right hand. This is easily done because at this stage the right hand is still curved around the outer end of the fanned cards in the left hand. If this is the card you require, reach into your pocket and remove it, if not, remove the second from the face, leaving the others behind in the pocket. After confirmation from the spectator that the card is correct, it only remains to turn to the left-hand cards and disclose the Aces, using the appropriate patter line.

CHAPTER 7

IMPERFECT CLONES

For this trick you will need a blue backed pack containing two jokers and two extra red backed cards, lets say, the Queen of hearts and Queen of diamonds.

Before proceeding with the effect, the pack must be arranged as follows, reading from the top. Face down blue backed QH face up red backed QH, face up red backed QD, remainder of pack face down.

Patter about the general interest in cloning the scientific circles and say that you have almost perfected the process with a pack of cards.

Turn the pack face up and spread it out between the hands taking care not to reveal the two reversed cards. Pull the top card of the pack out with the left hand (QH), turn it face down and replace it, saying that this will be the card you will try to duplicate. Look through the pack for the QD, remove it and place it face down below the pack, saying, "Perhaps it would be more interesting if we try to duplicate two cards."

Now look through the face up pack for the two jokers, remove these and place them face down below the pack. Make sure that the backs of the Queens and jokers removed are well seen and leave them jogged out at the bottom to quietly establish their back colour. Turn the pack face down and in this action square the Queens and jokers with the pack and take a left little finger break below the four cards.

Push over the face joker slightly with the left thumb and then bring the right hand up to the pack, placing the second finger into the break being held by the left little finger and the thumb on the faces of the jokers. Move the two jokers to the right, keeping them locked together in a slight spread, the lower one really being three cards squared as one. As the jokers are moved right away from the pack by the right hand, the left thumb pushes the top face up Queen slightly over on top of the pack, and then places the pack on the table.

Pick up the QH from the top of the pack and place it still face up between the two jokers. Say, "Watch what happens when the Queen is placed in the cloning machine." Square up the cards and then Elmsley Count them once

Chapter 7

Two QH will be revealed between the jokers. Remove the pair of Queens and place them face up on the table.

Now place the QD between the jokers and repeat the Elmsley Count to reveal two QD. Again remove the pair of Queens and deposit them face up on the table.

Drop the jokers face down on top of the pack and then do same with the face Queen of each of the tabled pairs.

Point to the two Queens remaining on the table and say they look very well made but the back colour is not quite the right shade. Turn them over to reveal the backs on the final line.

THE U.S.A. TRAIL

Effect

Five cards are freely chosen from the pack by a spectator. He remembers one of these and the performer magically locates the noted card. When the remaining four cards are turned face up they are found to have changed to Aces.

Method

Start by having the Aces palmed in the right hand, backs towards the palm. They can be palmed from the pack after culling, or simply kept in your pocket or on your lap until you are ready to go into the routine when you sneak them into your palm.

Fan out the pack face down using both hands requesting a spectator to remove any five cards from the pack. Note that the spread pack perfectly conceals the palmed cards, the right thumb being on the backs of the cards and the fingers below.

When the five cards have been taken close up the pack and hold it face down in the left hand in a casually squared condition. The right hand with the palmed Aces drops down into a relaxed position. One of the big secrets of successful palming is to keep the hand and arm relaxed with complete absence of tension. Imagine your hand has just taken an aspirin to remove tension and you won't get caught.

Ask the spectator to discard any four of the cards he is holding extending the left hand so that he will automatically drop them on top of the pack. Take them in a fairly sloppy manner so that they are not neatly squared on top of the pack.

The spectator is now requested to look at the card he retained, remember it, and show it to any others present. *As he looks at the card* bring up the right hand and add the palmed cards to the top of the pack. The unsquared condition of the four cards returned by the spectator provides the reason for the right hand to approach the pack—to square up the cards.

Immediately the palmed cards have been added and the right hand rests on the pack, the left thumb pushes over these added cards (the four Aces) in a slight spread. The right hand now takes these four retaining the spread condition and the left hand places the remainder of the pack on the table.

Request the spectator to push his noted card amongst the ones you are holding. Since you use the word 'amongst' he is conditioned to place it within the packet and not at either end of the spread, so it will end up in position two, three or four from the FACE of the group. You can easily note its position as he pushes it into the packet. If he places it in position two, close up the spread taking a left little finger break under the top two cards of the face down packet. Should he insert it in any other position close up the spread remembering its position.

Remarking that you will demonstrate an infallible way of finding the chosen card proceed as follows.

If it was returned as position two from the face put the top card under the packet and the next one on the table, continuing this procedure until you are left with one card. Note that the first card you place under the packet is really two cards as one. The break obtained when closing the spread makes this move relatively simple to perform.

If at position three from the face put one card under the packet and the next one down onto the table and continue the sequence until you are left holding one card.

If at position four from the face place one card on the table and the next one under the packet and continue the sequence until you are holding one card.

Ask the spectator to name his card and slowly turn the card you are holding face up to show that you have found it.

Point to the four face down cards on the table and say, "You are probably wondering whether the trick would have worked if you had chosen one of these cards instead, well, to be honest it wouldn't. I would just have had to show you my four Ace trick." On the final line turn the four cards face up to reveal that they are Aces.

SIMPLE COINCIDENCE

This is a "quickie" that packs a considerable punch. A commonly known force principle is used and I regret that I do not know to whom credit should be granted. The trick begins with the spectator shuffling the cards thoroughly. Take back the pack, hold it face up, and begin spreading the cards from hand to hand. Continue until you come to a spot card with a fairly high value such as an eight, nine or ten. Let's use the ten of Hearts as an example for the purpose of description and illustration. Let us refer to this as your "key" card.

Once you have made your decision about your key card, continue to run cards from hand to hand but commence a mental count referring to the key a "one" and continuing to the actual numeric value or number of the key. In this example you would count to the number ten. Maintain a mark (break) so to speak, at the tenth (or whatever) position by pressing upward with the right index finger. During all of this, you are also searching for the "mate" of your key which would be the ten of Diamonds in this example.

Assuming the mate is located well beyond the ten-card count, up-jog the mate card when you come to it as you explain that you have been in search of a very special card.

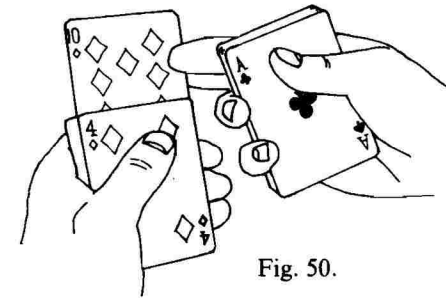


Fig. 50.

You must now separate the pack at the point marked by the right index finger, grasp the up-jogged card between the right index and second fingers Fig. 50, and place it face down on the table. Be sure the card is not flashed during this procedure. The right hand now brings the cards it holds back to the left hand and places them beneath (on the back side of), those held in the left. All cards in hand are still face-up.

Now ask "S" to pick up the card on the table (keeping it face-down) and insert it into the face-up pack anywhere he wishes. Leave it outjogged about an inch. "You have inserted the card at a random point in the pack. By the way, let's have a look at that card." Run cards quickly from left hand to jogged card. Separate the pack at that point with the face-down card held beneath the upper half by the right index finger, Fig. 51.

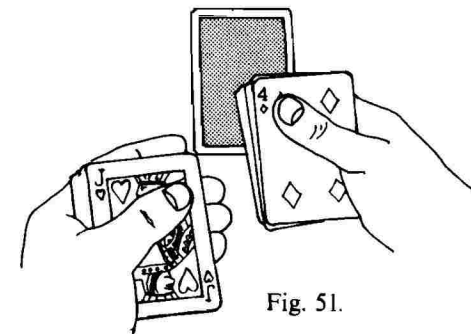


Fig. 51.

The right hand packet is now rotated inward toward yourself.

Simultaneously, the left hand packet is turned face-down by means of the left thumb, Fig. 51. The protruding card is clipped by the left thumb as it presses the card downward against the left hand packet, Fig. 52. The right hand packet is placed face-down atop the balance of the pack. Place the pack on the table momentarily as you recapitulate: "Remember, you inserted this ten of Diamonds into the pack of your own free will and choice. Let's remove all the cards above it. Now, let's see what card happens to fall at the tenth position below it."

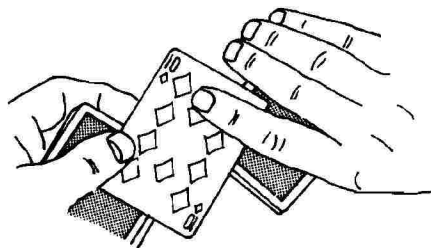


Fig. 52.

So saying, cut off all cards above the protruding one, place the key card aside also, and then slowly deal and count aloud the balance of the pack to the appropriate number. "Wouldn't it be an amazing coincidence if the card that we have arrived at by this counting process just happened to have the same colour and value?" Reveal this to be precisely the case.

Now we need to back up just a bit and discuss a certain contingency that will occur now and then. What if the key card and its mate are less than ten cards apart? Here's how to handle it. You have decided on the ten of Clubs to be your key and you are now counting as you look for the ten of Spades. But suddenly you come upon the mate card but you are only to "six." No problem. Upjog the card, do not include it in your count, and continue counting on past the upjogged card until you reach the magic number. Separate the pack at that point and grasp the upjogged card between the LEFT first and second fingers. It is the left hand that now carries the card to the table; then returns, and places the cards held onto the face of the cards in the right hand. Proceed as described previously.

FOUND-TWO CARDS

The pack should be arranged in alternated red/black sequence as per standard Galbreath procedure.

False shuffle the pack and hand to a spectator for cutting. Finally request that he divide the pack into three approximately equal face down heaps. Fig. 53.

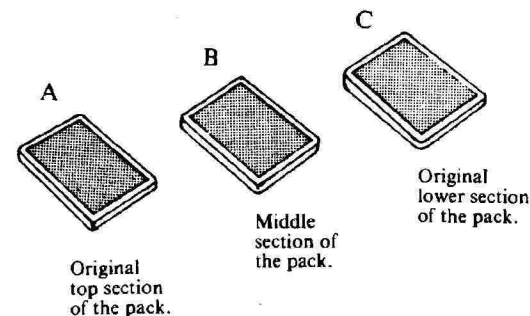


Fig. 53

Ask spectator 1 to select the top card from any of the three heaps and remember it. Ask spectator 2 to take the next card down in the same heap and remember this one. Each spectator retains the card he has taken, for the moment.

Request that spectator 1 replaces his card back on the heap from which he selected it, and then riffle shuffle this heap together with one of the others, according to the following rules:

If he selected from heap A, he shuffles it with heap B.

If he selected from heap B, he shuffles it with heap C.

If he selected from heap C, he shuffles it with heap B.

Request that the spectator 2 replace his card back on top of the heap that has not yet been shuffled in, and then ask him to drop the shuffled group on top of his card. He then cuts the pack as many times as he wishes and hands it to you.

Start looking through the pack from the face, checking the cards off in pairs. If you come to more than two pairs of the same colour (i.e. whether they be two red pairs, two black pairs or a red and a black pair) miss one card in your checking and start checking off pairs again immediately after the card you have missed. This time you will find only two pairs, one black and one red and each will contain one of the selected cards. If you run off the end of the pack in your checking, carry on at the face again.

You may find only two pairs on your first check through, in which case of course you do not need to miss a card and start on the pair immediately after.

If I have managed to explain the procedure clearly enough, you will now know that the selected cards are two of four you have isolated, and also that one is red and one is black. It only remains to reveal the names of these with the minimum amount of pumping. The following procedure is the one I use.

Let us assume that the selected cards were the 6C and the 8H and that the pairs you have isolated are the 6C, 10S and 8H 2D. Place the two black ones face down on the table remembering the position of one of them and

say "I believe these are the two selected cards, one is red, the other black." Ask which spectator took the black one and then ask him the name of the card. When he states the name of the card, push the appropriate one towards him and have it turned face up. (If it is the one whose position you remembered, push this one forward, if not, the other one).

Now say "That leaves one red card on the table. I'm not too sure of this one but believe you took a diamond." The card you name here is either one of the two red ones that are still in the pack. In our example cards, the spectator would say he didn't take a diamond and so you change the face down card on the table for the 8H in the pack since you now know that this must be the selected card, under the patter line "I'll give myself one more chance."

One final point- supposing you named a heart when asking about the red card. He would say you were correct, so you would now say "Yes, but I think the one I have put down is too high, I'll change it for a lower one." Again you would simple change the black card on the table for the 8H.

Always look for some difference in the two cards that remain in the pack (i.e. different suits, of if both are the same suit one may be odd, the other even, or one high and one low, etc.) Use this difference in your patter theme to find the correct card

SECOND THOUGHTS ON OIL AND WATER

Credit for the Oil and Water patter theme goes to Ed Marlo.

Remove the following eight cards from the pack-6D 9H 8D 7H 7S 8C 6S 9S (9S is face card). Show the cards in a fan pointing out that there are four reds and four blacks. Draw no attention to the values.

Turn the fan over and square the cards face down into the left hand. Deal the first four face down onto the table in a slight diagonal spread, dealing a second on card number four. Fig. 54. Deal the remaining four cards face down to the left of the other four (pile A).

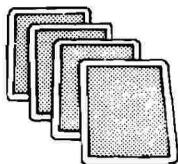


Fig. 54.

Assemble heaps A and B alternately into the left hand face down, starting with a card from heap A. You can flash the faces of cards number

1, 3, 4, 5, 6 and 8.

Deal out the top four cards in a face down spread a before, second dealing on card number four (heap B). Deal the remaining four cards a little to the left (heap A).

Turn heap B face up to show they are all red and replace them face down in the same position. Pick up heap A and show that they are all black. Use the same grip as you use when doing the Elmsley Count when showing the cards, but count fairly. Retain the black heap face up in the left hand.

Alternate the cards again, starting with one from the face of the left hand group which is thumbed off face down onto the table. Now take one with the right hand from the top of the face down red heap and place it on top of the previous black one. Continue this action until the eight are assembled into one packet, and during the assembly flash the face of each card.

Pick up the face down packet and deal the top four in a slight diagonal spread face down on the table, second dealing on card number four (heap B). Deal the remaining four face down to the left of the other heap (heap A).

Pick up the B cards by using the top card to scoop the other three up. Turn it face up and Elmsley Count it to show they are all red. Place the last card counted underneath the others and replace this packet face down on the table in its original position. Try to place them back on the table spread slightly so that if you gripped them together and turned them face up, only red cards would show.

Pick up heap A (without scoop) and turn it face up. Elmsley Count it to show they are all black but at the point in the count where you are left with two cards in the left hand, spread them slightly to show they are both black and place them both beneath the two in the right hand. The card will now be held in the right hand in a slightly spread condition and the right hand now turns them over and drops them face down on the table without altering their order.

Mention that so far nothing unusual has happened because oil and water will not mix, but now you will try some real magic.

Turn the top card of the black heap over and say "Here is the oil" and replace the card face down. Pick up the red heap from the table with the right hand and hold it so that the cards cannot move. Turn it face up to flash the red cards and say "Here is the water." Drop the red cards face down on top of the black ones.

Pick up the combined heap of eight cards and say "Look, real magic." Deal them out in a face up row on the table, second dealing on card number four only, to show that they all alternate.

"CAUGHT IN TIME"

The idea for predicting the time chosen in the classic 'CLOCK EFFECT' was I believe first suggested by Ed Marlo, using a slight stack in the pack. The following method for this premise is completely impromptu and

includes the idea of a single card multiplying into several in order to produce an exact prediction quantity.

Method and performing outline

Run through the face up deck and place one card face down onto the table, explaining that it is a prediction. As you do this, get the mate of the tabled card 13th from the top of the deck. I do this by noting the second from the face card, pushing over thirteen cards including the noted one with the left thumb and then marking off this position by pressing the right first finger on the back of the 13th card. You can then continue looking through the deck for the mate of the second from the face card and when found, it is up-jogged slightly. The right hand can now move upwards with its marked off block and on its way it pulls out the jogged card so that it is at the rear of the group. It now twists inwards, then moves to the table and deposits the card that was up-jogged on the table. The remaining cards in the right hand are placed beneath those in the left, which automatically positions the mate of the tabled card 13th from the top of the deck.

You may find that the mate of the card second from the face lies within the 13 cards that you have just spread. Should this be the case, simply spread one more card and strip out the up-jogged card from the group, table it as before and again place the cards in the right hand beneath those in the left.

Now, holding the deck face up spread about a third of the cards over from the face, pick up the face down prediction card and push it into the pack (still face down) so that it occupies the position approx: a third from the face of the deck.

As you push the prediction card square with the deck, you must get a left little finger break above it. Turn the deck face down, but maintain the break. Now half-pass the cards below the break, ending with the pack squared in the left hand.

Hand the deck to the spectator and ask him to deal any quantity of cards onto the table from 1—12 inclusive and then drop the deck atop the cards dealt, leaving it carefully squared face down on the table. Turn your head away as he does this, pointing out that you don't wish to know the amount of cards that he will deal. Point out that the number of cards that he has dealt will represent a chosen hour on the clock face.

Once this has been done, pick up the deck and quickly count off 12 cards into the right hand, reversing their order as you deal. Now deal these 12 cards into a circle on the table, dealing in a clockwise direction and commencing the deal on the hour of one and ending on twelve. Fig. 55. Remember to deal the cards so that the cards represent the clock-face from the spectators view point.

Now spread through the rest of the deck until you reach your face up prediction, do not spread further than this face up cards, as most of the cards beneath it are also face up. As an added subtlety pull the face card of the deck a little to the left to expose its back. Point out that there is only one card in the pack that matches your prediction card in both colour *and*

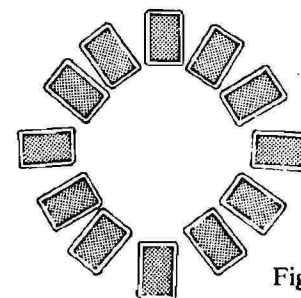


Fig. 55.

value and actually name the matching card, i.e. If your card was the Queen of Diamonds, then name the Queen of Hearts.

Close up the spread and carry out another half pass with your prediction card and all the cards below it and place the deck face down on the table.

Ask the spectator to reveal the hour that he chose and then carefully count around to this hour, pushing the card arrived at slightly out of position. Always count round yourself, as it is not safe to allow the spectator to do it. Again mention the name of the only card in the deck that matches your prediction, then have the spectator turn the card at his hour face up to reveal that it is correct.

Mention that your prediction card has further powers and can turn itself into a quantity of cards exactly equal to the hour chosen by the spectator. Have the spectator spread the face down card out to reveal the face up cards at the centre. He now counts them and they are seen to match his hour exactly.

Should the spectator have chosen One o' Clock (Very unlikely!!) just proceed as explained, but at the end explain that the prediction card will have no trouble changing itself into a quantity of cards to equal the chosen hour, so to make it more difficult if will change its appearance as well then simply spread to show that this has happened

BLOODHOUND

This is a rather elementary faro trick that has undoubtedly been thought of before. Begin by removing from the pack eight pairs of matched or mated cards; pairs of cards with like colour and denomination. Place them face-down in a single pile. Drop the Joker atop the pile, cut the packet a few times and then do one reverse faro shuffle. Now run through the packet face-up in search of the Joker which you remove and toss onto the table.

Hand the packet face-down to a spectator as you instruct him to insert the Joker face-up anywhere he might wish. He may cut the cards before and/or after insertion of the Joker. Take the packet from him, spread the

cards face-down until you locate the Joker, and then carefully remove the cards on either side of the Joker. Be certain that you retain the Joker and keep it in its original position in the pack. Place the two cards removed face-down on the table.

Offer the packet to be cut and then do three more reverse faro shuffles permitting straight cuts at any point during this procedure. Upon completion of these shuffles, again remove the cards adjacent to the Joker. Place the card to the Joker's left atop the tabled card that had been at the same position earlier; likewise with the card to the Joker's right. Show that these two cards match the two removed previously.

Full Deck Version: The pack must be prearranged so that the colour and value of the cards in the top half is repeated in the bottom half. If, for example, a black nine is the top card of the pack, the other black nine must be at position 27, etc. The Joker can be at any position in the pack. To present, false shuffle and cut so as to retain the order of the entire pack. Remove the Joker and instruct the spectator to cut the pack as many times as desired, then insert the Joker face-up at any point he wishes. Spread the pack face-down, remove the two cards adjacent to the Joker (being certain to leave the Joker in its original position), and offer the pack to be cut. Only one straddle faro is required to bring about the denouncement as described previously. The pack is now paired off which can easily lead the way into other wondrous things.

Stay-Stack Version: The pack is in Stay Stack order with the Joker added on top or at dead centre. The pack may be cut and straddle faroed shuffled as many times as desired. The Joker is brought to the face, the pack cut at that point, and the Joker placed on the table. During this procedure you must obtain a break at the precise centre of the pack between the two cards of like colour and value. Maintain this break as you turn the pack face down, spread it, and invite the spectator to insert the Joker face up into the pack. Close up the pack as you retain the centre break. Spread the pack enough to remove the cards on either side of the Joker and place them face down on the table. As you close up the pack, you also need to keep track of the Joker either by a second break or simply by leaving it protruding slightly from the pack. You may find that the natural break caused by its reversed position is sufficient.

You now carry out a running cut to the table. If the Joker ended up in the top half of the pack, your first cut should be just above it. After the cards above the Joker are cut to the table, cut the Joker itself onto the tabled cards; and then follow with the cards above the fourth finger break, and finally place the cards remaining atop all.

If the Joker ended up in the lower half of the pack, your first cut to the table should be at the fourth finger break; the second cut all cards above the Joker; then the Joker itself; and finally all cards remaining.

After the running cut to the table, offer the pack to be given any number of straight cuts after which you give the pack one perfect straddle faro. Conclude as described previously by spreading the cards face-down, removing the two cards adjacent to the Joker, and revealing that they

match those placed onto the table previously.

A brief examination of the cards will reveal that the Stay Stack can be easily restored by removing the Joker and cutting the pack between two cards of matching colour and value.

THREE FOR ASCANIO

A/Aces

This is a trick where the Aces turn face-down, and then change to Queens. The Aces are found reversed in the deck, but by a novel means.

The only preparation consists in secretly getting four Queens to the top of the pack. The working is then as follows.

Run through the pack and remove the four Aces, ending with them face-up at the top of the face-down pack. Obtain a left little finger break below the 8th card from the top, the pack being held in the left hand.

Thumb off two of the Aces and take them into the right hand in a slight spread. Push the remaining two Aces a little over the right long side of the pack with the left thumb. Show the four Aces displayed in this position for a moment and ask the spectator to name his favourite Ace. Shuffle the four Aces face-up on top of the pack again so the named Ace ends up third from the face of the four cards. A simple cut will get the named Ace to the correct position.

Square the Ace packet on top of the pack. Immediately lift off all eight cards above the little finger break, holding the packet in a Biddle type grip in the right hand.

Draw off the first Ace square onto the pack with the left thumb. Keep a break below it with the left little finger. Take it back below the cards in the right hand by bringing the right hand over the top of the pack and lifting the Ace off the pack with the tip of the right thumb so that it goes back squarely below the other cards held by the right hand.

Pull off the next Ace onto the top of the pack with the left thumb as before and get a break below it with the left little finger. When you bring the right hand over the pack lift the Ace off, lift off a *small group* of cards with the right thumb tip and keep this little group slightly away from the cards above it in the right hand.

The amount of cards you lift in *not* critical, as long as you get at least one. There is no delay in the pick-up *because the number of cards you lift is not important*. Pull the next Ace from the top of the right-hand group onto the top of the pack with the left thumb.

As you appear to lift this Ace off of the pack, actually unload the group of cards being held by the right hand thumb onto it.

Place the main pack face-up on the table with the left hand. The preceding moves show the spectators that all Aces are apparently present.

Hold the Ace packet face-up and so a four-card A/Spread to show that one Ace has turned face-down. Remove the block with the right hand and place it below the other three Aces.

Square up and again do a A/Spread to show two Aces have turned face-down. Remove the block with the right hand and put it below the other three cards.

Square up and do a 4-card A/Spread to show now that three Aces have turned face-down. Remove the block with the right hand and place it on the face of the other three cards.

Square the cards and perform a four-card A/Spread to show all four Aces are now face-down. *Do not* remove the block. Leave it where it is as you display the spread for a moment, held only by the left hand.

Now square up the packet and hold it face-down in the left hand. Say, "Some people ask if you can only do the trick with the Aces." Turn the packet face-up and do a four-card A/Spread, leaving the block in position. Hold the spread cards in the left hand only, saying, "No, I also do it with Queens."

After a moment for the surprise to register, square up the cards and hold them face-down in the right hand.

Say, "Let's see if we can make the Aces reappear." Cut about half of the main pack with the left hand, cutting from the face of the tabled pack. Turn this section face-down and place the right-hand cards on top, after which the pack is given a single cut to send them to the centre. Put this section face-down on the table for a moment.

Pick up the remainder of the main pack from the table, turn it face-down and give it a single cut. Use it to fan the tabled section saying, "This should make the Aces reappear." Give this section to the spectator who named his favorite Ace at the beginning of the trick.

Spread out the tabled section to reveal three Aces face-up at the centre. Act surprised that one is missing. Ask the spectator holding the other section of the pack to look through it and find his favourite Ace face-up in the centre.

A/Rainbow

This effect is where the backs of the cards change colour, and then the entire deck changes colour. The effect was developed through discussion on A/Spread tricks with Paul Swinford, and was inspired by one of Paul's effects.

Preparation

The main pack is green-backed. There is a red-backed QS at the top and a blue-backed QS at the face. A yellow-backed A,2,3,4 are scattered throughout the pack. Any suit can be used for the Ace through 4. We'll assume they are Hearts. This being the case, the A,2,3,4 of Hearts should be removed from the green-backed pack.

Note, that the back colours stated above are not essential as long as a good contrast is achieved.

Working

Remove the pack from the red case. Hold it face-down for a moment. Say you'll show a trick using the A,2,3,4 of Hearts. Turn the pack face-up and run through it, up-jogging the A,2,3,4 as you come to them.

When all four Hearts are all up-jogged, square the pack. Strip the Ace

through 4 out of the deck, turn the main deck face-down and drop the A,2,3,4 face-up on top of the face-down pack.

Spread the four face-up cards for a moment and then casually re-arrange them in 2,3,4,A order from the face. If this procedure does not appeal, have the A,2,3,4 correctly stacked in the deck at the beginning so they will be in 2,3,4,A order.

Square the cards on top of the pack, taking a left little finger break below them. Bringing the right hand above the pack, fingers at the far short end, thumb at the near end, and use the tip of the thumb to lift up the four cards above the break, plus one more card.

As soon as the right hand has a grip on the top five cards, the left hand wrist turns the pack face-up and places it still face-up on the table. Take care that you do not flash the back of the pack.

As a tip on technique, when you lift the five cards, try to get the same action as if you were taking four face-up cards from the top of a face-down pack by counting them one by one with the right thumbtip before lifting them away from the deck.

Hold the packet of five cards face-up in the left hand with a little finger break above the lowermost two cards. Now do a four-card A/Spread, but keep the two cards below the finger break squared as one card. The right hand takes the block above the break and moves downwards and to the right slightly. The left thumb is placed on the face card of the block and the right hand moves upwards and slightly to the right until it is jogged above the other cards. The left second finger is placed at the rear card of the block.

The block is moved downwards and slightly to the right by the right hand. This looks like a standard A/Spread but two cards are squared as one at the lower end.

Place the 4H below the spread using the right hand, which will still be holding it when the spread is completed and square the packet up.

Do a four-card A/Spread to show the Ace has turned face-down and place the block in the face before squaring up.

Do a four-card A/Spread to show the 2H has turned face-down and place the block on the face before squaring up.

Perform a four-card A/Spread to show the 3H has turned face-down. Place the block *below* the others before squaring up.

Do a four-card A/Spread to show the 4H has turned face-down. Place the block between the 3 and 2 before squaring up.

Finally do a four-card A/Spread to show all four cards are now face-up **again**. Leave the block in position. Remove the right hand to display the spread of cards held solely in the left hand.

Square up the packet. Turn it face-down and do a four-card A/Spread to show the backs are now yellow. Leave the block in position and remove the right hand from the cards.

Take the QS from the face of the pack with the right hand. Place it face-up in the centre position of the yellow-backed cards displayed in the left hand. Take care not to flash the back of the QS.

Square up the packet and turn it face-up. Now do a *five* card A/S to show the back of the QS at the centre of the other cards. The description of this spread is as follows:

Five-Card A/Spread

The cards are in the normal starting position in the right hand. The left forefinger is placed on the rear card. The right hand moves the block to the right and down. The left thumb is placed on the face card. The right hand moves the block to the right and up until it is jogged slightly above the other two cards.

The left second finger is placed on the rear card of the block. The right hand moves the block slightly to the right. The left third finger is placed on the rear card of the block and the right hand moves the block to the right and slightly down. These actions will result in a five-card display.

To continue with the routine, hold the spread in the left hand only. The right hand removes the QS for a moment and shows it on both sides as you say, "Nothing seems to have happened to this one yet." The delay in anything happening to the QS is to emphasise the supposed back colour of the main back.

Replace the QS face-down in the same position and square up the packet. Turn it face-down. Do a five-card A/Spread and hold the display with the left hand only.

Remove the face-up Qs with the right hand. Turn it face-up to reveal that its back has changed to blue. Replace it face-down in the centre position of the spread, which gives a good contrast display.

Touch the spread on the face-up pack and then use the right hand to turn the pack face-down and spread it out to reveal that all the backs are now green. Place the left hand packet in one of your pockets and you are left with a pack for your other effects.

A/Poker

This is a combination effect in which a poker hand consisting of 2's is shown and the cards turn face-up one at a time. Then a poker hand changes to a Royal Flush, and the deuces change colour.

Preparation:

The stack reading from the face of the pack is 2C, reversed 10H, reversed JH, QH, 9C, 5S, AH, 5C, KH, 8C, then the remainder of the pack. In addition, the four 2's should be of a different colour back from the remainder of the deck. As an example, say the 2's are blue-backed and the remainder of the cards red-backed.

Working:

Run through the face-up pack, taking care not to expose the two reversed cards in positions 2 and 3 from the face. Remove the two spots as you come to them, and place them at the face of the pack. One deuce is already at the face, so you have only to find the other three.

Square the 2's at the face of the pack and then appear to lift them off with the right hand. Really riffle the near short end of the pack until you see the point where the JH is facing the QH. Reach down slightly with the right thumbtip and lift up the QH so it joins the upper group. Then lift the

complete seven-card group and place it on the table. Patter about demonstrating the strange powers the 2's possess.

Thumb off the face 5 cards of the pack without altering their order. Place the remainder of the pack face-up on the table. Say that the 5 cards you've removed represent a poker hand.

Spread them out to display them for a moment and comment that the strength of the hand is a pair. As you say this, place your left thumb on the face of the AH and your right second finger on the rear of the 5C and separate the two hands so that you end with the Ace and King in the left and the other cards in the right hand.

Draw attention to the pair of 5's below the face card of the right-hand group. Reassemble the five cards by placing the right-hand ones on the face of those in the left hand. Establish a left little finger break between the two sections. Turn the packet face-down between the hands, maintaining the break and then Half Pass the lower three cards at the breakpoint.

Place the cards, still apparently face-down on the face of the tabled pack, saying, "Let's leave the poker hand here for a moment and see if the 2's can be persuaded to improve it by their strange powers."

Pick up the 2's packet from the table and push over the face three cards to display them, keeping the last four cards squared as one. Square up the packet and obtain a left little finger break above the lowermost card by dropping it from the right thumb and taking a break with the left little finger. Turn the packet face-down, retaining the break and Half Pass the six cards which are below the break.

Perform a four-card A/Spread to show a deuce has turned face-up. Use the right hand to place the block under the packet.

Do a four-card A/Spread to show that two deuces are now face-up. Use the right hand to place the block below the packet.

Perform a four-card A/Spread to show three 2's are now face-up. Use the right hand to place the block on the face of the packet.

Finally do a four-card A/Spread to show all four 2's are now face-up. Use the right hand to place the block below the other cards. Your patter throughout this sequence should be something to do with a demonstration of the strange powers of the 2's.

Drop the face-up group of 2's on top of the face-down pack. Pick up the pack and hold it in the left hand. Say that you will now try and use the 2's power to improve your poker hand.

Thumb off the four face-up 2's and place them face-up on the table. Now thumb of the next five cards and hold them face-down in the right hand. Say, "Let's see if the hand improved." Turn the poker hand face up to reveal a Royal Flush in Hearts. Turn the pack in the left hand face-down and put the poker hand face-down on top.

Remark that all this work takes a lot out of the 2's and that they tend to lose their identity with the pack. Use the right hand to turn them face-down on the table, revealing the blue backs.

GREAT MINDS THINK ALIKE

This is a somewhat novel prediction item that can be done with a minimum of fuss and preparation. Offer the pack to be shuffled as you write the following prediction on a slip of paper: "GREAT MINDS THINK ALIKE...LIKE THE THREE OF SPADES!" Fold the slip of paper and place it in full view.

You must now do two things simultaneously; remove four certain cards from the pack whilst you construct an eight card stack atop the pack. The four cards should be a deuce, a four, a six, and an eight. They may be any suit you wish or any mixture of suits. These are placed face up on the table in any order. Whilst searching for and removing these cards, you must locate the four threes plus any four Spade cards. These eight cards must end up in an alternating arrangement on top (to the back side), of the pack with a spade at position one, a Three spot at position 2, etc. (I find it easier to work this out in reverse when setting this up. I first locate a Three spot and bring it to the back side of the pack; then a Spade card followed by another Three, etc.)

False shuffle the pack in a manner that leaves the top eight cards in their original order. Ask your first spectator to select any number represented by the four cards on the table; a two, four, six, or eight. Suppose he chooses "six." Deal five cards face down onto the table, remove the sixth card and hold it toward the spectator so he can see the face. Ask him to remember the value only of the card. (It should be a Three spot; if it is not, you have done something very wrong). Return the Three to the top of the pack followed by the cards dealt to the table.

Now repeat this procedure with three more spectators emphasizing each time that he or she is to note and remember only the value of the card arrived at with no attention being paid to the suit. If the proper and correct procedure is followed, they will each see a Three spot.

"Now you are going to decide on a suit to go with the value you have in mind. We will also use a random procedure as before. Let's mix them well once more." False shuffle so as to bring one indifferent card to the top of the pack whilst preserving the original eight-card stack. You may prefer to just turn the pack face-up and double undercut one card from the face to the back as you mention that you will cut the pack a few times.

You now follow the very same procedure as before after having stirred the four tabled cards (the Two, Four, Six, and Eight), around a bit. This time, of course, each spectator is to note and remember the suit of the card arrived at. After all four spectators have done this, you say something like: "Now, you have each arrived at a certain card purely by chance and you have that card in mind. I'm going to count to three and when I finish counting I want each of you to call out the name of the card you have in mind." Of course, they all call out the Three of Spades which gets quite a reaction. All that remains is for someone to open and read your prediction.

CHAPTER 8

UNIVERSAL ACES

This is another approach to Karl Fulve's Universal Card theme, involving selected cards, and with a twist at the end of the effect to give a climax to the routine. The middle section of the effect is much the same as the first version of "Universals" in *Epilogue* 10, pg. 3. No prior preparation is required.

Run through the pack and place the Joker on the top and the four Aces on the face. Spread the lower section of the face-up pack to exhibit the Aces. As you close up the spread, pick up a left little finger break two cards below the rear Ace.

Immediately lift off all cards (six) above the break with the right hand and replace the remainder of the pack face-down on the table with the left.

Spread the four Aces out face-up, only pushing over the first three and holding the last three cards squared as one. Do not show the Aces for long and draw no attention to their order.

Close the spread up and obtain a break under the face Ace. Turn the complete packet face-down, maintaining the break, and then Half Pass the face Ace so that it is face-up below the packet.

Spread the Aces out in a face-down fan, pushing over the first three cards and holding the last three squared as one card. The spread of apparently four cards is now held solely by the left hand.

Request a spectator to give you any number from 1 to 4 inclusive. If he gives you 1 or 2, count from the top of the fan, removing the card you arrive at and placing it face-down on the table.

If he gives you 3 or 4, count from the face end and remove the card, placing it face-down on the table. Close up the remaining three (?) cards and casually transfer one card from top to face of the packet.

Hold the packet face-down in the right hand, the hand being curved over

the packet, fingers at the far short end and thumb at the near end. Pick up the main pack from the table with the left hand and hold it face-down in the hand.

Say that you will replace the Ace that has been removed with the Joker. Flip the Joker face-up upon the top of the pack using the edge of the packet being held by the right hand. Make sure the Joker is square with the remainder of the pack.

Exhibit the face-up Joker for a moment and then bring the right hand with its cards right above the Joker as if the tip of the right thumb were going to lift up the near short end of the Joker and add it to the face of the packet.

Act exactly as if this was what you were doing, but really let one card drop from the right thumb tip onto the top of the pack to cover the face-up Joker. Move the right hand away from the pack and then twist the hand to show the back of the Joker (?) at the face, finally placing the cards in a spread condition on the table. The three Aces show face-up and the apparent Joker is face-down on the face of them.

To get the hang of this move, see how you would really lift a card from the top of the pack and add it to a small group of cards, turning them over and spreading them on the table, and then imitate this action.

Turn the pack in the left hand face-up and place the supposed selected Aces from the table face-down on the face of the pack. Give the pack a single cut and leave it face-up on the table.

Pick up the Ace and Joker group and square them up. Turn them completely over and flip the top Ace face-up on the packet. Say that the Joker has the ability to impersonate any card in the pack and it will now look like the Ace you have turned face-up.

Do the Jordan 4-as-4 Count and say, "We seem to have two Aces of Hearts," naming the particular Aces that show.

Flip the top Ace face-down and then pull it down so that it is injogged slightly. Push the second Ace from the top forward slightly so that it is outjogged and then push the injogged one square with the main packet.

Remove the outjogged Ace (say the AS) and place it face-up on top of the packet. Say, "The Joker will now impersonate the AS, so it will look as if there are two AS's." Do the Elmsley 4-as-4 Count to show that this is so.

Flip the top Ace face-down and injog it slightly. Take the second from top Ace and place it face-up on top. Here you can flash the back of the Ace below it because it will be face-down. Square up the packet and if the face-up Ace is the AD, say, "It will now look as if we have two AD." Jordan Count the cards to show this is so.

Say, "The Joker can only impersonate cards if it is near to them, and since one Ace is in the main pack, the Joker cannot take on the image of this Ace." Elmsley Count the cards again, saying, "You see, it still looks like the AD."

Flip the face-up Ace at the top of the packet face-down, turn the complete packet over and spread it in a fan on the table. It will appear as you started with the Joker face-down on the three face-up Aces.

Pick up the main pack and start to fan it out from the face. When you reach a face-down card, outjog it slightly and then push a small block over, and then the remainder of the pack in a spread condition.

Hold the pack in the left hand in its fanned condition. State that if you move the pack with the remaining Ace in it nearer the Joker, the Joker will have a better chance of taking on its image.

As you say this, move the fanned face-up pack nearer to the tabled Aces. Pick up the face-down apparent Joker with the right hand and as the fanned pack is about two inches away from it, flip it face-up to show that it now looks like the fourth Ace.

Conclude by saying, "The only trouble with bringing the main pack nearer the Joker is that it wants to get away from the Aces into the pack, where there are many more cards to impersonate." As you say this, turn the fan over to reveal the outjogged Joker.

Act as if the trick is now over. Support the face-down pack between the two hands and lift off the section of the pack above the face-up Joker. Use the edge of this section and flip the Joker face-down and then take it from the top of the lower section to the face of the upper one. Finally, place the upper section of the pack below the other one. Turn the whole pack face-up and hold it in the left hand.

Remove the Joker from the face of the pack with the right hand, but really take three cards as one. Position these cards to the right hand ready for the Snap Change.

Turn the main pack face-down in the left hand. Move the right hand towards it with the Joker. Say, "Look, it's already up to its old tricks again."

As you say this, carry out the Snap Change with the cards in the right hand and then drop them on top of the pack. When the change has registered, flip the face-up card at the top face-down. The pack is now ready for your next effect (unless it's one with coins).

JOKERS RULE

This is a variation of a trick shown to me by Jerry Sadawitz. For the trick you will need a blue-backed pack containing two Jokers plus two extra cards with red backs, let's say these are the 5H and 7C.

To prepare for the effect, place the red-backed 5H and 7C above the two blue-backed Jokers and place these four cards in your right hand jacket pocket. Place the blue-backed 5H and 7C on top of the remainder of the blue pack and you are all set.

Shuffle the blue pack retaining the top two cards in position and then force these two cards onto the spectators. Have the two cards replaced and hand the pack to a spectator to shuffle. Take the pack back and place it face down on the table.

Explain that you have in your pocket two Jokers from another pack that will help you to find the selected cards. Reach into your pocket to remove the four cards and keep them carefully squared.

Flash the Joker at the face and then turn the packet face-down and push the top card over slightly to expose the two red backs of the apparent Jokers. Square the packet and turn it face-up. Push off the face Joker and replace it still face-up, on top of the face-down tabled pack. Lift the complete pack up with the right hand and place it on top of the 'Joker' remaining in the left hand. The impression given is that you have placed a red-backed Joker face-up at each end of the pack.

Give the pack a single cut to send the Jokers to the centre. Ask for the name of the two selections and spread the pack out to show that the Jokers have caught the 5H and 7C between them.

Remove the face-up group of four cards from the centre of the pack and spread them between your hands to let the spectators clearly see the selections caught between the Jokers. Close up the spread and get a break between the 5H and 7C. Turn the packet of cards face-down and in this action carry out a Turnover Pass at the break point. As the pairs come together after completing the pass, get a left little finger break between them.

Turn the upper two cards over as one by simply lifting the two cards above the break and turning them face-up to show the Joker. As you do this say, "If the Jokers hadn't found your cards, they would have had to do something else to end the trick successfully. Turn the Joker back down again and immediately spread the four cards out. Remove the centre two blue-backed ones and push them into the main pack so that they are lost. You are apparently left with the pair of red-backed Jokers in your hand.

Say, "If they hadn't found your cards, the only thing they could have done was to give an impression of them," slowly turn the two cards you are holding face-up to reveal the 5H and 7C and say, "How's that for a good impression."

THE MARRIAGE BROKERS

Alex Elmsley published his "Fool's Mate" in the *Genii* for March, 1973, and this is my variation of Alex's trick.

You will need a pack containing two identical Jokers. To present, run through the shuffled pack and remove the four Kings as well as the two Jokers. Whilst doing this, secretly bring the four Queens in any suit order to the top or back side of the pack. Place the Kings and Jokers face-up on the table. Pick up the two Jokers and place them face-down atop the pack as you explain that these are two marriage brokers. Gesture toward the Kings and explain that these are four Gentlemen who wish to be suitably matched by the Marriage Brokers with partners.

Turn the pack face-up and execute a turnover pass during the process. You need not maintain a break upon completion of the pass. Hold the pack with faces toward yourself; remove one of the two Jokers which should be near the centre. Place it face-down on the table at what would be regarded as the 9 o'clock position if you were to envision a clock dial on the table.

Now ask a spectator to choose any one of the four Kings and place it face-down onto the card you have just removed from the pack. Make mental note of the King's suit. (The Kings are still face-up.) Suppose he places the card onto the King of Spades, for example.

Now run through the pack again, but this time in search of the Queen of Spades (or whatever suit matches the King chosen by "S") and place her face-down at the 12 o'clock position. Direct the spectator now to choose one of the three Kings remaining and place it face-down on the card at 12 o'clock. As before, note and remember the suit of the King chosen. He might choose the King of Diamonds. Run through the pack, remove the Queen of Diamonds and place it at the 3 o'clock position.

A change in pattern now takes place. Instead of asking the spectator to choose another King, you run through the pack, remove either of the two Queens remaining and place it at the 6 o'clock position. Be sure to remember the suit, the Queen of Clubs, for example. As you close up the pack, obtain with the fourth finger of the left hand a break beneath (on the back side of) the Joker. (The pack is face-up.)

Now ask the spectator to place one of the two tabled Kings face down on either of the single cards now resting at the 3 o'clock and 6 o'clock positions. He is then to conclude by placing the remaining King onto the remaining face-down card.

Observe his actions and determine whether or not he makes a match at the 6 o'clock position. In this example, he will have made a match if he places the King of Clubs at the 6 o'clock position. Otherwise, you will know that there is a no-match at that position. (There will always be a no-match at the 3 o'clock position.) Whilst he is doing this, turn the pack face-down in your hand as you carry out a turnover pass at the break point. This action brings the Joker remaining in the pack to the top with a Queen just below it. Remove the two top cards of the pack and place the balance of the packet aside. Remember; these are the two Jokers as far as the spectators are concerned. Explain that you will now demonstrate how the Marriage Brokers work and how successful they really are.

You now have four pairs of cards in a rough circle face-down on the table. You know whether the pair at the 6 o'clock position is a match or a no-match. Thus, you have two alternate procedures from which to choose at this point. They are quite similar and therefore quite simple to remember. Suppose you have a no-match at 6 o'clock. Pick up the two cards at that position and insert them face-down between the face-down Marriage Brokers. Flip the top card face-up and then face-down again as you say: "Marriage Broker at this end..." Do one Elmsley Count with the face-down packet apparently reversing the order. "... and a Marriage Broker at the other end." Flip the top card face-up and then face-down again to apparently show the other Joker. Remove the two cards at the of the four card packet, turn them face-up to show that they are matched, and place them face-up on the table.

Now pick up the pair at the 3 o'clock position; place them between the two cards in hand and follow the same procedure. Do likewise with the pair

at the 12 o' clock position; then finally the pair at the 9 o' clock position. After you have concluded the procedure with the fourth pair, you will be left with the two face-down Jokers in hand which you drop face-up in the centre of the circle.

Now we must go back to the situation where you have a matching pair at the 6 o' clock position. The primary difference is that you begin with the pair of cards at the 3 o' clock position rather than 6 o' clock. You continue in a counter-clockwise direction as before; you go next to the 12 o' clock position, then the 9 o' clock position, then conclude at the 6 o' clock position. One more very important difference to remember is that the final pair (at 6 o' clock) is a match. Therefore, it is not necessary to Elmsley Count these cards: you actually do a genuine count. After the count, pull the pair out from between the two Jokers and conclude as described previously.

A CHANGABLE NATURE

In this trick, a red Ace is turned face-up in the middle of the pack. This card, the AD, then changes to a face-up AH. Then both red Aces appear face-up in the centre of the deck. Both red Aces change to black Aces. Then all four Aces are face-up in the centre.

The four Aces change to four Ten's. The Audience suspects that the four Aces might still be face-up in the centre, but when the deck is re-spread, it is seen that the four Kings are face-up in the centre of the deck.

The Aces, Tens and Kings are stacked according to a procedure that will be given in a moment. A sample set-up of the deck is as follows:

AD-block of *x* cards-AC-AS-four Kings-block of *x* cards-four Tens-two *x*-cards-AH. (italic cards are reversed). AH is face card of pack.

Setting up the Cards

The pack can either be arranged in the appropriate order prior to performance or arranged in front of the audience without them being aware of it. The latter approach is the one I prefer, but certain manipulate procedures are involved and appropriate patter is required to pass these movements off in a natural way.

I will detail the handling required, but if preferred, this can be ignored and the cards simply arranged in the order which is the end result of the handling described.

First of all, two four-card sets of like values must be culled to the face of the pack and one other set to the top. As an example, let's say that the pack at the top has the four Aces, and at the face the four Kings. Above the Kings are the four Tens.

Each set of four cards should have cards of similar colour alongside each other. For ease of explanation we will assume that the order from the top is AS, AC, AH, AD, and from the face, KH, KD, KS, KC, 10S, 10C, 10D, 10H. The AS is the top card of the deck and the KH the bottom card.

All future descriptions will refer to what would happen if this order were

used, But as long as the follows the rules given above, the routine will flow correctly.

Hold the pack face-down and secretly turn the face eight cards of the pack face-up by means of the Half Pass. Drop four cards from the face end of the pack from the right thumb and take a left little finger break above them.

Lift up the top two cards of the pack and take a left third finger break below them.

Use the right hand to cut the pack at its approximate centre, taking up the break under the top two cards from the left third finger with the right thumb tip.

Place the right hand section of the pack below the remainder in the left, but pull down the four face cards with the left little finger so they remain in position as the right hand inserts its half pack above them.

As the two halves come together, take a break with the left little finger. This break takes over from the one held by the right thumb tip. This is the only break now held in the pack.

Cut the pack at the break point and complete the cut, but retake a break between the two halves with the left little finger as the halves come together.

Drop six cards from the right thumb tip at the break point and retake a left little finger break above these cards. Half Pass the half pack below the break point. Do not take any break as the halves come together and square up. Cut one card from the top of the pack to the face by means of the double undercut, but take care when you do this to only lift about one third of the pack on the initial cutting action. This will insure that you do not expose any of the face-up cards.

At this point the arrangement of the cards is complete and you are ready to commence the first effect.

Performing details

Hold the pack face-down in the left hand and then use the right thumb to riffle from face to top at the near short end of the pack as if estimating the amount of cards you wish to cut off.

Actually let one card drop on top of the *two* that are face-up nearest the top of the pack. Then cut at this point.

As you remove the upper section, openly keep the left thumb on top of the pack so that the top card is drawn onto the lower section of the pack as the right hand removes the upper section.

Use the left hand long side of the half held in the right hand to flip the top card of the left-hand section face-up. Then place the right-hand cards on top of those in the left. Square up the complete pack. If you have arranged the cards in the order given in the example, the face-up card should be the AD.

Spread the pack between the hands until you come to the AD and push the Ace over slightly so that the back of the card below it is exposed. Close up the cards and carry out a Spread Half-Pass below the face-up Ace. Respread them to reveal that the face-up AD has now been joined by the

face-up AH.

Close up the spread. In this action carry out a Spread Half-Pass above the two face-up Aces. Respread the cards to show the two face-up red Aces have changed to two face-up black ones.

Close up the spread and carry out a Spread Half-Pass above the two black Aces. Respread the pack to show that the two black Aces have changed back to red.

Close up the cards and carry out a Spread Half-Pass below the two face-up red Aces. Respread the cards to show that all four Aces are now face-up in the centre.

Close up the cards and carry out a Spread Half-Pass above the four Aces. Then respread the cards to show that the four Aces have changed to four Tens. At this point you act as if the effect has reached its conclusion.

Whilst the pack is still in a spread condition, lift off the upper half with the right hand, including the four face-up Tens. Place the Tens on the table by simply releasing them from the right hand fingers and then return the remainder of the cards in the right hand *below* those in the left. Mention that once when you were showing this trick a spectator said, "I bet those Aces are still face-up somewhere in that pack." I said, "the only face-up cards are Kings."

As you make this statement, spread the pack in a long face-down spread on the table to reveal the four Kings face-up at the centre.

Note

Obviously some kind of patter theme must be used to link the various changes, but even a simple statement of what has happened, as it happens, is quite effective.

Whenever you spread to show the face-up cards at the centre, always push them over to expose a face-down card below them.

THREE'S COMPANY

This is a quick little item you will be able to fit into many different situations and settings. You have a small (four card) stack concealed in your right jacket pocket which will be palmed at the right moment. The stack consists of three of Spades face-up an indifferent card face-down beneath it, the three of Diamonds face up, and finally the three of Hearts face-up beneath all. The packet is placed in the right jacket pocket in a position that will permit the right hand to palm the cards with three of Spades against the palm.

To present, see to it that the three of Clubs is bought to the top of the pack. This can be accomplished at the conclusion of the preceding trick. Hand the pack to a spectator as you instruct him to spread the pack from hand to hand to be certain that all the cards are face-down. Whilst he is busy doing this, palm the four-card packet in the right hand. Retrieve the pack with the left hand and push up the top card (three of Clubs) well toward your right with your left thumb. Bring the right hand over to flip

this card face-up with the edge of the right forefinger. As the card turns, let all four palmed cards fall onto it. If done properly, it will appear that the three of Spades was the top card all the while and that you merely flipped it face-up with a little help from the right index finger.

Thumb off the three of Spades face-up onto the table as you mention that 3 is a very mystical number. Cut the pack three times taking care that you do not exposed the three reversed cards. The first cut should be at the approximate centre of the pack; the second about three-quarters down; the last about a fourth down. Conclude by spreading the pack to reveal that the other three 3's have reversed themselves and gathered at the centre of the pack.

SEPARATION

This item came about as the result of a problem posed in a letter from Karl Fulves. Before getting into the meat of it, we need to discuss a sleight or manoeuvre involved in this trick. For lack of a better term, I call it a Turnover Palm Addition Move.

You begin with the desired card or cards palmed in the right hand. The idea is to secretly add these cards to the top of the pack which is face-down in the left hand. The right hand approaches the pack with the intention of turning the pack face-up. The right hand is actually forward or slightly in advance of the left of the pack as the pack is approached. Thus, the right hand approaches the pack from the front. The right fingers curl around the front short end of the pack. The palmed cards are released from the right hand as the left hand very slightly tips the rear end of the pack downward. The left thumb now moves onto the back of the top card. (Fig. 56). The pack is tilted still more and is now gripped at the front end between the right thumb and fingers. The pack is revolved end-for-end and turned face-up. This is done rather quickly. The addition of the palmed cards will be absolutely invisible if done properly.

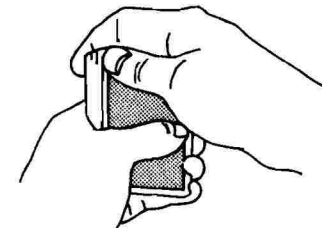


Fig. 56.

To present the trick, run through the pack and remove seven black spot cards placing them face-up on the table. Whilst doing this, see to it that the Joker ends up at the back side of the pack. Continue by removing four red spot cards which are added face-up to the black ones on the table. No attention is drawn to the number of cards removed. Place the balance of the pack face-down on the table.

Pick up the small packet and quickly run through the cards as you mention that you have a fairly good balance of red and black. The four face cards of the packet should be red. As you do this, obtain a break below the fifth card down in the face-up packet. (You may find it more simple to merely get a break between the first and second black card you come to.) Close up the packet, turn it face-down, and retain the break. You may find it more practice to make this step rather more than a break; then make a break from the step as you turn the cards face-down. The break should be held with the right thumb.

Now pick up the pack with the left hand as you explain that Joker is to play a very important role in the trick. Push off the Joker with the left thumb and flip it face-up with the left edge of the small packet being held by the right hand. Turn it back over as you do a standard "Drop Switch Add On" move. This will result in a five-card packet (four reds and a black), being added to the pack. Immediately thumb off the now-top-card (assumed to be the Joker), onto the packet in the right hand. You will really be adding another black card to the six black ones already there.

Hand this packet to a spectator and instruct him to shuffle thoroughly without looking at any of the faces of the cards. Whilst he is doing this, acquire a left little finger break below the top five cards of the pack. As he seems to be ending up the shuffling process, palm the top five cards in the right hand and place the pack aside. Extend your left palm toward the spectator as you say: "Well, let's see how you did with that shuffle." Ask "S" to place his packet face-down in your left palm. Now add the cards palmed in your right hand by way of the Turnover Palm Addition move. Conclude by slowly spreading the packet face-up revealing that the reds and blacks are separated with the Joker in between them. "That's quite some shuffle you do there; you really must teach me that sometime!"

AS YOU WERE

Although the explanation is long, the effect upon the lay audience is well worth the time spent in learning the trick and added to this, once the three false counts have been mastered, they can be adapted to other effects.

Effect

Four cards of the same suit, the Ace, Two, Three and Four, are removed from a borrowed pack and placed in numerical order face-up. They are

then visibly mixed up. The Magician explains, and demonstrates, by using a magical formula and merely counting the cards, they miraculously revert to their original numerical sequence. Again the Magician mixes them up, and again, once the formula is applied, they correct themselves. Finally, the Magician mixes them so that no card is in its original position, yet by just counting them, they form themselves once again into Ace, Two, Three, Four sequence.

Secret

As stated earlier, three different counts are used—one at each stage. The first and most well known count is the "Elmsley Count."

The second count used is the "Jordan Count." This was originated by Charles Jordan and published many years ago in a manuscript called *Thirty Card Mysteries*.

The third and final count is the "SIVA" one by Jack Avis. The starting position is exactly the same as with the last two. The right hand comes across and takes off one card with the right thumb. It returns and you make the basic Elmsley move and deposit the one in the right hand under those in the left and takes hold of the two that the left thumb has pushed off. You now place the two cards in the right hand under those in the left hand and make the Jordan move, i.e. push off the top three with the left thumb. Finally complete the count by placing the last card in the left hand on top of those in the right. If this description is not clear, refer to the descriptions of the Elmsley and Jordan Counts in "The Complete Walton" Vol. 1.

The three counts described each have a different effect on the order of the cards and the last one will actually change the position of every card. Each count should look as if you are counting the four cards from hand to hand and reversing their order.

Now for the presentation and working

Remove the Ace, Two, Three and Four of any suit from the pack and arrange them in numerical order with the Ace on the face. The performer fans out and shows the cards saying, "I have the Ace, Two, Three and Four in correct order. If I now remove the face two cards (Ace and Two) and place them between the other two (three and four) this obviously upsets the order." You now square the cards, turn them face-down and count them from hand to hand, "If I apply the magic formula and count one, two, three, four, the cards magically correct themselves." This time the "Elmsley Count" is used (which brings the cards back to the correct order). Show them again, naming each card as you point to it thus emphasising what has taken place. Now explain that you will do it again but this time using a different order. Take out the centre two cards (Three and Two) and place them on the face of the other two cards (Four and Ace). Square the packet up—turn them face-down and count them from hand to hand. This time use the Jordan Count. The onlookers will be amazed to see that again the cards are back in the correct order. Finally, say that you will repeat the effect again but make it as hard as possible. Take the Ace from the face and place it between the three and the two. Now take the four from the rear and insert it between the Three and the Ace. The

cards are still fanned out and you say, "The way that I have arranged them now, means that no card is where it was originally. For example the Ace is not here (take off the face card in the right hand); the Two is not here (take off the Ace and place it on top of the card in the right hand); the Three is not here (take off the Four and place it on the two in the right hand), and the four is not here (place the final card on top of the others in the right hand)."

You have now effectively reversed the order of the cards by counting them from hand to hand. Transfer the cards to the left hand and hold them in a slight fan. Now say, "Even from the other end they are all out of order" (point to the left hand and make no secret of the fact that you have reversed the order). Say, "The Ace is not here (point to the Three), the Two is not here (point to the four), the Three is not here (point to the Ace), and the four is not here (point to the Two)." Now say, "They could not be in a more mixed up condition but by applying the magic formula and counting the cards, one, two, three four, once again they jump back to their correct sequence of Ace, Two, Three, Four." (As you say this, square the cards, turn them face-down and do the Siva Count and finally display the cards).

Well that's it. All that is left is to say that if you learn it you will find it useful as a prelude to any trick using four cards by explaining that you have to test the cards to see if the magic is working. Go into the above routine and watch the reaction.

OUT OF THIS WORLD POST-SCRIPT

During my time in the Air Force I performed for laymen a great deal more than any time before or since. One of my favourite tricks was "Out Of This World" which I consider to be the greatest card trick ever conceived. Every time I performed it, the spectators would nearly beg to learn the secret. I always had a lot of fun with this little bit of business when giving my "explanation."

All you need do in preparation is to see to it that the top two cards of the pack are not the same colour. You explain something like: "To be perfectly honest with you, I do know the colours of the cards, as you put them down. And I try very hard to keep you from going wrong. Let me give you an example."

Pick up the pack, double lift and call attention to the colour (?) of the top card. Turn it (them) down as you say: "As you can see, this card is red." Come away with the single top card as you say: "If I see you moving toward the red heap. I know everything is going to be alright. Of course, this is because I always know the colour of each card as you remove it. But what if you begin toward the black heap?" Move your hand and the card in another direction. "What do I do then? The answer is, I just wish and this happens!!" Turn the card over and show that it has changed to a black card!

This may sound silly-simple but you will truly be impressed with the

reaction if you will give it a try. (I'm sure that Mr. Curry will regard this as sacrilege and I do hope he will forgive me).

OFFSET ACES

Several conjurers have published variations on this type of effect, but most of them use faked cards which are still "in play" at the climax of the effect. Since tricks of this type are very startling to an audience, it is preferable that the cards are examinable at the end of the effect, and therefore this version uses unfaked cards throughout.

Effect

Four cards are removed from the performer's pocket, these are shown to be completely blank both sides. A fifth card is removed from the pocket, which is seen to be normally printed on both sides, it is the Ace of Spades. The performer explains that this particular Ace is the most powerful one of all, and exchanges it for one of the blank cards. When the four cards are spread out they are seen to be the four Aces correctly printed on both sides.

Preparation and Method

Three cards which are blank on both sides are required, plus the four normal Aces, arranged in the following order reading from the face: blank card, blank card, AH, AD, face-down AC, blank card, AS. Place the packet of cards in your outer jacket breast pocket with the AS nearest the body. You are now ready to show the effect. Reach into your pocket and take hold of the packet of cards at the upper short edge. Let the AS drop off of the right thumb so that you can leave it in the pocket as you remove the group of five cards in front of it as a block. Hold the packet of cards in the left hand so that the end containing two blank cards is uppermost.

Use the Elmsley Count to show that all four cards are apparently blank. When you count the third card in-jog it slightly as you place it on top of those in the right hand, and place the last card on top of all. (Note that the Elmsley Count is described in Volume 1 of *The Complete Walton*).

Bring the right hand over to the left and use the right thumb tip to square up the jogged card and lift it up slightly so that the top two cards can be taken off as one card, the right thumb at the near short end and the fingers at the far one. Show both sides of the card(s) held in the right hand saying, "blank on both sides," and place this card below the cards remaining in the left hand.

Use the right hand to flip the complete packet of cards in the left hand over so that the cards are the other way up. Elmsley Count the cards again, placing the last card counted on top of those already counted into the right hand saying, "all blank on this side also." With the aid of the right hand, square up the cards by placing the thumb on the near short end and fingers on the far one, and running the hand to and fro along the ends of the cards. Under cover of this action, drop two cards at the lower side of the packet from the right thumb, take a break above these two cards with the left little finger. Remove the right hand from the packet.

Use the right hand to remove the AS from your pocket, and hand it to a spectator to hold for a moment. Talk about the power of the AS and as you are doing this, bring the right hand over the cards in the left hand, thumb on the near short end and fingers on the far one. Use the right thumb to lift up the cards above the little finger break, and then drop one card from the right thumb and press the thumb against the near short end of the packet so that you can remove the fingers from the far end but still maintain the break. Bring the fingers back over the packet until they are immediately above the thumb, and then grip the three cards that are separated from the others tightly between the fingers and thumb of the right hand. Remember that the left little finger still keeps its break above the face two cards.

Check that your thumb is positioned on the blank card at the face of the packet, so that if this card had an index at the upper left corner, the thumb would completely hide it.

Draw the cards being held by the right hand back towards the body for about one inch, the three cards being gripped as one. If you have got the positions correct, it will appear that you have a packet of blank cards with the top one injogged slightly, (Fig. 57) if it does not look like this, re-read the last few sentences. When you have got to this stage, the right hand releases its hold on the cards and they are held solely in the left hand.

Take the AS back from the spectator and place it face up on top of the blank cards, but position it so that it is central, and sections of blank card show below it, at either short end. Take care to keep the left hand in position. This is shown in Fig. 58.



Fig. 57.



Fig. 58.

With the right hand, remove the three injogged cards as one, flash both sides of the card(s) and place them in your breast pocket. This leaves the AS in an injogged position with blank card showing beyond its outer short end. The left thumb is still in position and now covers the index of the AC.

Push the AS up so that it is square with the remainder of the cards but remember to keep the left little finger break, which will now be below the top two cards. Make some further remark about the power of the AS and then flip it face-down, but really turn two cards down as one by means of

the little finger break.

Jordan Count the four cards placing the last card counted on top of the previous three. This count is also described in volume 1 of *The Complete Walton*. After showing that the backs have appeared, the packet is turned over in a squared condition to reveal the AS at the face, which is as things should be. They are then fanned out to show the faces, the fan is displayed both sides for a moment and then dropped in a spectator's hand.

Final Note

The Jordan Count at the end of the trick may be omitted if you wish, it is used only to maintain logic. If the count is not used you spread the cards to show that the backs have appeared and then take the upper two into the right hand still face-down. Each hand now holds a face-down pair of cards and these are turned face-up simultaneously to reveal the faces. This procedure makes it difficult for an observant spectator to note that the AS changes its position.

SPLIT UP

Several versions of this theme have been published. Most of them require the secret use of an extra card. This one does not and many find favour for that very reason.

Begin by removing the Jack, Queen, and King of Hearts as you drop them in that same order face-up onto the table. Do likewise with the Spades, but cut the King from the face to the rear before dropping them on top the Hearts. Finally, do likewise with the Diamonds but first cut two cards from face to rear before dropping them atop the six cards on the table. The cutting business is really just a simple way to remember three different arrangements of these three groups of cards which must be removed from the pack and placed on the table. To check your work at this point, the cards on the table reading from the face or top card downward should be: JD-KD-QD-QS-JS-KS-KH-QH-JH. Do not draw any particular attention to the order of during this procedure other than to mention that you are removing the Jack, Queen, and King of three suits.

Pick up the nine cards, square them up, and obtain a left little finger break above the lowermost card of the face-up packet. Turn the packet face-down as you execute a turnover pass of the single card below the break. In other words, one card is passed or transferred from the rear side of the packet to the face.

Now count off the top three cards into the right hand reversing their order. The first two cards can be spread a bit but the third (KS) must be concealed behind the other two cards. Flash the two face cards as you say: "Remember, Hearts first..." Place these three cards below those in the left hand. Count off the next three cards in the same manner. "...Spades are next..." Do the same as before placing these three below those in the left hand. "...and Diamonds are last." Do likewise with the final three. As these are placed beneath the other cards, obtain a left little finger break

above the face card of the group.

The following action is apparently done in a very crucial gesture that makes the trick work. You appear to turn the packet over, flick the face with the right hand, then turn it face-down again and flick the back side in the same fashion. What you actually do is a turnover pass of one card as done previously. The turning over and flicking is more than enough misdirection to cover the action. All that remains is to thumb off the top three cards, turn them face-up in a fan to show that they are Kings, and place them face-up on the table. Do the same with the next three showing them to be Queens and finally with the final three revealing them to be the Jacks. You have brought about a magical "order in the court."

SECOND THOUGHTS ON GILBREATH

Use a pack with one way back design and alternate the face of the cards in red/black order and also the one way backs. It is not essential to use a one way pack but the effect is improved if you do so. The handling details are as follows:

Hand the pack to a spectator to riffle shuffle. When he divides the pack into two for the shuffle note whether the top backs on each half are facing the same way or in opposite directions. If they were facing in opposite directions, ask the spectator to count 26 cards onto the table and then hand you either of the resulting half packs. If they were facing the same way prior to the riffle shuffle, take the pack from the spectator, cut one card from top to bottom and then deal 26 cards onto the table. Then let him hand you either half, taking the other one himself.

Each of you now shuffles their half pack but in your case is is a false shuffle. Whilst false shuffling your half, glimpse the colour of the top card and remember which way the back points for this colour.

Each of you holds his half pack face-down. Ask the spectator to deal one card face-up on the table and one card face-down. You deal a face-down card on top of his face-up one and deal your next card face-down to start a new face-down pile. When you deal your face-down card on top of his face-up one you must deal a card the same colour as his. This is possible because you can see the colour of his because it is a face-up card, and you know the colour of your top card because of the one way back tip off. You therefore deal a top or second, depending on what is required, when you deal onto his face-up card. The next card is always dealt fairly to form your face-down packet opposite the spectator's, and seconds only have to be used when achieving a colour match with the spectator's face-up one.

This dealing is continued, the spectator always leading by dealing a face-up one on top of the composite heap of face-up and face-down cards, and then a face-down one on his face-down heap. You always follow after each pair has been dealt by the spectator by dealing your own pair out.

You now ask the spectator to check the respective totals of red and black cards he has in his face-down heap and then reveal that you have exactly

the same number of each in your face-down heap. This is the minor climax.

The first heap is now checked and every pair is found to match in colour.

It was mentioned earlier that one way backs were not essential for this effect. If you are not using a one way pack, or the spectator spoils the one way tip off when he riffle shuffles, simply turn your half face-up and tilt them so that the faces cannot be seen by the audience. You deal from the face of the heap, dealing seconds when required and turning the cards face-down as you put them on the table.

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CHAPTER 9

PAST AND PRESENT

The Linking Ring Parade for April 1971 is fascinating, and John Braun is to be congratulated for the tremendous amount of work that must have been necessary to put the Nelson Downs letters into print. Certainly it establishes that Nelson Downs was extremely knowledgeable, and combined the rare quality of enthusiasm and performing ability; and he should by no means be regarded solely as the "King of Coins." Among the many excellent items described was a trick called "Thought Foretold," the principle of which was the inspiration for this trick.

The effect is that a card chosen by the spectator leaves the deck and is found in the performer's pocket. This is of course a no-palm method, since the approach is such that a force is set up.

Before commencing, remove the four 5-spots from the pack and seal each to an envelope, remembering the suit order. Place these envelopes into your outer jacket pocket in an order that will allow you to locate any particular five once you know its suit. If you wish, place each one in a separate pocket, remembering which suit is in which pocket. You are now set to proceed.

Run through the pack until you come to the Joker, which you remove and place face-down in the face-up pack, positioning it about the centre of the pack. Mention to the audience that you will need the Joker later in the trick, so you will leave it reversed, which will make it easy to find when it's required.

Ask a spectator to name any suit and as soon as he does so, run through the face-up pack, removing all the cards of the named suit. Place them on the face of the pack. The only thing you have to remember here is that you place the 6-spot of the named suit at the face of the pack first (unless it's

Chapter 9

already there). When you have all the cards of the named suit on the face, the 6-spot must be twelve in from the face.

Run through the face-up pack again, saying, "Did I get them all?" Take this opportunity to take a break above the face-down Joker. As you close up the spread, carry a Half Pass with the lower section of the pack and square it up into the left hand.

Drop the Joker off the tip of the right thumb before this hand moves away from the pack. Take a break above it with the left little finger.

Spread out the block of the chosen suit at the face of the pack and remove them with the right hand. Place them below the pack into the left hand, but injog them for about one third of their length. Also, carry out the Pull Down move with the left little finger so that the injogged suit block is sandwiched between the Joker and the remainder of the pack.

Now remove the main section of the pack from above the suit block by placing the thumb of the right hand at the near short end fingers at the far end. Lift the near end up slightly with the thumb so that the pack takes up a downwards tilt. This action will push the Joker square with the injogged suit block, after which the right hand continues with the pack and places it on the table.

State that you need the chosen suit in numeric order and make this arrangement in the following way. Use the left thumb to spread out the face 11 cards in a wide casual fan. Take this fan of 11 cards into the right hand, leaving two cards square in the left.

The face card of the left hand pair will be a 6-spot. Now use the left thumb to extract cards from those held in the right hand. Pull them onto the face of the six. These cards are extracted in ascending numeric order, i.e. 7,8,9,10,J,Q,K,A,2,3,4.

Do not display the cards to the spectators as you do this, but hold them in a natural position so that they are in effect at the edge and perhaps backs of the cards. It doesn't really matter if some of them see the faces because if you make the adjustment fairly quickly, it will not be noticed that the five is missing.

Hand the suit packet to a spectator, turning it face-down as you do so. Request him to cut the packet as many times as he wishes. Whilst he is doing this, picking up a break with the right thumb tip at the near short end of the pack at the point where the two halves are back to back.

Drop one card from the thumb onto the lower section of the pack. Then cut the pack once, retaking a break with the left little finger between the halves as they come together. Turn the pack face-down but retain the left little finger break between the two halves.

Use the right hand to slide off the top and face cards together, and push them into the upper face-down section of the pack. Retain the little finger break as you do this.

When the spectator has completed the cutting of the suit packet to his satisfaction, reach over and take the top face-down card from his packet and push it into the approximate centre of the lower section of the main pack. It is really going face-down into face-up cards.

As soon as it is square into the pack, carry out a Half Pass with the lower section. Then turn the complete pack face-up and spread it on the table. Remove the face-down card and place it on top of the section being held by the spectator, saying, "I will mark the position of your selection with the Joker.

As you place the card on top of the spectator's suit section, glimpse its face. If it is the Joker, show its face to the audience, before turning it face-down and placing it on top of the spectator's packet. If it is not the Joker (which is much more likely), place it on top without exposing its face. Give the spectator's packet a single cut.

Take the spectator's group from him and spread them face-up on the table, saying, "Of course the position of the Joker tells me the name of your chosen card, but this was not the reason for placing it in your packet."

When you spread the suit group, the Joker will occupy the five-spot position. Say, "No, the reason was that the Joker has magnetic qualities and is capable of drawing your card out of the main pack into its original position in the suit section, even with a barrier between the two sections."

As you say this, reach into your pocket and remove the sealed envelope that contains the five-spot of the appropriate suit and place it on the table.

Square up the suit section and drop the envelope on top of it. Then square the main pack and place it on top of the envelope. Say, "It takes only a second for the Joker's magnetism to work."

Ask the spectator to lift off the main pack and look through it to see if the appropriate five-spot has gone. When he confirms that it has, lift up the envelope and spread the suit section out, saying, "It should be right next to the Joker."

Act surprised when it's seen that it's not there. Then say, "Perhaps the attraction was not as strong as I thought because I think I can feel something in this envelope."

Hand the envelope to a spectator to tear open and withdraw the missing five-spot.

Concluding Notes

- (a) The four 5's could be placed in four sections of your wallet and the wallet used as the barrier.
- (b) If you preclude a free choice of suit and simply choose one yourself, you would only need to conceal one five-spot.
- (c) Duplicate Jokers would simplify the handling, but I don't think bring improvements.

SECOND THOUGHTS ON GILBREATH 'AGAIN'

False shuffle and straight cut a pack in the red/black sequence.

Count off 26 cards and then ask a spectator to choose either of the halves thus formed. Cut the half he selects into two as if to make a riffle shuffle, making sure that you cut so that there is a red and black card at the face of each section. Suggest that the spectator should riffle shuffle them together for you and then hold them face-down in his hand.

Hold your half face-down in dealing position but glimpse at the bottom card so that you know the colour of the top one, which of course will be the opposite.

Ask the spectator to deal his top card face-up on the table. You deal your top card face-down on his, second dealing if necessary to ensure a colour match. He then deals his next card face-up and you fairly deal your next card face-down on top of it.

You of course know the colour sequence of your half because it alternates and you have already armed yourself with the knowledge of the colour of your top card to give you the starting point.

The sequence is continued until there are 26 pairs of cards on the table, the spectator dealing the card face-up and you covering it by a face-down one. You only have to worry about making the colours match on the odd numbers in terms of the position of the cards in each half and therefore the maximum number of seconds you would have to deal would be 13, the even positions take care of themselves. I find it easy to think of the cards being dealt out by the spectator in terms of pairs— if I make sure the first one is matched (by second or straight deal as required) the next one will be alright anyway. It is surprising how few seconds you sometimes have to deal.

The climax is of course that all 26 pairs match in colour.

Alternative Presentation: (no seconds required)

When you come to the dealing stage of trick, request the spectator to take a *pair* of cards from the top of his half and place them apart on the table, one face-up and one face-down.

You take a pair from the top of your half and drop one face-down on each of the spectator's cards. As you know the colours of yours, you simply place the right colour on each one by holding the pair in your right hand and distributing them correctly.

This procedure is repeated until there are 26 pairs on the table, and if you drop your pairs casually, as if not really worried where they are going, the climax is quite reasonable.

COME OUT, COME OUT, WHEREVER YOU ARE

The idea is based on the Gilbreath principle and the pack should be in alternating red/black order prior to commencing.

Hand the pack to a spectator and request that he cut it a few times, followed by a riffle shuffle and then a few more cuts. There is no necessity to watch the pack whilst he does this.

Take the pack back and spread it casually face-up between your hands to illustrate that it is well mixed. As you are showing the cards check them off mentally in pairs from the face to see if you come across a pair of the same colour. If you do, turn the pack face-down, cut one card from the top to bottom and place the pack face-down on the table. If you do not come across any pairs of the same colour, just place the pack face-down on the

table.

If the spectator is a poor riffle shuffler it is advisable to check a reasonable number of pairs; if he is a fairly even shuffler you will not need to check many.

Ask a spectator to cut about one third of the pack off and look through them and remove all the cards of his favourite colour (must be red or black—just thought I'd warn you). He then shuffles these cards and places them face-down on the table. Request that he look at and remember the top card of the group containing his favourite colour cards. The other group that he discarded (the one containing all cards of the opposite colour) is now shuffled by the spectator and dropped on top of the one containing his selected card.

Pick up the combined heap and give it a false cut, bringing it back to the same order.

Say that you have an unusual way of finding the selected card. Hold the packet face-down in either hand and with the other hand draw off the cards simultaneously from top and bottom of the packet. You will eventually be left with two cards face-down or three cards face-down. The reason that you are left with three and not one on the latter alternative is that you spread the cards slightly when nearing the end of the deal to make sure that if you are going to be left with three, you do not draw off the final top and bottom cards without applying the following rules.

(a) If left with three face-down cards—peek at the face two cards and if they are both the same colour, pull the top and bottom ones off normally and you will be left with the selected card.

If the face two cards are of different colours use the standard glide technique so that you appear to pull off the top and bottom cards but really take the two top ones. The card left will be the selected card.

(b) If you are finally left with two cards, use the conjurers force to make them select the lower one which will be the selected card.

NAMED CARD SHUFFLE

Arrange the pack so that each of the four suits are grouped together and are in numeric order from Ace to King, the Ace being the face card of each group. Now adjust the pack so that you have reading from the top: thirteen cards of one of the black suits face-down, thirteen of one of the red suits face-up, thirteen of the remaining black suit face-down and finally thirteen of the remaining red suit face-up. You now have a pack which will reveal a back at either end. Place the pack in its case, remembering the colour of suits (i.e. red or black) which are backing the face of the case, and then proceed as follows.

Ask a spectator to name any card he wishes. When he has done so, remove the cards from the case so that the back showing will be of the same suit colour as that named by the spectator. Place the pack in the left hand and pick up a left little finger break immediately above the lower thirteen

face-up cards of the pack.

Whilst talking about the various ways of shuffling the cards quietly use the right thumb to drop cards from above the left little finger break to correspond with the value of the card named by the spectator earlier. (Jack, Queen, King count as 11, 12 and 13). Cut the pack at this point and complete the cut.

Cut the pack at 26 ready for a weave shuffle and note the face card of the upper half when you make the cut. If you have cut dead centre its value should be one higher than the card named by the spectator, unless they named a King in which case the two centre cards will be back to back. If the card you see is one higher than the named one note its suit. If the suit is the same as the named one do an in weave and if it is not at the same an out one. In the case of the two centre cards being back to back, peek at one at the top of the lower half and if it is the named King do an in weave and if not an out one.

Note that as you know the card the spectator has named, you know what to look for when you cut prior to the weave and therefore all hazard is removed.

Hold the pack face-down in the left hand and pick up a left little finger break under the packet of face-down cards at the top. Tip the pack slightly so the backs are hidden from the audience and cut the packet of cards above the left little finger break from top to bottom but retain the top card by pressure with the left thumb (slip cut).

Cut the pack at the centre point where cards are back to back and turn lower half face-up. Say you will mix the cards, some face-up and some face-down. Do this by weave or conventional riffle shuffle but if you use the latter watch that there is no flash of the face-up cards in the upper half. Give the pack a cut and then ask the spectator to repeat the name of the card he wanted.

Spread pack to show they are all face-down with the exception of this card.

PLAYMATE

I have been intrigued for quite some time with an excellent Judah prediction trick described to me in a cassette letter from Paul Swinford. The routine was outstanding, and I doubt if the cleanliness of handling could ever be improved upon. The effect about to be described was developed whilst playing with the Judah item; hence the title.

The effect is as follows. The performer shows a small packet of blank faced cards explaining that these are samples he has obtained from a playing card factory. These samples have not yet gone through the printing process. One of these is placed blank side downward on the table and the others placed aside. A card is selected in a very fair manner from the main pack and when this card is placed near the blank-faced one, the latter takes on the precise likeness of the card. As a surprise ending, the other blank

cards all become duplicates of the chosen card.

As to requirements and preparation, you will need six duplicate cards (the Ace of Hearts, for example), a blank-faced card, and a standard pack of cards. All backs should match. To prepare the pack for presentation, remove the four deuces and Ace of Hearts. Place the six duplicate Ace of Hearts card on top and replace the pack to its case. To assemble the small packet of "factory samples," place the regular Ace of Hearts face-up on the table followed by the four deuces you removed from the pack (also face-up). Finally, place the blank-faced card blank side up on the face of the top deuce. Place this packet in your pocket or wallet and you are ready to go.

To present, remove the small packet from your pocket and reverse fan it as you patter along the lines described previously. If the fan is done in the proper fashion, it will appear that you do indeed have a fan of six blank cards.

Close the fan and turn it face-down. Remove the top card (the genuine Ace of Hearts in our example), and place it face-down on the table. Place the other five cards as a neatly squared heap a bit to your right.

Now remove the main pack from its case and give it a shuffle that leaves the six cards on top undisturbed. Deal out six cards face-down onto the table in a somewhat haphazard manner. Explain that you would now like one of these cards to be chosen in the fairest way possible; you will have the cards nominated one by one by various spectators until only one card remains and that will be the chosen card. Proceed in this manner placing each card eliminated atop the pack. Maintain a little finger break beneath these cards as they are brought back to the top of the pack. (This method of having a card selected is more interesting to the spectators because you involve several of them in the procedure).

When five cards have been brought back to the top of the pack, cut these cards to the bottom and retake a break with the little finger above them. Transfer the pack to the right hand into a "Biddle Grip" with the fingers gripping the pack at the front short end the thumb at the rear or near short end. The right thumb picks up the break above the five bottom cards.

Now instruct the spectator to turn over the selected card and hold it face-up for a moment. Tell him to rub it briskly on the back of the face-down blank card placed on the table previously; then turn the blank card face-up. As he does this and under misdirective cover of the surprise appearance of a face on the blank card, move the right hand toward the face-down packet of cards toward the right on the table. As it reaches the spot just to the left of the packet, release the five cards from below the right thumb and continue moving the main pack toward your right finally bringing it to rest squarely atop the other five card packet. This is the well known switch attributed to the gaming tables. Be very aware of your timing here; it must link with the revelation of the face on the supposed blank-faced card. If correctly timed, the move fits in well with the routine.

Upon completion of the switch, move the right hand away from the pack. For all practical purposes, your work is over. Push the five card

packet toward the spectator who now has the two Aces of Hearts and ask him to now rub those two cards on the back of the five-card packet. Instruct him to turn these cards face-up also. They too have become Aces! You are left with a single blank-faced card at the face of the pack which can be lapped, palmed off or simply used in a later trick.

THE MAGIC LESSON

Effect

Four cards are chosen by spectators from a small packet and then replaced. The packet is shuffled and cut. The performer says he will reveal an important magical secret to the audience which consists of a shuffle called "The Eliminator." When he demonstrates the shuffle, he succeeds in finding the four cards.

Working

Remove 15 cards from the pack. Place the remainder aside as it is not used in the trick.

Remember the face card of the packet as your key. Then fan the cards out face-down for 4 to be chosen. When they have been taken by spectators A, B, C, D, mark off the card that is 4 from the face of the packet by placing your left thumb on the back of it. Cut the fan at the mark-off point, complete the cut and square the packet. The key card now lies 4 from the top.

Have the 4 chosen cards replaced on top of the packet one by one in A, D, C, B, order, B's card becoming the top card. Have someone cut the packet and complete the cut.

Give the packet a reverse faro by upjogging every other card, stripping out the upjogged cards as a unit and placing this group on top. Then give the packet a cut and follow with another reverse faro. Give the packet another cut if you like.

Turn the packet face-up to show the cards well mixed. Spot the key card and get a break below it. Close the packet, turn it face-down, and cut the key card to the top of the packet.

Tell the audience you're going to show them a secret shuffle called "The Eliminator." Perform the standard Under/Down shuffle (first card under the packet, next card down on the table, next under the packet, etc.) until you're left with four cards in the hand.

Ask "A" the name of his card and then turn the top card face-up and place it face-up on the table. Ask "B" the name of his card, turn up the next card on top of the packet in hand and place it face-up on the table. Repeat with C's card and D's card. The revelation in order is more effective than a haphazard one and it's no great problem to have the cards replaced in the correct order to achieve this.

SNAP ROYALTY

The effect is a change of 5 cards into a Royal Flush using the Snap Change. A stack of 11 cards reading from the top of the pack is required as follows: 5C-X-X-X-X-JH-10H-AH-face-upQH-face up KH- face-up 5S-remainder of pack. Hold the pack face-down in the LH and you are all set.

Riffle up the near short end of the pack until you reach the point where two cards are back to back and take a break with the left little finger at this point (below the top 11 cards).

Thumb over the top 5 cards of the pack and flip them face-up onto the pack. Push over the face-up cards in a spread to display them and in this action, injog the 5C slightly.

Close up the spread and immediately turn all 11 cards above the break over onto the pack. With no break in the action, lift off the block of 6 cards above the injogged 5-spot (Fig. 59) and hold them in the RH, fingers at the far short end and thumb at the near one.

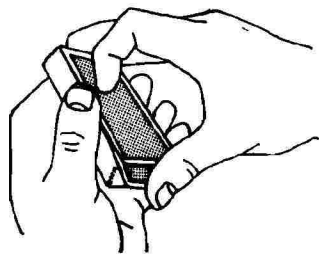


Fig. 59.

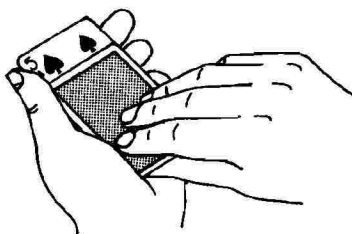


Fig. 60.

Place the remainder of the pack face-down on the table. It should look as if the top 5 cards of the pack have been displayed, flipped face-down and then removed from the pack.

Transfer the packet to the LH and in this action drop 3 cards from the right thumb tip and take a break above them with the little finger of the LH (at the point where 2 cards are face to face).

Push over the top two cards of the packet in a slight spread to reveal 3 blacks. Take the top card (5S), turn it face-up and place it below the face-down card now at the top of the packet.

Square up the cards, and then draw the top card back for about one inch, (Fig. 60). Move the RH to the near short end of the packet, placing the thumb into the break being held by the left little finger and the fingers on top of the packet. The situation at this point is shown in fig. 61.

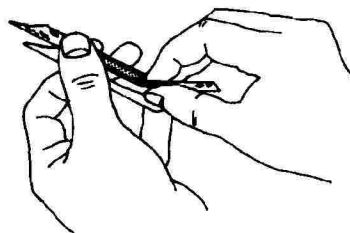


Fig. 61.

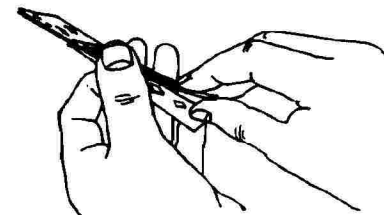


Fig. 62.

Lock the top 3 cards together, and then push forward with the RH until the top face-down card is square with the cards below the break. This action will automatically outjog the face-up 5S with a card secretly squared up below it, (Fig. 62).

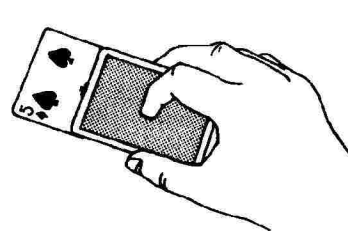


Fig. 63.

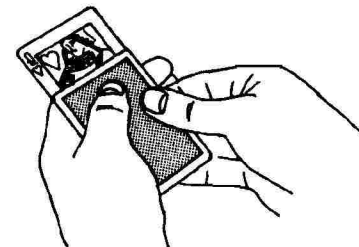


Fig. 64.

Take the complete packet of cards into the RH in the Snap Change position shown in Fig. 63.

Draw attention to the 5-spot and then carry out the Snap Change with the complete packet. Immediately replace the packet in the LH, as shown in Fig. 64.

The effect of this action is that the outjogged 5S visibly changes to the QH.

Bring the RH over to the far short end of the packet and insert the right thumb above the protruding QH, the fingers going on the bottom card of the packet.

Do not attempt to push the outjogged card(S) square with the packet. The situation at this point is that the JH is face-down on top of the packet.

Under it is the face-down 10H, and under that the face-down AH. The next card is the face-up QH. In back of the QH is the face-down 5S. The bottom card of the packet is the KH.

The QH and 5S are back to back, and in an outjogged condition.

The RH has been brought over the far short end of the packet. The right thumb is inserted immediately above the protruding QH and the fingers are on the bottom card of the packet. The situation is shown in Fig. 65.



Fig. 65.

Grip the 3 cards below the right thumb together and remove the *as a unit* turning them face-down onto the top of the packet by revolving them inwards until they rest on the top. The fingers of the RH conceal the now injogged 5S/QH and under cover of these fingers the right thumb pushes the injogged cards square with the main packet, Fig. 66.

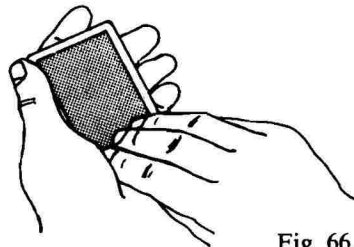


Fig. 66.

If you view this action in a mirror it should look exactly as if you are

pulling out the injogged QH and placing it face-down on the packet.

For the climax of the trick, turn the packet face-up and push cards over from the face, buckling on the fourth card, and taking the last one (KH) into the LH to display the Royal Flush. The holding of the KH momentarily in the LH helps to conceal the slight misplacement of the QH.

Place the KH on the face of the others and drop all face-up on top of the face-down tabled pack to lose the 5S.

IMPRINT

This is a variation of the currently popular theme of printing faces onto blank cards. Preparation consists in obtaining 8 QH's and 4 blank-faced cards whose backs match your normal pack. Place the blank-faced cards on the face of the Queens and the complete packet in one of your pockets. Place the QH on top of your normal pack.

Performance

Shuffle the main pack, retaining the top card in place, and put the pack face-down on the table. Alternate approach is to palm off the QH, let the spectator shuffle the pack and add the QH to the top on its return.

Remove the packet of cards from your pocket and hold them in the right hand, blank side up, ready for the Hamman Count. Count them as 7 blank cards as follows: thumb off 3 *singly* into the left hand; as you appear to take the 4th, perform the Hamman Switch so the right hand cards end in the left hand and the left hand cards end in the right; count the final 3 cards *singly* into the left hand, taking a left little finger break below these 3 cards. As you show the blank faces, count aloud from 1 to 7 to emphasise you have just 7 cards.

Turn the complete packet face-down, maintaining the break; whilst the right hand is still over the packet drop 2 cards from above the break from the tip of the right thumb; then retake the break with the left little finger. Move the right hand back and forth along the short ends of the packet in a squaring action, then take over the break again with the thumb, and remove the left hand from the packet completely.

Pick up the main pack from the table with the left hand and hold it face-down in the left hand. Push the top card of the pack slightly to the right with the left thumb and then flip it face-up onto the pack by hitting its right hand long side with the left hand edge of the face-down packet of blank(?) cards held in the right hand. Call attention to the QH which is face-up on top of the pack, saying that you'll use it as a Master Card to demonstrate a new system of instant printing.

Flip the QH face-down with the packet in the right hand, and in this action drop all the cards below the break onto the top of the pack. This is a standard Drop Addition Move, which I first read in *Expert Card Technique*. Immediately you have apparently flipped the QH face-down, push it slightly off the pack with the left thumb so it projects for about half its width over the right hand long side of the pack. Now move the packet in

the right hand so it's positioned exactly above the jogged Queen and add it to the face of the packet by gripping it with the tip of the right thumb and fingers.

Turn the right hand so the face of the QH you have just added is visible to the spectators, and deposit the main pack on the table with the left hand. The preceding actions must flow smoothly—if done correctly the adding of the QH to the face of the packet is very convincing, particularly as the face is shown before and after it is added.

Make a few remarks about printing copies of the Master Card into the 7 blank ones. Then deal out the cards face-up in a haphazard state on the table to reveal the 8 QH's. Deal them out fairly rapidly and scatter them around on the table—I've found this a greater effect than dealing in a neat line. This ending is effective on a layman and sometimes they will reach out to turn the Queens over and look at the backs.

The clean-up is easy. Whilst the climax of the effect is registering, pick up the main pack and palm the top five cards into the tight hand. Replace the pack on the table for a moment, and, using the right and left hands, turn all the Queens face-down and scoop them up into a face-down heap, adding the 5 palmed cards to the top. Turn the packet face-up and thumb off the face Queen, returning it to the main pack and saying, "This one belongs here." Place the others in your pocket.

When you wish to repeat the effect you only have to run the 4 blanks from the top to the face, and you are in the starting position.

THE WITCH-DOCTORS

Effect

The performer tells a story of an explorer who meets a gang of Witchdoctors and expresses doubts about their powers. They demonstrate the error of his view-point by shrinking him to a fraction of his original size.

Routine and Presentation Outline

You will need a miniature card about one-eighth the size of a normal one. It should be a spot card and it is preferable that the back matches the pack you are using. An easy way to make the card is to stick a section from the Joker into the back of the miniature card, and then trim it carefully so that the edges line up exactly. The missing white borders can then be added to the back of the miniature card by using a ruler as a guide and scrapping the back design off with a razor blade along the four edges. The card should be kept in your pocket until ready to present the effect, choosing a pocket from which the right hand can easily obtain the small card when required.

When ready to present the effect the right hand secretly obtains the miniature card and grips it between the ends of the second and third fingers, the fingers being curled in towards, and actually touching the palm of the hand. The right hand third finger is against the face of the card.

The main pack is now spread face-up between the hands as you look for

the duplicate of the miniature card (in my case the Ace of Spades, so I will use this as an example from now on). When you find the AS cut the pack and slip it to the top and then reassemble the pack in its original order and proceed to locate the four Kings and place them one by one as you find them on top of the pack. Throughout the spreading and locating action the second, third and fourth fingers are kept curled in towards the palm. Only the first finger and thumb of the right hand take any active part in the spreading and locating. This pack is turned face-down and the order of the cards will be the four Kings followed by the AS.

Spread the top five cards and flip them face-up as a group on top of the face-down pack which is held in the left hand. As they fall into the pack take a left little finger break below them. Again only the right thumb and first finger assist in the action. Square up the cards in the left hand, maintaining the break.

At this stage you start to expand on your patter theme and explain that the AS will represent the explorer and the Kings the four Witchdoctors. Bring the right hand over the pack and place the first finger on the far short end of the face-up cards and the thumb on the near one. Move the block of cards above the break to the right gripped between the thumb and fore-finger but retain the AS in position above the main pack by a light pressure on its face with the left thumb. As the AS falls onto the pack, retake the left little finger break below it. Bring the right hand with its cards back over the pack until it is squarely above the AS. Grip the AS between the right thumb and fore-finger but keep it flush with the cards above it at the far short end. A small break is taken above it at the near short end. The left thumb rests lightly on the face King and as the right hand moves its group of cards to the right, including the AS, the King is retained on top of the main pack and a break taken below it with the left little finger.

The right hand moves back over the pack with its cards and the left thumb again draws the face King off and onto the main pack, but this time the AS is loaded back onto the pack, under cover of the King being retained. The remaining two Kings in the right hand are drawn off in the same action as already described. Thus in showing the AS and the four Kings you have secretly rearranged their order to read K,K,K,AS,K, from the face. A break is held below the group of five cards with the left little finger.

In line with the preceding actions you have explained that the four Kings represent the four Witchdoctors.

Bring the right hand over the pack with the same grip as before and lift up the complete group of cards above the break very slightly at the near short end with the right thumb. Let two bottom cards drop off the thumb and lift the cards above them away from the pack and place them carefully squared, face-up on the table. Do not rush this action, remember it should look as if you are lifting up the four Kings by breaking them off the pack with the right thumb.

Point to the AS, which is still face-up on the pack and say, "Remember the AS represents the explorer." Turn the AS face-down, really turning

two cards as one, an action aided by the left little finger break.

Push the top card of the pack slightly with the left thumb and take it into the right hand at the same time extend the right second and third fingers loading the miniature card beneath it. Place the card face-down on the table with the small card secretly hidden under it. Place the main pack aside well out of the way so that a uncluttered appearance is presented for the climax of the trick.

Pick up the packet of Kings, turn them face-down and use the Alex Elmsley Ghost Count to show that there are apparently four cards. Say, "Remember the Kings represent the Witchdoctors."

Place the Kings face-down on top of the AS (actually a King) the cards being carefully squared. Continue your story about the explorer doubting the powers of the Witchdoctors and challenging them to give a demonstration.

Take the cards from the packet one by one from the top and place them in a face-up line on the table as shown—the size of the AS will come as a surprise to the audience.

Finally, say that the explorer looked around and said, "Well, you may be able to make yourselves into giants, but you can't do anything to me."

JORDAN PLUS COLOUR

The effect is 99% by Charles Jordan and appears in the chapter "Mysteries of a Pre-Arranged Ordinary Pack of Cards" in the 'Encyclopedia of Card Tricks' under the name "Diabolical Transposition" I do not know where it originally appeared, but the principle is a fine one.

Initial Arrangement

Two packs of 52 cards are required with contrasting backs. Let's say the backs are red and blue. Divide one of the packs into three face-up heaps, which we'll call A, B, and C. A consists of 24 cards; B has 4 cards; C has 24 cards. Take the other pack and remove from it 24 cards that correspond in value and suit with the 24 in heap A. Place these a little below A.

From the remainder, remove 4 cards that match those in heap B and place them a little below B. Place the final group of 24 cards below heap C. You now have two lines of face-up packets, the upper having, say, red backs, and the lower blue.

Reassemble each pack by first of all placing the red-backed cards from position B on top of the red-backed ones in position A, and finally the blue-backed ones from position A on the top (face) of the previous ones, making a full pack of 52 cards. Place this pack in the red card case.

Now place the 4 blue-backed cards from position B on the face of the blue-backed ones at position C, and finally the red-backed ones from position C on the face of the previous ones, making a second 52-card pack. This pack is placed in the blue card case. Note that it is *not* necessary that matching groups of cards also are in identical sequences.

Performance

Remove the packs from their cases and give each a casual overhand shuffle to flash the backs, taking care that the face 28 cards of each pack are not disturbed.

Pick up the red pack and hold it face-down in the left hand. Apparently count off 26 cards from the face-down pack and hand them to spectator A to place in his pocket. Take two as one on the first count so that you really hand him an extra card.

I prepare for the count by getting a left little finger break under the top two cards of the pack in the squaring action after an overhand shuffle. Place the remainder of the pack face-down on the table in front of Spectator A.

Now take the blue pack and repeat the sequence already described with spectator B, finally placing the remainder of the pack face-down in front of him.

Pick up the cards in front of A, turn them face-up and start to spread them between the hands, asking A to make a mental selection of any card. The top card of the group must not be offered for selection, so spread rather slowly and keep a small group squared at the top (back) so that the face of the one red-backed card is not shown. After A has mentally chosen a card, square up the group and hold it face-up in the left hand, but keep it fairly low in the hand.

Pick up the blue-backed half pack from the table with the right hand and turn it face-up. Spread it out with the aid of the left fingertips, asking B to mentally select a card from this section. Keep this section outjogged slightly as you spread it, and once again don't let the top card be chosen. After B has mentally selected a card, ask each spectator to remove the pocketed sections of the pack and hold them.

At the very moment when the spectators are removing the half packs, use the left thumb to push all of the cards from which B made his selection, with the exception of the top blue-backed one, over to the right slightly; so that the left little fingertip can take a break immediately above this single blue-backed card.

Square up all the cards being held with the assistance of the right hand. Then turn them all face-down, but in this action carry out a Turnover Pass at the break point.

As soon as they are face-down, spread them slightly at the approximate centre and then lift off the upper red-backed cards and place them in front of A, the blue-backed lower ones going in front of B. If a person watches the turnover of the packets there is nothing illogical to see. If the move is made when the spectators remove the packets from their pockets, a poorly executed pass will even get by—or even a simple cut.

Pick up the red-backed half pack and count it aloud face-up, counting from the face-down deck. You will end the count on 25. Ask A to stop you when he sees his card. Of course he does not. Ask him to quickly count the number of cards he has in his hand.

Whilst he is doing this, pick up the blue-backed packet in front of B. Deal them face-up in front of B, asking him to stop you on his mentally

selected cards. Count aloud as you deal the cards. You will end at 25 and he will not see his card.

By this time A will have finished counting his cards. Ask him how many he now has. He'll say 27. Ask him to name his mentally selected card. He then looks through the packet and verifies that the mental selection has arrived.

Turn attention to B. Ask him to name his mentally selected card. He then looks through his packet and sees that it has arrived. I do not bother to ask B to check the number of cards he has as it slows the climax down. If he wants to count them, he can, but let him decide.

INFLUENCE

This is a faro version of "Influential Pairs" in the April '68 *Pallbearers Review*. Both decks are stacked so that all the blacks are grouped together in one block and all the reds grouped in another block. A nice way to lead into this is to use two new packs; under the pretense of removing the Jokers, make the slight adjustment necessary to the remainder so that blacks are grouped separately from the reds.

For ease of description let us assume that the two packs are in their cases on the table and that the reds and blacks have been split into their two 26-card groups within each pack.

Ask the spectator to choose either pack for you. Remove the deck he indicates from its case and give it a perfect faro shuffle. Follow this by a few genuine cuts, then another perfect faro. Place the pack face-down on the table. Remember the colour of the face card of this pack.

Remove the second pack from its case and give it one perfect faro shuffle, followed by a few genuine cuts. Count off 26 cards from this pack and place them face-down on the table. Place the remaining half face-down alongside the first half.

Ask a spectator to select either of the halves and shuffle it. You false shuffle the remaining half and give it a few genuine cuts, making sure that the colour of the card you end with at the face of the packet is the colour you remembered when placing the first pack face-down on the table.

When the spectator has finished shuffling his half of the pack, he places it face-down alongside your half.

Remove the other deck from the table explaining that you will follow each action performed by the spectator.

He removes the top card of each packet before him. If the two cards are black, he places them in one heap; if red in a separate heap; if one card is black and one red, he places them in yet a third heap. His cards are turned up in pairs and placed in their respective heaps face-up. Simultaneously the performer deals off the top two cards from the pack he holds and places these two cards in a face-down heap just below the spectator's cards.

As an example, the spectator turns the top card of each packet face-up and finds that both are red. He places them in a heap to his left.

Simultaneously the performer deals off the top two cards from the deck he holds and places them face-down a few inches below the red face-up pair just dealt by the spectator.

The new top card of each packet before the spectator is turned face-up; he finds one is black, the other red. This red/black pair is placed in a separate heap to the right. Simultaneously the performer deals off the top two cards from the deck he holds and places this pair face-down in a heap a few inches below the red/black pair just dealt by the spectator.

At the conclusion of the deal, it is seen that while the spectator visible sorted pairs into matching reds and matching blacks, the performer invisibly sorted his cards in exactly the same way.

Note

In the original stacking of the packs, you must ensure that 26 reds follow 26 blacks prior to the faro shuffles. In other words, the packs must not be cut before the first faro.

NOMAD CARD

The force used in the following routine was first shown to me by Alex Elmsley. Since that time it has been discovered by several other people independently.

Before beginning to present the routine, place the blue-backed KC in your right hand-outer jacket pocket. Use a red-backed deck for the trick. When you come to the point where you wish to perform this effect, look through the pack until you come to the KC and then count 13 cards as you push the cards over with the left thumb. Start the count on the King; when you reach 13, note the *next* card. Then, counting this card as one, commence counting to 13 again. When you reach 13, cut the deck and complete the out.

At this point you have a known key at position 13 in the pack and the KC 26th from the top. The arrangement can be made very quickly after concluding a trick, your action of looking through the deck being a casual inspection to see if all 52 cards are there, etc.

Turn the deck face-down and place it on the table. In this action top palm a card into the right hand. With this hand reach into the right jacket pocket, withdrawing the blue-backed card that is there and leaving behind the red-backed card.

The blue-backed card is openly displayed. Take care not to expose the face of this card. Point out that it is a card with magical properties, and say you will insert it among the red-backed cards for a moment.

Spread the red-backed cards faces toward yourself. Push the blue-backed card into the pack at a position immediately in front of the key card you remembered previously. If you check the condition of the pack now, you will have the blue-backed card 13 from the top and the KC 26 from the top. Remember that the face of the blue-backed card should not be exposed.

Chapter 9

Hold the pack squared face-up in the left hand. Invite spectator A to cut a section off from the face. Tell him to cut about one third, although he can actually take a maximum of 25 cards. Ask him to count the number of cards he has cut and remember the total. As he does this, turn away and give the remainder remainder of the pack one perfect out faro. If you have to do a straddle faro, cut the larger section from the *face* end of the pack so that the face card is retained in position after the completion of the shuffle.

When "A" has counted his cards, ask him to hand a *section* of them to spectator B. Ask "B" to count his section and remember the number of cards he has. Again look away while he does this.

Hold the remainder of the pack face-down on the left hand. Take the cards off one by one with the right hand, turning them so there faces can be seen by the spectators and counting aloud as you show them.

Request each spectator to note and remember the cards that fall at their previously remembered number. Do not alter the order of the cards at all as you show them. Simply take them one below the other and then replace them on top of the pack when both cards have been noted.

Riffle the back of the pack until the blue-back card shows. Then let one more card drop from the right thumb onto the blue card. Take a break at this point with the left little finger.

Pause for a moment, then cut off the cards above the break with the right hand. Have "B" drop his cards in at this point and reassemble the pack. Bring the right hand over the pack again as of to cut another section off. Actually remove only one card in the normal Bluff Pass fashion and have "A" replace his section at this point.

Replace the single card in the right hand on top of the pack, making a squaring action after its replacement.

Cut the pack at dead centre ready for a faro shuffle. If the faro, *you did earlier* was a straddle faro, do an in-shuffle now. If the earlier shuffle was *not* a straddle, do an out-shuffle now. Follow with a couple of genuine cuts.

Point out that your "magic card" will help you find the names of those noted by the spectators. Run through the pack face-down and cut it once to bring the blue-backed card to the top. Prepare for a double lift.

Ask "B" for the name of his card. Perform a double lift and turnover, saying, "It looks like your card." Turn the two cards face-down on the pack and ask "A" for the name of his card. Turn the blue card face-up again, this time to show that it now looks like A's card.

CHAPTER 10

LUCKY AT CARDS

This trick is based upon a Howard Adams routine that I read in the *Genii* magazine.

Remove a Royal Flush in Hearts from the pack and after showing them, place five cards in a face-down row on the table. Pick another Royal Flush out, and after showing it, turn it face-down and deal one card on top of each of the five already on the table. Repeat this procedure with a third Royal Flush.

Gather up the five packets of three cards in any order and then give the complete group of fifteen cards as many faro shuffles and cuts as you wish. If you prefer to do reverse faros, these can be used.

Hand the packet to a spectator and ask him to cut it a couple of times and then remove the top or face card and place it aside on the table face-down.

Take the remaining cards from him and form seven pairs of cards from it by drawing one card from the top and one from the bottom to form each pair. The pairs are dealt in a face-down row on the table from left to right.

Say that people have often asked you if you were lucky at cards and offer to give a little demonstration of just how lucky you are.

Pick up the single face-down card placed aside by the spectator and slowly move it from left to right above the row of pairs. Pause above the third pair and push this pair aside. Continue along the row until you reach the sixth pair and place this one aside with the previous one.

Turn the remaining five tabled pairs face-up to show they are well mixed. Use the single card you are holding to flip the two pairs placed aside face-up to reveal that they comprise four cards of a Royal Flush. Slowly turn the one in your hand face-up and drop it on the other four to complete

the Flush.

YOUR VERY OWN

Effect

A group of cards is mixed by a member of the audience and then magically sort themselves out into suit order.

Performance:

Run through the pack and find four Hearts placing them face-up in a pile on the table, followed by four Spades, four Diamonds and four Clubs. Place each set of four on top of the previous one to form a face-up pile of sixteen cards. Place the remainder of the pack aside.

Run through the face-up group and up jog two Clubs, two Diamonds, two Spades and two Hearts. Strip this group of eight cards out from the others and put them face-down below the remaining ones. Point out to the audience that you have removed a pair of each suit and placed them below the remaining cards. To emphasise, spread the cards out between your hands to show the face-down ones at the bottom. As you close the spread get a left little finger break below the top two cards of the face-down group i.e. below the upper ten cards of the complete group.

Appear to cut the upper face-up cards off with the right hand, simulating a thumb-riffle at the inner short end to see where the two groups meet, but really just cutting off all the cards above the little finger break. Place the face-down group on the table with the left hand, making sure that they are perfectly square.

Say that you will split the face-up group into two sections each to contain one card of each suit. Do this by running through the face-up packet and outjog alternate cards starting with the second from the face (a Club). When you come to the eighth card (a Heart—but really three as one), move the three as one to the upjog position, and in a continuing action strip out the Spade, Diamond and Club immediately in front of them placing them still face-up below the other four face-up cards.

Thumb over the Club, Diamond, Spade and Heart at the face and in a spreading action outjog the Heart slightly. Take these four cards into the right hand, thumb on the face and fingers on the rear and say, "One card of each suit." Turn the four cards face-down by twisting the right hand inwards, and replace them below the cards in the left hand. As you square up the complete group with the assistance of the right hand get a left little finger below the face-down Heart that will now be conveniently injogged for you. If you check the position, you should now have a break below the upper seven cards of the group.

Thumb off the next four face-up cards and take them into the right hand as before saying, "The other four suit cards." Turn them face down and appear to place them below the other cards in the left hand, but really pull down with the left little finger at the break and insert them at this point (Ed Marlo's Pull Down Move). As soon as they enter the break point, release

the break and square up the complete group. Watch your angles on the Pull Down Move.

Thumb over the top four face-down cards showing them to a spectator saying, "Four suit cards for you, will you please mix them up." Explain that he must not look at them or let anyone else get a glimpse of them.

Whilst he is mixing his four suit cards you apparently mix yours. Actually you carry out a simple overhand run shuffle as follows: run three into the left hand and throw the remainder on top of them, run one into left hand and throw remainder on top, run three into left hand and throw remainder BELOW them. Remember you are only supposed to have four cards so keep them as square as possible when shuffling.

When the spectator has mixed his group to his satisfaction request him to replace it face-down on top of the face-down group on the table, that was placed there at the beginning of the trick. Place your cards face-down on top of his.

Pick up the complete packet and hold it face-up in the left hand. Thumb off the pair of Clubs at the face placing them face-up on the table. Continue doing this with the next three pairs, so you end with four pairs in a face-up row on the table—in Club, Diamond, Spade, Heart order reading from left to right. Turn the remaining cards in the left hand face-down.

Thumb off the two top cards from the left hand and drop them face-down on the top of the face-up Club pair, and continue this with the remaining three pairs in the left hand, placing them respectively in the Diamond, Spade and Heart pairs.

Point out that the face-up pairs have a strange power to influence the shuffled face-down cards that are resting on them. Turn each face-down pair over to show they are of the same suit as the face-up pair below them.

DUO COLOURS

This is a variation of Arthur Hill's "Odd Colour" in the June 1971 *Pallbearers Review*. In this case the principle is used for a shuffled-deck location under strict conditions. As with the original version, you must use a full deck of 52 cards.

Hand the deck to a spectator. Request him to shuffle and cut the deck.

Ask him to deal some cards onto the table, stopping whenever he likes. As he deals, mentally count the number dealt. Once you know the quantity, subtract it from 27. This will be referred to as the key number. In the discussion below we'll assume the spectator dealt 10 cards. The key number is thus 17 in this case (27—10 equals 17).

Once the spectator has formed the packet, ask him to put the balance of the deck aside for a moment. Then have him pick up the 10—card packet and count the number of Red cards in the packet. Point out that because of the shuffling and cutting, it would be impossible for you to know how many Red cards are in the packet.

When he has counted the number of Red cards, tell him to pick up the

balance of the deck. Ask him to shuffle these cards. Then have him hold the cards so the faces are toward him and then count from the face, counting Black cards *only*, until he counts to the same number as the number of Red cards previously counted. In other words, if he counted 5 Reds in the other packet, he counts to the 5th Black in this packet. The patter to cover this point should revolve about the theme that Reds and Blacks have odd affinity for one another.

When he has noted the card, have him drop the packet face-down onto the 10—card packet. Take the complete deck, false shuffle and cut if you like, then hold the deck face-down in the left hand and begin dealing cards into a face-up heap. Tell the spectator to mentally think the word Stop when he sees his card.

All you need to do is mentally count the black cards as you deal them, continuing the count until you reach the previously remembered key (17 in the above example). Stop on this card and it will be the chosen card.

Note

On rare occasions the spectator will deal more than 26 cards when you first hand him the deck. In this case subtract 25 from the number dealt. Thus if 39 cards were dealt, the key number would be 14. You then have him look through the smaller packet and note the number of Red cards it contains. Whatever the number, he then picks up the larger packet. Beginning at the face, and *counting Black cards only*, he counts until he reaches the Black card occupying the position identical to his remembered number. This packet is dropped on the smaller packet and you proceed as written above to locate the chosen card.

GOOD MIXERS

Two packets of four cards each are shown and placed on the table. One packet consists of four red spot cards with green backs and the other, four black spot cards with yellow backs. One packet is placed on top of the other and when combined packet is spread out, the black cards are now seen to alternate with the red. The performer states that an even more efficient mixing of the cards is possible if the cards are shaken slightly. He does this, and when they are turned face down, the backs of all cards have changed to blue, an efficient blend of the original colours.

Note that the back colours suggested in the following explanation are not the only ones that can be used. Others can be substituted if those mentioned are not readily obtainable. The appropriate stack of eight cards reading from the face is as follows: blue backed black spot card, blue backed red spot card, blue backed black spot card, yellow backed black spot card, blue backed red spot card, blue backed black spot card, blue backed red spot card, green backed red spot card. Place the cards in one of your pockets, or in your wallet and you are all set.

Remove the set of eight cards and hold them face-down in the left hand. Cut the four upper off with the right hand by riffling the packet at the near

short end until you see the yellow back at the top of the lower four then lifting the upper four away and placing them face-down on the table, carefully squared.

Twist the left hand inwards so that the packet of cards is now face-up and positioned in the standard Glide position. State that you have four black cards with yellow backs and show them in the following fashion. Twist the left hand to show the yellow back and then turn the hand again so that the packet is face-up once more. Apparently remove the rear card with the right hand but really perform the Glide and draw out the second from the rear card. Keep this card face-up in the right hand. Twist the left hand so that the cards are back up again and in the twisting action, push the two face cards square with the one injogged after the Glide. Twist the left hand so that the cards are face-up and again glide back the yellow backed card. Bring the right hand up to the packet to apparently remove the rear card and line up the card it is already holding as near as possible along the right hand short end of the packet.

In other words, the right hand short end of the face-up card in the right hand should be neatly lined up with the right hand short end of the packet. You will find when you do this, that the left hand short end of the right hand's card, rides up and rests on the left hand.

The fingertips of the right hand rest on the face of the second from rear card and the hand then moves away to the right, drawing this card with it until it clears the packet and is positioned below the card already in the right hand, almost perfectly square with it. The face of the second card taken into the right hand is thus *never* seen.

Twist the left hand again to show the yellow back, squaring the cards with the left forefinger as before. Turn the left hand so that the cards are face-up again and the glide back the rear card. Bring the right hand up as before, only this time there is no need for the lining up action, the two cards in the right hand simply resting on the left hand as the fingers of the right hand rest on the back of the *face* card of the two in the left hand, and move away with it pressed against the upper two cards it already holds. Turn the final card in the left hand over to show its yellow back and then face it face-up *below* the cards already in the right hand. Place the four cards, still face-up, on the table. Do not bother to square them completely but take care that you do not expose the red faced card. The preceding actions have been rather lengthy to describe, but only take a very short time to execute in actual performance.

Repeat the procedure already described to show the other cards with the green backed card on the top, but when you show the final green backed card in the left hand, replace it on the *face* of the three already in the right. Place the packet face-up on the table as you did with the previous one.

Carefully pick up the face-up 'red' packet and drop it on top of the face-up 'black' one. Square up the complete group and hold them still face-up in the left hand. Bring the right hand over the packet, fingers at the far short end and thumb at the near end. Move the right hand to the right but retaining the face and rear cards in the left hand by pressure. Place the right hand

section face-up on the table. Say that you have retained one card of each face and back colour, to form a mixture. Turn the cards back up and then face-up a few times as you say this, and then say that you will use the two 'mixed' cards to influence the tabled group. Touch the tabled cards with the two in your left hand for a moment and then move the left hand away from the tabled ones.

Use the right hand to spread out the tabled packet face-up to show that the face colours now alternate as you spread these, quietly place the two cards in your left hand into your pocket.

Mention that it is possible to mix the cards even further. Close up the spread, pick it up and give it a little shake. Mention that the original black colours of green and yellow have now merged. Turn the cards face-down and spread them to reveal the blue backs.

Note:

This trick is quite effective using double blank cards with black and red circles on one side, added by Letraset, and appropriate coloured backs on the other.

A MARTIAN PLOT

Effect

This is a story card trick in which the cards are used to illustrate what happens to two Earthmen when they visit Mars.

Preparation

In addition to a normal red backed pack of cards you will need a King of Spades and a King of Clubs with blue backs. Reading from the top of the face-down pack it must be arranged as follows. Queen of Clubs, face-up King of Spades, about half the pack, face-up Queen of Spades, King of Clubs with blue back, about a dozen cards, King of Clubs, about a dozen cards, King of Spades with blue back, and the remainder of the pack.

Performance

Run through the pack from the face and remove the King of Spades and the King of Clubs as you come to them, placing them face-up on the table, the King of Clubs resting on the face of the King of Spades. Turn the pack face-down and hold it squared in the left hand.

Explain that the pack will represent the planet Mars and the King of Spades and the King of Clubs two Earthmen who are going to visit Mars. During this explanation riffle down the left hand long side of the pack until you see the face-up Queen of Spades. Keep a break at this point by pressure of the left thumb against the edge of the pack.

Say, that after travelling for many weeks the Earthmen eventually landed their spaceship on Mars and made their first tentative steps on the planet. Illustrate this by picking up the King of Clubs and putting it face-down into the break point being held by the left thumb (right above the Queen of Spades). Position the King of Clubs so that it partially covers the left thumb. Under cover of this card the left thumb riffles two cards and

the King of Spades is inserted face-up at this point. There are now two cards trapped between the two Kings, which are protruding from the pack. The position of the two Kings are adjusted so that they extend for about an inch over the short end of the pack perfectly squared.

Grip both cards at the centre of the short end with the right thumb above, and the fingers below as in (Fig. 67). Holding them locked together pull them out from the pack for approximately another inch. This action will secretly pull the two trapped cards out of the pack, but this will be unknown to the audience. All the preceding actions are carried out as you explain about the spacemen landing on Mars.

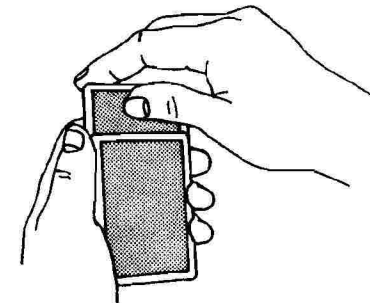


Fig. 67.

With the right hand first finger push on the outer short end of the King of Clubs so that it travels into the pack, stopping when it lines up with the pair of cards beneath it. You are apparently just moving it down to reveal the face-up King of Spades below it (Fig. 68). Say, "They looked around and decided that Mars looked just like the Earth."

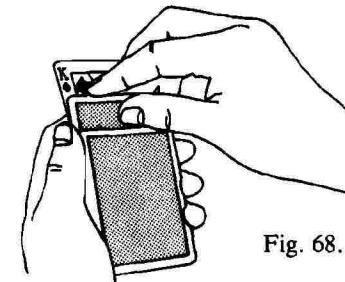


Fig. 68.

With the right hand take hold of the face-down King of Clubs (really three cards as one) with the thumb on the back and the fingers on the face at the outer short end, and remove it/them and place the three cards as one face-up on top of the pack. Immediately they are square on top of the pack, use the left thumb to push the single King of Clubs slightly off the pack. Now remove the King of Spades from the pack with the right hand and take below it the King of Clubs from the top. Both Kings are now being held in the right hand away from the pack.

Say, "Although everything looked normal when they were face to face things were far from normal when they turned round." Here turn the two cards in the right hand face-down and say, "Their backs had turned blue."

Continue your story saying how they did not want to go through life half pink and half blue, so they decided to try and capture a Martian or two, to see if there was a cure for their condition.

Square up the two Kings and hold them face-up in the right hand in position for the Ovette/Kelly Placement Move so that as you apparently place them face-up on the top of the pack. You really only put one on top (the King of Spades) and the other ends up secretly on the bottom of the pack.

Spread the top three cards of the pack and the two spacemen will be seen to have captured a face-down Martian between them. Remove the three card spread with the right hand and place them on the table for a moment. Separate the three cards and push the face-down one out from between the Kings, leaving it face-down on the table.

Gather up the two face-up Kings with the right hand making sure the King of Clubs is on the face. Square them up with the assistance of the fingers of the left hand, which is still holding the pack, and again grip them in the right hand on the Ovette/Kelly Placement Move position.

Place them again on the top of the pack, and again carry out the Placement Move, the King of Spades going secretly to the bottom and the King of Clubs ending up face-up on top.

Spread the top three cards again and a second Martian will be seen face-down between the face-up Earthmen (alright Kings, if you haven't got my imagination).

Place the face-down card aside with the previous one, and the two face-up Kings in a slight spread a little apart from them.

State that when the Earthmen questioned the Martians about a cure for their 'blues', they said the only cure was to marry a Martian. Turn the face-down cards face-up as you say this. Continue, "As the Martians were two very beautiful young ladies, the Earthmen did marry them and were cured." On the final line turn the Kings face-down to reveal their red backs. Conclude by muttering, "I think it was a Martian form of a shotgun wedding."

Note

The add on move used in this routine was developed whilst playing with a sleight originated by Gordon Bruce.

A STRAIGHT SHUFFLE

Effects where spectators are allowed to shuffle the cards, and still some unexpected magical climax occurs, are usually well received by audiences. For example, the type of card control described in many of the earlier books on magic where the selected card is palmed out of the pack, before handing the pack out for shuffling by a spectator and subsequently adding the palmed card to the pack on its return. This procedure is, in my opinion, vastly superior to any advanced control of a selected or peeked card, in which the pack never leaves the hands of the performer. In this trick, the impression given is that the performer hardly touches the pack at all, and yet the trick is concluded successfully.

For maximum effect it is desired that the spectators have a simple knowledge of poker hands, although this is by no means essential, as the climax is apparent even to a non-poker player.

No new principles are used in the effect. Cy Endfield's Location in Pabular No. 5, Vol. 3 started me thinking about the presentation. I believe the placement used is Bill Simons', and the reverse stack principle is in print and claimed by a number of inventors, so I will not name one, and offend the others.

A stack of nine cards is required and these should ALL be of the SAME COLOUR i.e. Spades and Clubs or Hearts and Diamonds. The values reading from the top of the face-down pack are, Ace, Two, Three, Four, Five, Five, Four, Ace, Two. This simple stack is an easy one to remember.

Performance

Hold the pack in the right in the normal overhand shuffle position with the face of the pack towards the palm of the hand. Explain that you have a lucky card, and should it fall into your hand when playing poker you always win. Name your lucky card as the three spot in your stack.

While you are saying this run the top five cards singly into the left hand reversing their order, and then drop approximately half the cards in the right hand on top and the remainder to the face of them. Now run the two top cards into the left hand, reversing their order, and throw the rest of the pack on top.

This little setting up shuffle takes only a few seconds and can easily be completed whilst you are explaining about the lucky three spot. You will now have the top five cards of the stack sandwiched in the centre of the pack, an Ace on top and a Two immediately below it. The bottom card will be a five with a four immediately above it.

Turn the pack face-up and run through it removing your lucky three spot placing it face-up onto the table, and breaking the pack into two halves at the point from which it was taken and place each half separately onto the table.

Spread each face-down half slightly, and request a spectator to push the

lucky three spot FACE-UP into the centre of either spread. Point out the fairness of this. Close up each half into a face-down squared packet and push them towards a spectator requesting him to riffle shuffle them together. It is natural that the two separate halves should be riffled rather than overhand shuffled, but it is advisable to make sure the spectator knows what riffle shuffling means before asking him to do it.

Take the shuffled pack and hold it face-down in the left hand. Spread the pack between your hands until you arrive at the face-up three spot and break the pack at this point so that the three spot is on top of the left hand section. Twist the left hand inwards bringing the packet face-up and the three spot face-down. With the assistance of the right thumb this latter is drawn face-down onto the top of the face-down half held in the right hand. As it is pulled off position it so that it is outjogged over the outer end of the pack for about its length when the left hand twists back bringing its half face-down again and places it on top of the half in the right hand.

This complete sequence of movements are carried out smoothly and fairly fast, as you explain that to complete your 'lucky cards' poker hand you need four more cards. After completing this placement sequence I normally tip the outer end of the pack upwards slightly and with the right fingers bend back the jogged card a little to show its face once again as I come to the point of the patter concerning the lucky three spot.

Say that you will take the two cards on either side of your lucky three to complete your poker hand. Run through the face-down pack and 'VERY FAIRLY' remove your 'lucky card' and the pair either side of it. Hold these five cards in the left hand and place the remainder of the pack aside.

For maximum effect please try concluding the effect as follows before trying to change it.

Look towards the spectator who shuffled the packets together and say, "Did you do a straight shuffle?" Pause a moment and then say, "You certainly did." On completing this remark turn the packet face-up and you will find either an Ace or a Two at the face. If it is an Ace deal the top two cards into the table singly reversing their order. Should it be a Two, thumb off the two cards together and place them onto the table without reversing them. Deal the next card which will be a three spot on top of them. The face-card of the pair remaining in the left will be either a Five or a Four. If a Four deal them singly on top of those already on the table. If a Five, just spread them slightly and drop them on the three already on the table.

The result is a neat face-up spread of a one colour 'straight' in numeric order.

DROP OUTS

This is a Royal Marraiges effect based on the Ron Ferris 'Fall Out' move in LR (May, 1970). Preparation consists in secretly getting the Queens to the top of the pack in a known order, say H-S-D-C from top to face.

To present, run through the pack and put the 4 Kings on the table in a

slight spread, in H-S-D-C order from face to back.

Turn the main pack face-down in the left hand. Pick up the KH and push it *face-up* in the centre of the pack in an outjogged condition.

Use the left thumb to riffle off 4 or 5 more cards, then put the KS in face-up at this point. Continue this sequence with the KD and KC.

Spread the pack to show the Kings at different positions. Square up and use the Vernon Multiple Shift to get the Kings to the face of the deck.

Twist the pack around so it is in position in the left hand for a weave shuffle. The backs of the cards are toward the audience. The right hand breaks the deck at its approximate centre. You must break so the QC becomes the face card of the upper section.

Weave the two halves together in an "out" weave so that the reversed KC remains at the face after the shuffle. Push the two halves together so the meshed section of the pack is about one and a half inches long, rather as if you were going to do the giant fan flourish.

Release the right hand and turn the pack face-down with the left until the deck is horizontal. Retake the cards in the right hand as shown in Fig. 69. Release the left hand completely.

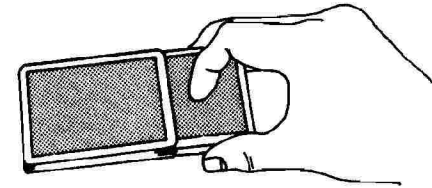


Fig. 69.

Transfer the pack to the left hand in the grip shown in Fig. 70. Release the right hand and the KC will fall face-up onto the table.

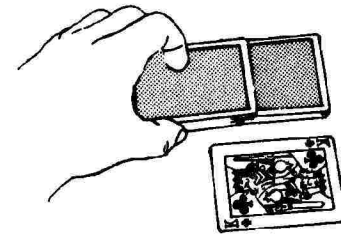


Fig. 70.

Transfer the pack back to the right hand, taking the same grip as before, and then release the left hand. A face-down card will fall out *on top* of the KC.

Move to another position on the table and do the hand-to-hand transfer with three more pairs of cards. You will thus have 4 separate pairs on the table. Turn up the face-down card on each pair and show it is the mate of the corresponding King.

Done rapidly, it appears as if a cascade of cards is falling from the deck.

CONFIDENCE TRICK

This appears to the audience to be a gag, but the tables are turned at the conclusion of the trick.

Say to the audience that you are going to make a prediction by altering the order of the cards slightly. As you are explaining this, run through the face-up pack and look for any Ace and picture card that are next to each other. You will normally find this condition in a shuffled pack without any further adjustment, but even if a slight rearrangement is necessary, it will be minor. Remember the names of the two cards you decide upon, let's say for example the Ace of Hearts and the King of Spades, and place the pack behind your back for a moment with the positions of the two cards marked off by keeping your fingers pressed against them.

Once the pack is behind your back, rearrange it so that the Ace is face-down at the top, the picture card is face-down at the bottom and the remainder of the pack is *face-up* between these two cards. Bring the pack out carefully squared and place it face-down on the table. From the viewpoint of the audience you have made an adjustment as you said you would, but they do not know exactly what you have done.

Ask a spectator to name any card in the pack. If he chances to name your Ace or picture card, the effect ends in a slightly different way to usual. In the majority of cases he will not name one of these, and you proceed as described in the next paragraph. The procedure for the Ace or King will be outlined at the conclusion of the description for the normal routine.

As soon as he has named a card say, 'Remember I made an adjustment to the pack before you named your card, and yet I guarantee that your named card will be the face-up in the pack'. Pick up the pack and get a little finger break with the left hand above the lower two cards of the pack. Hold these two cards square and spread the pack out between your hands and look for the card that has been named. From the viewpoint of the audience all the cards are face-up, with the exception of the top face-down card, so your statement that the card would be face-up is correct. The audience will 'hopefully' be amused at this and you must act as if this is the end of the trick.

As soon as you find the named card in the spread, break the pack at this point and leave the named card jogged well to the left at the bottom of the right hand section, as if you wish to display it more fully to the audience. Reassemble the pack by pushing the left hand section in, right above the jogged card, this is an easy action if you tip the right hand section downwards slightly as the halves close together, and end with the pack square in the left hand. This action is done under cover of the amusement caused by the situation. For those who use the Hofziner Spread Control, this move can be substituted for the above if desired.

Press the left thumb down on the top card of the pack and extend the left fingertips so that they are more or less straight, the pack being held square in the hand by pressure from the left thumb. Bring the two hands together in an applause position, the left hand being almost palm down and the right hand palm up and tap the fingertips of each hand silently together a few times. As you do this action, look straight at the audience and say, "What, no applause?" This line is delivered in 'tongue in cheek' fashion, and provides ample misdirection for the fact that the pack is turned completely over. Take the pack in the right hand for a moment and then replace it in the left.

Push over the top face-down card of the pack slightly and tap the back of it with the right hand fingertips saying, "I think that you would have been much more impressed if this single face-down card had been the one you had named." Slowly turn the card face-up to show that it is. Pause for a moment and then push the named card into the centre of the pack and square the pack carefully, the card being now apparently lost.

Turn the pack face-down and take it into the right hand, thumb on the back and fingers on the face. Say, "I would like to show you an interesting way of cheating at pontoon, but it has two disadvantages." Throw the pack from the right hand to the left, retaining the top and bottom cards in the right hand by pressure with the right fingers and thumb. *As soon* as the main pack arrives in the left hand, twist the hand inwards and place the pack *face-down* on the table. Turn the two cards in the right hand face-up to reveal the Ace and King and say, "Not a bad pontoon hand."

Say, "Remember I said that this method of cheating had two disadvantages. The first is that it's a very un-natural way to deal, and the second is that whenever I deal in this fashion a card turns face-up in the pack." Spread the main pack face-down on the table to reveal the chosen card face-up at the centre.

Here are the procedures if the spectator happens to name the Ace or King that you position at top and bottom of the pack whilst it is behind your back.

If Ace Named. Spread pack as described to show that there is apparently just one face-down card at the face end of the cards. Turn it over to show it is the named one, and replace it face-down below the pack. Spread the pack and take off all the remaining face-up cards and replace in a normal state. You *do not* proceed with the 'Pontoon' part of the trick.

If King Named. Do not spread the cards at all, but slowly turn the pack over to reveal the named card at the face. Turn the pack face-down and position the cards in the right hand ready for the throw. Say, "Let's see if I can add a card to yours and make a good Pontoon hand." Do the throw from right hand to left and show the pair of cards in the right hand. Conclude the effect here.

One final point that should be mentioned is if the spectator happens to name the card that is *second* from the bottom of the pack, a fact that will be obvious, if you have to spread the pack right through to the pair squared as one card, before you find the named one. If this happens, move the last two cards forward as one, so that they become outjogged. Now at the appropriate stage in the effect, you can remove the face-up named card, and push the face-down card below it inwards to square up with the main pack. The face-up card is now replaced below the pack and you can continue as already explained.

TWICE TWO

Effect

A predicted card and a selected card are found in a fairly reasonably fair manner. Whilst the method is based on simple maths, this is not too obvious to the audience. It is ideal to do with a borrowed pack and there is no set-up, and no difficult sleights. Also the pack does not need to be a complete one.

Working

State you will make a prediction before commencing the trick. Run through the pack with the faces towards yourself and look for the mate of the bottom card of the face-up pack. For example if this card is the Five of Hearts, look for the Five of Diamonds. As you are looking for the prediction card count twenty cards from the face of the pack, and mark the position of these off by holding a break with the left little finger. If you should reach your prediction card before completing your count from the face, just upjog it slightly, and continue your count as if uncertain whether the jogged card is suitable for your prediction. Do NOT include the prediction card in your count.

Remove your prediction card and place it face downwards onto the table. Close up the remainder of the pack into the left hand retaining the little finger break below the face twenty cards.

Cut off the face twenty cards with the right hand and give them to a spectator, requesting him to give them a good shuffle. Whilst he is doing this, quietly turn the remainder of the pack face-down in the left hand and get a little finger break below the top card.

When he has completed his shuffling, request him to retain just under half the cards and return the remainder to you. Take the returned cards into the right hand and position them so that they are being held face

down, in a casually squared state.

Request the assisting spectator to cut the packet of cards he has into two groups, and place one of these groups into his pocket. Point out that it is impossible for you to know how many cards he is left with. Ask him to count these cards whilst you look away. As he counts them bring the cards in your right hand above those in your left and add on top of the left hand cards to the face of the right hand ones. The excuse for bringing the packets together is to apparently square the right hand cards with the assistance of the left hand. After you have added the card, quietly place the left hand cards on the table, as they are no longer required.

Show the faces of the cards in the remaining packet to the spectator one at a time counting from the top and asking him to remember the card that occupies the same position as the quantity of cards he has just counted. To prevent errors it is advisable to count out aloud as you show him the face of each card. When you reach ten, stop and replace these cards BELOW the ones remaining. DO NOT alter the order of the ten cards shown, simply show the face of each card to the spectator as you count, taking one below the other into the right hand.

Give the complete packet a simple over hand shuffle as follows:- run nine cards singly thus reversing their order, injog the tenth card and then shuffle off the remainder on top of the jogged cards. Give the packet a single cut, cutting at the jogged card so that it becomes the top card of the packet.

Point out how impossible it would be, and especially for you, to know the quantity of cards he placed in his pocket, as *even he* does not know this yet. Have him remove the cards from his pocket and count, and let's say the quantity is three. Count down to the third card in your packet, ask for the name of the noted card and slowly turn it face-up. The noted card has appeared at the exact position of the quantity of cards pocketed earlier.

Pause for a moment, and then ask the spectator the original position at which he noted the card. Count down in your packet to this position, after having placed the previously counted cards aside, and hold the card arrived at face down in the right hand.

Ask a spectator to turn face up the prediction card placed aside at the beginning of the trick and say, "There is only one card in the whole pack that matches the prediction in both colour and value." Slowly turn the card in the right hand face up.

BACK INTO TIME

The strength of this trick lies entirely in the presentation. It needs to be tried on an audience to prove this because the simplicity of the method does not intrigue readers.

Handling and Presentation Outline

The performer talks generally about the theme of time travel as often met in science fiction novels, and offers to illustrate how it is possible to travel

back in time. He says he will perform a simple action at the present moment in time. As he patters, he turns up the top card. In fact he double lifts, showing, say, the KH. Calling attention to its name, he turns it face-down again. The top card is then dealt off and placed into the centre of the pack.

Unknown to the audience, the KH is still on top of the pack. The performer now states that he is going to repeat the exact actions, but the audience is to imagine that considerable time has passed. Again he double lifts and turns the top two cards over as one. Attention is drawn to this card, the AC say. The double card is then turned face-down on top of the pack, the top card removed and pushed into the centre. But when it is almost in, the performer pauses, retaining his hold on the outer edge of the card.

He states that although he has repeated the same action as he did during the first phase of time, something has happened to cause time to go backwards, for the card he is placing into the pack is actually the KH. He turns the card face-up to reveal that it is in fact the red King.

He continues by saying that the AC has not been touched yet and is still on top of the pack. The top card is flipped face-up to reveal that it is indeed the Ace.

RUNAROUND

Strong triple climaxes are rare in card magic and this routine provides a three-way finish to a series of card effects. The routine is not for the beginner and it requires that several sleights be done without the spectators suspecting.

In the description which follows, reference is made to a number of card sleights which have previously been printed in literature of card magic. Rather than describe each sleight anew, they will be referenced only. This routine is suitable only for the performer who is already skilled in card magic and these individuals will either know the necessary moves, or will have ready reference to the standard works of card magic.

Required

A complete pack of cards which includes a Joker

To Perform

Secretly reverse the four Aces at the top of the pack. The pack is held face-up so the reversed Aces cannot be seen by the spectators. One good way to arrive at this situation is to have the four Aces face-down on top of the face-down deck. Then in the act of turning the pack face-up, execute the 'Krenzel Reversal' of the four Aces. At the conclusion of this manoeuvre the pack will be face-up with the Aces face-down beneath it.

Tell the spectators that you'll show them a trick with four Queens. Hold the face-up pack in the left hand dealing position and begin pushing cards off the pack into the waiting right hand. When you see the first Queen, remove it from the pack and place it face-down under the deck. Repeat this

action with each of the other three Queens. After each of the Queens has been turned face-down beneath the pack, sort through the pack, remove the Joker, and place it beneath the pack.

Now turn the pack face-down. This brings the face-up Joker to the top of the pack. Now get a left fourth finger break beneath the top nine cards of the pack. This is easy to do due to the natural curvature of the pack. Hold the pack in the left hand dealing position.

Next casually spread *four* cards from the left hand to the right hand. Four Queens and a Joker will be seen. Do not spread the cards any further or a face-up Ace may be seen beneath the fourth face-up Queen.

Re-square the spread cards with the pack proper and as you do so obtain a left third finger break beneath the two upper cards of the spread. The left third finger will at this point hold a break beneath two face-up cards and the left fourth finger holds a break beneath nine face-up cards.

Now with the right thumb push the Joker forward so it is outjogged about one inch as shown Fig. 71. Actually the right thumb pushes forward the two cards above the left third finger break. The finger break makes it a relatively simple matter to push both cards forward in perfect alignment.

Grasp the entire nine card packet of cards (which are above the left fourth finger break) at the right hand long edge of the packet and turn them face-down atop the pack. The two outjogged cards will protrude as in Fig. 72.



Fig. 71.



Fig. 72.

As soon as the packet is face-down, the right hand grasps the outjogged cards and turns them face-up on the pack. Then turn both cards face-down and deal the top card of the pack face-down on the table to your right. The spectators believe that this card is the Joker. Actually it is a Queen.

Tell the spectators that you'll do something with the four Queens. Deal the next three cards face-down onto the table. Then deal a fourth card and use it to scoop up the three previously dealt cards. The fourth card is thus the face card of the packet. The sequence of cards in this packet from the

top of the packet down is Ace, Ace, Joker, Ace. The spectators believe that this packet consists of four Queens. Square the packet and set it face-down on the table.

Now give the pack a false overhand shuffle which retains the top four cards of the pack in position.

Following the false shuffle, deal four cards from the top of the deck as you comment that you'll need four more cards. As the four cards are dealt reverse their order. Place the pack aside and hold the four card packet in your left hand in dealing position. The cards of this packet are arranged from the top down: Queen, Queen, Queen, Ace.

Now with the right hand pick up the top card of the tabled packet and place it atop the left hand packet. Maintain a fourth finger break beneath the single card.

Now apparently cut the packet. Actually cut at the fourth finger break. Only the top card of the packet is thus cut to the bottom of the packet. The right fingers should screen the edge of the card from the spectators' view as the cut is made. Following the cut, the cards of the packet are arranged from the top down: Queen, Queen, Queen, Ace, Ace.

Now tap the packet with your right first finger. Then turn up the top card of the packet and reveal it is a Queen. Apparently the Queen has risen back to the top of the packet.

Place the Queen face-down on the table as you say that while its hard to do the trick with one Queen, its even more difficult with two Queens. Take the next card from the tabled packet and drop it face-down onto the tabled Queen. This uppermost card should be jogged about half an inch to the performer's right. Fig. 73.

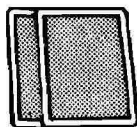


Fig. 73.

Place the two cards atop the left hand packet and you square the cards, get a left fourth finger break beneath the uppermost card. The jogged condition of the card makes it easy to obtain the break. Again cut at the break.

Tap the packet and deal two cards face-up into the table.

Say that while it is difficult to do the trick with two Queens, its very hard with three Queens. Flip the two tabled Queens face-down onto the table. Then take the next card of the tabled packet and drop it atop the two

Queens. Again the top card is side jogged to the right to facilitate picking up the break.

Place the three cards atop the left hand packet obtaining the left fourth finger break beneath the top card. Then cut at the break apparently burying the Queens while actually cutting only one card from the top to the bottom of the packet.

Tap the packet. Then deal the top three cards of the packet face-up on the table in an overlapping row. Three Queens are seen.

Now flip the three Queens face-down on the table and place the supposed remaining Queen on top of them. *The top card this time should be jogged to the performer's left.* Three Queens are thus jogged sideways to the right.

With the right hand pick up the tabled packet from above with the right thumb at the inner narrow end and the right fingers at the outer end. Place this packet of cards atop the left hand packet so that the single jogged card lines up with the left hand packet. The three Queens are still jogged to the right.

Next straddle grip the three jogged Queens between the left first and fourth fingers and secretly shift the Queens to the bottom of the packet. As the Queens are shifted to the bottom of the packet, maintain a left fourth finger break between the cards above them.

Say that to do the trick with four Queens is absolutely impossible. Say that no matter how often you tap (tap several times) nothing happens. Then say, "So all I can do is change them to Aces." Deal the top four cards of the packet face-up onto the table to disclose four Aces.

Under cover of the surprise caused by the appearance of the Aces, bottom palm the lowermost packet in the right hand. I use the 'Frederick Braue Bottom Palm' described in *Expert Card Technique*. Once the cards are palmed in the right hand keep the remaining single card tipped so the edge of the card does not betray to the audience that only one card remains.

Now use the following patter line. "Remember the Joker I placed aside at the beginning of the trick?" Look toward the single card at your right. Then reach over with the right hand and draw the single card off the table and add the three palmed Queens to it as you do so. Then turn the cards face-up on the table as you say, "It's changed to four Queens."

Then look at the card in the left hand and say, "Remember the packet of cards I had in my left hand?—Well, it's now the Joker." Turn up the single card that remains in the left hand to reveal the Joker.

Note

If the sleights are done well, the sudden appearance of the Aces and the changes of the Joker to four Queens and the packet of cards to the Joker, will create real surprise. It is essential, however, to emphasize throughout the routine that you are using Queens, a Joker, and a packet of cards. The spectators must clearly understand this or the climax may cause more confusion than amazement.