



THE
WORLD'S BEST
COLLECTION OF
EASY-TO-DO

**IMPROMPTU
CARD
MAGIC**

Compiled
by

Aldo Colombini



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Compiled by
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Published by
Mamma Mia Magic Co.

www.mammiamagic.com

FIRST EDITION
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Printed in the United States by Morris Publishing
3212 East Highway 30
Kearney, NE 68847
1-800-650-7888

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SELECTED CARDS

Cards are selected and lost in the deck, apparently with no way to find them. The premise is good and when the magician finds them in an unexpected way, the magic is enhanced, the impact is stronger and the audience's reaction is worth watching! In this chapter you will find many of these kinds of routines from some of the most knowledgeable performers from around the world.

GOODY GOODY

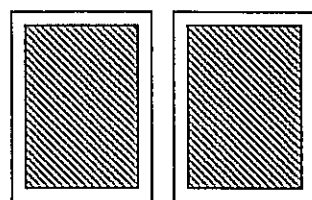
Tom Craven

This is a variation of a beautiful J.K. Hartman effect. Jerry's routine used a set-up deck, while with Tom's handling you can use a borrowed and shuffled deck. The same routine was published in Harry Lorayne's *Apocalypse* (October 1979).

EFFECT: Two cards are freely and randomly selected by two spectators. Nevertheless, you are able to find the two cards!

PERFORMANCE: Let a spectator shuffle the deck. When he is satisfied, turn your head aside and ask him to look at the bottom card of the face-down deck. Tell him that if it's an Ace or a picture card (King, Jack or Queen) to cut the deck until there is a spot (number) card on the face.

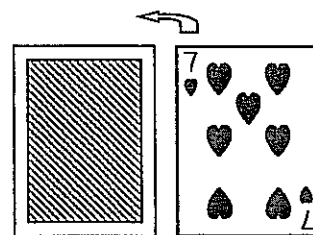
Whatever the card is (let's assume that it's the 6♠), he is to deal from the top of the face-down deck (held in left-hand dealing position), one by one, that number of cards into a pile on the table (**figure 1**). Then he is to look at the top card on the dealt pile (the last card dealt), remember it (say the 3♥), and replace it face down on top of the other dealt cards. He is now told to turn the pile of dealt cards face up (**figure 2**), place them on the deck proper (still in the left hand), and square the deck.



deck

6 cards

1



deck

6 cards

2

At this moment turn to look at him as you say something like, "There's no way I could possibly know the name of the card you are thinking of." What you do now is glimpse the top card of the deck (say the 7♥), which is face up on top of the deck held by the spectator. This is your key

SELECTED CARDS

card—remember it!

Turn away again and tell the spectator to hand the deck to another person. (If you are doing the trick for just one person, continue with him.) Instruct the second spectator to cut deep into the deck (about half of the deck) and to turn the entire batch over onto the remainder of the deck. He is to remember the card he cut to—the one now face up on top of the deck (say the 4♣). Say, *"Now, there are some cards still face up on top. Would you spread them until you come to the first face-down card, and flip over all the face-up cards face down on top."*

After the second spectator has followed your instructions, turn to face the spectator and take the deck. Immediately turn it face toward you and start spreading the cards from hand to hand. Note the value of the bottom card (6♠ in this example) and continue spreading, looking for your key card (in this example the 7♥). When you find it, on that card start counting to six (in this example) toward the top of the deck. (You count to the number of the face card, whatever it happens to be.) The *sixth* and the *seventh* cards from the key card (toward the top of the deck) are the two thought-of cards.

You may end in different ways. Simply take out the two cards and place them in front of each spectator or, once you know them, you can read the spectators' minds and reveal the names of the cards after some "mystical reading" or the like.

EASY LOCATION

Aldo Colombini

This routine is an adaptation of one by Richard Vollmer based on an old trick published in *Scarne On Cards*. I have eliminated a discrepancy that may occur in the original as well as a manipulation called the Straddle Faro.

EFFECT: A card is selected by a spectator in a totally random manner. You reveal this card in a strange and "magical" way!

PERFORMANCE: First be sure you have a full fifty-two card deck. Have the deck shuffled by a spectator and take it back. Hold it face down in left-hand dealing position. Invite a spectator to cut a small packet from the top of the face-down deck (say ten or fifteen cards). Ask him to hold this packet and secretly count the cards.

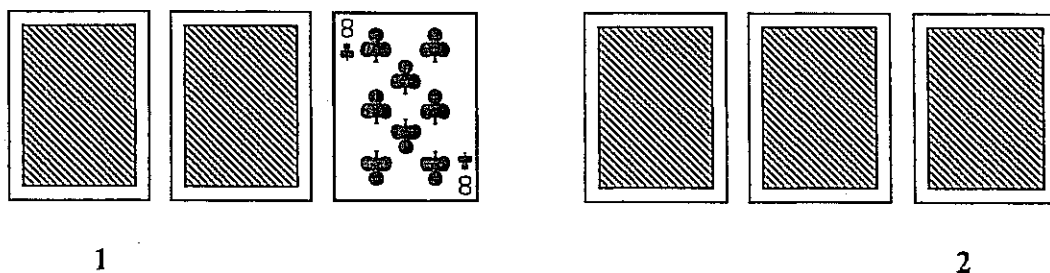
From the remainder of the deck, with the right hand take the top card, thumb on top and fingers below. Lift the card to a vertical position and show its face to the spectator. Continue taking cards in this way, one under the other so that you do not reverse the order, and show them one by one to the spectator, inviting him to mentally note the card that falls at the corresponding number of the amount of cards he cut. In other words, if he cut twelve cards he must remember the twelfth card shown. Tell the spectator not to stop you when he sees his card so as not to give it away. Proceed in this manner until you have shown *eighteen cards*. Count aloud and do not look at the cards. After you have shown eighteen cards, stop counting and say something like, *"I guess you have already seen the card."*

Casually, place the cards you have in your right hand *below* the cards you hold in your left hand and square the deck. (Or place the cards on top, keeping a little finger break between the two halves and after a pause, cut at the break bringing the cards above the break to the bottom of the deck). The card seen by the spectator is now *thirty-fourth* from the top of the face-down deck. (No matter how many cards he cuts at the beginning, the spectator's card will always end up thirty-fourth from the top. If you have a deck with fifty-three cards [one Joker], show *nineteen* cards instead of eighteen at the beginning then proceed as above.) Take back the packet cut by the spectator at the beginning and place it *below* the remainder of the deck.

Now deal three packets—or let your spectator do it—counting backward from ten to one, trying to hit a match. (Face cards are ten, Aces are one.) In other words, deal the top card of the deck face up on the table saying, “ten.” Deal the next card face up on top of the previous card saying, “nine,” deal the next card saying, “eight”, and so on. If a match turns up (i.e., a Six comes up while you say “six”), stop and start a new pile.

Deal the next pile face up to the right of the first pile, saying, “ten, nine,” and so on. If any match happens, stop and repeat with a third pile. If you get to “one” without hitting a match, drop a card face down onto that packet to “kill” (eliminate) that packet.

You will have three tabled packets. You may end up having only one match. In that case, you will have only one visible face up card while the other two “killed” packets will have face-down cards on top (**figure 1**). You may have two matches, or no matches if all the packets have been “killed” by a face-down card (**figure 2**). We will deal with this possibility in a moment.



If there is one face-up card showing, note its value. If there are two or three face-up cards showing, add their values together, and with the face-down remainder of the deck, count down that number of cards. Turn over the *next* card and it will be the selected card!

If no match occurs in any of the three dealt packets, the card on top of the face-down remainder of the deck will be the selected card! Just turn it over and reveal it! Try it and see how strong it is.

NO CONTROL

Aldo Colombini

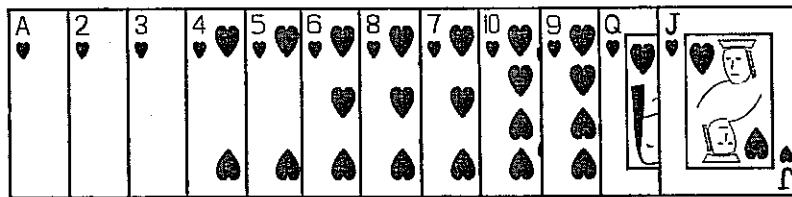
When I was in Italy I published a small booklet on the “CATO Principle.” This is a routine

SELECTED CARDS

from that booklet.

EFFECT: A card is selected and replaced. You remove the thirteen cards of one suit and a spectator shuffles these cards. He takes only some of the cards after this shuffle and he adds their values together to reach a random total. He counts down in the deck and the card that falls at that number is the selected one!

PERFORMANCE: Be sure you have a complete deck of fifty-two cards. Have a card selected and control it to the bottom of the face-down deck. Here is a simple way to control a card to the top of the deck, and the card can then be moved to the bottom with a shuffle. Turn the deck of cards face down and spread it between your hands. Have a spectator select any card from the spread. Ask him to look at it and show it to the other spectators if there are any. Square the deck and keep it face down in left-hand dealing position. Your right hand approaches your left hand and cuts half of the deck from above. Take half the cards with your right hand by first placing it palm down over the top of the deck and then by placing your thumb at the inner end (closest to your body) and your fingers at the outer end. Your left hand moves its half of the deck toward the spectator. Ask the spectator to replace the selected card on top of the cards in your left hand. Your right hand now places its cards on top of the selected card to apparently assemble the deck and lose the card in the middle. But really you insert the tip of your left little finger between the two halves of the deck above the selected card. Doing this forms a small separation between the halves called a "break." Note that it's just the *tip* of the little finger between the two portions and that the break is visible only from the back of the deck; from the front the deck looks perfectly squared. After you have obtained the break with the little finger, your right hand cuts half of the cards above the break and brings these cards to the table. You then cut the rest of the cards above the break and place them onto the tabled packet. Your right hand then returns and takes all the cards from the left hand, placing them onto the tabled portion. The selected card is now on top. Overhand Shuffle it to the bottom.

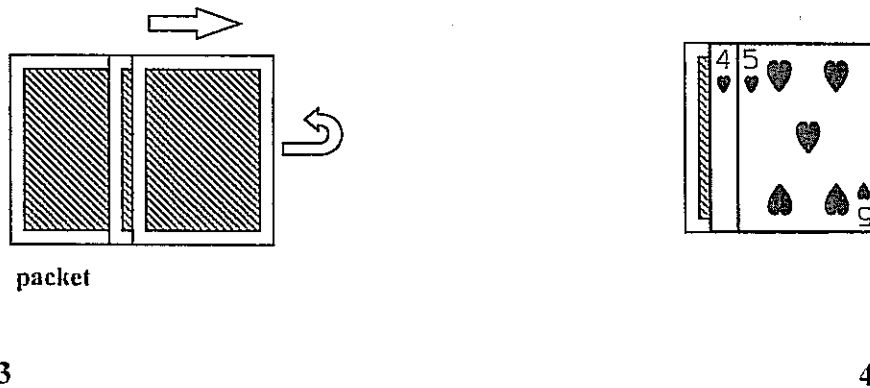


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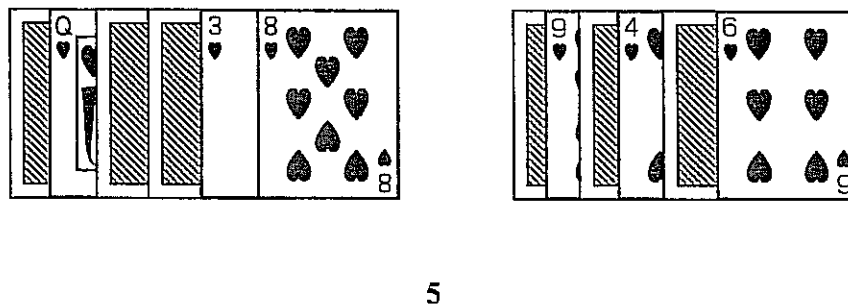
Ask a spectator to name any suit different than the selected card. If, for example, the selected card was the 10♠, he can name Hearts, Clubs or Diamonds. Say he names Hearts. Remove twelve cards (from Ace to Queen) of the named suit and set up them in order from Ace to Queen, Ace on the bottom and Queen on top of the face-up spread. Casually, but openly, move the 7♥ between the 8♥ and the 9♥, then move the 9♥ between the 10♥ and the J♥, finally move the J♥ in front of the Q♥. Flip the packet face down. The order, from top down, is: A♥, 2♥, 3♥, 4♥, 5♥, 6♥, 8♥, 7♥, 10♥, 9♥, Q♥, J♥ (figure 1).

Give the packet to the spectator and ask him to perform the CATO Principle. (This is a Bob

Hummer concept and stands for Cut And Turn Over. It is an easy procedure with an automatic result but is totally baffling to the onlookers.) The spectator holds the cards face down in his left hand. Ask him to cut the packet at any point and to complete the cut. With his right hand he takes the top two cards, more or less in a squared position (**figure 3**) and, *without reversing their order*, flips them over face up onto the remaining pile in his left hand (**figure 4**). Ask him to cut the packet at any point and to complete the cut. Now ask him to repeat this flipping of two cards and cutting action as long as he wants.



Once he is happy and he stops the procedure, he deals the cards in the packet alternately into two piles (the first card to the left, the second to the right, the third card onto the first on the left, the fourth onto the second card on the right, and so on). Ask him not to alter the situation of any card during the deal; in other words, he is to leave the face-down cards face down and leave the face-up cards face up (example in **figure 5**).



Ask him to turn over one of the two piles (it does not matter which one) and either drop it onto the other or shuffle it into the other. At the end of the procedure, ask the spectator to flip the packet over a few times and then to spread the cards on the table.

Ask him to take all the face-up cards and add their values together (Jacks being eleven and Queens being twelve). They will always add up to *thirty-nine*. (Even the six cards on the other side of the packet would sum to thirty-nine.)

Place the packet of twelve cards on bottom of the deck. Have the spectator count down to the thirty-ninth card in the deck and the *next* card will be the selected one.

TOPSY-TURVY TWOSOME

Tom Daugherty

Tom credits J.K. Hartman for the original concept, which appeared in *Apocalypse* (January 1978). It was a trick called "Goody Two Choose." Like Jerry's original, Tom's revision owes much to Henry Christ's Perfect Force and its offspring, Ed Balducci's Cut Deeper Force. Enough with credits...let's go!

EFFECT: Two cards are fairly selected from a regular deck. However, under circumstances that seem impossible, you are able to locate the two cards!

PERFORMANCE: While you shuffle the deck you must secretly glimpse the top card (when the deck is face down). To do this, you may want to glimpse the bottom card and then shuffle it to the top of the face-down deck. This card will serve as a key card (say it is the 7♠).

Give the face-down deck to the first spectator. Say to him, "*O.K., we're going to cut some cards. While I look away, here's what I want you to do. Just cut off a little less than half the cards and turn them face up on the table.*" You look away and invite the spectator to cut as directed. "*Have you done that? Okay, now you can see just one card, right? Now, remember it and place the remainder of the deck you have left in your hands face down onto the tabled face-up portion to cover your card.*" The spectator places the remainder of the deck face down onto the tabled packet.

"*Have you done that? Now, hand the deck, just as it is, to somebody else.*" The spectator gives the deck to another spectator. "*Is somebody holding the deck now? Okay, I want you to do the same thing. Just cut off a little less than half the cards and turn them face up on the table.*" Second spectator cuts a small portion from the top of the deck and places this packet face up on the table.

"*You are looking at another card. Remember it, please. Now put the remainder of the deck that you have in your hands on top the tabled portion. Now hand the deck to somebody else.*" The second spectator places his portion on top of the tabled cards and hands the deck to a third spectator.

"*Does somebody else have the deck now? Okay, please, first turn the whole deck over. All right, now begin spreading the cards all the way down until you come to the face-up cards. Now just lift off the face-down cards and set them on the table. Turn the face-up cards face down and set them on top of the tabled portion. Square them up nice and even. Thanks for your help.*" The third spectator has, under your direction, turned all the face-up cards face down and now the entire deck is face down on the table.

Now you turn back and face the audience. Ribbon the deck face down to make sure that all the cards are facing the same way. Pick up the deck and start to spread it with the faces of the cards toward yourself. Now here's the secret stuff: The card on the face of the deck, the first on the right as you hold the deck face toward you, is the *first spectator's card*. The card that immediately follows (is to the left of) the key card that you remembered at the beginning of the

routine, is the *second spectator's card*.

Here is one of Tom's handlings that you can use to finish. Break the deck between your key card and the second spectator's card, which now becomes the face card of the left-hand portion. Simply table both portions face down. The left portion will have the second spectator's card on bottom, and the right portion will have the first spectator's card on bottom. Invite each spectator in turn to name his card, flipping the appropriate portion face up in each instance to reveal the selected cards.

TWINKEY

J. K. Hartman

Jerry Hartman gave me permission to use the following great item from his book *After Craft*. You'll love it!

EFFECT: Two cards are selected totally at random by two spectators and found by you under what seem to be impossible conditions!

PERFORMANCE: While you are talking and playing with the deck, glimpse and remember the top and the bottom cards of the face-down deck.

The deck is held face down in the right hand from above. With your right forefinger, swing cut the top half into the left hand. (Briefly, the deck is held from above in your right hand. With the right forefinger, lift up the upper half of the deck and move it toward the left hand, which receives it in a dealing position.) Set the balance from your right hand on top of the cards you have just moved to your left hand but keep a break between the two halves with the left little finger. Tell a spectator that in a moment you will give him the deck and turn your back. He is to take cards from the bottom of the deck one by one, turn each face up and place them on top. He can decide when to stop.

As you give these instructions to the spectator (and without losing the little-finger break between the two halves), show how it's done by drawing one card at a time from the bottom of the deck as follows. With your right hand at the outer end, grasp the bottom card with the fingers on the bottom and thumb on top, sliding the bottom card forward and revolving it face up on top. Repeat with a few more cards.

Pause for a moment and make sure that he understands the instructions. Then spread the face-up cards on top (the ones you have turned over while giving him instructions) and flip them face down on top as a block. Cut to the break and complete the cut (the right hand lifts all the cards above the break and places this block below the other portion). Give the deck to the spectator.

Turn your back and have the spectator follow the instructions you gave him, asking him to tell you when he has stopped. Point out that the card on top is a card that has been arrived at randomly. Ask the spectator to remember that card and to then turn all the face-up cards face down as a block back on top of the deck.

SELECTED CARDS

Tell the spectator to give the deck to a second spectator and have the second spectator perform the identical actions and arrive at a card for himself. Ask him to remember his card and turn all the face-up cards face down on top as a block. Have the second spectator give the deck a complete cut.

Face front and take the deck. Spread the cards between your hands with the faces toward you. Locate the two cards that you glimpsed at the beginning. The two selected cards are directly *behind* your original key cards. Produce them by simply placing them face up on the table (or in another fashion you may choose).

A SORT-OF SPELL

Eddie Joseph

Eddie Joseph was a master of developing tricks and routines based on simple approaches and mathematical principles. The following routine has a strong impact due to the fact that it appears so “innocent” and free of manipulation. Give it a try and you will find out for yourself how powerful the effect is.

EFFECT: A card is selected and genuinely lost in the deck, which is cut several times by the spectators. You remove one card from the deck but it is not the selected card. By spelling the name of the card you removed, you arrive at the freely selected card!

PERFORMANCE: Have the deck shuffled. Take it back and secretly glimpse the bottom card. Say it is the 10♥. Holding the deck face down in your right hand ready to perform an Overhand Shuffle, your left thumb first peels off three cards, one after the other, into the left hand to spell the value of the glimpsed card (T-E-N). Then you peel off two more cards (for O-F) and then peel off six cards for the word H-E-A-R-T-S. Finally, throw the balance of the deck on top of the left-hand cards. The 10♥ (in this example) is now *twelfth* from the face of the deck.

Leave the deck face down on the table and invite a spectator to cut off almost half the cards. You then cut a packet from the remaining portion left on the table, making sure you cut beyond the glimpsed card, leaving just a few cards (five to seven) on the table.

Ask another spectator to pick up the small portion (left after your cut), shuffle it and then look at and remember the bottom card (when the packet is held face down). Ask him to place this portion onto the half cut (and still being held) by the first spectator.

You cut half of the cards you have in your hands and place them onto the table. Ask the first spectator to place his portion onto this packet, finally you place the last packet you have in your hands on top, assembling the deck. Apparently the selected card is genuinely lost in the deck. Ask the spectators to cut the deck as often as they desire.

Pick up the deck and spread it between the hands with the cards facing you until you reach the glimpsed card (10♥). Separate your hands at that point so that you have some cards in your right hand and some in your left. The 10♥ is on the face of the left-hand cards. Turn your left

hand palm down and, with the left thumb, push the 10♥ off, face down onto the table. Turn your left hand palm up again and place its cards *in front* of the right-hand cards. (You have cut the deck in a subtle, innocent way). Flip the deck face down in left-hand dealing position. The selected card is *eleventh* from the top.

Flip over the tabled card as if it was the selected one. The audience will say it is not. Say, "*I never said it was!*" Spell out T-E-N O-F H-E-A-R-T-S by dealing one card from the top of the face-down deck for each letter. The last one will be the selected card.

NOTES: As I said, the 10♥ is just an example. Of course, shuffle off the correct amount of cards for each letter according to the value and suit of the glimpsed card. You can also shuffle off the cards in groups. In the example given with the 10♥, shuffle off three cards for T-E-N and then throw the deck on top. Then shuffle off two for O-F and throw the deck on top, then six for H-E-A-R-T-S and throw the deck on top.

QUICK AND DIRECT

Harry Lorayne

Harry Lorayne has written dozens of books on card magic. The following is taken with Harry's kind permission from his magazine *Apocalypse*. This is based on a Marty Kane trick called "The Best Lie Detector" (see *Apocalypse*, February 1993). Harry changed the handling to make it, as the title says, quick and direct.

EFFECT: A card is selected and replaced. You find it after an elimination process!

PERFORMANCE: Have a card selected and replaced. Control it to *eighth* from the top of the face-down deck (see the trick "No Control" for a simple method to bring the selected card on top, then Overhand Shuffle seven cards from bottom to the top and the selected card is eighth from the top.)

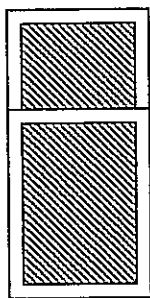
Place the squared deck face down on the table. Say, "*I don't think I could possibly find your card in the complete deck. Perhaps I can find it in half the deck. Would you cut it in half for me, please?*" Let the spectator cut the top half of the deck and place it to the side of the lower half. Then say, "*I am sorry, but I doubt if anyone could find it even from half of the deck. Will you give me half of those?*" Indicate the half that he cut off before (the original top of the deck) and have him cut off half again and hand it to you. This portion contains the selected card.

What you want is to have from twelve to fifteen cards in the packet in your hand. With the above handling, if the cuts are fairly accurate, this should not be a problem. The effect will end successfully with a packet containing from eight to twenty-three cards.

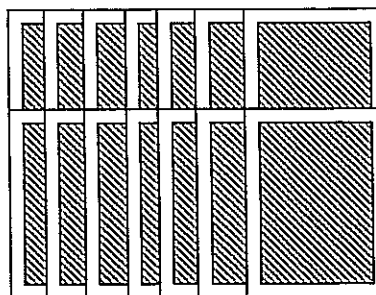
Reverse Faro the packet as follows: Take the packet of cards face down in left-hand dealing position. Your left thumb pushes the top card to the left which is gripped near the outer right corner by your right hand. Your left hand moves slightly forward and your right hand moves slightly backward. Your left thumb deals the next card which is taken *below* the first card but

SELECTED CARDS

outjogged. The two cards overlap for about an inch (**figure 1**).



1



2

Your hands reverse their moves (left hand moves backward and the right hand moves forward) and the thumb deals the next card which is taken below the other two cards but more or less squared with the first card. Continue this back and forth dealing until all the cards are passed into the right hand. Remember, each card goes *below* the previous one. You are now holding the cards in outjogged and injogged positions. The cards do not need to be perfectly squared. The cards toward the spectator will be called *outjogged* cards (or cards in outjog). The cards toward you will be called the *injogged* cards (or cards in injog). See **figure 2** with the cards in a spread condition.

Strip out the outjogged cards and hold them as you discard the injogged cards. Once again, Reverse Faro the cards still in your hand and, again, strip out and hold the outjogged cards. If you started with between twelve and fifteen cards, you'll be left with three cards. Once more, Reverse Faro to end with one card. Ask for the name of the spectator's card and turn over the last card left in your hand. It is his, of course.

It will always be the selected card because of the "binary system." If the packet handed to you contains eleven cards or less, or sixteen cards or more, you will end up with two cards instead of three. One of these two cards is the selected one. You cannot just outjog the lower one because it won't always be the lower one. (Harry does not like using the Reverse Faro with just two cards.)

So this is the rule: If you start with eleven or fewer cards in the packet, the selected card will be the *lower* card of the last two. If you start with sixteen or more cards in the packet, the selected card will be the *upper* of the last two (easy to remember, low/lower and high/upper). Of course you know how many cards you start with because you count the cards (mentally) during the first Reverse Faro.

So, if you end up with two cards, hold one card in each hand and say, "*Point to one of these.*" Perform the magician's choice as follows: If he indicates the correct card, discard the other one as you ask for the name of his card. If he indicates the wrong card, simply discard this card as you look at the remaining card and ask for the name of his card. In either case, as soon as he

names his card, turn over the one you're holding and show it to be the selected one!

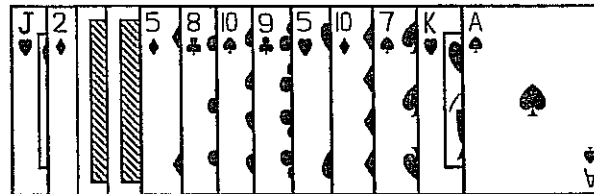
DREAMER'S BALL

Gavin Ross

Gavin lives in Scotland. The trick that Gavin offers here is easy, direct and to the point. Magicians have been fascinated by the "Sandwich" effect (a card becoming trapped between two other cards, usually a pair of Jacks, Aces or Kings) for years and many fine routines using this plot have been published. It is rare, however, to find a completely self-working Sandwich effect like this one.

EFFECT: The two red Aces are placed face up in the face-down deck. A card is selected and replaced in the deck. You hold the deck in the right hand and strip out two cards at the same time, the bottom and the top cards, placing them on the table. This procedure is continued until the audience sees that the two face-up Aces have automatically trapped one face-down card—the selected card!

PERFORMANCE: Run through the deck and remove the two red Aces, placing them to one side. Hand the deck for shuffling and on its return turn it face up and insert the red Aces *face down* at positions *tenth* and *eleventh* from the face (**figure 1**). This is not a hidden action but do not draw attention to the exact position of the cards.



red Aces

1

Turn the deck face down and hand it to a spectator. Ask him to think of a number between ten and twenty. When he has done this ask him to count that number of cards from the top of the face-down deck onto the table and leave the deck aside. He can shuffle the small packet of dealt cards.

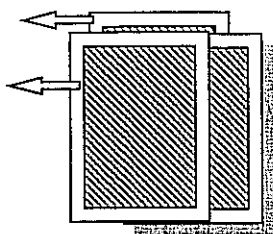
Let's imagine he has dealt fifteen cards. Point out that the number he thought of is made up of two numbers, which in this case are the numbers one and five, which when added together give a total of six. Have him count off this number (six) from the top of his packet (fifteen cards) face down onto the table and then look at the last card dealt, which will be the top card of the small pile on the table. Have the spectator remember this card then drop it back onto the tabled small pile. Ask him to drop the remainder of the fifteen-card packet on top. The spectator now picks up the complete packet and drops it back on top of the main deck. (Thank to this old principle, generally used to force a card, his card ends up always *tenth* from the top.)

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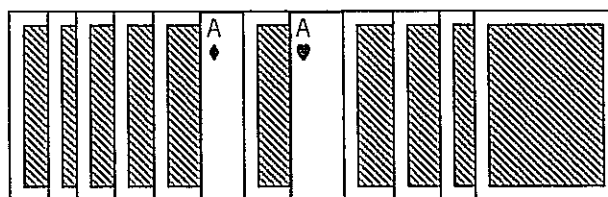
Obviously, if the spectator had thought of eighteen at the start he would add the numbers one and eight to give him nine, and so on.

Take the deck back from the spectator and say that the two red Aces will try to find his card. As you say this, spread the deck to show the Aces are where you left them. Hold the deck face down from above in the right hand. With the left hand, thumb on top and fingers on the bottom, remove the top and bottom cards of the deck together, sliding them to the left (**figure 1**) and drop them on the table. (There is no need to hide this fact, actually you emphasize it and also, it is not necessary to keep the two cards squared.)

Continue in this manner and as you perform this action you will come to a point where you will deal the first face-up Ace from the bottom with the selected card from the top. Continue and the next pair will be the second face-up Ace from the bottom and an indifferent card from the top. When this pair is placed on top of the previous pair, the two Aces will have a card trapped between them. Deal a few more cards in this way, then stop and point out what has happened (**figure 2**).



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2

Drop the deck on top of the tabled cards and then ribbon spread the cards on the table to show the card between the red Aces. This card is the selection and all that remains is for you to remove it and reveal it. Isn't this beautiful?!

DUCK AND DEAL

Aldo Colombini

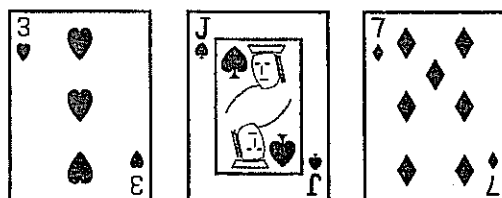
This is a simple yet terrific trick. It is (I think) an improvement of a basic trick. In this case there is no need for breaks and adding sequences.

EFFECT: A card is selected and lost in the deck. You ask the spectator to remove three cards from the deck and the values of these cards are added. You remove the same amount of cards from the top of the deck and give this packet to a spectator to hold. He deals the cards eliminating all but one—the selected card!

PERFORMANCE: Have a card selected and replaced. Control it to the top of the face-down deck. Spread the cards face down and ask one or more spectators to remove any three cards. Have these three cards turned over and have their values added together.

You have in your mind three key numbers: eight, sixteen and thirty-two. Whatever the number obtained by adding the values of the three cards, you *subtract* it from the *closest greater key number*. For example, the spectator(s) remove the 3♥, the J♠ and the 7♦ (**figure 1**). Face cards count as ten, so these three cards add up to twenty. Subtract this from the highest number (thirty-two) and you will have twelve.

Keep the deck face down and count twelve cards without reversing their order, passing them into the right hand. Drop these twelve cards on the table and count the remaining cards to reach twenty (in this example) and drop them onto the twelve tabled cards. The selected card is *twelfth* from the bottom of the packet. Place the remainder of the deck aside and give the tabled packet to a spectator.



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Here is another example. Say the spectator(s) removed a Two, a Nine and a Four. You will add their values and get fifteen. The closest key number greater than fifteen is sixteen. Sixteen minus fifteen is one. Drop the top card (it is the selected card) on the table and count off fourteen more cards onto it and proceed. If you add the values of the three cards and get one of the three key numbers (eight, sixteen and thirty-two), simply count to that number without reversing the cards.

Instruct him to hold the cards face down in left-hand dealing position, and to perform the Under/Down Deal. Briefly, he is to deal the first card to the bottom of the packet, the next to the table, the next to the bottom of the packet, the next to the table, and so on until he is left with only one card in his hand. Have him turn this card over to show the selection!

4 - 5 - 6 *Al Thatcher*

This is a stunning card revelation that is completely impromptu and the magician never touches the deck.

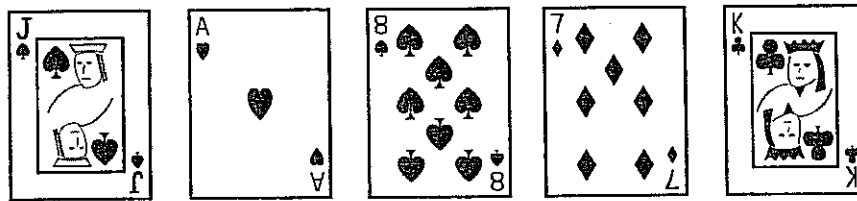
EFFECT: A borrowed deck is given to a spectator to be thoroughly shuffled. After shuffling, he cuts the deck at any point, remembers the card cut to (the card at the face of the upper half), replaces the cut and squares the deck. Next, he deals the cards into five face-up piles and is asked to remember which pile contains his card. This pile is then turned face down and the balance of the deck is placed aside. Picking up the face-down pile, he then deals the cards (one at a time) into a face-up pile. At some point in the deal, the magician yells STOP! To the

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surprise of all, the card stopped at is revealed to be the chosen card!

PERFORMANCE: Proceed as per the EFFECT description. Most persons when asked to cut the cards, will cut somewhere near the center of the deck, between sixteen and thirty-five cards. This being the case, you need only to note whether the cut was made above, below or near the center of the deck. If the cut is made above the center, remember the key number *four*. If the cut is made near the center remember the number *five*. If the cut is made below the center, remember the number *six*. That is, by the way, the name of the trick! If, in rare cases, where they cut noticeably deep or noticeably shallow, just have them add or take away some cards.

Holding the deck face down in the left-hand dealing position, deal the first five cards face up onto the table in a row from left to right (**figure 1**). Continue dealing cards face up from left to right onto the previous cards until the entire deck is dealt.



1

Ask the spectator to point at the pile containing his card. Tell him to pick up that pile, hold it face down and start dealing the cards face up in a pile on the table, one after the other.

When the cards are dealt, yell STOP! when the spectator deals your *key number*. Ask him to name his card. If he names the card that he just dealt, ask him to pick it up and display to everyone. If he does not name the face-up card, ask him to turn over the next card. It will be his. Thus, you have two chances to hit his card.

BOTTOMING OUT TODAY

Marty Kane

Marty says that this is silly, and always gets a laugh. If played with the right amount of tongue-in-cheek, it can be very amusing. This is based on Steve Beam's "Bottoming Out," from *Semi-Automatic Card Tricks*, Volume 1. This could be the shortest explanation for a card trick ever!

EFFECT: Two cards are selected and found by the performer (still you!) in an original (and funny) way!

PERFORMANCE: Have two cards selected and control them to the *bottom* of the face-down deck. (Use the method explained in "No Control" to control selected cards to the top and then shuffle them to the bottom.) Ask the spectators if they would like you to find their cards.

Presuming they respond in the affirmative, agree to do so. Stare blankly at them. Stare as long as you dare. Suddenly blurt out, *"Oh, you wanted me to find them today? You didn't mention that. Let's see. Today is, for example, Wednesday. That means you don't want me to find them on Thursday."*

Spell T-H-U-R-S-D-A-Y, dealing a card for each letter into a facedown pile. Say, *"And you don't want me to find them Friday."* Spell F-R-I-D-A-Y, dealing a card for each letter onto the same pile. Progress through all the days of the week until you reach the actual day. Say, *"But you do want me to find them on Wednesday."* Continuing the deal into a single pile.

When you have spelled all the days you will be left with two cards. Ask for the names of the selections and turn the cards over to reveal the selections. Cute, isn't it?

NOTE: Of course you can begin with any day, so you can do this routine any time. It does not matter as long as you spell all seven days of the week.

DUELING WITH CARDS

Jon Racherbaumer

Jon is the author of dozens of books and booklets on card magic. The trick he is submitting here entertains the audience in a memorable and reputation-making way. It's based on a unique principle discovered by Alex Elmsley. The routine is not totally impromptu, but it can be impromptu in such occasions where you can add a different colored playing card to your deck.

EFFECT: You explain that people perform card tricks in different ways. Mathematicians perform in a methodical manner, using formulas and calculation. Psychics use only thoughts—other people's thoughts. Magicians are completely different. They do impossible things—things you can't duplicate in the real world. You proceed to demonstrate this with a series of incredible effects!

REQUIREMENT: You need a packet of sixteen cards. One of the cards must have a different colored back. Suppose you have a red-backed Q♥. The other fifteen cards are blue-backed. Make sure than none of the blue cards is another Q♥. Place the red Q♥ on the bottom (face) of the face-down packet.

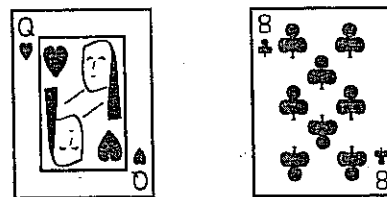
PERFORMANCE: Show the packet and causally spread the cards face down taking care not to expose the bottom card. Say, *"I'm going to show you something strange and wonderful with these sixteen cards. In fact, I'll show how mathematicians, psychics and magicians perform card tricks. First—the mathematician."*

Square and turn the packet face up in left-hand dealing position. Ask the spectator to think of a number from one to sixteen. Explain, *"As I show these cards one at a time, counting them as they're dealt, please remember the card at your number. In other words, if you are thinking of the number six, note and remember the sixth card, and so on."* Make sure the spectator understands the procedure. Deal the cards face up to the table, audibly counting each as it's

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dealt. When you finish say, "You now have a card and a number in mind. Don't say anything, Just concentrate on your card and number."

Take the packet in the left hand, with the faces of the cards to the audience and backs toward yourself. The packet is held in a vertical position so that you won't expose the red back of the Q♥ now facing you (this is like a dealing position but with the deck tilted vertically, palm of the hand toward your body). With the packet in this position, the right hand takes the top card (Q♥) and places it face up on the table. Take the next card and place it face up on the table to the right of the first (**figure 1**). The next one is placed onto the first one. Continue in this manner alternating the deal back and forth until the end. This results in two eight-card packets. Say, "This is called a mathematical mix-up. It really mixes the cards. But in the process, the mathematician calculates." Ask the spectator to point to the packet that contains his selection. Once this is determined, place the other packet on top. The rule is simple: Place the packet without the selection onto the packet with the selection.



1

Carefully place the assembled packet in your left hand as before, tilted to avoid exposing the red back of the Q♥. Repeat the dealing (and the assembling) three more times. Each time ask the spectator to keep track of his selection, then correctly assemble the cards as per the rule. When you finish performing the sorting procedure, *the selection is on top of the face-down packet*. It is automatic. But here's the clever part. The Q♥ is at the spectator's mental number! Suppose the spectator thought of the eighth card at the beginning and it was the 2♠. After the sorting procedure, the 2♠ ends up on top and the red-backed Q♥ ends up eighth from the top.

Say, "Psychics don't calculate or use numbers. They deal directly with minds. Do you still remember your mental number?" When your spectator affirms, say, "Please note and remember the new card at your number. I'll count them for you." Holding the packet as before, tilted in a vertical position with the faces toward the spectator, thumb over the cards one at a time into the right hand. Count them aloud as you take each card. You'll see all the backs. As you count, note the position of the red backed Q♥. Suppose it is the sixth card counted, this indicates that the spectator's mental number is six. Now you know the number and the selection.

"Please concentrate on your number and card." Casually mix the cards face up, then hold them face up in left-hand dealing position. Say, "Numbers are easier to see than the faces of cards. Think of your number. Picture it in your mind." Name the number (six in this example) then add, "Think of your card... I'm having difficulty getting a clear image of your card. Let me try something different. I'm going to deal cards face up to the table. When you see your card **THINK stop**. Don't say, 'stop,' just think it." Slowly deal cards face up to the table. When you reach the Q♥ pause and retain it in your hand. Say, "You're thinking too loudly. You thought of the Queen of Hearts!" Toss the Q♥ face up in front of the spectator.

Spread the remaining fifteen cards face down on the table to display the blue backs. Say, "Magicians are weird and wonderful. They do things impossible in the real world. It's possible

to find a card by a mathematical formula. It's possible, through coincidence to guess a card or to intuitively discover hidden thoughts, but it's not possible to... Pick up the face up Q♥ and make a magical gesture, then toss it face down to reveal its red back as you finish, "... *physically change the color of a card's back.*" This is an unexpected and strong finish.

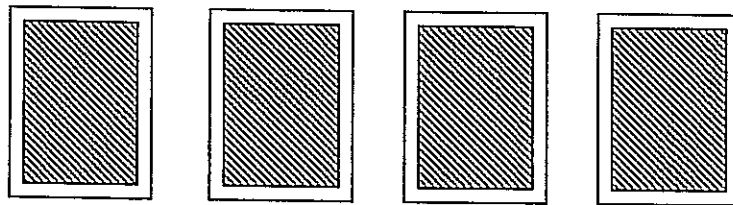
PILEDRIVER

Gavin Ross

A splendid contribution from the Scottish guy. Do not overlook it and try it with your friends. You will fool them badly!

EFFECT: A spectator shuffles the deck then cuts it into four packets. He freely selects one of the packets and deals through it, stopping where he likes. He remembers the card he has stopped at and it is lost in the center of his packet. The deck is then reassembled and handed to you and, despite these impossible conditions, you find the selection!

PERFORMANCE: Borrow a deck or use your own. Either way, have the deck shuffled by the spectator and then have him cut it into four approximately equal piles in a row on the table (**figure 1**). When he has done this explain to him that you are going to demonstrate what you want him to do.



1

Ask the spectator to point to a pile for you to use as a demonstration. When he has given you a pile, you begin to deal cards face down one at a time onto the table explaining that you want him to do the same in a moment. Continue dealing until you have only three cards left in your hand. This is easy if you spread the cards slightly as you deal, and look at the cards in your hand as you approach the bottom of the pile. Explain to the spectator that he can stop dealing anywhere and he is then to look at the top card of the packet left in his hand. As you say this, you openly look at the top card of the three-card packet left in your hand as if demonstrating what is to be done. It is important that you remember this card (say the 4♥). Drop this card on top of the dealt-off portion and drop the remaining two cards in your hand on top. The spectator must not be aware that you have remembered a card, so make this demonstration procedure look casual.

The card you are remembering is now *third from the top* of your packet, but as far as the spectators are aware you have done nothing. Ask a spectator to pick up any other pile and to repeat the procedure you have just explained (dealing cards face down on the table). As he

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begins to deal, begin counting the number of cards he deals but count his first card as number *four*. This is because your card is third from the top of your packet, so start counting from the number three. When he has stopped dealing, remember the total you have counted to. We will assume the total to be ten.

Have him look and remember the top card of the cards remaining in his hand and then drop this card on top of the dealt-off portion. Finally have him drop the remaining cards in his hand on top. Ask the spectator to pick up his packet and drop it on top of yours then sandwich this complete pile between the other two packets, assembling the entire deck.

You now have a complete deck with a card you are remembering and a spectator's card ten cards away from yours. All that remains is for you to find the selection, and this is how you do that. Pick up the deck and begin spreading the cards with the faces toward you. Spread through until you reach your key card (the 4♥). When you reach it, begin counting from the *next card* until you reach the total you were remembering, which in this case is the number ten. The card that falls on this number will be the spectator's selection. You can now reveal it in anyway you see fit.

KANGAROO

Roy Walton

Alex Elmsley had several effects printed in Karl Fulves' magazine, *The Pallbearers Review*, and one of these effects required a Faro Shuffle. Roy here offers an alternative approach, keeping the same result without using the Faro Shuffle (a very difficult manipulation to master).

EFFECT: A selected card is found by way of a strange elimination!

PERFORMANCE: Have the deck shuffled and handed back to you. Ask a spectator to think of a number between eight and sixteen. Tell the spectator that you are going to show him cards one by one, and he is to remember the card that falls on the thought-of number.

Holding the deck face down in the left hand, take the top card in the right hand, show it to the spectator and then drop it face down on the table. Repeat with the next cards, showing each then dropping it onto the previous one so that the order of the cards are reversed. Count the cards aloud 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 quickly and not bother to show their faces because he knows his number cannot be in this section. Continue showing cards until you have counted (and dropped onto a tabled pile) twenty cards (and, of course, tell the spectator not to stop you when he has noted a card).

Drop the twenty cards back on top of the deck and casually Overhand Shuffle four cards from top to bottom. Hand the deck face down to the spectator and ask him to count cards onto the table one by one (thus reversing their order) until he has reached the number he memorized.

Once he has started counting and you see that he is doing it right, you may turn your head away,

saying, "*I do not want to know your number.*"

Ask the spectator to pick up the packet of cards he counted and discard the remainder of the deck. Tell him to do a Down/Under Deal, i.e., ask him to take the packet face down in left-hand dealing position. He is to place the top card face down to the table, then place the next card face down to the bottom of the packet in his left hand. The next card goes on top of the tabled card, the next goes to the bottom of the packet. Ask him to do so until he has only one card left in his hand. That card is the selected one.

AUTOMATIC PLACEMENT

Ed Marlo

This trick is here courtesy of Lee Jacobs (Lee Jacobs Productions, Pomeroy, Ohio). It originally appeared in the book *50 Modern Card Tricks* by Glenn Gravatt (followed by a sequel called *50 More Modern Card Tricks*). Ed Marlo was the "king" of modern card magic. He wrote a great series of books and created an enormous amount of moves, sleights and routines. The following is a simple example of his ingenuity.

EFFECT: More than an effect, this is a method to bring a freely selected card to any position in the deck!

PERFORMANCE: A spectator shuffles the deck and while you turn your back, he removes a bunch of cards which he silently counts. He pockets these cards as they are no longer needed. He then notes the card at the same position from the top of the deck as the number of cards he removed. If he took ten cards, then he looks at the tenth card from the top.

You turn facing the audience and take the cards. Emphasize that you have no idea as to how many cards he discarded, therefore you cannot possibly know where his card lies in the deck. Nevertheless, you intend to find it.

Holding the deck facing him, show the top card, asking him to watch for his card but to give you no indication when he sees it, just watch for it, and perhaps you will get the proper vibrations (?). Pass the next card to the other hand, then the next, and so on. In doing so, do not reverse the order of the cards. That is, as each successive card is passed from the top of the deck to the right hand, it goes in front of the previous card, maintaining the original order.

When you have shown him the faces of twenty-two cards (you count silently as you pass them from hand to hand) ask if he has seen his card. Of course he has, because originally he was asked to remove a "small" bunch of cards, to count them, and look at the card at that number.

Put the twenty-two cards to the bottom of the deck. In other words you have simply cut twenty-two off the top and transferred them to the bottom. Having him look for his card is just an excuse to transfer the proper number.

The card he noted will now be *thirtieth* from the top. This is because you cut twenty-two cards,

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and since there are fifty-two cards in the deck, twenty-two from fifty-two leaves thirty. You can reveal the card in any way you please.

In the same way you can automatically bring his noted card to any position in the deck, depending upon the number of cards you transfer from the top to the bottom. To put his card to thirty-second, cut off twenty cards. Fifty-two minus twenty equals thirty-two. To put his card to twenty-seventh, transfer twenty-five, and so on.

JACKULA

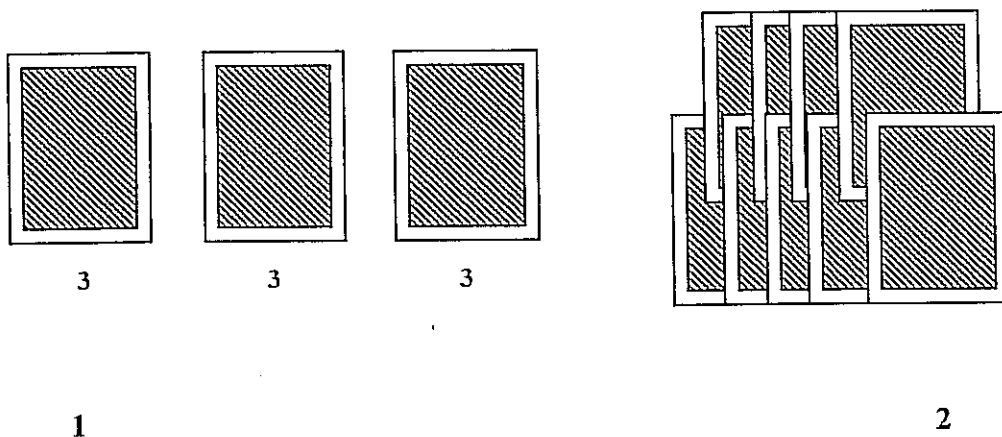
Michael De Marco

This effect was developed by Michael after reading Karl Fulves' "Capture by Ritual," from *The Vampire Chronicles*.

EFFECT: The magician explain how Dracula and his younger brother Jackula capture their victims!

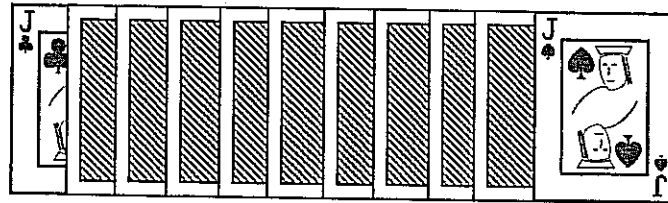
PERFORMANCE: Openly remove the two black Jacks from the deck and place them face up on the table. Call the J♠ "Dracula" and the J♣ "Jackula" (his younger brother). Have spectator take the deck and remove any nine cards, then put the rest of the deck aside.

The spectator mixes those nine cards, then deals them into three piles of three cards each, all the cards are face down (**figure 1**). Call these cards the potential victims for the vampires. Ask the spectator to pick up any pile, shuffle it, then look and remember the face card (the bottom card of the face-down packet). He is to then drop this pile onto either of the two remaining piles. Then he picks up the last pile and drops it onto the combined pile. The selected card is *sixth* from the top.

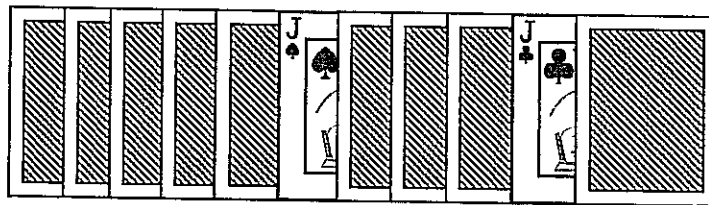


Pick up the combined packet and give it a Reverse Faro, by alternately outjogging every other card, beginning with the second card from the top (**figure 2**). Strip out the outjogged cards and place them on top of the others. The selected card is *third* from the top.

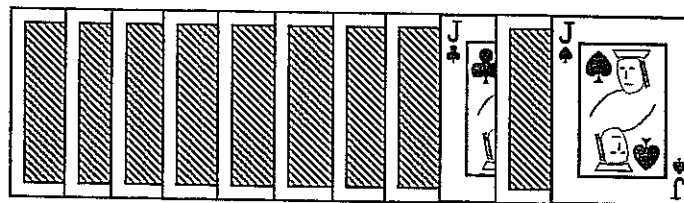
Now state that the vampires go in search of their victims every night at midnight. Place one Jack face up on top of the face-down packet, and one Jack face up on the bottom of the packet (**figure 3**). Perform an Under/Down Deal, placing the first card to the bottom of the packet, the next to the table, and so on, until you are left with one card in your hands. Drop this card on top of the pile. The selected card is *second* from the bottom.



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Ribbon spread the pile face down on the table, and state that the vampires have singled out three victims (there will be three face-down cards between the two face-up Jacks as in **figure 4**). Gather up the spread, square it, then flip it face up. Point out the names of the three "victim" cards between the vampires, and state that you believe one of them to be the spectator's selection, saying, "*But please don't say a word or help me out at all as to which one is your card.*" It looks like you gave goofed, because the spectator's card is not among the three, and he knows it. But you don't want him to point this out.

Gather up the spread, square the cards and turn them back face down. Now give the cards a Down/Under Deal, placing the first card to the table, the second to the bottom of the packet, and so on until you are left with one card. The last card will be a face-up Jack, which you drop onto the packet. The two Jacks are first and third with a face-down card between them. Ribbon spread the packet face down on the table, showing the two Jacks at the top, trapping one face-down card (**figure 5**).

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Ask the spectator to name his selection, then look crestfallen, as if you erred. Say, "*The card you named was not one of the original three, but fortunately the vampires trapped it anyway.*" Turn the Jack sandwich over, showing that Dracula and Jackula have found the selected card after all.

A sucker trick is exactly what you would expect from a couple of vampires!

COME TOGETHER

Jay Sankey & David Acer

Here's a fine routine by my Canadian friends Jay and David. Try it and see how strong it is.

EFFECT: A spectator is appointed "Magician For A Day" and handed a deck of cards. He shuffles it, then spreads the pack and has both you and another spectator each choose a card. These free selections are returned to different parts of the deck. With no moves whatsoever, he now turns the deck face up and finds the two selections side by side in the middle!

PERFORMANCE: Hand the deck to a spectator, appointing him "Magician For A Day" (or M.F.A.D.). Have him shuffle the cards, and, once the shuffle is complete, spot the bottom card of the deck. This will likely be easy to do, since laymen most often shuffle using the standard overhand technique. As a result, the bottom card flashes regularly. However, if you're unable to spot the card, simply ask the spectator to turn the deck face up and spread through the cards to "make sure they're thoroughly mixed," whereupon you take note of the bottom card (let's say it's the 8♠).

"Alright, now spread the deck face down between your hands and say, 'Pick a card, any card'." He will do so, offering the spread for a selection. Remove one card, then have him turn to another spectator and offer him a card as well. Once he has taken one, instruct the M.F.A.D. to square up the deck. Tell Spectator #2 to remember his card and place it on top of the pack, then ask the M.F.A.D. to cut the deck once, thereby losing the card. In fact, of course, no matter where he cuts, this places the spectator's selection alongside the card you spotted at the bottom of the deck (in our example, the 8♠).

"Good! Now it's my turn." Place your card on the deck, then have the M.F.A.D. cut the pack again, suggesting that he cut only about a quarter of the pack off the top, thereby ensuring that the two selections are widely separated. This is actually done so that the pair in question will end up near the center of the deck, rather than just a few cards from either the top or bottom.

Now, you recap: *"You shuffled the cards, and both Bill and I took one, then we returned them to two different parts of the deck. Snap your fingers over the pack and say, 'Come Together'."* He does so. *"Now, my card was the Eight of Spades."* Here you miscall it as the card you spotted at the bottom of the deck following the spectator's shuffle. *"What was your card, Bill?"*

Bill will respond by saying the name of his card. *"Excellent!"* Turn to the M.F.A.D. *"Turn the*

deck face up and spread through the cards." He will do so, finding both Bill's card and yours side by side in the middle!

LEAPFROG

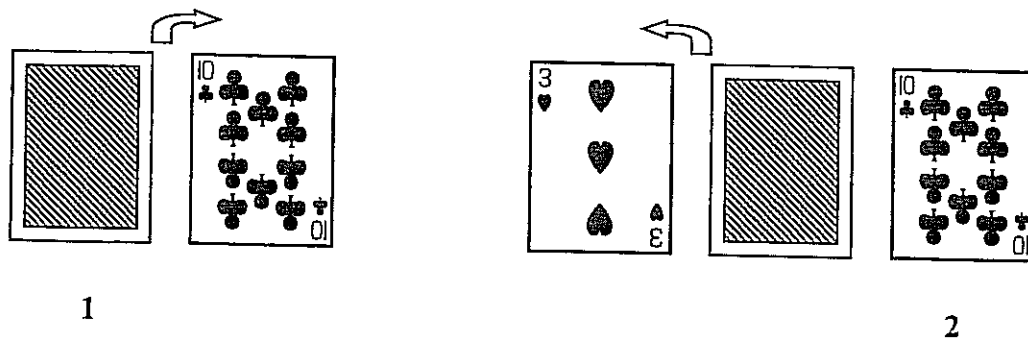
Tom Daugherty

Tom is proud of this and I cannot disagree with him. It has several good features. It is a showy trick, involves audience participation and it is a magician fooler too.

EFFECT: You find two freely selected cards under what seem to be impossible conditions!

PERFORMANCE: Glimpse the top and the bottom cards. It helps if the two cards are related, something like the two red Jacks. You do not have to remember which card is where, just remember the two cards as your key cards. Leave the deck face down on the table.

Start by saying, "Let's play a little game of leapfrog." Having tabled the deck face down, you continue, "As you know, leapfrog requires two participants. So let's say you are participant #1 and you are participant #2, okay?" Here you have found two spectators. "All right, #1 and #2, I'm going to give you a few simple tasks, the most important of which is that each of you remember a specific card arrived at by pure chance. Can you do that? Good. And my task is to probe your minds and somehow, out of fifty-two possibilities, discover the specific card each of you has in your mind. And to make my task even more impossible, I'm going to look away while you perform your tasks. Are you ready? Okay, let's play leapfrog."



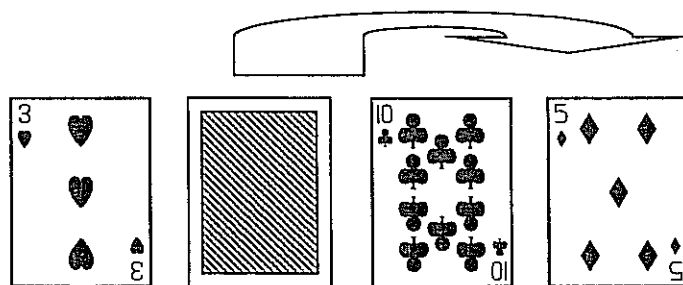
Here you turn away and continue, "All right #1, let's start with you. Cut off about a fifth of the deck, about ten cards or so, and turn them face up beside the deck. Done? And now you can see just one card, is that right? And do you agree with me that card was found by pure chance, since you merely cut to it from a shuffled deck? Okay, #1, let's say that card is your card, and the stack it's on is your stack. Can you remember that card and which stack is yours? Good!" In the example given in **figure 1** the card is the 10♣.

Continue, "And now #2, it's your turn. Just cut off another fifth of the deck, about ten cards, give or take, and turn your stack face up on the other side of the deck. And do you agree that had you cut just one more card, or one less card, your card would have been different? Okay, can you remember your card and which stack is yours?" In the example given in **figure 2** the

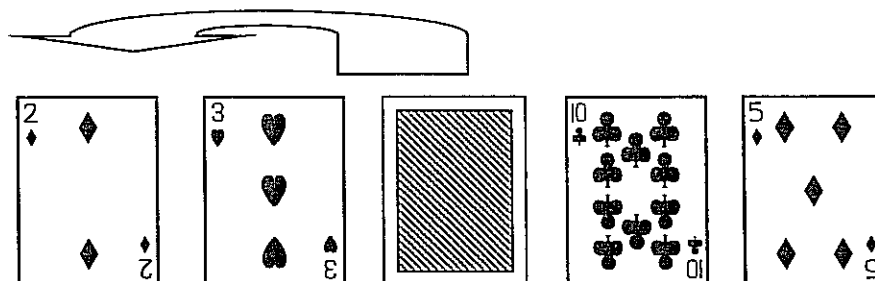
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card is the 3♥.

To the first spectator, "Back to you, #1. Just cut off about ten more cards, turn them face up, and leapfrog them over your stack, setting them down beside it." The spectator does (**figure 3**). "And now, #2, you do the same. Just cut off about half of the cards that are left, turn them face up, and leapfrog them over your stack, setting them beside it. Now we've got five stacks, four face up and one face down. Is that right? And if I were to turn around now, it would be obvious which cards are yours, so let's change that." See **figure 4**.



3

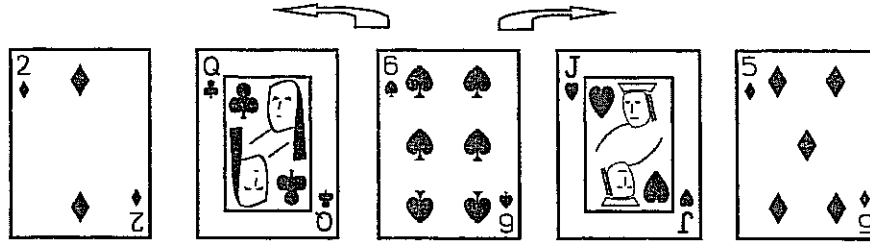


4

"#1, first turn the middle stack face up like the others. Now take the top card of the middle stack and place it face up on top of your stack to hide your card from view. #2, take the next card off the middle stack and place it face up on top of your stack to cover your card." The spectators do that (**figure 5**).

"Now if I were to turn around, I couldn't even see your cards, but I would be able to see the cards on top of them, so let's change even that. #1, turn all five stacks face down. #2, leapfrog the middle stack over your stack and place it on top of the stack at your end. #1, leapfrog the stack at the other end over your stack and set it down in the vacant space. #2, your turn again. Leapfrog the stack at your end and over your stack and onto the middle one. #1, leapfrog the stack at his end over the middle stack onto the top of your stack. #2, hop that stack on your side onto the top of the stack at his side. Okay, the deck is back in one piece and face down, is that correct? And finally, #1, just for good measure, square the cards up nice and even and cut

about half the deck over to one side. And complete the cut."



5

"Before I turn around for the first time, let me remind you that I've not yet seen even one card, and the deck has been shuffled and cut many times. And somewhere in that deck are two cards, chosen by pure chance, and each of you is thinking of one of them. Do you agree?"

Now you turn back, pick up the deck and begin spreading the cards, faces toward yourself. The first card after (to the left of) your first key card is that of the first spectator, and the second card after your second key card is that of the second spectator. Remove the two cards and show them to the spectators for a stunning finale!

THE TEN PRINCIPLE

John Cornelius

John lives in Texas, in my favorite town, the place where my heart is, San Antonio, shrine of the legendary Alamo. John Cornelius is also one of the most creative minds in magic. This routine is especially good on those occasions when a spectator challenges you by removing a card and then defying you to determine its identity.

EFFECT: After a card is removed from a shuffled deck, you merely look through the balance of the deck and determine the card which has been removed!

PERFORMANCE: This is an extension of the basic "thirteen principle", which works like this. The deck is shuffled and the spectator removes a card. You now look through the cards, adding the values as you go. Each time you accumulate a total of thirteen, you cast this out by beginning again at one. When you arrive at the last card, you have a total of something less than thirteen. This final total tells you the numerical value of the spectator's card (if you have obtained seven, the selected card is a Seven).

The suit is determined by scanning the deck once more in search of the Sevens, or whatever the value may be. You will find only three of them, thus indicating the missing card.

The major problem of this system has always been all the adding and subtracting one must do with thirteen as a base. This new method uses a base of ten rather than thirteen. The working

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time is trimmed down to about thirty seconds. The spectator is asked to remove a card and to conceal it in his pocket. It is pointed out to him that by choosing an inconspicuous card, your task will be all the more of a challenge. So you tell him to avoid choosing a picture card, since these are rather conspicuous. You have just done away with several cards that would otherwise have to be added or subtracted during the process of the trick.

Here is an example of the application of the basic "ten principle". The spectator has removed a card and placed it in his pocket. You begin looking through the deck (with the faces of the cards toward you), which may happen to be in this order: A, K, 4, 2, 5, 6, 4, 5, 3, etc. Your mental process would be something like this: "Ace equals one, plus zero (all picture cards are zero) is still one, plus four equals five, plus two equal seven, plus five equals twelve." Since you have now exceeded ten, the first digit may be dropped, which brings you back down to two. You continue as you notice that the next two cards—a six and a four—make a total of ten, so you disregard them both and do not even add them in. The next card, a Five, brings the total to seven, and so on.

When you arrive at the end of the deck, you will have a number from one to ten in your mind. This number, subtracted from ten, will reveal the value. If you end up with zero, this tells you that he has chosen a Ten.

You may now scan the cards one more time to see which suit of the chosen denomination is missing, or you may prefer to "fish" by asking if the selected card was black, a Club, and so on.

NOTE: See Gavin Ross' "Speed Limit" (elsewhere in this book) for a brilliant use of John's concept.

PROPHETIC NUMBERS

Aldo Colombini

Another "CATO" adventure. At first glance, this could appear complicated, at second glance, it is. Just kidding! Go through it a few times and you will see that it flows.

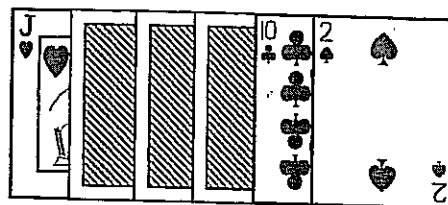
EFFECT: A selected card is revealed with a mathematical approach (read further!)

PERFORMANCE: Have a card selected and control it to the top of the face-down deck.

Spread the deck with the cards facing you and glimpse the selected card, say it is the 2♥. Remove and place the following cards face down on the table: First an indifferent card, then any Heart (the suit of the selected card—say the 7♥), then three indifferent cards and any Two (the value of the selected card—say the 2♠). Mentally add the two cards that together represent the selection (in this example the 7♥ and the 2♠—they will give you Nine). Shuffle *eight* cards from the bottom to the top, so that you have the selected card *ninth* from the top. Place the deck on the table.

Pick up the six-card packet from the table. Show the six cards face up, square the cards and flip

the packet face down. Hold the packet face down in the left hand (the 2♠ is on top and the 7♥ is fifth from the top). Ask the spectator to do the moves of the "CATO" (see the trick "No Control" at the beginning of the book for the CATO procedure). Explain that he is to turn over two cards, and to demonstrate, turn the top two cards face up. Then explain he is to cut the packet anywhere he likes, and to demonstrate you cut the top card only to the bottom. Tell him that he cannot turn over only one card. In so saying turn the *second* card face up and leave it face up in the same position (second from the top).



7♥

1

Position Check: From top to bottom: the 2♠ face up, X face up, X face down, the 7♥ face down, X face down and X face up (example in **figure 1**). Cut the packet, complete the cut and give it to a spectator.

Have him do the CATO procedure, finishing by turning over one packet and shuffling it into the other. At the end, only two cards are reversed in the middle (either face up or face down). Have these two cards revealed, one tells the value of the selection (the 2♠) and the other tells the suit (the 7♥).

Add the values of these two cards together ($7 + 2 = 9$) and have the spectator count down in the deck to the ninth card. It is his selection.

NOTES: Of course, do exactly the same for any other combination. If, for example, the selected card is the 8♣ and you place on the table, among the other cards, the 6♦ and the 8♣, you have to bring the selected card to fourteenth from the top by shuffling thirteen cards from bottom to the top.)

INFALLIBLE MEMORY

Eddie Joseph

This routine seems a miracle by the way is conducted and operated. Eddie was very clever and an incredible creator of good strong magic, like the following example.

EFFECT: A card is selected in the fairest possible manner by a spectator but nevertheless you find it!

PERFORMANCE: Have the deck shuffled by a spectator. Take it back and say that you will try to memorize the entire deck. Spread the deck with the faces toward you and quickly glimpse and remember the cards that fall first (at the right of the spread) and twenty-third from the face. Let's imagine that the face card of the deck is the J♠ and the twenty-third card from the face is the 3♥. Repeat the names of the two cards several times in your mind so that it easy to

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remember them. (If you wish, put two easy-to-remember cards to these positions, for example the two red Aces.)

Square the deck and leave it face down on the table (the bottom card is the J♠). Ask a spectator to cut about a third from the top and to keep this portion face down in his left hand in dealing position.

Ask him to lift another third from the remainder of the deck on the table (be sure he cuts beneath the 3♥) and to look at and remember the bottom card of this portion (let's say it's the 5♦).

Ask him to place this portion face down onto the cards he has in his left hand to bury his selection. Tell him to pick up the remaining pile on the table and to place these cards onto the two-thirds he has in his left hand, assembling the deck. Everything looks really casual and apparently you have no chance to find the selected card.

Invite the spectator to deal the cards one after the other face up on the table, taking them from the top of the face-down deck and revolving them face up as he deals them. Ask him not to stop when he sees his card and not to do any fancy moves that may tell you his card.

Starting from the first card he places on the table, you begin to count (a number for each card starting from "one") until you see the first card you have remembered (in our example, the J♠). Remember that number and do not count anymore for the other cards. When you see the second remembered card (in our example the 3♥) resume counting from the *next card* until you reach the number twenty-two. The card that falls on the number twenty-two is the selected card!

Here's an example: you count up to eighteen, until the J♠. You stop counting until you see the 3♥. From the next card you continue the count from nineteen up until twenty-two. That card is the selection.

Let the spectator deal until the end. And then dramatically reveal the selected card.

INSTANT LOTTERY

Marty Kane

These versions of the "Allerchrist Card Trick" from *Scarne On Card Tricks*, were specifically structured to retain a visual display of numbers at the end of the effect, thereby aiding the spectators' adding of the numbers. Also, controlling the selection to an easily placed position, such as the top or bottom of the deck, was deemed a worthwhile feature which the original and many of its variations lack.

EFFECT: One card is selected and you find it with an amusing story!

PERFORMANCE: Say, "I'd like to demonstrate what the first instant lottery in the United States resembled. You'll try your luck in this game of fortune. We'll use the spot cards as

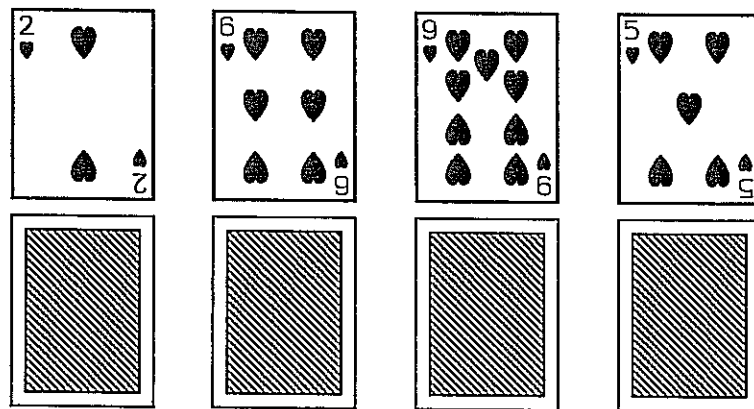
numbers one through nine. An Ace is number one." Openly remove the Ace through Nine of any suit. Have the spectator shuffle this packet face down. Say, "One of the Jacks will be your jackpot." Openly remove the four Jacks. Have the spectator shuffle this packet face down.

Say, "You'll choose four numbers or trust the fates and remove any four cards from the face-down packet." Once this is done, set the remaining five cards of the number packet as a discard pile on the far left of the table.

Deal the four number cards face down in a row from right to left across the table. Say, "Please pick out a Jack which will represent your jackpot, but don't let me see it." After he removes one Jack, add the remaining three Jacks face down onto the far left discard pile. Have the selected Jack returned to the deck, and control it to the bottom.

Have him take a peek at the rightmost number card. Hold the deck in left-hand dealing position. Say, "I'm going to ask you identical questions about each of your lucky numbers. Is this first number a Nine? Is it an Eight? Is it a Seven?"

With each number you mention, deal a card face down on your side of the rightmost number card as you form a pile. When you receive a positive response, turn his number card face up and leave it in front of your pile. Repeat this countdown procedure with the next three selections. This will result in four face-down piles with a face-up card in front of each pile (figure 1). Say, "We'll now see just how lucky your numbers are."



1

Drop the talon (the undealt portion of the deck) onto the rightmost pile. Pick up this combined packet and drop it pile onto the pile to its left. Continue combining piles in this manner and drop the last combined pile onto the discard pile. Say, "Please add up those four numbers. Good! Now, please pick up the deck and deal down to the card equal to the sum you just calculated." After this is done, have him name his Jack and turn over the final card of the count to reveal it.

NOTE: The extra three Jacks ploy is used merely to avoid needing to control the selection to fourth from the bottom position. This said, if you want, use any selected card and control it to fourth from the bottom without using the Jacks at the beginning.

SPEED LIMIT

Gavin Ross

In the English magazine *Spell-Binder*, Joe Digman published a superb effect entitled "Estimate-ion." This effect made use of the "estimation principle" to find a spectator's freely thought-of card and its mate. The one draw back with the effect was that it was not 100% sure-fire. The effect which follows makes use of John Cornelius' "ten principle," written elsewhere in this book. Gavin found this principle in a Lewis Jones publication and this makes the location 100% certain.

EFFECT: A spectator selects a card and another spectator takes its mate. You reveal the two cards!

PERFORMANCE: Bringing the topic of conversation around to memory and the mind, you propose to present a demonstration of your super-power memory. Hand the deck out for shuffling and ask the spectator to think of a small number less than ten. This effectively limits his choice to the values of one through nine.

When he has done this he is also to think of one of the four suits in the deck. Once he has completed this, you ask him to combine the two freely thought-of items to form the name of a playing card. Take the deck back and quickly scan over the faces of the cards as if remembering the entire deck order. Finally, hand the deck back to the spectator.

Have him run through the deck and remove the card he is now thinking of and show this card to another person. The person who has seen this card takes the deck and he removes the mate of the first person's card for himself (if the first spectator thinks of the 4♥ and removes it, the second spectator removes its mate, the 4♠—same color and value).

Both spectators then hide their cards from view and hand the deck back to you. On its return spread the deck face up on the table so that every card is visible (or spread the cards between the hands).

You begin to recap what has happened, reminding everyone that both the cards have been freely selected. As you are doing this, look at the face-up spread and silently count all the cards of one color. If you count twenty-six cards of one color then you know that the selections are of the opposite color.

We will assume that you counted the red cards. Because there were twenty-six red cards you know that the selected cards must be black (had you counted twenty-six black cards, the cards must be red). You also know several other things about the chosen cards. You know the color of the cards (in this case black). You also know that one is a Club and one is a Spade.

Finally, you know that the cards must be less than ten in value which means that they have to be two of eighteen cards in the deck. This can be narrowed down further. Because you know they are both the same value you can ignore one of the suits. This means you now are working with only nine cards from the fifty-two.

Assuming that you have selected to count through the Spades (you may count through the Clubs as well, it doesn't matter) begin with a base number of five. Run through the deck with the faces toward you until you come to the first of the Spades. If this is a Ten (or a face card) ignore it and continue on until the next Spade. Remember, whenever you hit a Ten or a face card, ignore it. Imagining that the next Spade is a Three, add this to five to give eight. Continue in this manner until you hit the next Spade. Let's imagine it is a Nine. Add this to the eight you are thinking of and you now have seventeen. As this total is over ten, simply subtract ten from the total and continue on. So you are now thinking of the number seven. Continue in this way, subtracting ten whenever your total exceeds ten, until you have run out of Spades.

You will now be thinking of a number which in our example is the number six. Subtract this number from the ten and you have your final "speed count" total. $10 - 6 = 4$, so your total is four, indicating the two selected cards are Fours.

You know both cards have the value of Four. You also know that they are both black (Clubs and Spades), so it is now a simple matter to name both selections, thereby ending your demonstration.

NOTES: Another example. You initially count twenty-four red cards. You know the selected cards are red. You speed count the Diamonds and arrive at a final count of two, which when subtracted from ten, gives you eight. The selected cards are the two red Eights (Hearts and Diamonds).

The above speed-counting procedure, if used correctly, will provide you with the correct value on every occasion. This is a very effective method for this type of effect.

SWEET SIXTEEN

Michael De Marco

This effect was developed by Michael after reading "Three Heaps" from *Blackstone's Modern Card Tricks*.

EFFECT: A selected card is found by the spectator who does all the "operations" himself!

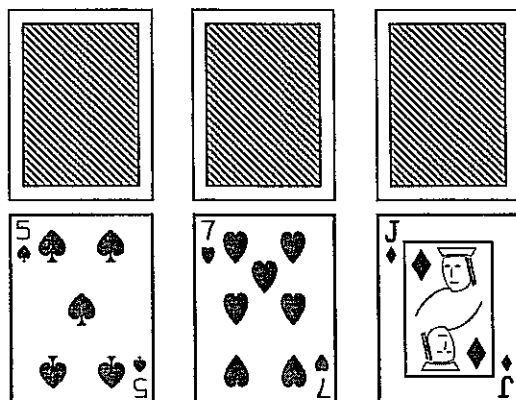
PERFORMANCE: Have the spectator deal out three cards face up to the table, forming a row from left to right. Let us say, for example, that he dealt the $5\spadesuit$, the $7\heartsuit$ and the $J\clubsuit$. Tell him that next to each card he has to deal a number of cards, starting from the value of the face-up card, to a total of the mystic value of sixteen.

For example, next to the $5\spadesuit$, he would deal a total of eleven cards face down from the top of the

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face-down deck into a pile, counting aloud as he deals. Next to the 7♥, he would deal nine cards. So next to the J♦ he would deal a total of five cards (**figure 1**).

Tell him to remove any card from the remainder of the face-down deck in his hands, look at it without showing it to you, then drop it face down on top of any of the three face-down piles on the table.



1

He is to give the cards in his hands a complete cut, then drop them onto his selection. He should then pick up this combined pile and drop it onto either of the other two face-down piles. Again he picks up the combined pile, and drops it onto the last face-down pile. He squares the entire deck.

Ask him to add the values of the three face-up cards on the table. In our example he would add $5 + 7 + 11 = 23$. He deals down a number of cards from the top of the deck equal to the sum of the three face-up cards. In our example he would deal twenty-three cards. Ask him to drop the remaining cards in his left hand onto the dealt pile. Ask him the name of the selection and ask him to turn over that card and show that he has found it.

NOTE: The patter should try to make the number sixteen relevant, such as how you learned this trick when you were sixteen, or something similar and somewhat logical.

THE MAGIC LESSON

Roy Walton

Roy offers another possibility with the Reverse Faro and the Down/Under Deal, which you should have learned having read thus far.

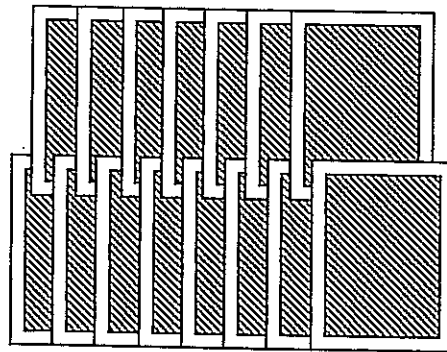
EFFECT: Four cards are chosen by four spectators from a small packet and then replaced. The packet is shuffled and cut. The performer says he will reveal an important magical secret to the audience which consists of a shuffle called "The Eliminator." When he demonstrates the

shuffle, he succeeds in finding the four cards!

PERFORMANCE: Remove fifteen cards from the deck. Place the remainder of the deck aside as it is not used in the trick. Glimpse the face card of the packet (bottom card when the packet is face down). Say it is the 10♥, this will be your key card.

Fan out the cards face down for four to be chosen. When they have been taken by the spectators (we'll call them A, B, C and D), casually cut the bottom four cards to the top and square the packet. The key card now lies *fourth* from the top. (This is very easy, when you still have the cards fanned for the selection, the left thumb is brought directly on the fourth card from the bottom. The four cards are taken in the left hand and cut to the top as a group and without reversing their order.)

Have the four selected cards replaced on top of the packet one by one but in A, D, C and B order, B's card becoming the top card of the packet. Have someone cut the packet and complete the cut. Give the packet a Reverse Faro, outjogging every other card (**figure 1**), stripping out the outjogged cards as a unit and placing them on top. Then give the packet a cut and follow this with another Reverse Faro, again stripping out the outjogged cards and placing them on top. Give the packet another cut if you like.



1

Turn the packet face up to show the cards are well mixed. Spot the key card (the 10♥) and cut the packet at the 10♥ bringing it (and all the cards above it as a group) to the bottom of the face-up packet. Flip the packet face down (the top card is the 10♥).

Tell the audience you're going to show them a shuffle called "The Eliminator." Perform the standard Under/Down Shuffle (first card to the bottom of the packet, next card down on the table, next under the packet, etc.) until you're left with four cards in the hands. Ask A the name of his card and then turn the top card of the in-hand packet face up and place it on the table. Ask B the name of his card, turn over the next card and show it to B. Repeat with C and finally with D.

NOTE: The reason why you have to take back the selected cards in the order given is to have

them in the right order at the end for the revelations. The revelation is more effective if it happens in order rather than haphazardly.

THE JAMESWAY CONNECTION

Peter Duffie & Robin Robertson

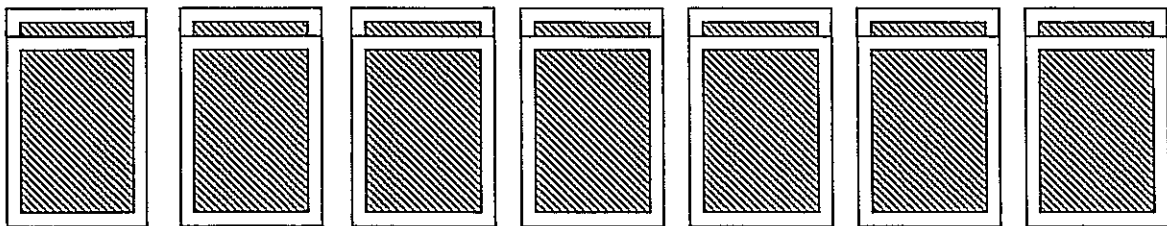
This is based on a little-known principle that with fifteen cards, the fifth and tenth cards are transposed by faros or reverse faros, changing positions each time, while the fifteenth card stays in place. This trick evolved out of several ideas that began with Stewart James. All it needs is a deck of cards, which does not even need to be complete, and two spectators.

EFFECT: The magician finds two selected card with the help of HIS selected card!

PERFORMANCE: Phase 1: Square Dance. Have the deck well shuffled, then spread it face up on the table. Ask two spectators to each take out any five cards that they like, and you will do the same. When you take out your five cards, make sure one of them is a Five, which goes on the face of your five cards.

Ask each spectator to shuffle the cards, then remember the bottom card. *"I'll do the same with mine."* In your case, keep the Five on the bottom and remember its suit (say Spades). Then have either spectator drop his packet on yours, then the other spectator's packet goes on top of all.

Explain that small packets of cards, such as this, are rather difficult to mix, and in fact, it's easier to UNmix them. Carry out a Reverse Faro, outjogging every other card (similar to **figure 1** on page 33). Then strip out the outjogged cards and place them on top of the other packet but keep a break below them. *"Would you like me to do that again?"* If they say "no" give the packet a cut at the break and move to the next step. Otherwise, continue UNshuffling until the spectators are happy. Finish with a final cut at the break (the 5♠ is *eight* from top).

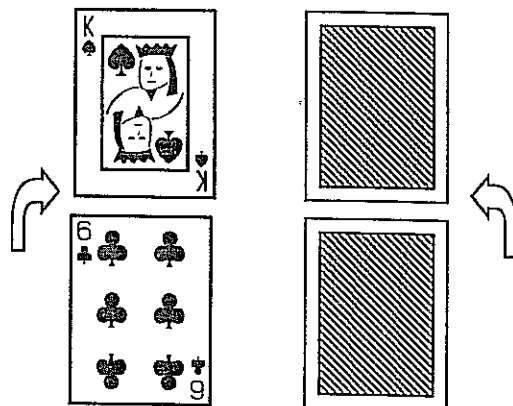


1

"We'll form pairs of cards in a line on the table." Match your words by holding the packet from above and pulling off pairs of cards from top and bottom together and dropping them into a left-to-right row on the table (**figure 1**). Don't count them out loud as you do so, because you're going to count from the other end later. Once you drop the seventh pair you will have a single card remaining in your hand. *"We've got an odd card left over. My card was the Five of*

Spades" (Name whatever your card is.) Turn the card over and it's your card. Toss it face up on the table.

"So far, so good, let's see if it can find your cards. It's a Five so let's count to the fifth pair." Count from right to left (spectator's left to right), to the fifth pair and lift off the top card. Look at it and announce its name, saying, *"Who picked this card?"* One of the spectators will respond. Drop the card back face down again, and act as if you are about to continue, then reach down and flip the card over, saying, with a smile, *"No, it really is the King of Spades."* (Name whatever card it is.)



2

"Now for the final connection, impossible as it may seem, but the King of Spades will now find the other card. In fact it's already found it!" Reach down and slide out the face-down card from below the face-up card and ask the other spectator to name his card, then turn the card over to finish.

Phase 2: Line Dance. *"Would you like me to do it again?"* Assuming they say yes, have a spectator shuffle the fifteen cards as much as they like, then deal them into three face-down groups of five each on the table. Have each of the spectators pick up any of the three piles, shuffle it, and note the bottom card. Then have spectator #1 (remember which is spectator #1) drop his pile on top of the remaining pile. Spectator #2 drops his on top of all. Say, *"I won't bother to look at a card this time."*

Pick up cards and Reverse Faro, holding a break afterward each time, exactly as in Phase 1. Finish with a cut to bottom as explained. When you carry out the Reverse Faros, number them ONE / TWO / ONE / TWO, etc. Let's say you finish with an odd number of faros = ONE. That means spectator #1, which you'll make use of at the climax.

Place the packet on the table and have either spectator cut it in half approximately in the middle (it's not important where he cuts as long as there are at least three cards in each packet). Reiterate what has happened to kill a little time, then turn the original bottom packet face up. *"I'm going to deal cards from each packet at the same time. When either of you sees your card, think 'stop' as loud as you can. Don't say it out loud, just think it. I'll try to pick up on your thoughts."*

Deal off the top cards of each packet, revealing a new face-up card (**figure 2**). Continue until you reach the third card in each packet. *"I'm getting a strong feeling about this one. Is it your card?"* Point to spectator #1, as you say this. He'll agree.

Turn to spectator #2 and ask her to name her card. When she does, turn over the face-down card and it is also correct.

UNTOUCHED

Daryl

Daryl, the magician's magician, offer a strong routine. His main contribution to this effect is the "hook" and the presentation. Besides that, this is an old self-working trick. Don't pass this up just because it is simple. From a spectator's point of view, this is a very strong magical effect which defies explanation. You do absolutely nothing, except make sure the spectator follows your instructions precisely. Something similar appeared in *Pabular* (September 1974), in a routine by Tony Faro.

EFFECT: A spectator determines the name of the card the magician saw in a dream the night before!

PERFORMANCE: The magician explains that he is often asked if he can still perform his magic without being allowed to touch anything. The answer is an enthusiastic "YES!" "*Not only will I perform the magic...*" the magician claims, "*...but I will create the illusion that it is being accomplished by someone else! Who would like to be a magician for the next few moments?*"

A spectator is selected and asked to shuffle the deck. While this is being done, the performer says he will concentrate on the name of the card that came to him during a dream he had last night. The spectator is then asked to spread the cards one at a time between his hands so the faces are facing you. Explain that you will say stop when you see the card you have in mind. It is important the audience believes you already have a specific card in mind and it is this particular card you are looking for.

What really happens is you use the value of the first (top) card and the suit of the second card to determine your "thought-of" card. For example, if the top card is the 2♠ and the second card is the 7♦, then the card you should look for is the 2♦. When you see the proper card, ask the spectator stop, and then place it face down on the table. At this point, no one (except you) knows what the card is, but the audience should believe it is the card that came to you in your dream.

"*There are fifty-one cards remaining,*" you say. "*So in a moment, I'm going to ask you to think of any number between one and fifty-one and then deal that many cards onto the table.*" By telling the spectator in advance that you want the selected number of cards onto the table, a large number will probably not be selected. This will help speed up the effect.

"*Are you ready? All right, think of a number. Have you got one? Good, now deal that number of cards one at a time into a face down pile on the table.*" The spectator does so. "*All finished? Great, now put the rest of the deck aside because we won't be using those cards.*"

"*Pick up the cards you dealt and get ready to deal them into what are known among magicians as the suit and value packets. As you know, every card in the deck has two parts, the suit, and the value, so please deal your cards into two face down alternating piles until they're all gone.*" The wording here about the ALTERNATING piles is very important: you do not want the spectator to simply cut the cards into two groups. I usually gesture by pointing with my index finger

to the left and then to the right, and then repeat this a few times until I'm sure the spectator understands the instructions.

While the spectator is dealing, casually notice which pile receives the last card dealt. This will be the "value" pile, the other will be the "suit" pile. *"The top card of the 'value' pile will tell you the value of my card. Please turn it face up. It's a Two, that means my card is a Two of something, either Diamonds, Clubs, Hearts or Spades. The top card of the 'suit' pile will, of course, indicate the suit. Please turn it face up. It's a Diamond. If you put these two pieces of information together, you get the Two of Diamonds. Please turn over the card I thought of last night and let everyone see if you're right."* The spectator does it and the miracle is completed!

NOTES: The most important point to stress when performing this effect is the fact that you **NEVER TOUCH ANYTHING**. If the first two cards are of the same suit or value (in which case, the effect won't work), simply ask the spectator to cut the deck. If it happens again, have the spectator cut the deck with the other hand. If this happens again...change tricks!

COUNTDOWN LOCATION

George McBride

This trick depends on a very subtle key card principle known as the "Sunken Key" invented by Oscar Weigle.

EFFECT: You locate an apparently freely selected card!

PERFORMANCE: To begin, secretly note the 11th card from the top of the face-down deck. (You may glimpse the bottom card and cut it to the top, then shuffle ten more cards from the bottom to the top.) Let's say it's the Joker.

Now ask for the assistance of two spectators; sit one on your left and one on your right. The spectator on your *right* is asked to think of any number from 1 to 10. When he has decided on a number, give him the deck and ask him to deal that many cards onto the table, one at a time, from the top of the deck. Just before he starts to deal, turn your back so you can't see how many cards he is dealing. When he has finished dealing, ask him to drop the deck on top of the dealt cards and to square the deck. He must remember his number.

Face the front and ask the spectator on your *left* to cut the deck into roughly three equal piles. Next tell him to pick up the middle packet, shuffle it and to note the face card. This packet is now dropped on top of the original top portion of the deck. The other packet, which is of course the bottom portion, is now picked up and dropped on top of all. At this point the spectators may cut the deck as often as they wish.

You now explain to the left-hand spectator that you will place his card at a specific position in the deck and that this specific position will be at the exact number that the right-hand spectator is thinking of. The deck is now picked up and spread, keeping the faces of the cards toward you. Look for your *key card* (in this case the Joker) and spread over ten more cards to the left of it.

Cut the deck at this point and this will bring your key card back to its original position...11th from top. To conclude, ask the spectator on your right to name the number he has been thinking of. Deal down to that number and reveal the left-hand spectator's card.

PHONE TRICK

Chuck Smith

Chuck is a legendary figure of a magician. Very seldom seen at conventions and magic gatherings, he has an incredible amount of good material. The principle involved with this trick goes back in 1976 and it was published in the book *The Conjurers Calculator* by John C. Sherwood. You will find it on page 14 under the name "Dash-Dask." Chuck discovered that it works with any number of digits and came up with this presentation detailed in the EFFECT. As the name of the trick states, it can (and should) be done over the phone.

EFFECT: *"Hello, is this Bob? Bob, do you have a few minutes to help me with a little experiment? Good! Do you have a deck of cards, a piece of paper and a pen? Fine! Then we are ready to go. I'm going to have you select a small group of cards. Now we both know that, although we feel we are making decisions at random, we are actually being influenced by our subconscious. Because of this, let's use a simple procedure that will satisfy both of us that your final selection is truly a random one. OK?"*

"We'll start by giving both the conscious and subconscious a free rein. Pick out four or five cards, but avoid any cards above a nine and make sure there are no pairs, i.e., no matching values. Now I need to know something. How many Spades did you select? How many Diamonds? Fine! Mix the small group of cards so they are in no certain order. Now write down only the value of each card so you end up with a large four or five digit number. Mix the packet again and write down the value of each card again to form a second large number. Now you must be very careful, since your subconscious is starting to realize that it is losing its freedom of choice. It will try to regain its dominance by causing you to make errors. This means you will have to double check each step from this point on. OK?"

"Replace the cards in the deck and place the deck aside for a moment. Let's look at the two large numbers you wrote down. Write the smaller number below the larger so you can subtract it from the larger. Remember to double check your figures. OK? Since there are no zero-value playing cards, cross out any zeros in the answer. Go through the deck and pick out a card to match the value of each digit in your answer. Fine! Now you should be looking at three, four or five, truly random selections, right? Now tell me how many Clubs do you have? How many Hearts? How many Spades? Wait, I've already asked you about Spades and Diamonds, OK? Fine! Now turn the packet of cards face down and mix them a bit. Leave one of them face down on the table and give me the name of the others. Would you say these are random selections? Fine! The first time you help in this experiment, the subconscious always tries to force you to leave a Four of Diamonds face down on the table. Did you? That's great!"

METHOD: It works with any number of digits. Just make sure they are all different. If you write them down in any order, then mix them and write them down again, subtract the smaller

from the larger, you end up with a new number that has one strange peculiarity. If you add its digits and then add them again, until you end up with one digit, and that digit will always be 9. If you removed one digit before you start the adding, and you end up with 2 as the final result, the missing digit has to be the difference between 2 and 9, i.e., 7. If you ended up with an 8, the missing number would have to be 1 or an Ace if you were using cards. Just remember to have spectator cross out any zeros to avoid confusion. Let's explain it with an example: You remove a 3, 6, 7 and a 9 and write it down as 9763. Shuffle the cards and write them down as 6937. You subtract this number from 9763 and you have 2826. Add the digits together to obtain 18. Add the digits together again to have a digit number only that is 9. If, before the addition, you remove the 6 and you add the other digits you will have 12. Narrow it down to a single digit and you have 3. The difference between 9 and 3 is 6, the digit removed.

Now that you know how the value of the card is determined, let's look at how you determine the suit without being too obvious about it.

When the assistant first selects a small group of cards and you ask the number of Spades and Diamonds, you actually ignore the answer. This is merely a throw-off. Later, when you ask the number of Clubs, etc. in the final group, this "throw-off" comes into play as follows: Ask for the number of Clubs and jot down the answer.

Ask the number of Hearts. Jot it down. Ask the number of Spades and jot it down but say, "Wait, I asked for the Spades and Diamonds when we first started so just forget about those. OK?" Your assistant doesn't understand but decides that he has not been asked to reveal all the suits so you cannot know all the suits.

Yet, later, when he names all but the face-down card, if you come up short on any suit he named, the face down card has to be that suit. If you don't come up short on any of the suits he named, then the face-down card can only be the one suit he didn't name, i.e., a Diamond. Of course, as he names the face-up cards, you jot down each so you can do the bit of necessary adding to find the value of the face-down card. This all runs much faster than it might seem and really baffles the person on the other end of the line. Do give it a try.

A CASE OF LOGIC

Larry Becker

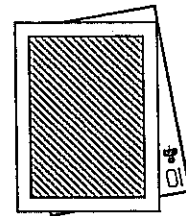
Larry needs no introduction in the magic world. He's an accomplished performer and clever inventor. Here he gives us a subtle variation of the standard "peek" action. I'm going to let Larry describe his handling.

EFFECT: Using a borrowed pack of playing cards, the performer has anyone shuffle the cards. Stating that he is going to attempt a demonstration of second sight, the performer asks the participant holding the deck to remove any card from the face-down pack and to place it face up on the bottom of the deck. The performer looks away as this is done. Retrieving the cards, the performer explains that the reason for reversing the bottom card of the pack is to prevent anyone from seeing any of the faces. As this is stated, the performer turns the pack over and over show-

SELECTED CARDS

ing that no matter how the deck is turned, the faces of the cards are totally hidden from view.

The performer holds the deck in his left hand and using the fingers of the right hand, riffles the edge of the pack as he instructs the participant to call "stop" at any time. With his head turned away, the performer opens the deck a crack to allow the participant to see the face of the card he stopped on and to remember its identity. The deck is allowed to snap closed.



1

Reiterating what just occurred, the performer revolves the deck showing that it is impossible to see the faces of any of the cards. Placing the cards aside, the performer asks the participant to see his freely chosen card in his mind's eye. Removing one of his business cards, the performer jots something on the blank side and places it aside. The participant is asked to reveal, for the first time, the card he has been concentrating upon. When the participant turns over the business card, everyone sees that the performer correctly identified the mentally-selected card!

METHOD: The only thing I've done to embellish this ancient peek is to provide logical cover for the actual peek itself. The peek move is quite easy. When the participant calls, "Stop!" the performer simply obtains a small break below the face of the peeked-at card by inserting the flesh of the left middle finger into the break. As the right hand begins to cover the deck, the break is transferred from the left middle finger to the left little finger. The right hand is now providing plenty of top cover to the deck as it held between both of the performer's hands. Continuing to hold the tip of the little finger in the break, the left hand begins to rotate the deck inward to the left and down. The little finger automatically breaks the deck so the face-up corner of the selected card is now slightly protruding and can be seen through the small opening between the two hands holding the deck (**figure 1**, hands removed).

As soon as the performer obtains his peek, he continues to revolve and simultaneously square the cards so that it can be seen that no matter how the pack is turned, the face down cards, top and bottom, prevent anyone from seeing the faces of the cards. Naturally the performer is pointing out this fact as the deck is revolved several times. Be sure to keep track of the number of revolutions so the faces of the cards will be facing the participant when you riffle the cards for his card selection.

The move is old, but the above "test conditions" procedure of having cards face down on the top and bottom of the deck not only helps disguise what's actually happening, but it also explains why it is necessary to turn the deck over at all and makes the subsequent revelation all the more miraculous.

TOPSY-TURVY LOCATION

Stewart Judah

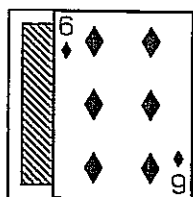
This great trick is taken from Bill Coomer's book *The Judah Notes* (with permission of course).

It was also called "The Honolulu Shuffle" by Eddie Fields in his book *The Artful Dodges of Eddie Fields*. I've also seen virtually the same routine in *The Phoenix* magazine (#251), under the name of "Upsy Downsy," credited to Ron Edwards.

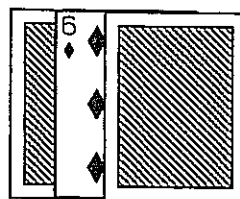
EFFECT: A spectator selects a card. The deck is shuffled with some cards face up and some cards face down. The magician spreads the shuffled cards on the table and in a second, with some still face up and some still face down, finds the selected card under what seems to be impossible conditions!

PERFORMANCE: Have a spectator cut the shuffled deck into three approximately equal face-down piles. Tell a spectator to lift and note the top card of any pile, remember it and replace it on top of any pile. This is the selected card.

Ask him to place this pile *face up* on top any other pile which remains face down (**figure 1**) and then to place the remaining pile face down on top of the other two (**figure 2**).



1



2

Have him cut the deck in half and Riffle Shuffle the two portions together leaving the cards as they are (some face down and some face up) and then square the deck. Take back the deck, *turn it over* and spread the cards neatly on the table so you can see all of them. The spectators will see a random mixture of face-up cards with face-down ones.

Look for the longest run of *face-up cards*. The selected card will be the *first face-down card to the left* of this run. Remove that card and hold it face down in your right hand. Ask for its name and then dramatically reveal it.

TWO SELECTED CARDS

Stewart Judah

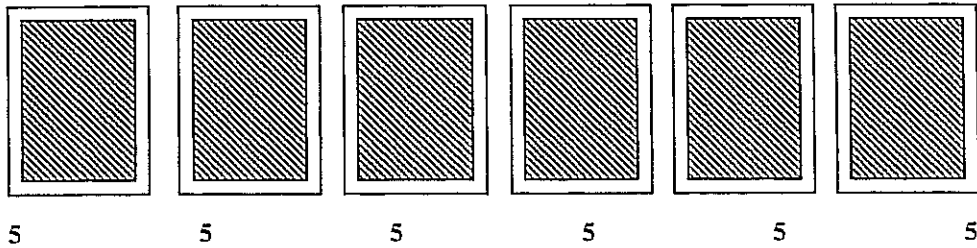
Here is another fine collaboration from this great expert of impromptu card magic. You'll love this simple but effective routine. The best part of this routine is that everything is done by the spectators.

EFFECT: A spectator deals six piles of five-cards each in a face-down row on the table. Two other spectators each take a card from the remainder of the deck and place them onto any two piles. The piles are assembled and the first spectator finds the two selected cards!

SELECTED CARDS

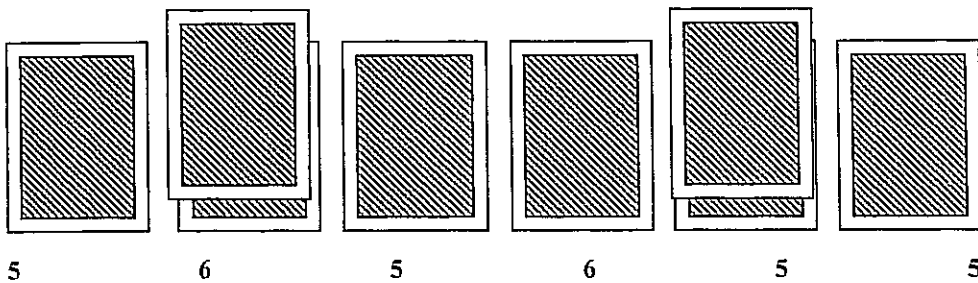
PERFORMANCE: Ask a spectator to shuffle the deck. Invite him to deal six piles of five cards each face down on the table (**figure 1**).

Have two spectators each take one card from the remainder of the deck, remember them and place them on top of any two *different* piles (see example in **figure 2**).

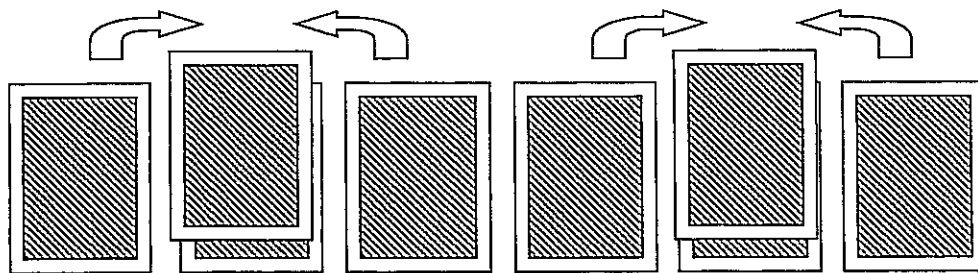


1

Ask the two spectators to assemble the piles by placing two of the five-card piles on top of each of the six-card piles (example in **figure 3**), then assemble the two piles together (the two selected cards are 11th and 27th from the top of the face-down packet).



2



3

Ask a spectator to deal the cards into two face-down piles, alternately left and right forming two

piles on the table. Have him discard the pile on his right.

The spectator repeats the dealing procedure until two cards remain (always eliminating the left-hand pile). These will be the selected ones.

NOTE: Before the spectator deals, you can pick up the packet, note the bottom card, and give it a series of Charlier Shuffles, first face down and then face up.

During the face-up shuffle, simply cut the noted card back to the bottom and the packet will end up in the same order. Give it to the spectator and ask him to perform the elimination deal explained before.

THREE-CARD LOCATION

Stewart Judah

Stewart based this routine on a Gene Bernstein effect. You can do the trick with any deck, no crimps, sleights, or... perspiration!

EFFECT: Three cards are selected in three different manners. At the end, you find them!

PERFORMANCE: From a shuffled deck, remove 15 cards. You do not need to count them aloud. Just remove, say, five groups of three cards each and drop them in a pile face down on the table in front of the first spectator. Leave the deck aside for a moment.

A spectator picks up the fifteen-card pile and starts dealing cards on the table, one at a time. He stops at any time. He looks at the last card dealt, memorizes it, replaces it and drops the remainder of the packet on top. You mentally count the cards as they are dealt and remember the number of the card looked at (let's say the number was six).

Give the remainder of the deck to a second spectator. He shuffles the deck and cuts off a portion. He remembers the card at the face (bottom) of this portion and drops this portion with the selected card at the bottom, face down on the table.

You take the balance of the deck, casually and secretly note the bottom card (this is your key card) and shuffle it to the top (or directly glimpse the top card of the face-down deck). Hand the balance of the deck to a third spectator who takes a card, remembers it and puts it back on top (directly on top of your glimpsed card).

Position check: In the first spectator's packet the selected card is (in this example) sixth from the face. In the second spectator's packet, the face card is the selected one. In the third spectator's packet, the selected card is on top followed by your key card.

Assemble the deck in this way: the third spectator places the balance of the deck on the table. The first spectator drops his pile on top. Then the second spectator drops his pile on top of all.

SELECTED CARDS

The spectators can cut the deck a few times.

To locate the cards: run through the deck with the faces of the cards towards you, find your key card and cut it to the face. The card just above it (left of it) is the third spectator's card. Remove it and place it face down on the table.

Count from the key card, starting at the card to the left of it, to the number of cards dealt by the first spectator (six in this example). Lay aside the card that falls at that number. This is the card that belongs to the first spectator.

Continue counting to *sixteen*. The sixteenth card is the card that belong to the second spectator.

Have them name their cards and turn each one over to reveal them.

ACES AND GAMBLING

In this chapter you will find some routines where the Aces play an important part and gambling themes are shown. The appearance of the four Aces is always a great climax in card magic and, of course, the Aces evoke a gambling theme!

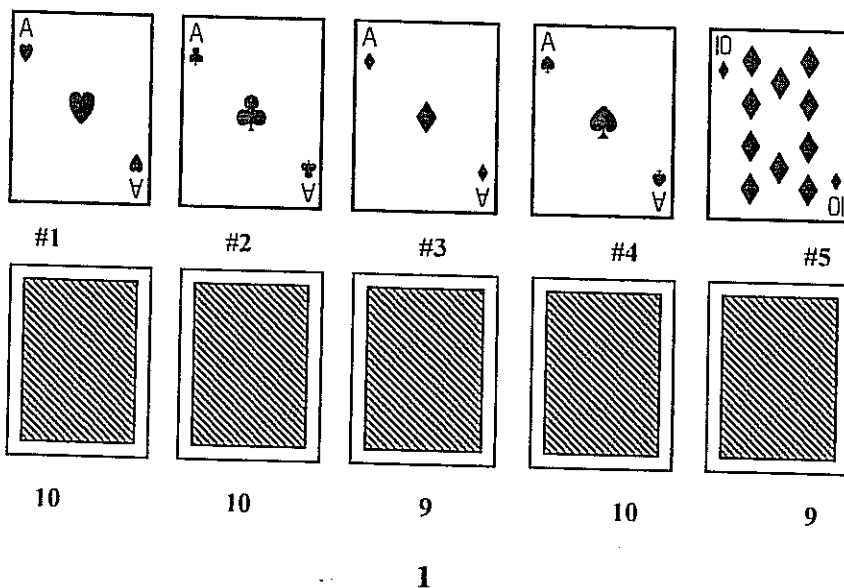
A LUCKY CARD

Richard Vollmer

The following routine is a great example of Richard's ingenuity. It is a beautiful trick and I am sure you will use it often. You won't regret it.

EFFECT: A spectator freely loses the four Aces into the deck, along with the magician's lucky card. Although he manages to locate three of the Aces without difficulty, it is only by resorting to his lucky card that he eventually finds the fourth and last Ace!

PERFORMANCE: Make sure that the deck is composed of fifty-three cards (fifty-two regular cards and a Joker). Have the deck shuffled by a spectator. When he returns it to you, take out the four Aces and any Ten (say the 10♦). Arrange the Aces in a face-up row on the table, in Hearts, Clubs, Diamonds, Spades order. Leave the 10♦ also face up on the table.

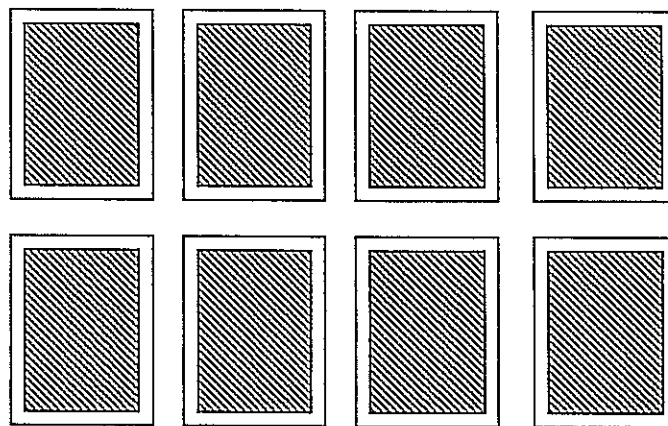


The next step consists of forming four packets of cards. The composition of these packets, as far as the number of cards is concerned, must seem haphazard; therefore, I suggest you take the cards by groups of two or three from the top of the face-down deck until you have the required number for each packet, from left to right. The packet on the far left must have ten cards, the next one ten, the third one only nine and the fourth (to the right) ten. Put the remaining cards (nine) at the far right of this row (**figure 1**).

With the five small packets face down in a row in front of you (let's number them #1 to #5 from left to right), ask the spectator to take the A♥, place it face down on packet #1 (on the left), then cut a few cards from the top of packet #2, placing these cards on top of the A♥ to lose it. This done, he takes the A♣, turns it face down, puts it on the remaining cards of packet #2, and then he cuts some cards from packet #3 and places these cards on top of the A♣ to bury it. Tell him to take your lucky card (10♦) and to put it *face up*, on top of what remains of packet #3. He covers the 10♦ with a few cards cut from packet #4.

Then he takes the A♦, places it face down on top of packet #4 and loses it with cards taken from packet #5 (any amount of cards can be taken from the packets to bury the Aces and the lucky card). Then he takes the A♠ and put it face down on top of the packet at the right. You take the first packet on the left (the one containing the A♥ and put it on top of the A♠ on packet #5). Now you have only four packets on the table. (The above procedure is the Gene Finnell's "Free Cut Principle.")

Assemble all four packets by placing the one at the extreme right on top of the packet next to it; those two on the next packet and the assembled cards on top of the packet at the left. The deck is now complete. The cards are face down except for the 10♦ which is face up. Have deck cut as often as spectator wishes (complete cuts). Take back the deck and spread the cards between your hands until you come to the face-up 10♦. Take all the cards on top of the 10♦ into the right hand so that the 10♦ becomes the top card of the portion in your left hand. Move the left hand forward and push the 10♦ with the left thumb onto the table. Then, move the left hand backward again, and place its cards onto the cards held by the right hand. You have thus unobtrusively cut the cards where the 10♦ was.



2

Spell A-C-E O-F C-L-U-B-S by dealing a card into a face-down pile for each letter, and put the card falling on the final "S" in front of the dealt pile. Leave the card face down without showing its face. Do exactly the same with the A-C-E O-F H-E-A-R-T-S, A-C-E O-F S-P-A-D-E-S and A-C-E O-F D-I-A-M-O-N-D-S, in that order. After spelling the A♦ you will have a few cards left. Place these cards on top of the packet produced by the spelling of the A♦. You will have four packets of cards and four face-down cards in front of them (**figure 2**).

Now turn each of the cards you have placed in front of its packet face up, going left to right, to show that you have successfully located all the Aces with the exception of the last one, the A♦. Take the wrong card and use it to scoop up the corresponding packet by putting it under it to pick it up.

Say that your lucky card usually manages to get you out of a bad spot like this. Pick up the packet on the right (the "wrong" one) and count ten cards one by one into a face-down packet onto the table, then turn the last card dealt face up revealing the A♦!

SURPRISE POKER

Aldo Colombini

I think that the basic idea used in this routine of separating the cards belongs to Bill Simon (but I am open to corrections!). Nick Trost used the same principle for several of his routines (including one with ESP cards). This simple trick is really strong for any audience.

EFFECT: You show a packet of eight cards. A spectator separates the packet into two piles of four cards each. It turns out that he has separated the cards into black and red and, at the same time, it is seen that each of the two four card "hands" (as in poker) has one card missing to make a straight flush. The remainder of the deck is cut in half by the spectator. A packet of four is selected by the spectator and a selected card from the deck is added to this selected packet. The card is the missing one to make a straight flush!

PERFORMANCE: Look at the cards, keeping the deck tilted toward you so that the spectators cannot see the faces of the cards, and cut the deck bringing the K♠ on the bottom. Remove the other four Spade cards necessary to make a straight flush (you thus remove the 10♠, J♠, Q♠ and A♠).

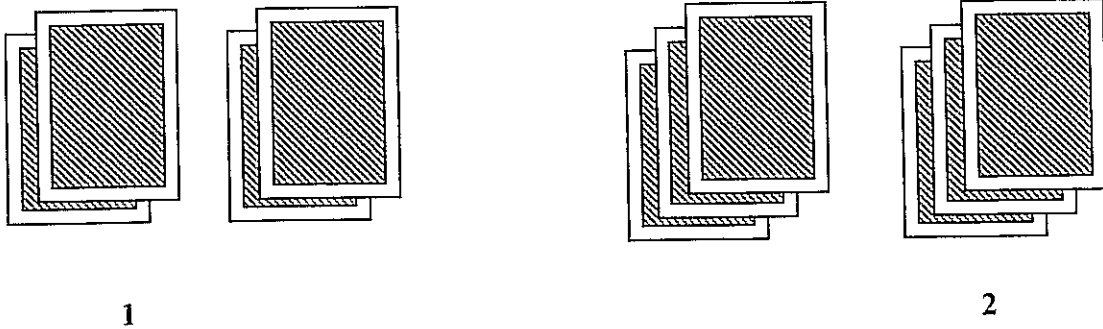
Then remove any four cards of a red color (Hearts for example) which are part of a straight flush (example, remove the 10♥, J♥, Q♥, K♥. Do not show the cards you remove, and place the black cards on top of the red cards face down on the table. Leave the deck face down aside (the K♠ is on top).

Show the eight cards by spreading them face down (do not show their faces yet). Say that you will deal the cards onto the table as follows: The first card can be placed on the bottom of the packet and the second on the table, or, vice versa, the first card can be placed on the table and the second on bottom of the packet.

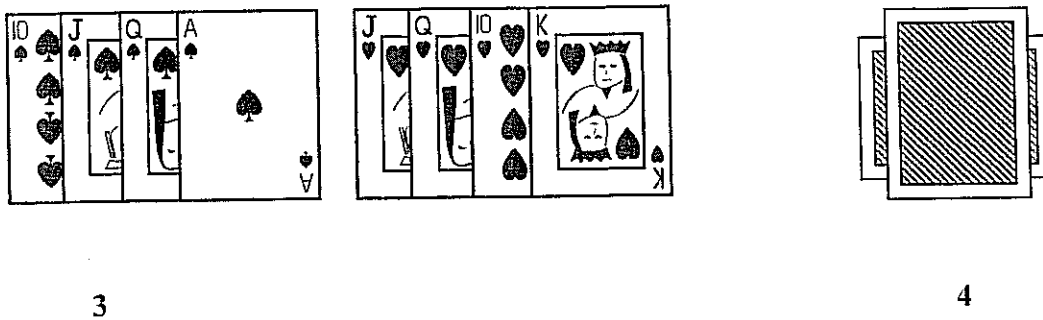
Let a spectator decide (if he request the first card be placed on the table, do so, then move the second card below the packet or vice versa). Say that you need the next card to be dealt this same way. According to the spectator's choice, deal the next (now the top) card of the packet either onto the tabled card with the next card being placed under the packet or vice versa again.

Tell the spectator that the next two cards need to be dealt in another pile on the table to the right of the first two cards already there. Ask the same question (below or on the table) and move the

cards accordingly until you have two more cards on the table. You now have two piles of two cards each (**figure 1**).



For the next move say that another card needs to be placed onto the two cards at the left, once again the same way according to the spectator's choice (one on the table, one under the packet). Then do it once again placing a card onto the two cards at the right. You should now have two face-down packets on the table of three cards each (**figure 2**) and two cards left in your hand.



Place the top card of the two-card packet in your hand onto the cards on the left and the last card onto the cards on the right. Turn over the two packets and show that one contains all red cards and the other contains all black cards (**figure 3**).

Ask a spectator to cut the main deck in half and place the bottom half onto the top half but crosswise (**figure 4**). This sets you up for what is known as the Criss-Cross Force. Ask the spectator to point to any packet of the two four-card packets on the table, by saying, "Please select a packet for me." Use what is called the magician's choice. If he points to the Spade packet, say, "This is the packet you have selected for you." If he points to the Hearts packet, say, "This is the packet you have selected for me." In any case it looks like he has selected the Spades packet.

Point out that the Spades packet is "almost" a royal flush, the only card missing to complete the flush is the $K\spadesuit$. Lift the upper half of the deck and have the spectator take the top card of the bottom half and turn it over, showing the $K\spadesuit$. He has apparently cut to the $K\spadesuit$ to form a royal flush in Spades.

SIMPL 'ACE' TY

Stephen Jones

Card players are always interested in ways of controlling the Aces. This is a non-sleight version, which has a lot of impact for little effort.

EFFECT: The magician removes the Aces and shuffles them back in the deck. He then finds the Aces one after the other!

PERFORMANCE: Offer to show how to find the four Aces. Shuffle the deck and then simply turn the deck face up and remove the four Aces for a gag saying, "There they are, thank you!" At you do this you have all the time and the opportunity to cut any Seven in the *seventh* position starting from the face (say it is the 7♥).

Place the Aces in this order, face up from the face to the rear: A♥, the two black Aces and the A♦ (figure 1). Place the Aces face up on the face of the deck. Turn the deck face down and ask a spectator to give the deck a few genuine cuts. Spread the deck between your hands with the faces of the cards toward yourself and cut the 7♥ so that it becomes the bottom card of the deck (top when the deck is face down). Square the cards and turn the deck face down (the 7♥ is on top followed by six indifferent cards, followed by the four Aces).

Spell A-C-E O-F H-E-A-R-T-S by placing a card for each letter face down on the table (thus reversing their order). Turn over the last card dealt and show the A♥. Leave the Ace aside.

Drop the balance of the deck onto the dealt pile. Turn the deck face up to reveal the 7♥. Say that seven has always been a magic number (the seven seas, the seven hills of Rome, the seven wonders of the world, and most magical of all, seventh heaven). Deal from the face-up deck seven cards, the next card is the A♦. Do not spread the cards below the A♦ to avoid showing the other two Aces. Turn the deck face down in left-hand dealing position and with your fingers slide off the bottom card (the A♦) and place it face up with the A♥.

Turn the seven-card pile face down onto a spectator hand. Ask a spectator to use his free hand to cut off some cards from the deck to the table. Take these cards and put them onto his free hand so that he has a face down pile in each. (This cuts down on the next dealing phase and helps to misdirect thoughts from what is happening.)

Rapidly deal the remaining cards alternately onto the spectator's piles. The last two cards dealt end up on top of the two portions. Turn them over to reveal the two black Aces. End of the routine.

DU/PROCESS

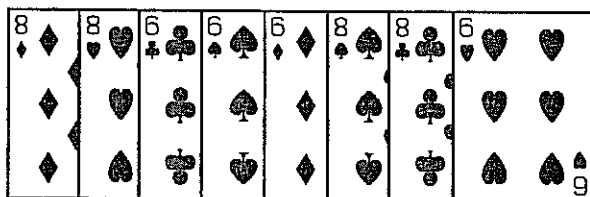
Karl Fulves

This is a novelty poker deal in which three pat hands are arrived at by a Down/Under Deal.

EFFECT: You show a strange poker game where you end up by having a royal flush!

PERFORMANCE: Remove the four Sixes and have them shuffled by a spectator. Remove the four Eights and have them shuffled by another spectator. Remove the royal flush in Spades and have it shuffled by a third spectator. Tell the three spectators not to look at the cards, thus shuffling them face down.

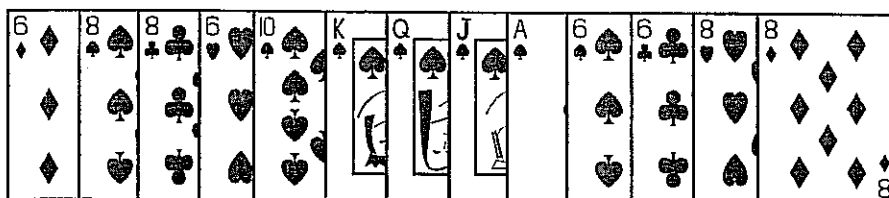
Take back the Sixes and hold them face down in left-hand dealing position. Place the Eights face down on top of the Sixes. While the royal flush is being shuffled, the right hand takes the top two cards in your packet and places them above the bottom card. There is no need to cover this, just do it by taking the top two cards with the right hand, moving all the cards above the bottom one with your left thumb and sliding the two cards above the bottom card of the left-hand packet. The order from the top down is now: 8, 8, 6, 6, 6, 8, 8, 6 (figure 1).



1

When the spectator has finished mixing the royal flush cards, deal the top four cards of the 6/8 packet into a heap on the table reversing their order. Place the royal flush on top, and then drop the remaining four cards on top of all. The set-up from the top down is: 6, 8, 8, 6, the royal flush, 6, 6, 8, 8 (figure 2).

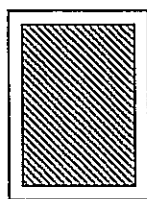
You now perform a Down/Under Deal by dealing the top card of the packet to the table, the next under the packet, the next card to the table, and so on. Stop when you have dealt the seventh card to the table (in other words, do not deal the next card under). The top card of each packet will be an Eight.



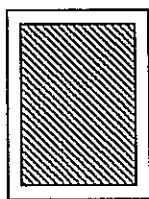
2

Now start a new heap. Deal the top card to the table, the next under, and so on until you have three cards in the tabled heap. Perform the same Down/Under Deal with the remaining three cards, dealing them into a separate three-card heap (figure 3).

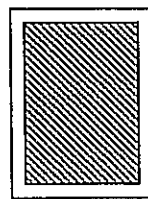
Return to the seven-card heap. Perform a Down/Under Deal until you have a heap of four cards on the table (the first card on the table, the second below the packet, the next on the tabled card, and so on until one card remains in his hand). There will be three cards remaining in the hand. Place this packet on the table without performing any deal. You will thus have four heaps on the table (figure 4).



7

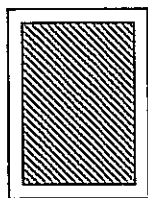


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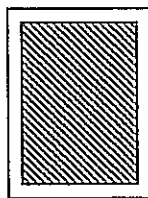


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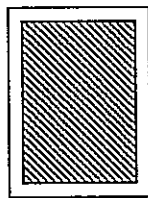
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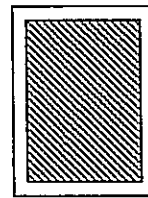
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4



3



3

4

Give the spectator the top card of each heap or the bottom card of each heap. Whichever he chooses, give him those cards (the top four cards or the bottom four cards). After they have been given to this spectator, give the second spectator the top (or bottom) card of each heap (if the first spectator took the top four cards, the second spectator will take the bottom four cards, or vice versa). Keep the remaining five cards for yourself.

Ask them to turn their cards face up, and you do the same. Each spectator gets four-of-a-kind. You get the royal flush!

IT'S A DEAL

Aldo Colombini

This is my version of a magic effect by Marty Kane called "Triple Nimble," published in *Precursor* (January 1994). I have added a couple of different handlings and a further application. Also, I use the four Aces instead of three selected cards.

EFFECT: The four Aces are produced from a packet of cards after a demonstration of strange and funny deals!

PERFORMANCE: Take out sixteen cards (including the four Aces) from a regular deck of cards without showing which cards you have removed. Openly, but without showing the actual order of the cards, arrange the Aces third, fourth, fifth and sixth from the top of the face-down packet of cards. (An easy way to do this is to remove a group of ten cards, in either one or two groups and place them face down on the table. Next, remove the four Aces and place them on top of the tabled cards. Finally, remove two more cards and place them on top. You are set.) Leave the rest of the deck aside.

Glimpse the bottom card of the packet (or remember the first card you placed on the table when you removed the cards from the deck) and give the packet a couple of Charlier shuffles with the cards face down. (See "On Second Thought for a description.) Spread the cards toward you and cut the glimpsed card to the face/bottom again, and the packet is back in its original order.

Give the packet to a spectator to hold face down in the left hand. Ask him to use the "friendship deal". He deals one card on the table to you, one card to himself, the next card on your first, the next onto his first card, and so on until he has dealt all the cards. You now have two face-down packets of eight cards each. The Aces are in second and third positions from the bottom of each packet (two Aces each packet).

After this, he is to pick up his cards and repeat the deal, placing the first onto your tabled cards, the second to himself, etc. You'll get a laugh here because the spectators will realize that you end up with more cards. When this deal is completed, there is a four-card pile in front of the spectator and a twelve-card packet in front of you.

He repeats the deal with his four cards and he will end up with two cards in front of himself, while you have fourteen cards. He repeats the deal and he ends up with only one card, while you have fifteen cards. Do not let him look at his card. He's got an Ace and the other three Aces are fourth, thirteenth and fourteenth from the top of your face-down tabled packet.

Have another spectator pick up the face-down packet of fifteen cards, and ask him to do what's called the "Australian deal". He performs a Down/Under deal until only one card remains (the first card on the table, the second below the packet, the next on the tabled card, and so on until one card remains in his hand). Have the spectator place this card in front of him without looking at it. This card is another Ace. The other two Aces are sixth and eighth from the top of the face down packet.

Give these cards to another spectator and tell him to do the "government deal." Ask him to place two cards face down on the table (look at and remember the way he deals, he can deal two cards without reversing their order or one by one) and the next card in front of him. This should raise a laugh! Two more cards on the two tabled cards and the next card onto his card, two more on the main packet and the next card onto his two, and so on. Ask him to pick up his packet (four cards) and to deal the top two cards onto the main packet, the next card in front of himself and the remaining card (only one) on the main packet. Ask him to keep his card face down in

front of himself (this is the third Ace).

If the spectator dealt the cards (in the previous step) reversing the order, the fourth Ace is eighth from top. If he did not reverse the order, the Ace is ninth from top. If the Ace is eighth from the top, simply pick up the main packet. If the Ace is ninth from the top, with the right hand take the top card and with this card scoop up the packet so that you have moved one card from top to the bottom and now the Ace is eighth from the top. Explain that you'll do the "zig-zag deal." Do a Reverse Faro (injogging the first card). Strip out the injogged cards and eliminate them. Repeat the Reverse Faro, strip out the injogged cards and eliminate them. Repeat and you'll end up with one card only, the Ace.

Now, if you have still someone in front of you after all these deals, ask the spectators to turn over the cards and you'll show the four Aces!

NOTES: I know it is a lot of dealing! Try to cover this with your best jokes about the government, friends and so on.

THE NERVOUS ACE

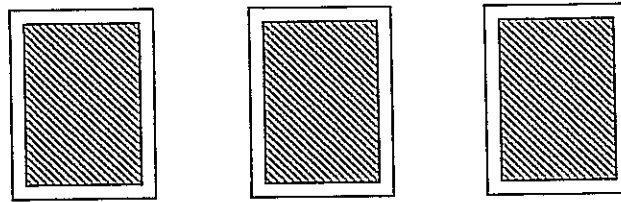
Tom Daugherty

While there are numerous excellent variations on the "Lie Detector" theme in card magic, one of the best is a J. K. Hartman idea that appeared in an *Apocalypse* issue (January 1979). Not only is the handling very clever, but Jerry's employment of a key card is among the sneakiest I have ever seen. This trick is not meant as an improvement on the original, but rather just a variation. The trick could have been included in the Lie Detector section but I left it here because of his "Ace" theme.

EFFECT: A spectator thoroughly shuffles the deck and hands it to you. Removing the A♠, you claim it's sometimes called "the nervous Ace," and that you'll now demonstrate why. Following your directions, the spectator cuts the deck into three face-down stacks, removes the top card of the middle stack, shows it to all but you, retains it, and substitutes the face down A♠ in its place on top of the middle stack. This done, you stack the deck back together, give it a couple of cuts, and proceed with your story: Supposedly, if the spectator were to name his selected card while looking at the A♠, the Ace would make him so nervous that his voice would give him away. To prove your claim, you look away while challenging him to deal the cards singly off the top into a face up stack, naming each card as he deals it, until he comes to the A♠, at which point he is to name his own card instead, but continue dealing and naming cards without giving it away. After he deals about a dozen cards, you interrupt, announcing he's already dealt the Ace, and ask him to hand it to you. Still looking away, you examine the Ace closely, and after due reflection, you name a card—it's his!

PERFORMANCE: You offer the deck for shuffling, and on retrieving it, remove the A♠, fabling it face up as you begin your spiel. While removing the A♠, you simply note the face card of the deck (bottom card of the deck when it is face down), which will serve as your key card. Say that this card is the 8♥.

Having tabled the deck face down while focusing all attention on the A♠, you patter for a minute or so, further distancing your brief glimpse of the cards from the audience's conscious awareness. Chances are they later won't recall that you even touched the cards at the outset. Having concluded your introductory remarks, you direct your "test spectator" to cut the deck into three approximately equal piles (**figure 1**), remove the top card of the middle pile and show it to the others, and substitute the A♠ in its place on top of the middle stack. Now you simply stack the cut portions back together, placing the original bottom portion on top of the middle portion, and the two together on top of the original top portion. This, of course, positions your key card (the 8♥ in this example) immediately above the A♠, and you are set for the denouement.



1

Commenting that you'll lose the A♠ further, you cut and complete a couple of times, apparently erasing any clue as to where it might reside. Actually, however, just the opposite is true: For your first cut, you lift off about two-thirds of the deck and complete the cut. Your second cut is at about mid-deck, positioning the A♠ about nine or ten cards from the top. In addition to reinforcing the notion that it's hopelessly lost, the cuts ensure that the A♠ will appear without unduly prolonging the spectator's dealing of cards into a face up stack. Its appearance after eight or so cards have been dealt is just about right to achieve the desired drama and suspense without taxing the attention span of your audience.

As described in EFFECT, you look away, and the spectator calls the cards as he deals them face up from the top. On hearing the name of your key card, you know the A♠ is next, and therefore the card named in its stead is his! Allowing him to deal about three more cards, you suddenly interrupt, concluding as described.

LUCKY IN LOVE

Karl Fulves

This is a story trick which uses ordinary cards. The handling and the patter are closely linked, so it is best to let the story unfold as the following handling is described. The trick is based on "Digital Dollars," originally described in Bob Hummer's *Collected Secrets*. It requires a small set-up but it is easily done during a pause or at the end of a routine.

EFFECT: As said, a story involving an unlucky gambler that finally get lucky!

PERFORMANCE: Look through the deck with the faces of the cards toward you as if search-

ing for a special card to predict. At the same time, casually move the Q♥, any low value card (say the 2♦) and a black Eight (say the 8♠) on top of the face-down deck. Openly, on a piece of paper, write "Two of Diamonds" but do not let anyone see what you write. Fold the paper and place it in your wallet. Leave the wallet on the table.

Force the top three cards on a spectator. A simple force is the Criss-Cross Force explained at page 48. Turn your back. *"This is the story about a gambler who played pool for a living. Those three cards you picked symbolize key moments in his life. Please deal them in a face-up row on the table, in any order you like."*

The order of the three cards is unknown to you. With your back still turned continue, *"Place your finger on the lowest-valued card in the row. Exchange this card with the card to the right of it. If there is no card to the right of it, leave it where it is."* The next instruction is, *"Now place your finger on the highest-valued card in the row. Exchange it with the card to the left of it. If there is no card to the left of it, leave it where it is."* When this has been done, say, *"Finally, there is a card that has a value between the other two. Exchange this card with the card to the right of it. If there is no card to the right of it, leave it where it is."*

When the spectator has completed the three changes, say, *"Put the card at the left end of the row in your breast pocket. Of the two remaining cards put the lower-valued card under my wallet. Finally, put the remaining card in your right trouser pocket."* The story now commences. *"His name was Mississippi Fats. He would have preferred another name, but Minnesota had already been taken and Sheboygan Wisconsin Fats was too long a name to fit on his business card. More times than not he lost, but Mississippi Fats was a dreamer and one magic night he won it all. At the pool table he took on the challenge and made the hardest shot in pool, eight in the side pocket. Sir, do you have the eight in your side pocket?"* The spectator removes the card from his right trouser pocket. It is the 8♠.

"To prove his love to the prettiest gal in town he kept a picture of his sweetheart, the Queen of Hearts, right next to his heart. Sir, do you have the Queen of Hearts right next to your heart?" The spectator removes the card from his breast pocket and shows it to be the Q♥.

"Finally, he entered a lottery, the once in a lifetime billion dollar jackpot. You put a card under the wallet. I don't know what it is. But I do know the name of the card that paid a billion. I wrote it down and put it inside the wallet." The spectator opens the wallet, removes the prediction and reads it aloud. Then he shows that he picked the matching card.

NOTE: Just follow the above instructions for exchanging cards and the Q♥ will always end up on the left, no matter what order the cards at the beginning. The added dodge for distributing all three cards comes from an idea of Reinhard Muller's.

THREE TO TWO POKER

Howard Adams

You will always win in this original poker routine. Howard is a master of this kind of routine,

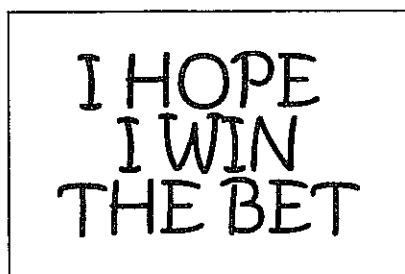
which uses just a few cards.

EFFECT: Even though a man and a woman each have three cards in their hands, and you have only two cards in your hand, you will end up winning a strange and unique poker game!

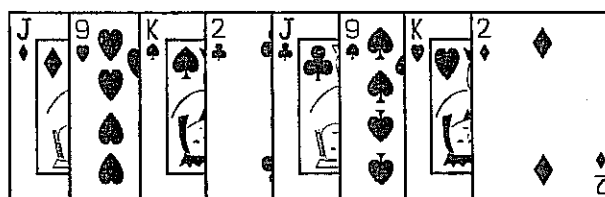
PERFORMANCE: On the face of an unsealed four by six envelope, write the words I HOPE I WIN THE BET as in **figure 1**. The envelope rests on the table with the written side down (flap side up). A woman and a man will assist in this test.

Openly remove the following eight cards of mixed suits from the deck and stack them in this order: J, 9, K, 2, J, 9, K, 2 (**figure 2**). The Jack is the top card of the face-down packet resting on the table.

To begin, the woman, the man, and you place any bets on the table (just for fun!). Pick up the bets and slide them into the envelope. Seal the envelope and turn it over onto the table so the I HOPE I WIN THE BET side is facing up for all to see.



1



2

Have the woman cut the packet several times, completing the cut (if you like, you may give the packet a series of Charlier shuffles). Hold the packet face down in left-hand dealing position. Poker hands will now be selected by each person by reciting I HOPE I WIN THE BET. Point to this phrase on envelope.

To select three cards, the woman recites I HOPE I WIN THE BET aloud, moving a card from top to bottom of the packet as each WORD (not each letter) is recited. A total of six cards will be moved from top to bottom. The woman removes the top three cards of the packet as her poker hand, and places them face down onto the table in front of her.

The man takes the packet from the woman, and holds it face down in dealing position. Point to the phrase on envelope. To select three cards for his hand, the man recites aloud, I HOPE I WIN THE BET, moving a card from top to bottom of the packet as each word is recited. He then removes the top three cards of the packet as his poker hand, and places them face down onto the table in front of him. The man is left holding two cards which he gives to you as your poker hand.

All hands are now revealed. You will always win with a pair.

MENTAL DISCOVERIES

Tricks were you apparently read the spectator's mind are always well received. The impact of these kinds of experiments resides on the impossible nature of the procedures, with the absence of any clues. Also in this chapter are routines based on the prediction theme, so powerful and dramatic if supported by a strong presentation.

THREE PROOFS

Tom Daugherty

I suppose it's a rare magician indeed who hasn't at some time or other played with the "clock principle." This present variation, however, was inspired by Randy Wakeman's clever "Overclock," which in turn was inspired by previous ideas by Ed Marlo and Paul Harris. Tom's presentation adheres to the basic format of Randy's presentation, but with a few changes: He eliminated the marked card and the use of the card case. This is an extremely strong effect and if properly presented it will annihilate any lay audience, not to mention any magician who doesn't know the principle.

EFFECT: Taking the shuffled deck from a spectator, you remove three cards (as your prediction) which you set aside in a face-down stack without showing them. Now you designate one spectator to think of any hour he wishes from one o'clock to twelve o'clock, perhaps some hour which has special significance for him. Handing him the deck, you ask him to remove that many cards from the top while you look away, and hide them in his pocket. Turning back, you count off twelve cards and deal them in a face up circle representing a clock. Again looking away, you ask him to move the card at his mentally-chosen hour to the center of the circle and turn it face down.

Still looking away, you ask him to collect the cards remaining in the circle, turn them face down, return them to the top of the deck, and set the deck aside.

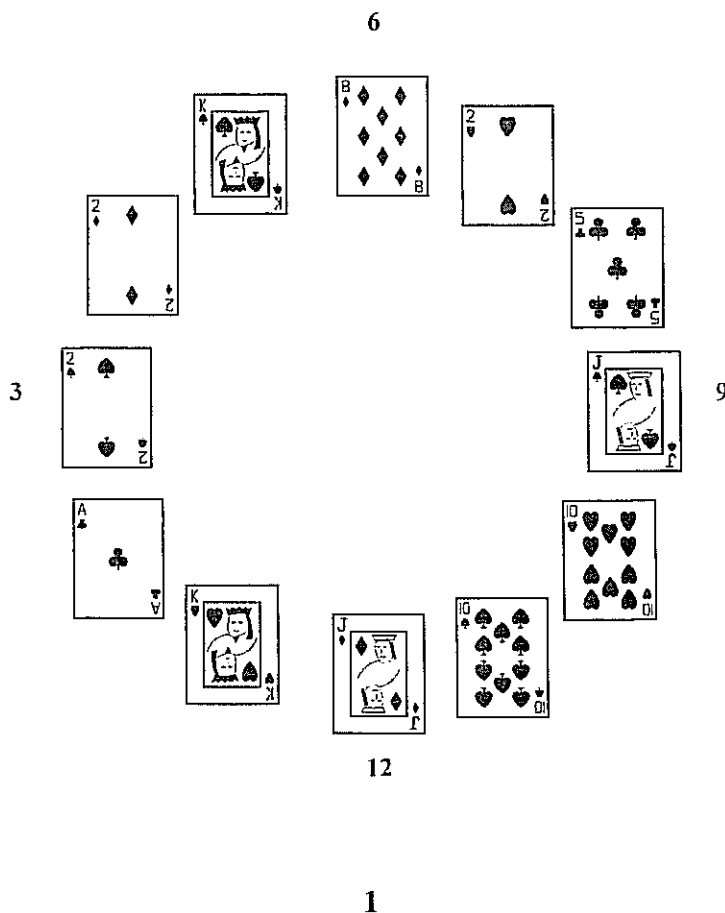
Turning back, and asking no questions whatever, you "go psychic," first naming the hour he mentally selected! (He counts his pocketed cards back onto the deck to verify.) Next you ask him to concentrate on the face-down card he removed from the circle and, of course, you name it as well! Finally, lest you be accused of a photographic memory (not a bad thing to be accused of), you confide you were able to name his card because you knew in advance which hour he'd select, and you ask how many believe you. (No one does.) Having anticipated their skepticism, you say, you have three proofs to your claim: Picking up the three cards you removed at the outset, you fan them face down, then flip them face up beside his card (which you turned face up after naming it), and of course all four are a match!

PERFORMANCE: Fan the deck toward yourself, and note the *thirteenth* card from the left (top) and remove its three matches, tabling them face down. If any of its matches happen to be among the top thirteen, you'll need to run as many from bottom to the top to compensate, via an Overhand Shuffle, ensuring your noted card remains thirteenth from the top of the deck, when

the deck is face down.

Follow the presentation given in the EFFECT description. After the spectator has removed and hidden the number of cards corresponding to his mentally-selected hour, you turn back and count (aloud) twelve cards off the top of the deck singly into a face-down stack, reversing their order.

Picking up the stack, you begin peeling cards off the top, dealing them face up and clockwise in a circle, beginning at the one o'clock position. Six o'clock will be nearest your audience, twelve o'clock nearest yourself (figure 1).



Before you look away so the spectator can move his card from the circle to the center face down, it's a good idea to pull the twelve o'clock card toward yourself to set it off, furthermore you should count around the clock one time to make sure he knows which hour (card) is his.

His removal of the appropriate number of cards at the outset, and your subsequent reverse count of the twelve, positions the thirteenth card right at his select hour. This is the basic clock principle. Since you know his card from the very beginning, all you have to do is note the hour position at which it's dealt and you know his mentally-selected hour!

Now that you have all the essentials, just go back to EFFECT and rehearse the order of events as described, and you have got it.

MESSAGE UNDERSTOOD

Peter Duffie

The principle used is the Ed Marlo automatic placement, which appeared in *The New Tops*.

EFFECT: One spectator reads the mind of another!

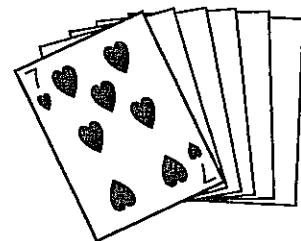
PERFORMANCE: Remove twenty-four cards from the top of the deck by pushing over eight groups of three (or any manner comfortable to you). Place the balance of the deck aside as it is no longer required.

Hand the packet to a spectator (we'll call him Cecil) and have him shuffle it. Ask him to think of any small number up to and including ten and count off that number of cards from the top of the packet and place them out of sight, perhaps in a pocket, saying, "*I want you to place these cards in your pocket in case you forget your number.*" Turn your back during this proceeding. Now ask him to shuffle again if he wishes, then to count down and look at the card that lies at that same position from the top and leave it there. Make sure he shows the card to no one else, especially Humphrey in the next step!

Turn back to face the audience and take the packet. Turn to a second spectator (we'll call him Humphrey) and say, "*I'm going to show you some cards...and all you have to do is concentrate on them...and as you are doing this, I will endeavor to pass Cecil's thoughts across into your mind.*" Push over and remove the top six cards (without reversing their order) and make a one-hand fan in the right hand by pushing outward with the right thumb and pulling inward with the fingers. Hold them up so that only the second spectator (Humphrey) can see the faces. Ask him to concentrate, then lower the cards and place them face down on the bottom of the others.

Repeat twice more, removing groups of six cards and making a one-hand fan, then placing the group to the bottom. You now apparently repeat this action for the last time, however when you take the six cards with the right hand, make a reverse fan by pulling inward with the right hand thumb and outward with the fingers.

Hold the fan up so he alone can see the faces and look him directly in the eye. Because the cards are reverse-fanned he will only be able to make out the identity of the face card and this will be the card that spectator one is thinking of, in fact he will be able to see only the bottom card of the packet (**figure 1**). (No matter how many cards the first spectator removes, the selected card will be always at the bottom of the *fourth* packet of six cards.)



1

As you look at spectator two, wink at him with the eye

furthest from spectator one and, at the same time, tap the face of the card with the right forefinger. The finger action will be shielded by the cards. Now, unless he thinks you are trying to pick him up, he will get the correct message! As you do so say, "*Are you still concentrating on your card, Cecil? Try and pick up the message, Humphrey.*" Place these cards below the others.

Finally ask spectator two if he received the message. Hopefully he is not a swine and will play along and name the card you signaled to him. Finally say, "*Thank you very much and don't tell anyone how you did it, Humphrey!*"

NOTE: During the final stage you may secretly reverse the bottom card of the six card packet and square the cards. Cut and complete the cut and then spread the packet showing the selected card reversed in the middle of the packet.

MATCHED PREDICTION

Trevor Lewis

Forcing the seventh card with the double and triple count was shown to Trevor by Dai Vernon at a dinner in Ireland in 1965. Trevor added the matches idea, forcing any number between one and ten.

EFFECT: You place a book of matches in view. A spectator removes any amount of matches and this amount determines a card from a deck. That card was predicted by you. In fact, inside the match book cover you had written the name of the selected card!

REQUIREMENTS: A deck of cards and a book of matches containing ten matches.

PERFORMANCE: Secretly glimpse the bottom card of the deck while you shuffle and casually cut seven cards to the top. Alternatively remember the seventh card from the top of the deck. (Easy: Glimpse the bottom card and casually cut it to the top. Then, taking the deck in a face-up Overhand Shuffle position, shuffle six cards into the left hand and throw the deck on top. The glimpsed card is seventh from the top of the face-down deck.)

Write the name of the glimpsed card inside the cover of the matches. Close the cover, leaving the matches protruding. Toss the book matches to a spectator and ask him to remove any number of matches. Depending on the number the spectator removes, proceed as follows.

A) Spectator removes one match. You say, "*You've left nine.*" Remove nine cards off the deck in packets of three, i.e., holding the deck face down in left-hand dealing position, spread the top three cards and drop them onto the table. Spread the next three and drop them onto the tabled three. Spread the next three and drop them onto the tabled six (take the cards in groups without reversing their order). The original seventh card will now be the top card of the packet of nine on the table. Ask the spectator to look at this card. It matches your prediction.

B) Spectator removes two matches. You say, "*You've left eight.*" Remove eight cards off the

deck in pairs, i.e., spread the top two cards (without reversing their order) and drop them onto the table. Spread the next pair and drop them onto the tabled cards. Spread the next pair and drop them onto the tabled four. Finally spread the next pair and drop them onto the tabled six. The top card will be the original seventh card. It matches your prediction.

C) Spectator removes three matches. Say, "*You've left seven.*" Deal down seven cards and show that it matches your prediction.

D) Spectator removes four matches. Say, "*You've left six.*" Deal down six cards and ask him to look at the next card (seventh). It matches your prediction.

E) Spectator removes five matches. Say, "*You've taken five and left me five.*" Deal ten cards off the top of the deck reversing their order. Spell the word F-I-V-E, dealing a card for each letter. Show the card on the letter E. This is the original seventh card. It matches your prediction.

F) Spectator removes six matches. Proceed as option D, but instead of saying, "*You've left six,*" say, "*You've taken six matches.*" Deal off six cards. The seventh card matches.

G) Spectator removes seven matches. Proceed as option C. Deal off seven cards. The seventh card matches your prediction.

H) Spectator removes eight matches. Proceed as option B. Deal cards off in pairs. The top card matches your prediction.

I) Spectator removes nine matches. Proceed as option A. Deal off cards in threes. The top card matches your prediction.

J) Spectator removes all ten matches. Deal off ten cards. Spell T-E-N, dealing a card for each letter and turn over the next card. It will match your prediction.

DUO PREDICTO

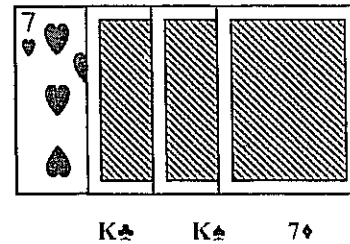
Paul Swinford

Sadly Paul has passed away. He was an expert on the Faro Shuffle. The trick explained below is taken directly from Paul's repertoire.

EFFECT: You retrieve a shuffled deck from a spectator and announce that you are going to make a double prediction. This, you explain, will be in the form of two cards which you remove from the deck and place face down in full view. The deck is now given to the spectator, who is instructed to hold it either behind his back or, if seated, under the table. He is instructed further to cut the deck and turn over the bottom half so the halves are face to face.

The deck is now brought to the table and spread. The two cards which are now face to face in the center are removed and noted. It is revealed that you have predicted these two cards by previously placing aside two cards which match in value and color!

PERFORMANCE: In order to set this scenario in motion, it is first necessary to get two pairs of matching cards on the face of the deck, for example, two red Sevens and two black Kings. Paul usually go at it by saying, *"I am now going to remove two very special cards from the deck which will actually be a double prediction."* As you speak, quickly run through the face-up deck (keeping the faces of the cards toward you so that the spectators will not see them) and search for the mate of the card on the face of the deck (for example the 7♥). Thus, when you find the 7♦, remove it and the card to its right. Place them on the face of the deck as you say, *"This will be one of the special cards."*



1

Let us suppose you removed the K♠ with the 7♦. You must now find and place on the face of the deck the K♣ (the mate of the present face card). *"And here is the other one. I shall turn these two special cards face down and place them to one side where all can keep an eye on them."* Quickly thumb the three cards on the face of the deck to the right, keeping them more or less squared, remember, you are working with the deck tilted so that the faces of the cards are unseen by the spectators, and flip these three cards face down onto the deck. These should be the two black Kings and one red Seven (**figure 1**).

Your right hand lifts two of the three face-down cards on the face of the deck and places them still face down onto the table. As the two cards are removed, the left hand should rotate the deck to a face-down position so the reversed card remaining on the bottom will not be seen.

The deck is now handed face down to a spectator who is instructed to proceed as described above, i.e., the spectator brings the deck behind his back (or beneath the table), cuts off the bottom half, turns it over and replaces it on the bottom of the other, still face-down section. Take the deck and spread it, taking the two cards face to face in the middle of the deck. The rest is history!

NOTES: There is a very good break which will happen to you every now and then in the opening moments of the trick. As you are looking through the face-up cards to remove your first prediction card, scan thoroughly for a pair of mates already together in the spread. Let's say, for example, that you spot the two red Fives together. Cut the deck so as to place these two cards second and third from the face. In other words, cut the deck just to the right of the red Fives (say, a black Queen) to the face of the deck as you say, *"Here's one of my predictions."* All that remains for you to do now is find the other black Queen and place her on the face as you say, *"And here is the other one."*

DOUBLE PREDICT A COUNT

Al Thatcher

Al is a master of the impromptu magic style. This is an exceptionally strong double prediction

which will not only devastate the spectators but will baffle the operator (you) as well. Al tells me that the inspiration for the effect comes from the late Charlie Hudson's discussion of the Kruskal principle and the Kraus principle in his much-missed "Card Corner" column from the December 1976 *Linking Ring* magazine. The basic problem with the Kruskal principle is that it isn't sure fire. Also the application of the Kraus principle was based on a force of the number nine. In addition to this, the mathematics was far too difficult. The following method eliminates these problems and makes the trick almost sure-fire.

EFFECT: The spectator pockets any card from the deck without looking at it, shuffles the balance of the cards, and then returns deck to the you. You look through the cards and then make two written predictions. The pocketed card is then removed and placed face up on the table. If, for example, the face-up card is a Six he should deal five cards face down and drop the sixth face up onto the tabled card. To make the counting easier, court cards, Aces and the Joker are counted as one each. The value of the new face-up card is then used to count to the next face-up card and this process is repeated until the spectator has used all the cards or is unable to continue because the value of the last face-up card is greater than the number of cards remaining. At this point, any remaining cards are dropped onto the face-down pile. The first prediction is then revealed and is found to correctly name the final face-up card. For the second surprise, the spot values of the face-up cards are added and the total is found to agree with the second prediction!

PERFORMANCE: A fifty-three card deck is used (including the Joker). After the deck has been shuffled and returned to you, hold it face up in your left hand and note the card on the face of the deck. Say, for example, that is a Six. Count six cards from the left hand to the right hand (reversing their order). Note the new card on the face of the deck and repeat the process. As this is done, if a court card, Ace, or Joker appears on the face of the deck, it is ignored and simply taken into the right hand without a count. Count only when a spot card is on the face of the deck. This process is continued with each new face card until you reach the bottom ten cards or so. At this point you change your procedure and instead of counting up, you count down. Let us suppose that at that point the face card is a Four. Instead of counting 1, 2, 3, 4 you would count 4, 3, 2, 1.

When you have gone through the entire deck in this manner, you must remember two things: The *card* that the last count *began* on and the *number* that the last count *ended* on. For example, let us say that the face card is the 9♠ and that there are only four cards left in the deck. Starting with the 9♠, your count would be 9, 8, 7, 6. You will remember the 9♠ and the number 6. Write the 9♠ as your first prediction. For the second prediction, simply add the six to fifty-two and make the prediction "58."

After the prediction have been written, have the spectator remove the card from his pocket and lay it face up on the table. Note the value of the tabled card and deal that number of cards onto the table. All the cards are to be dealt face down except the last card, which is to be dealt face up onto the tabled cards. Use the value of the new face-up card to count to the next face-up card. Remember that court cards, Aces and the Joker have only a count of one. Should the count end on one of these cards, simply lay it on the face up pile and use the next card. Pass the deck to the spectator and allow him to finish the deal. Conclude as per EFFECT.

NOTE: Considering the fact that the deck was shuffled by the spectator and that he himself chose the starter card, it seems impossible for the magician to have known the results in advance.

INVISIBLE DECK

John Fedko

John is a teacher in magic, and he manufactures and sells his own magic. This is taken from his good book *Magic Treasures*.

EFFECT: Several spectators think of one card. After multiplying the value of their card by ten and adding several other numbers provided by the magician, the spectator reveals the total. The magician instantly finds their card in an invisible deck!

PRESENTATION: Have four or five spectators each think of a card. Ask each spectator to multiply the value of their card by ten. Explain that the value of the Jack is 11, the Queen is 12 and the King is 13. After multiplying the value of their card by ten, ask each spectator to add nine to their total. Finally explain that if their card is a Club, add one. If it is a Heart, add two. If it is a Spade, add three. And if it is a Diamond, add four. Ask each spectator for the total.

When each spectator gives you his final total, mentally subtract nine from it. The answer will give you the name of their card. If the total is two digits, the first digit will give you the value of the card and the second digit will give you the suit. If the total has three digits, the first two numbers will give you the value of the card and the last number will give you the suit. In each case, if the last digit is one, the suit is Clubs; if two, the suit is Hearts; if three, the suit is Spades; if four, the suit is Diamonds. Following is an example. If the spectator thinks of the Six of Spades: $6 \times 10 = 60 + 9 = 69 + 3$ (for Spades) $= 72$. You mentally subtract 9 from 72 giving you 63. The first digit tells you the card is a 6. The second digit tells you the card is a Spade.

You may patter along the line of an invisible deck. Remove an invisible deck from your pocket. Tell the audience that the deck is invisible. Make believe that you remove the deck from the case and that you discard the case onto the table or in your pocket. Shuffle the cards and apparently drop a card and bend down to pick it up. Look through the cards face up to check if all fifty-two cards are present. Pretend to spot a Joker and remove it from the deck and place it into your pocket with a comment that the Joker cannot be used in this card trick. Walk into the audience and fan the invisible deck in front of each spectator who is thinking of a card. You can add a lot of comedy here by turning your head away while the spectator removes a card, remembers it and replaces it back into the deck which you then shuffle.

BLUE PRINT

Karl Fulves

This trick combines elements of the Paul Curry's "Open Prediction," Stewart James' "51 Faces

North," and an Annemann force. It is not totally impromptu, however I think that it could be impromptu under certain circumstances. You have to remove a card from the deck and replace it with another with a different-colored back. It is not a difficult task to do. The trick is really strong and I've decided to leave it here even though it needs some slight "work" to make it impromptu.

EFFECT: You write a prediction on a piece of paper. The writing is visible to all, but incomprehensible because, you explain apologetically, *"It was given to me by a fabulously successful soothsayer in India—he even has his own talk show—but of course it is written in his native tongue."* The spectator is given a deck of cards. He holds it face up and deals cards off the face into a face-down heap on the table. He leaves one card face up. We will say this card is the J♣. You say, *"I could claim that the writing on this paper correctly predicts that you would choose the Jack of Clubs. Of course we would have to fly to India to verify this, and frankly, the food on these flights leaves a lot to be desired. Anyway, there is an easier way to verify the prediction. The one thing we can agree on is that the writing is in blue ink. That's an infallible indication that you would pick a blue card."* The deck is red-backed. When the J♣ is turned over, it has a blue back!

PERFORMANCE: The deck is red-backed. Remove and pocket the J♣ from this deck. Then place a blue-backed J♣ on the face of the deck. Finally, place any other card, say the A♦, on the face of the deck. Case the deck until the time of performance.

To present the trick, pick up a blue-ink pen and scribble on a piece of paper, then say, *"There it is, an infallible prediction mailed to me by a seer in India."* Place the paper in full view on the table.

Remove the deck from the case. Hold it face up in left-hand dealing position. Tap the face card. *"We will use the Ace of Diamonds to signal when a card is to be chosen. Just to make it purely random, I'll ask you to hold the cards behind your back."*

Place the deck behind the spectator's back. As soon as it is out of sight, lever it face down. Say, *"Place the Ace of Diamonds in the center of the deck."* The spectator follows your instruction, unaware that is the top card that is going into the deck.

"Good. Now cut about a third of the deck from the top to the bottom to further randomize the cards." When the spectator has done this, reach around behind his back, take the deck and once again lever it over. Bring the now face-up deck into view.

"I want you to deal cards off the face one at a time, turn them face down and put them on the table. When you get to the Ace of Diamonds, stop." The spectator follows your instructions. When he gets to the A♦, he stops. Instruct him to deal the face-down A♦, then leave the next card face up, then deal the remainder of the deck face down.

The face-up card will be the stranger card, the J♣. Remark on the inscrutable prediction, then call attention to the fact that the writing is in blue ink. Point out that the face of the J♣ has a little blue ink on it, but the back has a lot. Turn the J♣ over for the surprise finish.

NO WAY

Eric Booth

Eric has a great passion for magic with an enthusiasm second to none for easy and direct to-the-point routines. Eric tells me that this is a variation of a trick of mine from my book *The Close-up Magic of Aldo Colombini*, called "Easy Location." In Eric's adaptation, he has changed the routine to be totally impromptu.

EFFECT: An impossible discovery of a mentally-selected card!

PERFORMANCE: Have a spectator shuffle the deck as much as he wants. You want no chance for the spectators to think of or suspect a set-up deck. Take the deck back from the spectator and hold it face down in left-hand dealing position. Say, "*I'm going to show you ten cards. I want you to think of one of these cards and the number it falls on. For example, if you thought of the Jack of Clubs and it was at the fifth position, just remember the Jack of Clubs and the number five.*"

Now proceed to deal cards from the top of the deck, one at a time without reversing their order into the right hand. To do this, simply take the top card in the right hand, thumb on top and fingers below. Rise the right hand and show the card to the spectators. Take the second card *below* the first card and show it to the spectator. Repeat with next eight cards. Name each card's position as you deal it. When you have counted off ten cards, ask the spectator if they have a card in mind and its position. Do not look at the spectators or at the cards as you show them to the spectators. Just turn your head away from them.

Turn and face the audience again. Now place the cards in your right hand face down on the deck, but maintain a little-finger break between the ten cards and the deck. After a pause, the right hand cuts the ten cards to the bottom of the deck (or you can cut this packet to the table, then cut half of the deck on top of these cards and place the last portion on top, thus transferring the ten cards to the bottom of the deck, by apparently giving the deck a series of cuts).

Ask the spectator the number the card fell on. Stress, "*Just the number, not the card.*" Deal that many cards onto the table, reversing their order this time. Let say the thought-of card was the sixth one. You deal six cards on the table one by one and on top of each other in a pile.

Turn over the top card of the dealt pile and show that the card is no longer in that position. Place this card back face down onto the tabled pile. Flip the tabled pile face up to show that the card is not there. Note the card that is on the face of the packet. This will be your key card for later. Turn the cards face down and drop the deck onto that tabled pile.

Have the spectator cut the deck as many times as he wants, just as long as they are straight cuts. The key card will always be ten cards away from the spectator's thought-of card. This is automatic and it will always be, no matter what number the spectator is thinking of..

At this point the audience will believe there is no way to find the card. Turn the cards face up and spread the deck between your hands keeping the backs of the cards to the spectators. When

you spot the key card start counting beginning with your key card, to eleven. This will be the thought-of card.

Now take out the card and place it face down either on the table or in their hands. Ask the spectator to name the card they thought-of, then have them turn over the card. The biggest reaction Eric usually gets is, "No way!"

NOTES: If when you're counting from the key card and you reach the top of the deck (left side of the face up spread), resume counting from the face (right side of the spread). For example, if when counting from your key card you reach the top of the deck at five, resume counting from the face starting at six. You can reveal the card anyway your heart desires at the end. Eric likes the direct approach. At the beginning of the trick, Eric recommends having the spectator write down on your business card their card and the number it falls on. This not only keeps the spectator honest (hopefully) but it could be a good way to get your business card out there. Not a bad idea!

ANOTHER AUSSIE

Tom Craven

This was the first trick submitted by Tom for this book. It is very easy and at the same time very strong. It uses the under/down deal. Tom is very knowledgeable and always ready to show you the latest miracle! He has a column in the *Linking Ring* magazine (the I.B.M. monthly publication).

EFFECT: You hand the spectator a packet of cards and have them shuffled. You then make a prediction which is left in full view during the balance of the effect. The spectator is then told to deal some of the cards from the packet onto the deck. You show the spectator how to do the Australian deal, which the spectator proceeds to do until only one card remains. It matches your prediction!

PERFORMANCE: Give the spectator sixteen cards (do not openly count them aloud, it should just appear as if you have taken some cards from the deck) and have him give them a good shuffle.

You then take the packet back to show him how he will eliminate some of the cards. As you take the packet, secretly glimpse the bottom card of the face-down packet. Leave the packet aside for a moment and write the name of that card as your prediction on a piece of paper and leave it on the table (say it is the A♦).

Ask the spectator how many cards he wants to eliminate (he must not say more than eight) by saying, "Would you like to eliminate some cards, two, three, or four, just a few." Let's imagine he decides to eliminate five cards. Deal five cards from the top of the face-down packet onto the deck.

Show the spectator how to do the Under/Down Deal. The deal is as follows: The top card of the

packet is moved to the bottom of the face-down packet, the next card goes face down onto the table, the next card to the bottom, the following card onto the card on the table, and so on. As you do this, you must shift from top to bottom, a number of cards equal to one less than the number the spectator counted off onto the deck. In our example he eliminated five cards, you move four cards from top to bottom in this way: As you explain the Under/Down Deal, placing one card under the packet and one on the table, another under the packet, and a second one on the table. Drop the packet onto the two tabled cards and you have moved four cards (one less than the number) below the packet while explaining the Under/Down Deal. Proceed in this way for any other number given. For another example, if the spectator decides to eliminate six cards, when you explain the Under/Down Deal, move three cards below the packet and two onto the table and drop the packet onto the tabled cards. This moves five cards (one less than six) to the bottom of the packet.

Give the packet to the spectator and invite him to eliminate the cards as you have explained (remember, the first card goes below the packet). The last card remaining in his hand matches your prediction.

THIRTEEN DOWN

Peter Duffie

Peter lives in one of my favorite countries, Scotland, where people still believe in Nessie! The following effect is a presentation for a principle devised by both Eddie Joseph and Ed Marlo.

EFFECT: You place a prediction in view. A spectator selects a card by mean of a particular process and this card is then found thanks to a spelling procedure!

PERFORMANCE: Take a piece of paper and write on it: "*13 down.*" Leave this writing side down on the table, saying, "*This is a prediction that guarantees a lucky outcome from an unlucky premise.*" They won't understand a word of that, but that's fine!

Give a spectator your deck, or you can use his deck. Casually push off twenty-four cards and give this packet to a spectator. Try not to appear as if you are counting the cards—it is best if you mentally count them off in eight bunches of three and drop them on the table. Place the rest of the deck face down to one side. Ask him to shuffle the packet while you turn your back.

Ask him to place his packet face down on the table, then cut off less than half from the top. Ask him to count these cards and remember the number, then to dispose of them by placing them onto the balance of the deck—or he can place them into his pocket.

Now ask him to pick up the rest of his packet and to silently count down to the number he's thinking of, and remember the card that lies at that number (if he counted and placed away seven cards, he has to count down and remember the seventh card from the top of the packet). Tell him to leave the card at that number (in other words not to alter the order of the packet).

Turn to face front and say, "*This is where the element of luck comes in. I want you to spell a*

sentence—you will do this by transferring one card for each letter from the top of the packet to the bottom. Do you understand? Good. Let's try it."

Tell him to spell the following, giving him it one word at a time: M-Y C-A-R-D I-S N-O-W. Once he has spelt the final word (N-O-W), pause and look at him for a moment, look down at your prediction. Turn the prediction over, and tell him to read out what it says to complete the sentence. He will say, "*Thirteen down.*"

At this say, "*That is the unlucky premise, thirteen! Let's see if it's lucky for you.*" Tell him to count down to the thirteenth card, where he should be surprised to find his card.

CENTRAL RESERVATIONS

Peter Duffie

This is essentially a small-packet version of Paul Curry's "Power of Thought."

EFFECT: A prediction is placed on the table. A card is selected from a packet and your prediction appears at the same time as the selected card! (Read on because it could be even better!)

PERFORMANCE: Have the deck shuffled then take it back face down in left-hand dealing position. Count off fifteen cards from the top and place the balance of the deck to one side as it is no longer required. Any odd number can be used but fifteen is best.

Spread the packet with the faces toward you and note the card that lies exactly in the middle (the eight card from the face—or from the top), then write the name of this card on the paper and leave it writing side down on the table (alternatively, you can remove the mate from the deck, i.e., if the card in the middle is the 6♦, remove the 6♥ from the deck and leave it aside).

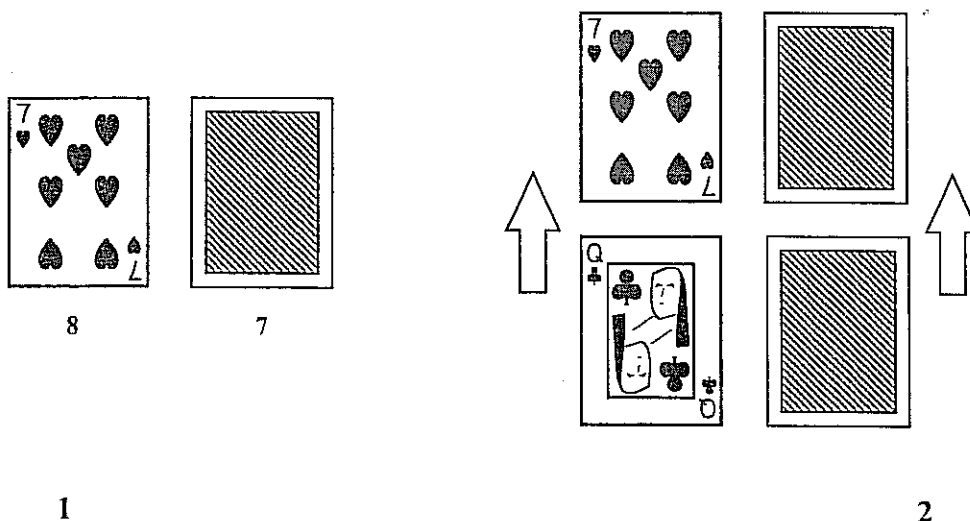
Hand the packet to a spectator and have him hold it face down in readiness for dealing. Explain to him that he is to slowly deal the cards one at a time into a face-down pile on the table and to stop whenever he feels the impulse. There are three possible outcomes here and we will deal with the one that results in a straight prediction first.

A) Silently count the cards as he deals. If he stops after having dealt seven or eight cards, build up the prediction because the card you have predicted is either on top of the dealt pile, or on top of the cards in his hand. Ask him to turn over the correct card then have the prediction verified to finish (if he deals seven cards on the table, the "prediction" card is the top card of the in-hand packet. If he deals eight cards, the "prediction" card is the top card of the tabled pile).

Assuming that this is not the case, here is how to set the cards for the coincidence.

B) If he stops dealing before he reaches the central card, ask him to look at the card on top of the tabled pile (last card dealt), then to replace it. He finally drops all the cards remaining in his hand on top of his card to bury the card and unify the pile.

C) If he deals past the central card, ask him to look at the top card of those remaining in his hand, then to replace it. He now picks up all the dealt cards and drops them on top of the selection to bury it and unify the pile.



Take the packet and count off eight cards, reversing their order (one by one on top of each other). Turn these cards face up and place them on the table, then set the remaining seven cards face down beside them (**figure 1**). Have the prediction read out. Now start to remove cards simultaneously from the top of each pile (**figure 2**), and continue doing so until the prediction card appears in the face of the face-up pile (it will always be in the face-up pile). Stop here, and pick up the face-down card from atop the other pile.

Have the spectator name his card then turn over the face-down card to reveal the “predetermined coincidence.”

DEXTRAL DRAW

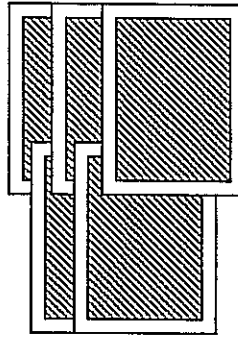
Karl Fulves

The following card revelation looks almost impossible. The performer asks no questions. The identity of the thought-of card is unknown to him until the instant he reveals it. No preparation or set-up. Did I wake up your curiosity?

EFFECT: The spectator thinks of any card in a random five-card poker hand. You reveal the thought-of card!

PERFORMANCE: Ask a spectator to remove five cards from the deck. He is to shuffle the cards, spread them so he alone can see the faces, look over the cards, and decide on one. Say to him, “I’d like you to remember two things for me, the card itself and the location of the card from the top of the poker hand. In other words, you might remember the Ace of Spades, and that it is third from the top.” “From the top” means from his left if he spreads the cards as in a poker

game, from left to right between his hands.



1

Take the packet from the spectator. Do a Reverse Faro outjogging every other card beginning with the first (**figure 1**), strip out the outjogged cards as a unit and drop them on top of the other two cards. Hand the packet to the spectator. Say, *"I'm going to turn my head to one side. I'd like you to deal from the top to the bottom of the packet a number of cards equal to the original position of your card. If you thought of the top card, you would deal one card to the bottom. If you thought of the second card, you would deal two cards, and so on."* He does so.

After the spectator has done this, take back the packet. Repeat the Reverse Faro, outjogging every other card beginning with the first. Strip out the outjogged cards and drop them on top of the other two. Hand the packet to the spectator and ask him to repeat what he did before, i.e., to move from top to bottom the same amount of cards as per his number.

No matter what the chosen card is or where it started, it is now *second* from the top of the packet. You can reveal it via the Down/Under Deal (move the top card to the table, the second card goes to the bottom of the packet, the top card on the table, and so on), and the final card will be the thought-of card.

NOTE: This trick is really good and you can do it using five ESP symbols (Circle, Cross, Waves, Square and Star).

MY DEAR HOLMES

Stephen Tucker

Steve is based in England. He is always ready to fool you with something new and many times with diabolical principles. This is based on a Peter Duffie idea. Steve has several versions of this routine and what follows is the easiest he could think of.

EFFECT: Some predictions with a few surprises!

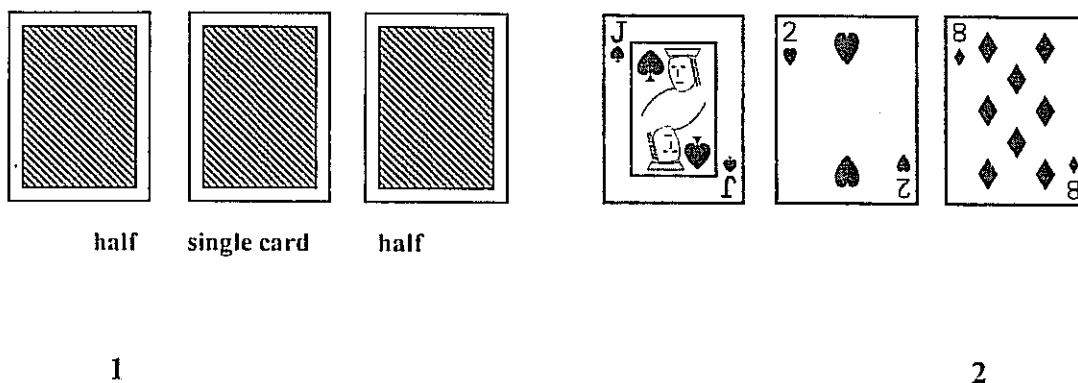
PERFORMANCE: Have the deck shuffled, take it back then look through with the faces of the

cards toward you. Look at and remember the top three cards at the left of the spread (say 8♦, 2♥, J♠). Table the deck face down, write the names of the three cards on a slip of paper and hand it to a spectator.

Ask the spectator to cut about a third from the top of the deck (the deck is still face down on the table). Once he's done this, study his cut-off section for a moment then explain that he has one too many. Ask him to deal the top card of his face-down section back onto the tabled portion. Now have him turn his portion face up and replace it onto the tabled cards.

Mention that if you had predicted the card now showing, that would be pretty good but...you didn't! Ask him to cut off another section from the top of the deck but containing more cards than last time. In other words he has to cut deeper into the face-down section. Have him turn this section over and replace it onto the tabled cards. Repeat that it would be pretty good if you had predicted that card too but...you didn't!

Have him pick up the entire deck, remove the upper face-up section and table it face down to one side. Ask him to deal the first face-down card to the table then table the rest next to the other tabled pile (**figure 1**).



Have the single card turned face up and your prediction looked at. Explain that you weren't sure which card would be arrived at so...you had three guesses, one of which is correct! Just kidding. Turn over the top card of the two face-down packets to reveal your other two predictions (**figure 2**)!

THREE FOR ONE

Aldo Colombini

The basis for this routine is a mathematical force that fools everyone and does not seem too obvious. This force was devised by Edward Marlo. The comedy remarks at the end of the trick, before the revelation of the predictions, belong to Roy Walton.

EFFECT: Three cards are left on the table as predictions. A spectator selects a card totally at

random and this card is seen to be (for example) the 8♦. The three predictions are seen to be the other Threes!

PERFORMANCE: Take a shuffled deck and tilt it so that the faces are toward you and the spectators cannot see them. Look at the face card of the deck (say the 8♦). Starting from that card count sixteen cards (if you meet any other Eight leave it out from the count, in other words, count sixteen cards excluding any Eights.) Cut these sixteen cards (or more if you have any other Eights among the first block of cards) to the back so that the 8♦ is sixteenth from the top (or even further if you have other Eights among those cards).

Spread the deck once more between the hands and remove the other three Eights, placing them unseen face down aside on the table. Say that these three cards are three predictions.

Hold the deck face down in left-hand dealing position (the 8♦ is sixteenth from the top). Invite a spectator to cut a small packet from the top (no need to say this but he cannot cut more than fifteen cards. Just check if he does correctly). Have this packet taken and kept by the spectator who counts the cards he has and remembers this number.

Starting from the top of the deck, deal *fifteen* cards in a row from left to right, face down on the table. Leave the remainder of the deck aside.

Invite the spectator to count out the same amount of cards he is holding starting from the *right to the left* of the face-down tabled row. If he has seven cards he takes the seventh and so on. This card will be the 8♦ (and will always be the sixteenth card from the top of the deck no matter how many cards he cut).

Ask the spectator to show the card to the audience. Take the three cards tabled at the beginning of the trick and say, "*The first card is the same thickness of the selected card. The second card tells is the same size as the selected card. The third card has the same color of the back of the selected one.*" The audience thinks you have lost your mind! After this by-play, turn over the three cards and show the other three Eights.

THE CAPE CANAVERAL TRICK

Paul Swinford

This trick first appeared as "Mathematical Finder" in *Scarne On Card Tricks*. A slightly different handling by the Chicago magician Bert Allerton appeared in the same book as "The Allerchrist Card Trick". Martin Gardner included it in his excellent *Mathematics, Magic and Mystery* as Henry Christ's improvement on "A Baffling Prediction". Paul has contributed a bit to the overall picture by presenting it with a contemporary story line and a logical reason for the procedure.

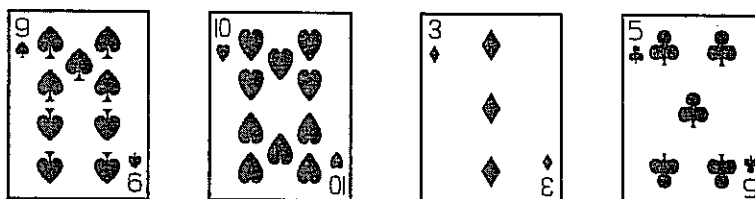
EFFECT: An amusing card trick with a logical and funny plot!

PERFORMANCE: Be sure you have a complete deck of fifty-two cards. Offer the deck to be

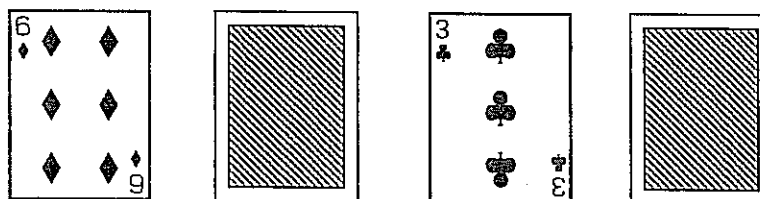
shuffled and cut as much as desired as you explain that you are about to present the Cape Canaveral trick and that there will be a prediction involved.

Retrieve the deck and quickly run through the cards with the faces toward yourself, as if you are trying to get an impression of a card which will be written down as your prediction. Quickly count to and remember the *ninth* card from the face or bottom of the deck. Write this card down as your prediction, fold the prediction slip and place it in full view of all.

Now explain that you are going to take everyone on a trip to Cape Canaveral and that you, with the help of a willing spectator, are going to launch four rockets. "*I'll launch the first one to show you how it's done.*" Explain that you are going to begin the countdown by dealing cards. Every time you deal a card, the number of which coincides with the number in the countdown, this represents a successful launch. All court cards will have a value of ten.



1



2

So saying, hold the deck face down in dealing position in the left hand. "*Let's start the countdown.*" Deal the top card face up onto the table as you say, "*Ten.*" If it is a Ten or a court card, you have a launch and you must now move to the second position just to the right of the card dealt. If it is not a Ten or a court card, continue the dealing and the countdown until you have a "hit." If the count goes down to one without a hit, deal the next card face down onto the final card dealt as you explain that this was a fizzle and the launch pad must be covered. Not only does this action prevent the final face-up card from being included later in the final total but it also makes a very necessary adjustment in the card count.

Upon completion of the first launch (or fizzle), hand the deck to the spectator and tell him to launch three more rockets in the same manner. You will then have four packets in a row on the table. Either you will have all face-up cards on the packets (**figure 1**) or some packets will have a face-down card on top (**figure 2**).

When this procedure has been completed, instruct him to total the values of however many face-up cards are showing on top of the packets (there will be four or less if there have been some fizzles). Then have him count down to the card at that position in the balance of the deck. He is to then show this card to all present, then open and read your prediction which, if all has been done properly, should be one and the same.

NOTE: Keep in mind that you can shuffle the cards as the launchings progress so long as you do not disturb the nine bottom cards.

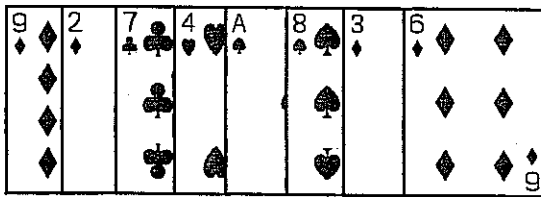
IMPORTANTEN

Howard Adams

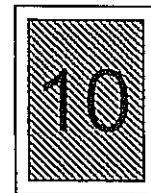
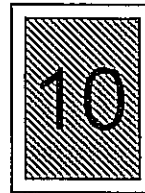
Check Howard's new book *Mathcasts Aspellonu* released by H & R Books for a great collection of good simple-to-do card routines.

EFFECT: This is very important series of effects with eight cards!

PERFORMANCE: Openly remove eight cards of mixed suits in this order 9, 2, 7, 4, A, 8, 3, 6. The 9 is the top card of the face-down stack resting on the table (**figure 1**). Ace counts one. A marking pen is also needed. A woman and a man will assist in this test.



1



2

The woman cuts the packet, completes the cuts, picks up the packet and holds it face down in dealing position (you may even Charlier Shuffle the cards). The woman deals the cards one at a time and alternately, left, right, left, right, etc. into two face-down piles on the table. Announcing a prediction, pick up the marking pen, and on the backs of the top cards of both piles on the table, draw the number 10 as in **figure 2**. (If you do not want to ruin the cards, place a sticker on the back of each card and draw on the stickers. Later on you can remove the stickers.)

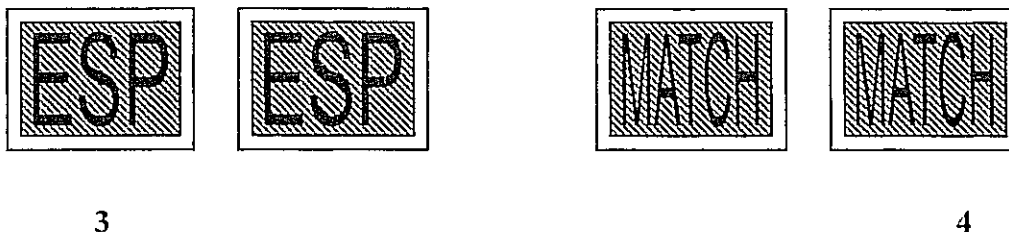
The woman picks up any pile from the table and holds it face down in dealing position. The man picks up the remaining pile from the table and holds it face down in dealing position. Each person sees the prediction number 10 on the back of the top card of each packet and remembers it. To further change the order of each packet, each person s either the top or bottom card of his/her packet and slides it face down into his/her face-down packet between any two cards (not on top or bottom).

Now, to select some cards, each person simultaneously spells T-E-N aloud, moving a card from top to bottom of his/her packet as each letter is recited. Each person then removes the top two cards of the packet and tosses them face down onto the table in front of him/her. Each person is left holding two cards. Each person totals the values of the two cards in his/her hand and calls out the total 10, which matches your prediction.

Take the cards that each person is holding and discard them in your pocket. Each person picks up the tossed pair in front of him/her, turns them face up, and totals their values aloud. Each person calls out the total 10, which once again matches your prediction.

NOTES: Even the discarded cards total to 10. You may want to show them as well so every pair totals 10.

If you stack eight ESP cards in rotating order Circle, Cross, Square, Star, Circle, Cross, Square, Star and spell E-S-P instead of T-E-N, each pair of designs will match. Just follow the original instructions and draw ESP on the backs of the two prediction cards instead of 10 (**figure 3**).



Instead of using a stacked packet, try this. Have the woman remove any four cards from a borrowed shuffled deck, and square them up. Rip the packet in half (crosswise) and place one half on top of the other half forming a single pile of eight cards. Proceed as in the original directions, except each person spells M-A-T-C-H instead of T-E-N, after you have drawn the word MATCH on the backs of the two cards on the table as in **figure 4**. Each pair of half cards will match.

CLEOPATRABLE

Howard Adams

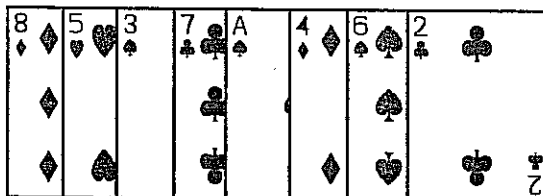
The mystic name of Cleopatra, the queen of ancient Egypt, is used in this prediction test.

EFFECT: Using eight cards you produce a very mysterious result!

PERFORMANCE: Stack eight different cards of mixed suits in this order: 8, 5, 3, 7, A, 4, 6, 2. The 8 is the top card of the face-down packet resting on the table (**figure 1**). Ace counts as one. A marking pen is also used. A dark-haired woman playing the part of Cleopatra will assist in this test.

Have the woman cut the packet, complete the cut, pick up the packet and hold it face down in

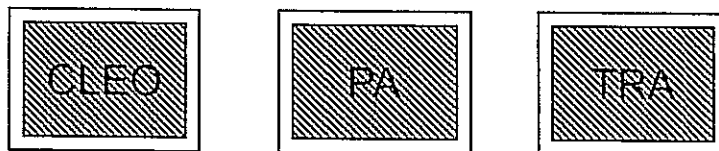
dealing position. She will now proceed to select three cards upon which you will draw your prediction.



1

Have the woman remove either the top or bottom card of the packet, and place it face down onto the table starting a row. Again she is to remove either the top or bottom card of the packet, and places it face down onto the table next to her first selected card. And, for the last time, she removes either the top or bottom card of the packet, and places it face down onto the table next to the previous selected cards. There are now three face-down cards in a row on the table.

Announcing a prediction, pick up the marking pen, and on the backs of the three cards on the table write the name CLEOPATRA as in **figure 2**, explaining that the lady will play the part of Cleopatra.



2

Point to the name Cleopatra. To select two cards, the lady spells C-L-E-O-P-A-T-R-A aloud, moving a card from top to bottom of the packet as each letter is recited. She removes the top two cards of the packet and tosses them face up onto the table, side by side. She totals the values aloud, and calls out the total 9.

Point to the name Cleopatra on the three cards. Someone counts the number of letters in Cleopatra and calls out the total number 9. Your prediction is correct.

A FACE IN THE DARK

George McBride

The following routine is George's attempt at solving Stewart James's "51 Faces North." In this particular handling all the conditions are met bar one, as the deck goes out of sight for a moment.

EFFECT: The performer openly predicts a card!

PERFORMANCE: Begin by borrowing a shuffled deck. When the cards are in your possession, the top card must be secretly glimpsed. Once the top card is known to you, explain to the spectator that you have an "open prediction", and openly name the card you glimpsed earlier. Or write it down if you so desire.

With the cards held face down in left-hand dealing position, place the deck *behind your back*. You now turn your back toward the spectator and ask him to cut the deck and to turn the top half face up onto the bottom half. This, you explain, is to mark the cut.

After the spectator has completed his task, you turn and face them, but as you do (while the deck remains briefly behind your back) you execute Stewart James's "Nullifactor" as follows. Using the left thumb, the top card of the deck is pushed forward and to the left. The left fingers now revolve the deck around and *under* this *top* card. You have reversed the whole deck except the *top* card. This is accomplished very quickly with one hand and as it is done behind your back it can hardly be described as a sleight.

By this time you should be facing the spectator with the deck in full view in your left hand. Hand the deck to the spectator and tell him to deal the cards face up one at a time on to the table and to look for the "open prediction" card.

When he is dealing, explain to him he must deal the first face-down card he comes to *face down*. After which he must continue dealing the rest of the face-down cards *face up* onto this card, all the while searching for the PREDICTION card. After all is done, he will not find it amongst the face up cards. To conclude, ask him to turn over the face-down card in the middle of the spread...and voila!

NOTE: One could have the spectator suggest a card to be the "open prediction". In this case, under the guise of looking through the deck to ensure that this particular card is there, simply cut it to the top and proceed as above.

PREDICT-O'CLOCK

Aldo Colombini

The routine gets its inspiration from a trick by Howard Adams called "Predilock" published in his booklet *Oicufesp*, number 1. The original effect used ESP cards. I have changed the handling to use an ordinary deck of cards.

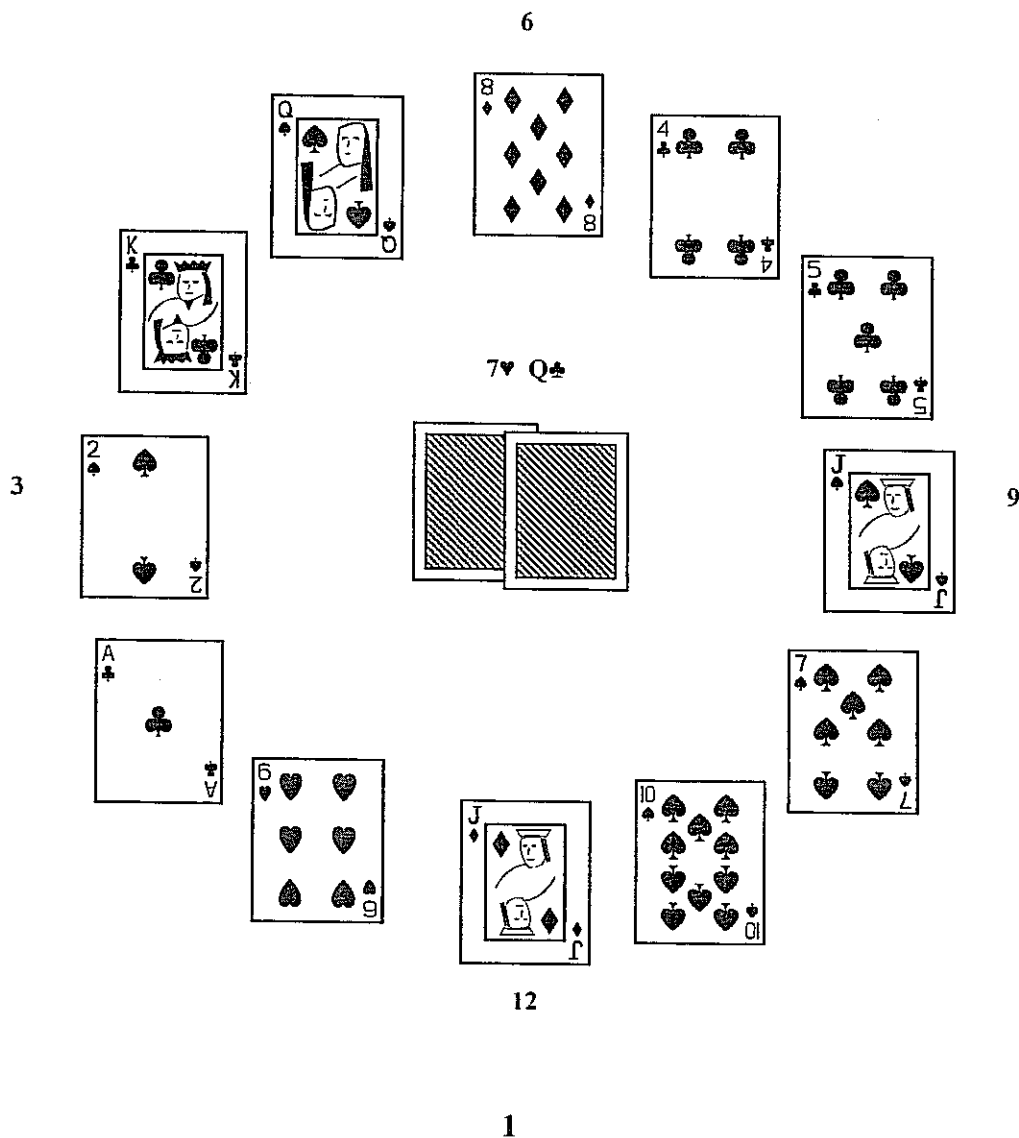
EFFECT: The performer places two cards on the table as predictions. Using a spectator's favourite hour, two cards are selected and they match the two predictions!

PERFORMANCE: Take a shuffled deck and keeping the faces of the cards towards you, glimpse the card at the left of the spread (the top card of the face-down deck) and the card *twelfth* from the face. Say that the top card is the Q♠ and the card twelfth from the face is the

7♦.

Remove from the deck the cards that match these in colour and value. Thus, you'll remove and place face down on the table, the Q♣ and the 7♥ (if either of these two cards is among the twelve face cards, add another card so that the 7♦ stays twelfth from the face).

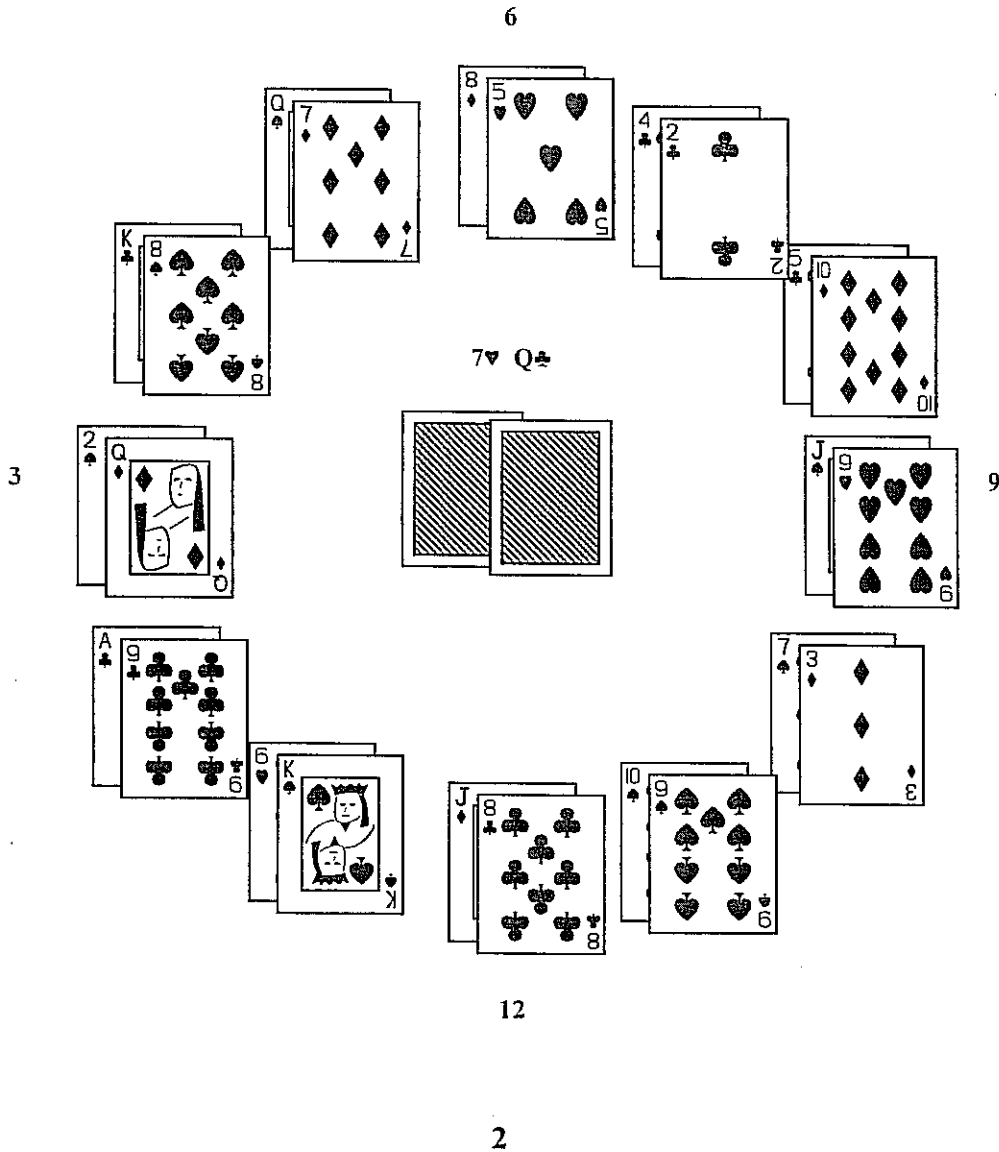
Turn the deck face down (the Q♠ is on top) and hand it to a spectator. Turn your head away and ask a spectator to take cards one after the other and place them under the deck according to his favourite hour of the day (from 1 to 12). If he prefers 6 o'clock, he'll place 6 cards one after the other below the deck, if he chooses 10 o'clock he will move ten cards and so forth. Say that he moves five cards from top to bottom.



Take back the deck, turn it face up and deal twelve cards face up onto the table in the form of a

clock dial around the two prediction cards. The first card is dealt at one o'clock and the deal is continued clockwise around to twelve o'clock. The $Q\clubsuit$ automatically will go at the fifth hour (figure 1).

Again deal cards face up onto the cards in the clock dial. Again start from one o'clock and continue around to twelve. The $7\heartsuit$ will automatically end on top of the $Q\clubsuit$. When you have finished the deal you'll have twelve pairs of cards on the table in the form of a clock dial (figure 2).



Tell the spectator to pick up the pair of cards at his selected hour (five, in this example). After he does so, ask him to turn over your predictions: they match!

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SPELLING EFFECTS

Tricks and routines where selected cards appear at the end of spelling procedures are very seldom considered by magicians, for some unknown reason. I am a firm believer that they are amusing, intriguing and magical if presented with the proper amount of entertainment value. Try them and see what you think.

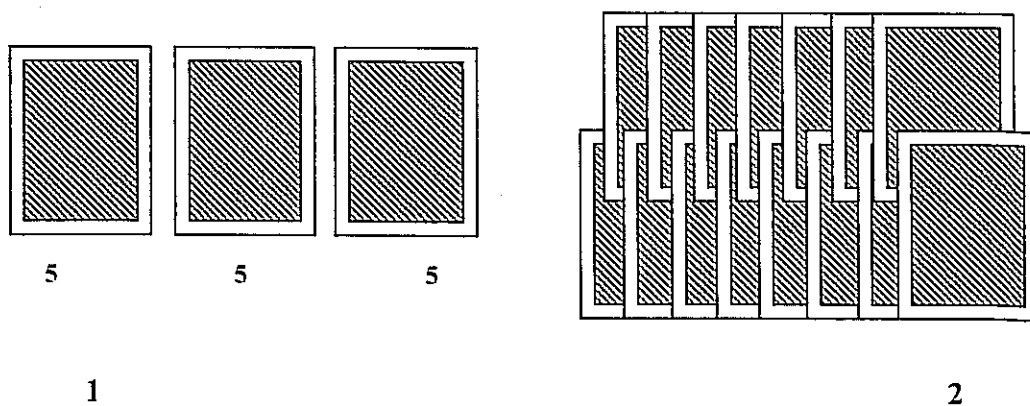
THE MAGIC SHUFFLE

Peter Duffie

One more of those Peter Duffie elucubrated excursions into the mathematical possibilities of cards when related to numbers. Peter is a genius in this area.

EFFECT: Three cards are selected. The cards are revealed by means of a magic shuffle!

PERFORMANCE: You need at least three spectators for this. Hand the deck to one of them to shuffle. Ask him to deal three hands of five cards each to himself and the other two helpers (**figure 1**). The rest of the deck is put aside as it is no longer required.



Ask each of the spectators to mix their five cards and then to look at and remember the **BOTTOM** card of their packet. (In order that you may follow this I suggest you turn the bottom card of each packet face up for learning purposes.)

Now hold out your left hand to receive each packet face down one on top of the other. Hold a left little-finger break below the last five-card packet as you receive it. Explain that you will cut the cards to get rid of the selection that is still on the bottom. Cut off the top five cards onto the table and then drop the balance on top. The situation hasn't changed because the three selections will still be at the *fifth, tenth and bottom* positions.

You now demonstrate the "magic shuffle." Perform a Reverse Faro, outjogging every second card (**figure 2**). At the completion of this, there should be seven cards outjogged and eight

After

injogged. Strip out all the outjogged cards and place them on top of the others. If you now look at the cards you will see that nothing has changed regarding the relative positions of the three cards. They still occupy the same positions, albeit the fifth and the tenth cards have switched positions.

You now ask each spectator in turn if they are happy with the condition of the cards, or if they want you to carry out another magic shuffle. You carry out as many shuffles as dictated by the spectators. At the end, as a casual and single cut, cut the bottom card to the top. Then Overhand Shuffle the top three cards singly in the left hand and throw the remainder of the packet on top.

Position Check: One selection is *third* from the top, another is *eighth* from the top and the third is on *bottom*.

Now say, "*The magic shuffle is not only a physical process but also a verbal one...let me show you what I mean. If I spell out the word...T-H-E...and place a card down...then M-A-G-I-C...and place a card down...finally S-H-U-F-F-L-E...and place the last card down....*" During the above you transfer one card from top to bottom for each letter of the word and place the card that falls on the last letter of the word face down on the table. At the conclusion of this spelling process, there will be three face down cards on the table.

Finally, say, "*So, lets just see what's so magical about all this...what card did you think of?*" You ask each spectator in turn to name his selected card. Conclude by turning over the three cards on the table to reveal that they are the selections.

UNIVERSAL SPELLER

Phil Goldstein

Phil is a master of mentalism and also a genius on card magic, developing tricks with simple sleight and stunning effects. The following is an example of Phil's great sense of presentation.

EFFECT: You take a deck of cards that has been thoroughly shuffled by the participant (spectator!). "*I am going to ask you to think of a word. It may be any word, in any language, provided you know how to spell it.*"

The spectator tells you that a word has been thought of. "*In order to lock the spelling into your mind,*" you say, "*I want you to take the deck and, while my back is turned, spell your word, dealing the cards onto the table, one for each letter of the spell. For example, you might be thinking of the word 'cat'—and if you are, please say so, and we'll end the demonstration right here. At any rate, if you were thinking of 'cat,' you'd deal like this....*"

You demonstrate the dealing procedure, spelling C-A-T as three cards are dealt singly to the table. "*When you've finished, drop the rest of the deck on top of your dealt pile, square the cards and tell me you are ready to continue.*"

Cautioning the person to deal quietly, you turn your back. At the spectator's indication, you

turn back around and take the cards. *"Now that the spelling is locked into your mind, I'm going to show you cards from this shuffled deck, one at a time. As each card is displayed, I want you to mentally spell your word again, one letter for each card. Please remember the card that falls on the last letter of the spell."*

This is done, you deal enough cards to be sure that the participant has had the chance to remember one. *"You are thinking of a word, and a card,"* you say. *"I have no way of knowing either. Nevertheless, at this very moment, with no questions asked, I can accurately spell your chosen word, and thus arrive at your thought-of card."*

This unlikely claim is repeated to be absolutely sure that the spectator understands your contention. Then, in a perverse fashion, you make good on your claim!

METHOD: The method utilizes an ancient mathematical placement, in conjunction with a rather nasty play on words. When you receive the shuffled deck from the spectator, secretly crimp the bottom card. (To "crimp" a card usually means to put a slight bend into a corner of the card so that, when this card is lost in the deck, it can be easily cut to. Many methods have been created to do this. I will give you an easy one. Take the deck from above in the right hand, thumb on the inner end and fingers on the outer end. For this move it helps if you bevel the cards slightly. Place the inner left corner of the deck onto the left hand, directly at the base of the left thumb toward the heel of the hand. The inner left corner of the bottom card will be hooked on the skin of the hand. Move the right hand backward and slightly to the left and automatically the corner will bend. If the card is cut into the middle of the deck, the crimp will show and you'll be able to locate and/or cut to the card.)

Have the spectator think of a word, and explain the dealing process to be carried out while your back is turned. Demonstrate with the three-card spell for C-A-T, dropping the balance on top. (The crimped card is now *fourth* from the bottom.)

The spectator does as instructed. When you turn around, explain the procedure by which the card will be noted. Remove the top card of the deck, and hold it up so the spectator can view it. Deal the card face down on the table. Continue showing cards, one by one, until ten have been shown. At this point ask if the spectator has remembered a card. As few people will bother to choose a word of more than a few letters, the answer will probably be yes. (If you get a negative response, the procedure is modified, as explained below).

The balance of the deck is dropped on top of the ten-card dealt pile. Now, as you speak, casually cut at the crimp, transferring all of the cards below the crimp to the top. Stress the impossibility of your claim: *"I can accurately spell your chosen word, and thus arrive at your thought-of card."* When this has registered, blithely spell Y-O-U-R C-H-O-S-E-N W-O-R-D, dealing one card for each letter of the spell.

Ask the person to name the thought-of card. Turn up the last card of the spell. It will be the selection.

NOTE: Should the spectator not have seen enough cards during your ten-card display, show

another five cards. You will then claim to be able to spell "your exact chosen word," thus accommodating the extra five cards. Should the spectator not have seen enough cards during your fifteen-card display, throttle him!

SMALL TALK

Richard Vollmer

Richard lives in France and he is a true expert on card magic, above all when "numbers" and "math" principles are involved. The patter as suggested could be changed according to personal tastes, of course.

EFFECT: A freely thought-of card is located by you, thanks to a basic spelling program to which you submit the deck!

PERFORMANCE: Before beginning, make sure that the deck you contains fifty-three cards (fifty-two and a Joker). Have the deck shuffled by the spectator. Turn your back to him while he fulfills the following instructions.

Tell him to cut a small packet from the top of the shuffled deck. For the trick to work, the spectator must cut less than half of the deck. By asking him to cut "a small packet," you will make sure that he won't cut too many. Ask him to count silently the cards that he cut. The spectator does as told. You say, "*Now you are thinking of a completely random number which I could not possibly know.*" The spectator agrees.

You continue, "*Look. in the remainder of the deck, at the card whose position corresponds, from the top of the deck, to the number you are thinking of. When you have seen the card, turn it face down again and leave it in position. When you are done, tell me.*" Let say that he cut eight cards, he has to look at the eighth card from the top of the face-down deck and leave that card in the same position.

When the spectator tells you he has finished, face him again and take the remainder of the deck face down in left-hand dealing position. Tell him that, although it is impossible for you to know the identity and the position of the card he's thinking of, you nevertheless know that it must be an Ace, or a Two, or a Three, etc. Therefore, you will program the deck with that one piece of information.

The "program" consists of spelling each value represented in the deck, from the Ace to the King and transferring one card per each letter from the top to the bottom of the deck. So, you spell A-C-E, while at the same time you spread three cards on top of the deck, which you then take into the right hand and transfer them to the bottom, as a group. (The spelt cards could also be transferred one by one, but it is much quicker and less tiresome to spread them first on top of the deck between the hands and then transfer the spread cards to the bottom.) Do the same for Two, Three, Four, Five, Six, Seven, Eight, Nine, Ten, Jack, Queen and King. Remember: Each of these values is SPELT, NOT COUNTED. Thus, for Nine (for example) you transfer four cards from top to bottom, not nine. For the Queen you transfer five cards and not twelve and so

the Two you transfer three cards and not two and so on.

Believe me or not, the selected card is now on top of the face-down deck (always, no matter how many cards the spectator cuts at the beginning). Simply ask the spectator the name of the selected card and ask him to turn over the top card of the deck for the final climax.

NOTE: If you use a fifty-two card deck, at the end of the “programming” the selected card is on the bottom of the deck. Simply ask the spectator to turn over the deck and his card will be staring at him.

COMEDY SPELLING

Aldo Colombini

This is my approach to a trick published by Karl Fulves in his *Self-working Close-up Card Magic* (“This is Not the Card”). I have added something and changed the basic phrase to find the card. It is very amusing and intriguing at the same time.

EFFECT: The deck is cut into three piles. You leave a card face up in the middle packet. A card is selected from one of the piles and the piles assembled. The deck is cut several times. You remove your card and say to the audience, “*This is not your card—but this is.*” At the same time, you spell the phrase by placing a card for each letter. The last card of the spelling is the selected one!

PERFORMANCE: Have the deck shuffled and returned—be sure it is a fifty-two card deck, remove the Joker(s). Have the spectator cut the deck into three piles, the top third goes face down to the right, the middle third is in the middle and the bottom third to the left.

Pick up the top pile (at the right) and spread it with the faces toward you, as if you are looking for a card. Really you count the cards in that pile. Remember the number, say you have counted eighteen cards. Replace the pile face down on the right as if you did not find the card you were looking for.

Pick up the middle pile and spread it with the faces toward you and reverse count into your hand the cards, taking them singly from the face of the deck and moving them with your right thumb onto the left hand one on top of another (so reversing their order). Resume counting from the final number of the first pile, in this case the first card you’ll take from the middle pile will be number nineteen. Proceed to count until you reach twenty-six.

Turn the twenty-sixth card face down onto the right-hand cards and then drop onto that card the face-up cards remaining in the left hand. Turn the pile over and drop it onto the table in the middle. You have simple reversed a card twenty-sixth from the top of the deck and this card is in the middle section.

Have the right tabled pile shuffled. Drop it onto the middle section. Have a card selected from

the left pile and dropped onto the middle pile. Then have all the cards of the left pile dropped onto the tabled pile. Have the spectator(s) cut the deck as many times as they want. If you want, you may give the deck several Charlier Shuffles. A description of the Charlier Shuffle can be found in "On Second Thought."

Spread the deck face down between the hands until you reach the reversed card. Cut all the cards above the reversed card to the bottom of the deck. The selected card is now *twenty-seventh* from the top, it is automatic and it will work no matter how the spectator cuts the piles at the beginning of the trick.

Point to the reversed card and place it on the table saying, "*This is not your card.*" Spell the phrase by placing a card for each letter of the words, taking cards from the top of the deck (excluding the reversed card) and placing them in a pile on the table (you will deal seventeen cards). Continue saying, "*But this is.*" Deal a card for each letter of the phrase and turn over the card that falls on the final "S" of the word "is," revealing the selected card.

ISOBEL

Stephen Jones

Steve is from England, and the author of one very good book containing some great magic with cards. He has contributed this routine that is just wonderful if you secretly know the name of a spectator. Try it.

EFFECT: A card is found by using the name of the spectator!

PERFORMANCE: Choose a spectator, ask his name, and look surprised as you explain that that is the same name as one of the most famous card magicians of all time. He was so famous that he had to keep his name a secret in case anyone found out how famous he was. Have a card freely chosen, noted and put aside face down.

Turn your back and ask a spectator to deal two equal piles of any number of cards he likes. Then tell him to place his chosen card on either of the piles, and to cut off ten to twenty more cards from the deck and to put those cards on top of the chosen card. Tell him to put the rest of the deck aside.

Turn around and take the pile with the chosen card (the larger one). Ask him to take the other and to shuffle it like you. Give the cards a simple Overhand Shuffle so that you end up reversing the order. Cut about a dozen cards from the bottom of your packet and shuffle off one card for every letter in the spectator's name. (If you are not sure whether your pile has sufficient cards then cut some from the balance of the deck.) Put the balance of the unshuffled portion (after the spelling) back under your packet.

Ask the spectator to deal the cards at the same time as you with the other small packet remaining on the table. Deal together until all his cards are gone. Explain that the famous magician was so famous because of his famous name! Whenever he did a card trick all he had

to do was to spell his name and he found the card.

Ask the spectator to name his card. Deal cards, one for each letter in the name, spelling aloud as you deal. At the end of the deal the next card on the packet will be the chosen card.

NOTES: You may spell one card less than the name and the card will be at the last letter spelled of the spectator's name. Obviously, you could use your own name or a magic word, or any famous magician's name, such as Houdini, or use a chosen number. As I said at the beginning, if you can know the name of the spectator in advance the effect will be enhanced greatly.

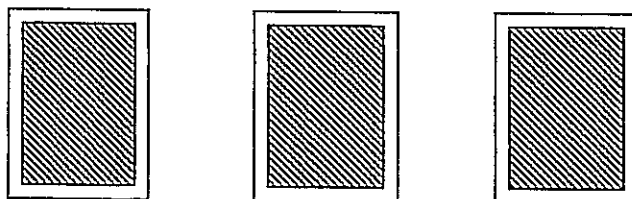
BAM-BOO-ZLE

Ken de Courcy

This is another presentation for Jim Steinmeyer's "Nine Card Problem." Ken's presentation uses a different finale with the vanishing of the card. Just grab a deck of cards and follow along.

EFFECT: A selected card vanishes and is found by you in a spectacular way!

PERFORMANCE: Say, "I'm going to try to bamboozle you, but this is different because you'll also have the chance to bamboozle me. First, mix up the cards. Examine them if you wish, but we'll be doing the long act if you do. As Confucius may have said, 'Time is nature's way of preventing everything happening at once'."



3

3

3

1

Take back the deck and deal three face-down piles of three cards (**figure 1**). As you do so, spell B-A-M B-O-O Z-L-E, a card for each letter. Place the balance of the deck aside.

"Pick up whichever pile you like, mix the cards, then look at the bottom card, remember it and place the packet on whichever of these two piles you wish." When he's done that, pick up the six cards and drop them on top of the remaining three-card pile. (At this point the card he's remembering is *third* from the top of the packet.)

Holding the nine-card packet face down, tell the spectator that this is where he can bamboozle you if he wishes. You are going to ask him for the value (not the suit) of his card and he can lie,

SPELLING EFFECTS

or he can tell the truth. (As an example, we'll assume he is remembering the A♣.)

He says the value of his card is "Seven." You now spell S-E-V-E-N, dealing a card into a face-down pile for each letter. That done, the balance of the packet is dropped on top.

Picking up the packet, you now spell O-F, again dealing a card for each letter and dropping the remainder on top.

Pick up the packet again and ask him for the suit of his card; once more he can lie or he can tell the truth. We'll assume he decides to lie and says "Diamonds" so, dealing a card for each letter as before, you spell D-I-A-M-O-N-D-S and drop the remaining card on top.

Now ask him the final question. "*Did you lie both times, tell the truth both times, or did you lie once and tell the truth once?*" Here you will spell L-I-E-D, T-R-U-E or B-O-T-H (all spelling with four letters) according to the spectator's answer and then drop the remainder on top. (His card—the A♣—will now be on *top* of the packet.)

Pick up the packet, square it, then hold it face up in left-hand dealing position. Now you will spell the word V-A-N-I-S-H-E-D. The cards are dealt face up on the table as you spell V-A-N-I-S-H-E. The last two cards, as one, are laid down as you say, "D." The selected card is gone!

Pick up the cards and hold them face down in the right hand, ready to do an Overhand Shuffle. Shuffle four cards into the left hand and throw the remaining on top. Shuffle three more cards and drop the remaining on top. The selected card is now on top. Drop the packet on the deck.

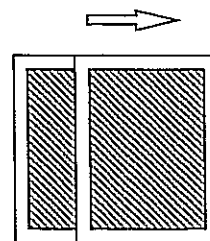
Ken reveals the card using an old, but always effective method, as follows. With the right hand take the deck face down from above, and with the left thumb push the top card to the right for about half an inch or so (**figure 2**). Drop the deck from about a foot or so into the waiting left hand and the deck will fall into the left hand, but the selected card will flip face up and drop onto the deck. This flip is caused by the resistance of the air on the way down, due to the sidejogged position of the card.

COPPERFIELD DOWN-UNDER

Marty Kane

The trick was inspired by Al Thatcher's "Lie Detector Telephone Trick" from *Precursor XLVII*, which was inspired by Nick Conticello's "Non-Telephone Telephone Trick" from the *Tarbell Course In Magic*, volume 7. These are related to Alex Elmsley's "Australian Self-Help" from *Collected Works Of Alex Elmsley*, volume 1. You cannot say that we are not precise with the credits!

EFFECT: A selected card is found by the spectator himself by means of a special spelling!



2

PERFORMANCE: Ask a spectator if he'd like to learn a trick that David Copperfield taught magicians while he toured Australia. Have a card selected, and returned then control it to the top (see "No Control" for a method of doing this). Hand the deck to a spectator. Explain that when you turn your back, he is to silently spell the name of his card (including "of"), quietly dealing a single card for each letter of his selection, forming a small packet on the table. Turn your back and have him proceed.

Taking the deck face down in his left hand, the spectator deal the cards. Upon his announced completion, face him and take the remainder of the deck. Have the spectator pick up the packet. Point to the packet and say, "*At this stage, David Copperfield would put a spell on those cards. For you to use the David Copperfield spell, you can spell DAVID COPPERFIELD, like this.*"

Remove a card from the top of your part of the deck and replace it to the bottom, saying the letter "D" aloud. Repeat the displacement two more times, saying "A" and "V" aloud. Once the spectator understands, have him spell D-A-V-I-D C-O-P-P-E-R-F-I-E-L-D with the packet in his hand, displacing a card from top to bottom for each letter spelled.

Place your cards on the table. Say, "*David was touring the land down under and wanted to make his trick topical. He told magicians to use the down/under shuffle on their packets. That is, put the top card of your packet down onto the deck, the next card under the packet in your hand. The next card goes onto the deck. The next under the packet. Continue in this fashion until you have one card left.*" When this is done, have the spectator name his selection before turning it over to reveal the chosen card.

NOTES: Instead of spelling the name of the selected card while your back is turned, the spectator can spell the responses to the following three questions: "*Is your card red or black?*" "*Is your card high or low?*" "*Is your card a Club, Heart, Spade or Diamond?*" The answers may be the truth or lies. Proceed as above.

MAGICIAN

Peter Duffie

Among the many brilliant concepts in *The Collected Works of Alex Elmsley* is an item called, "Australian Self-Help." What follows uses the principle outlined in that trick.

EFFECT: Three spectator find their cards in three packets of cards cut at random!

PERFORMANCE: Hand the deck to a spectator for shuffling, then have him cut it into three approximately equal piles. Ask him to discard any two of the piles and pick up the one remaining and shuffle it.

Now invite two more spectators to join in the proceedings. Ask the first spectator to divide the packet he has shuffled into three portions and to give them to the other two helpers. Note at this point that all three packets have more than three cards in them. If one has not, ask the spectator to pick off a card or two from the main deck, saying, "*You'll need a few more cards than that*

SPELLING EFFECTS

otherwise the trick won't be worth doing for you."

All three now shuffle their packets then look at and remember the bottom cards of their packets.

Now say, "*Of course it goes without saying that I am a magician...doesn't it? Anyway...I would like all of you to spell along with me that very word...MAGICIAN...and for every letter of the word I want you to transfer the top card of your pile to the bottom each time.*" Spell out the word slowly and keep a watchful eye on all three of the spectators to ensure that they do it correctly.

Now say, "*Finally I want all of you to eliminate all but one of your cards. So will you deal off the top card onto the table as we don't want that one...now take the new top card and place it to the bottom.*" You now continue to talk them through the Down/Under Deal in this slow and deliberate manner, keeping control of all their actions until all three have only one card.

Finally, ask each of them in turn to name the card that they thought of earlier, then to turn their cards face up to reveal that they have all succeeded in somehow finding their cards.

NOTE: In order for the thing to work, each packet must contain no less than three cards but no more than eight. The cutting actions at the beginning should assure these requirements.

SPELLING THREE NAMES

Stewart Judah

This routine was a favorite of the author, the late Stewart Judah. The trick is included here with the permission of Bill Coomer, from his book *The Judah Notes*.

EFFECT: The names of three spectators are used to reveal a selected card!

PERFORMANCE: Have a spectator count off a group of cards not exceeding fifteen and place them aside in a face-down pile. Then have him count another group of the *same number* of cards. Have him note the bottom card of this pile, and place the entire packet back on top of the remainder of the deck.

Have three different people's names chosen. The total of the letters of all three must be at least fifteen (in case it's less, add a fourth name). Explain to the spectators that you will spell the names with the cards to illustrate. You spell them out, taking one card for each letter, and place them in a face-down pile on the table thus reversing their order. Replace these spelled out cards back on top of the deck, then have the spectator replace the other (first) group on top.

Now the spectator spells out the names with the cards exactly as you did before. At the end, the *top card* of the remainder of the deck is the selected card. Ask him to turn it over to reveal it.

AMAZING COINCIDENCES

This chapter is devoted to those tricks and routines where particular cards (such as a prediction and a selected card) appear at the same time or reveal magic surprises. These kinds of tricks go over well with any audience and appeal to onlookers for their approach demands attention, usually ending up with stunning impact.

CASUALLY YOURS

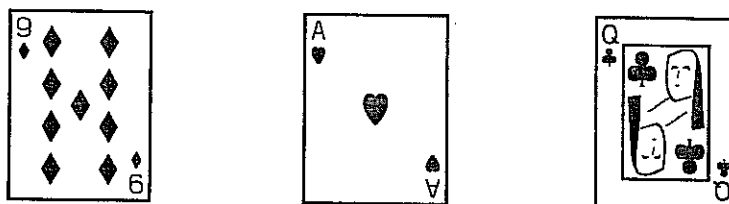
Aldo Colombini

A simple revelation/coincidence occurs in this routine, once again, totally impromptu. It is somewhat related to the classic "Matching The Cards" plot. Nick Trost has several routines of this nature very well worth studying. The starting point for this routine is the classic "Gemini Trick" by Karl Fulves.

EFFECT: You leave on the table three face-up cards and ask the spectator to deal the deck into three face-down piles behind the three face-up cards. The three cards are placed face up onto each portion and these packets are cut by the spectators several times. The three packets are then assembled in any order by the spectators and the deck is spread. The cards next to the face-up ones are shown and they are seen to be their mates!

PERFORMANCE: Have the deck shuffled by a spectator. Take back the cards and fan the deck with the cards facing you, so you are the only one who sees the cards. Note the bottom three cards of the deck (at the left side of the spread, with the deck face down they would be the top three cards).

Let's imagine that these three cards are 9♥, A♦ and Q♣. Find the mates (cards of the same color and same value) of the three cards and leave them face up onto the table, in a row from left to right. In this example you will leave the following three cards on the table: 9♦, A♥ and Q♠ (figure 1).

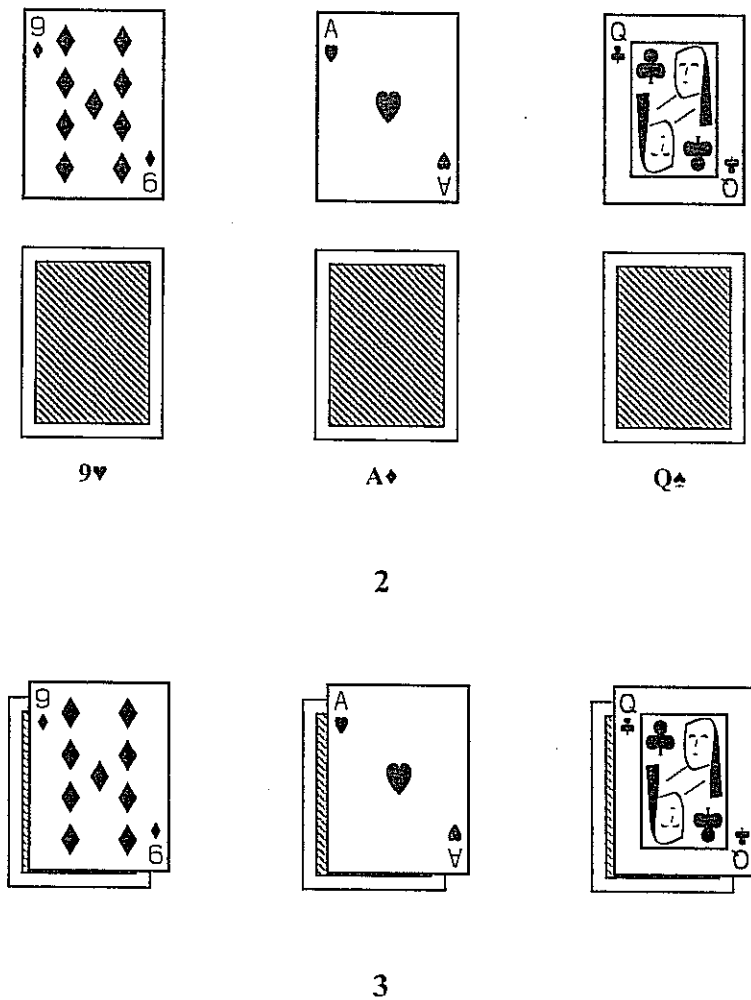


1

Square the deck and hold it face down in the left hand. Start dealing face-down cards in a row behind the three face-down cards, placing the first card behind the card at the left, the second card behind the middle card and the next card behind the card at the right. Behind each face-up

AMAZING COINCIDENCES

card is its mate (**figure 2**). Continue dealing cards like this one by one for a while and then give the deck to a spectator asking him to deal the cards onto the packets, totally at random, in group of several cards or singly, back and forth or in a row as he likes until he has dealt all the cards.



Ask the spectators to place the three face-up cards onto each packet (**figure 3**). Ask each spectator to cut and complete the cut for each packet burying the face-up cards in the middle of the three packets. The cuts can be more than one. If they want to cut more than once, be sure to have them cut an odd number of times, thus bringing the reversed cards more or less back to the middle of the packets. Then have a spectator assemble the deck by placing the three packets one on top of the other in any order.

Spread the cards onto the table and the three face-up cards are seen reversed. Take these three cards and each card to the *right* of them and show that they have found their mates.

NOTE: If at the beginning you see two mates among the three cards at the left of the spread, cut the deck one more time until you see three mixed card and no mates among them or simply move a card away.

TROST AND US

Mike Rogers

Here is an effect that the late Mike Rogers included for many years in his lectures. He got the idea from an effect Nick Trost had in *The New Tops* magazine. Nick used a short card, allowing him to do everything behind his back, while Roger used a key card doing everything in the open.

EFFECT: A spectator cuts any amount of cards unknown to you. You count twenty-six cards from the remainder of the deck and eliminate some cards until you've the same amount of cards that the spectator has!

PERFORMANCE: Under the excuse of removing the Jokers (if any) from the deck, you scan through the cards and remember the *twenty-seventh* card from the face of the deck (it will be twenty-sixth from the top with the deck face down. Say it is the A♣). If you see any Joker remove it, you must work with a fifty-two card deck.

Mention how a magician can always tell the number of cards in any given packet. As you speak, cut off a few packets of various size from the face down deck, replacing them on the deck, stating the amount (?) in each packet. Of course you will just guess and name any number. They will not believe that you have correctly called the number in each packet, so offer to give a demonstration. Tell them it is done by weight. Say that you can determine the exact number because you know exactly how much a card weighs. Naturally this is all foulness, so take it lightly.

Have the spectator cut off a packet of cards. Any number is fine as long as it's less than half the deck.

Don't let him count his cards yet. You are going to weigh them. Say, "*It would be simple for me to know how many cards you have by just counting the remainder of the cards and subtracting them from fifty-two. So, I'll take just half the deck.*" As you say this, count twenty-six cards in the right hand reversing their order. Place the cards that are left to one side. You now have twenty-six cards. Turn these cards face up and hold them in left-hand dealing position.

Take the spectator's packet and hold it face up in right-hand dealing position. Bring both arms out to your side, almost full length and act if they are scales and weigh the two packets. The left hand slowly descends and the right hand slowly rises. Tell the spectator that they are not balanced. Toss a few cards off of the left-hand packet and continue with the weighting action. Do this a few times tossing cards from the left hand until you come to your glimpsed card, which in this case is the A♣.

Toss this aside too and then throw two more cards from the left-hand packet. Now lower the right hand and lift the left hand, so apparently the right-hand packet is too heavy. Take back the last two discarded cards onto the left-hand cards and act like the scales balance! Have the spectator count his packet and another one counts your. They have the same amount of cards.

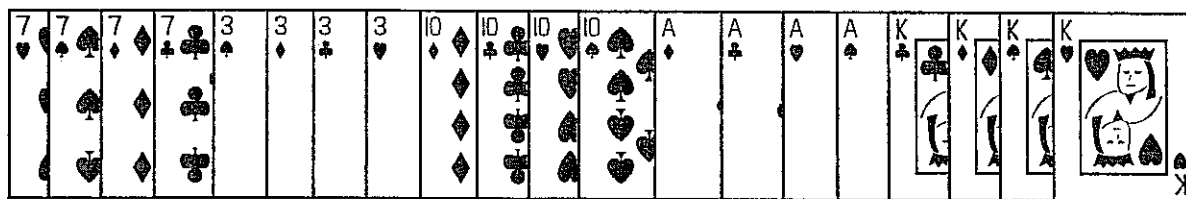
MONEY POWER

Roy Walton

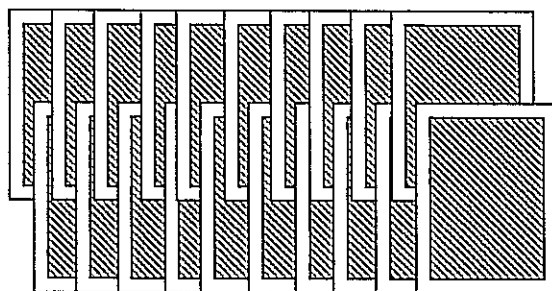
This effect is reprinted here by courtesy of Karl Fulves and it was originally published in *Epilogue* (July 1969). The trick is the solution to a problem posed to Roy Walton by Jack Avis. The result is wonderful. Although it does require a special arrangement of the cards, this can be done right in front of the spectators and it is very easy to remember.

EFFECT: Talking about the power of money, the spectator and you, using two coins, find the only matching pair of cards in two rows on the table!

PERFORMANCE: Openly remove five “four of a kind” sets of cards from the deck. You might remove the Kings, the Aces, the Tens, the Threes and the Sevens. As you remove the sets, make sure that the colors alternate within each set. For example, the final arrangement reading from the face of the packet may be as follows: K♥, K♠, K♦, K♣, A♥, A♠, A♦, A♣, 10♥, 10♠, 10♦, 3♥, 3♠, 3♦, 3♣, 7♥, 7♠, 7♦, 7♣ (figure 1).



1

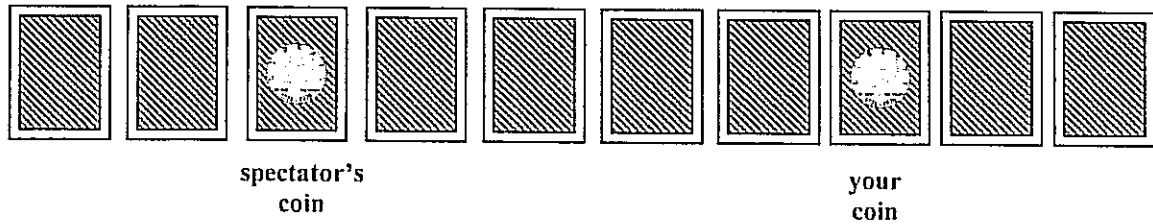


2

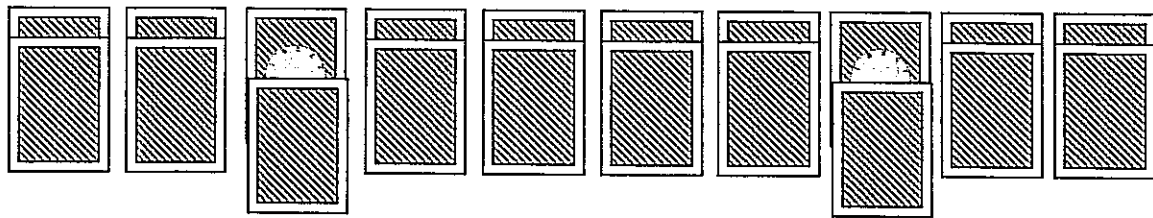
Give the packet a Reverse Faro, outjogging every second card (figure 2). Strip out the outjogged cards and place them below or on top of the remaining cards. Repeat the Reverse Faro, strip out the outjogged cards and place them above or below of the other cards. Give the packet a few genuine cuts.

Holding the packet face down in the left hand, deal the top ten cards in a row from *right to left* on the table. Fan the remaining cards face up to show that they are mixed.

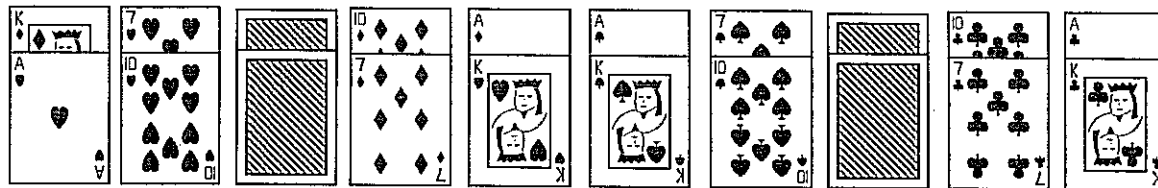
Remove a coin and request a spectator to place it on the back of any card in the ten-card row on the table. After he has done this, remove a second coin and place it onto a card. This card must be *five to the right* (your right) of the one the spectator placed his coin on. You start counting on the card immediately to the right of the spectator's card (see example in **figure 3**). In the event of running off the right end of the row, carry on counting at the other end. Once this has been done, note the position of the coin nearest the left end of the row of cards (your left), then *double its position and subtract one*. This gives you a key number which you have to remember.



3



4



5

Get a break under a quantity of cards at the face of the packet still in your hand, that is equal to the key number. To do this, casually spread the packet and then square the cards obtaining a break below the required cards with the left little finger. Then, casually cut the cards above the break to the bottom and turn the packet face down. You now deal ten cards out in a line from *left to right*, placing each card on top of each of the ten cards already face down on the table. Do not cover the coins on the appropriate two cards, but jog your dealt cards down slightly (**figure 4**). Talk about the power of money to influence things. As you do this, turn over each pair not covered by the coins, showing that their faces do not match, either in color or in value (**figure 5**).

You will be left with two pairs on the table, each with a coin. Show that the coin has influenced the first pair to such an extent that the two cards are alike in color and value.

Finally, reveal the other pair, not only are they of the same color and value, but they are of the same value as the other pair—four of a kind!

NOTES: In the example of the figure, the position of the spectator's coin is at the left, so to the left end is three, so that key number is five ($3 \times 2 = 6 - 1 = 5$). Instead of dealing the first ten-card group from right to left, you may give the packet to a spectator in front of you and ask him to deal the cards on the table. He, of course, will deal in the conventional way from HIS left to right.

A COINCIDENCE - ON A TREY

Bill Miesel

William Miesel publishes a very good magazine (*Precursor*) devoted mainly to card magic. Bill was studying the cut deeper force by Ed Balducci and started thinking about giving it a different look. Here is one idea. Using this subtlety, he came up with some different forces and controls along with this very simple coincidence effect. This trick requires a small set-up, however, it can be done while talking and playing with the deck.

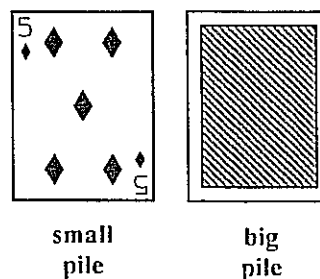
EFFECT: Two spectators are cutting the deck totally at random. However they succeed in finding the four Threes!

PERFORMANCE: Get the two black Threes to the back of the deck and the two red Threes to the face of the deck or vice versa. Now, get any two cards between the two pairs of Threes (see note at the end to easily reach this position). Place the deck face down in the center of the table. Give the following instructions to the spectator, "Please, cut a small packet of cards, about a third of the deck, and place it to the left of the deck." When the spectator has cut the cards turn the small cut-off packet face up (**figure 1**).

Pick up the large face-down pile and place it face down on top of the smaller face-up packet and leave the deck in its place in the center of the table.

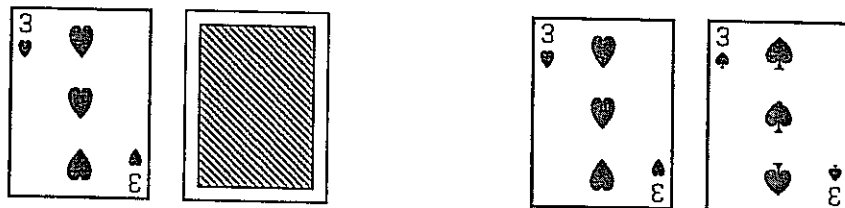
Address a second spectator requesting, "Would you please cut off a small packet of cards, also about one-third of the deck, and place it to the left of the deck." This time, leave the smaller cut-off portion face down and just place the larger portion on top of this smaller packet. At this point, the top third of the deck will be face down, the center third will be face up, and the bottom third of the deck will be face down.

Pick up the deck from the table, turn it over, and take it in the left hand in dealing position. Start spreading cards off the face of the deck into the right hand. During this spreading action,



look at the second spectator and say, "You cut some cards off the top of the deck at a spot of your choice, right?" When a face-down card appears on top of the cards in the left hand, stop spreading and transfer the face-up cards in the right hand under the cards in the left hand.

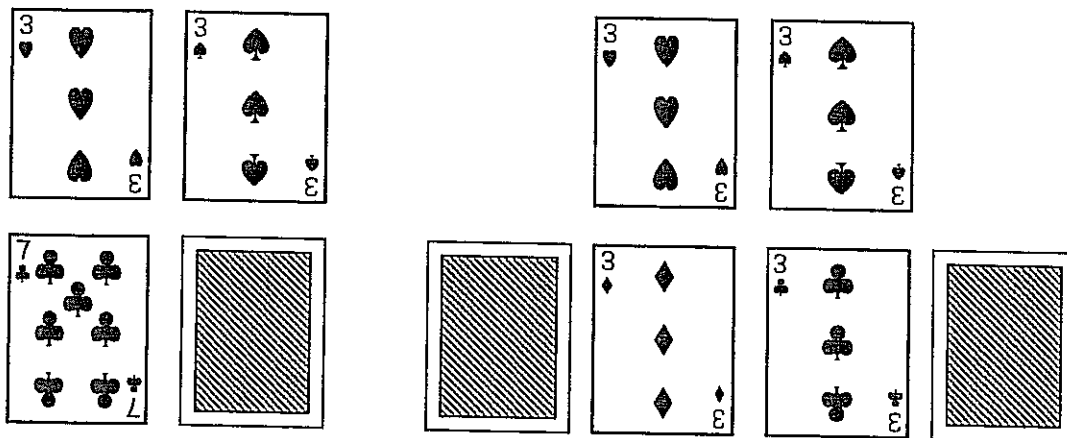
Without delaying, spread the face-down cards from the top of the left-hand packet into the right hand. Look at the first spectator and say, "You also cut off some cards from the top of the deck at a spot of your choice, correct?" Keep spreading the face-down cards into the right hand until the face-up red Three shows on top of the cards in the left-hand packet. Split the deck at this point and place both packets on the table, the left-hand one face up and the one from the right hand face down (figure 2).



2

3

Say, "Look, you cut to the Three of Hearts. I wonder what the other card is that was cut to?" Turn the top card of the face-down packet face up revealing a black Three (figure 3). Place the two Threes in front of their respective packets (figure 4) and say, "Two Threes—I wonder!"



4

5

Count out loud and deal the top two cards of each packet next to their respective packets. In dealing, turn the two face-up cards face down. Quickly, turn the third face-down card face up to show all four Threes (figure 5).

NOTE: To bring the Three in position you may want to proceed as follows. During a pause

bring the four Three on top of the face-down deck (colors together). Overhand Shuffle two cards on top of the Threes. Keeping the deck face down, Overhand Shuffle three cards into the left hand (one after the other) and throw the deck on top. Overhand Shuffle only one card in the left hand and throw the deck on top. Overhand Shuffle four cards and throw them on top this time. Overhand Shuffle three cards and throw them on top. From the top: A Three, two random cards and another Three. From the face of the deck up: A Three, two random cards, another Three. Proceed with Bill's routine.

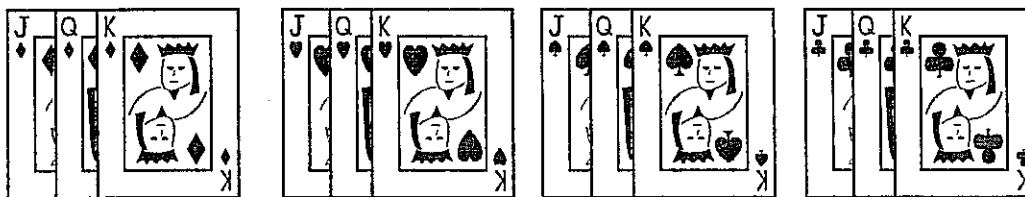
FAMILY REUNION

Aldo Colombini

An easy and terrific demonstration of coincidences using just the face cards.

EFFECT: You remove the twelve face cards: the Kings, the Queens and the Jacks. These cards are shuffled together and one is selected by a spectator. All the other cards are placed on the table in pairs and only one remains in your hand—the mate of the spectator's card (same color, same value). You turn over all the other pairs, and they are all paired up in colors and values!

PERFORMANCE: Remove all the face cards and place the deck aside, it will not be used again in this presentation. Arrange the face cards so that each face-up group contains a Jack, a Queen and a King of each suit, the Jacks on the bottom and the Kings at the face of each packet (**figure 1**). Pick up the four groups placing them one on top of the other in alternating colors (an example could be, from the face: The three cards of Spades, followed by the three cards of Hearts, then Clubs and Diamonds.)

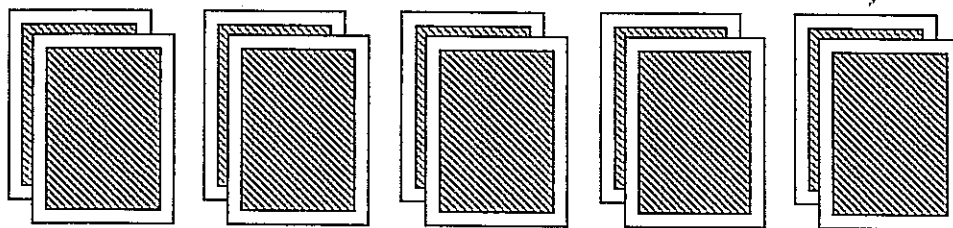


1

Turn the packet face down and give it a good series of Charlier Shuffles. (See "On Second Thought," page 119, for a description). Follow this by asking a spectator to give the packet some straight cuts. Deal the top six cards of the packet face down, one after the other, thus reversing their order. Set the other six-card packet next to the other. Have a spectator remove the top card of either packet and set this card aside without looking at it.

Place the other packet on top of the pile where the card was selected. Pick up the assembled pile and grip it face down in the right hand from above. Bring the left hand to the packet and with the left fingers slide off to the left the bottom card of the packet, while at the same time the left thumb slides off the top card of the packet. Place these two cards face down to one side of the

table. Repeat this four more times, taking the top and the bottom cards together and placing them in different spots on the table. At the end you have five face-down pairs on the table (figure 2) and you are left with a single face-down card in the right hand.



2

Ask the spectator to turn over his selected card and then turn over your card: They match (same color and same value).

Turn over the other five pairs and show they all match, also.

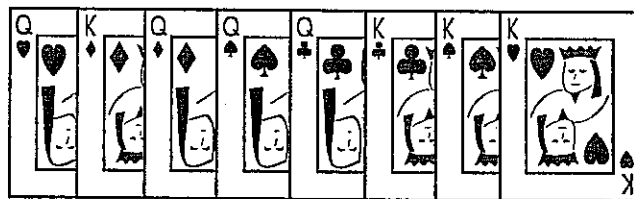
ROYAL MARRIAGES

Dai Vernon

Dai Vernon was a great figure in the card magic scene. A resident of the Magic Castle in Hollywood, where he became a living legend. This trick is taken (with Lee Jacobs Productions courtesy) from Glenn Gravatt's book *50 More Modern Card Tricks*.

EFFECT: A series of incredible coincidences using the four Kings and the four Queens!

PERFORMANCE: Openly remove the four Kings and the four Queens. Arrange them in your hand so the first and the eighth cards are of the same suit, the second and the eighth are the same suit, the fourth and the seventh the same suit, and the fifth and sixth the same suit. For example, from top down of the face-down packet, the order could be: Q♥, K♦, Q♦, Q♠, Q♣, K♣, K♠, K♥ (figure 1).



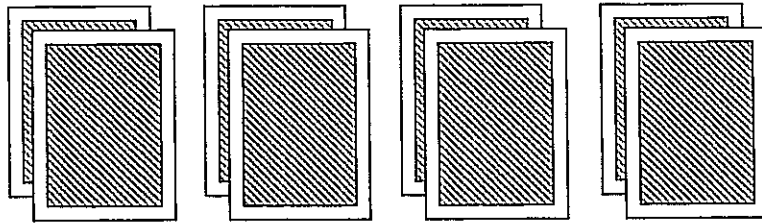
1

Spread the cards to show them to the audience. Close the fan and turn the cards face down.

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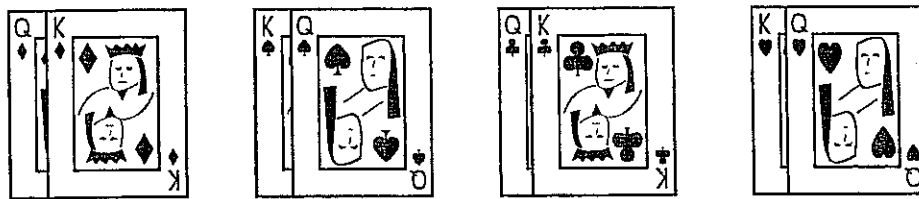
Transfer the top card to the bottom, place the next on the table, the third to the bottom of the packet, the next to the table beside the first one and so on, until you have a row of four cards on the table.

Continue, putting one underneath, the next on the first one on the table, the next under, the next on the second in the row until you have four piles, two cards in each (**figure 2**). Turn them over to show that each of the four contains a King and a Queen, each pair of the same suit (**figure 3**).

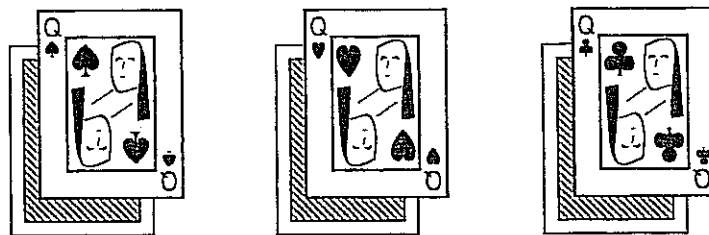


2

But this is only the preliminary! The more amazing part is yet to come. Lay one pair aside (say Diamonds) as they will not be needed for the latter part of the routine. Lay the three remaining Kings face down in a row. You must remember the suit order.



3



4

A spectator mixes the three Queens and puts one face up on each face-down King (**figure 4**). Meanwhile you note how he places the Queens, which will be one of three different ways: 1. He matches all three Kings. 2. He doesn't match any of the three Kings. 3. He matches one King, but not the other two. Therefore you proceed in one of three different ways, depending upon

how he places the Queens. If he puts each Queen on the correct King there is, of course, nothing to do. Simply turn up each face-down King to show that, by some strange coincidence, he has placed the Q♠ on the K♠, the Q♥ on the K♥, and the Q♣ on the K♣.

But suppose, as you watch, he places a different Queen face up on each of the three face-down Kings so that none of them match. You consolidate the six cards into one heap, as follows: Pick up one pair. Suppose the bottom card (face down) is the K♠, and the top card, face up, is the Q♥. Drop this pair on whichever pair has the Q♠ on top, thus bringing together the K♠ and the Q♠. Now drop the third pair, which has the K♥ on the bottom, on the other four cards. This brings the K♥ and the Q♥ together. The K♣ will be on the bottom of the pile, the Q♣ on top. In other words you consolidate the six cards into one heap by assembling them so as to bring together two sets of matching Kings and Queens, with one of the third set at the top and its mate at the bottom.

Now cut, or have the spectator cut the heap three times, making sure that after the final cut the top card is face down. Lift off cards pair by pair, two at a time. Each pair will be a King and Queen of the same suit.

The third situation is this: Suppose he matches just one pair, but not the other two. In this case you pick up the matching pair and place the two pairs that do not match on top of it. (The matching pair is at the bottom of the stack.) Now you do the same elimination deal that you did at the very outset. Deal the top card under the others. Place the next card down on the table. Do this until you have laid out three cards in a row on the table.

Continue this same deal, eliminating one card at a time, putting the last three cards on the first three in the order in which you arrive at them by using this deal. You now have a row of three pairs of cards. Turn them up to show that each Queen is paired with a King of the same suit. This deal does not seem unusual because you made the same kind of deal at the start.

NOTES: You may want to give the packet a series of Charlier Shuffles at the beginning of the routine. (See "On Second Thought" for a description). Simply note the face card of the packet, do the shuffles and simply cut back that card to the face retaining the order of the whole packet.

SLOSHED OR SOBER

Paul Gordon

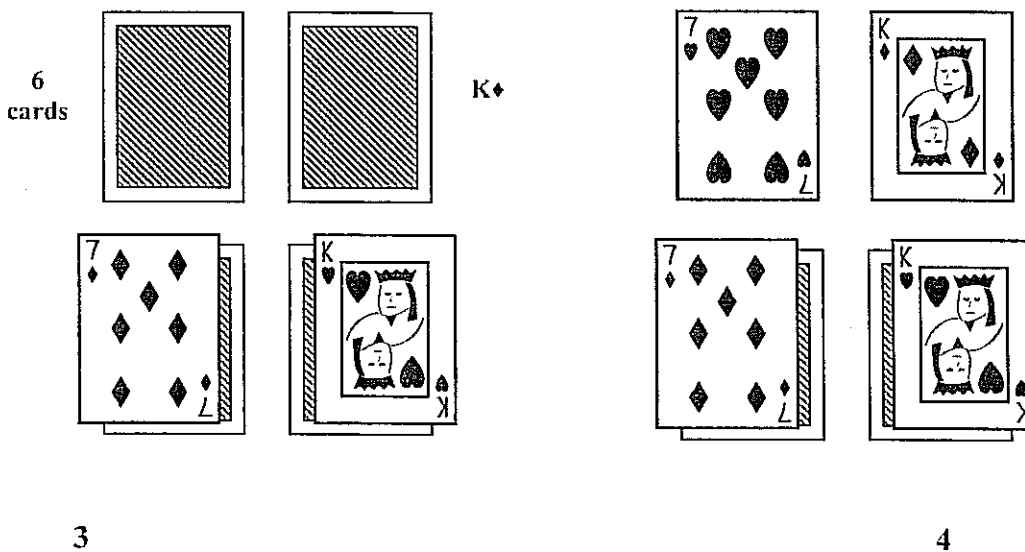
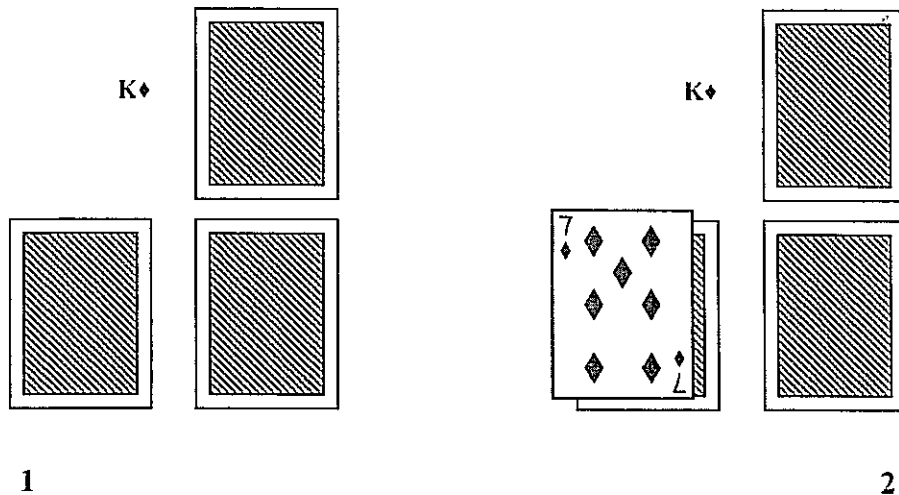
The routine is taken from Paul's book *Protean Card Magic*, the second book of a trilogy which began with *Nocturnal Creations* and ended with a third volume called *Causes and Effects*. This really is an easy and fun routine to perform.

EFFECT: Under seemingly impossible conditions, a spectator finds two mates in a shuffled deck!

PERFORMANCE: Spread through a shuffled deck with the faces of the cards toward you and look for any two mates adjacent to each other (look for Fives, Sixes, Sevens, Eights, Nines or

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Tens—they make the outcome better than using high or low cards). Cut the deck bringing one to the top and one to the bottom. (If you can't find two mates together [a rarity], give the deck a quick shuffle or simply slide a card or two into position. Then carry on as written.)



In the same actions as the above spread-through, silently count from the face card (assuming that the two mates are the red Sevens) to the seventh card from the face. Remember its value (assume it's the K♥) and look for its mate, the K♦. Remove the K♦ and place it face down onto the table. (If the mate of the K♥ is within the first seven cards, you will need to slide one card from elsewhere in the deck, to replace it so as to compensate.)

Holding the deck face up, deal cards to the table, asking the spectator to stop you whenever and wherever he gets the urge. Time your dealing so that he stops you after you have dealt seven cards, i.e., after the K♥. When he stops you, flip the tabled packet face down as your left hand casually flips its packet face down and places it to one side (figure 1). Turn over the top card of

the large portion (the talon), show it to be the 7♦ and call it your “indicator” card (**figure 2**).

Pick up the small packet and deal, in front of the talon, six cards (one less than seven). Flip the top card of the in-hand packet face up to reveal the K♥. Place the packet, with the K♥ face up, below the prediction card (**figure 3**). Turn the prediction card face up to reveal the K♦. After the applause dies down, turn over the smaller packet above the talon to reveal the 7♦ (**figure 4**). More applause!

WAY TO GO!

Aldo Colombini

The principle behind this routine is an old one, see *The Magic Book* by Harry Lorayne. A very commercial routine based on this principle can be found in *Apocalypse* (February 1989) by my friend Richard Vollmer. The idea used by Richard of the calendar remains here, although the routine is totally different. It is an impromptu piece of magic with a good climax and the famous “Magician in Trouble Syndrome”, where you apparently make a mistake and at the end all is brought to the right conclusion.

EFFECT: The deck is shuffled by a spectator. You look at the faces of the cards and write a prediction, leaving it on the table. The spectator selects a card according to the month of his birth. The selected card is, say, the 10♥. The prediction is read and, alas, it says the 8♠. Wait! The deck is cut in two by a spectator; one pile is left face down and one pile is left face up next to the first one. The top card of each packet is placed onto the table, in front of each packet. This is continued until the 8♠ appears on the face-up pile. The card on top of the face-down pile is turned over and it is seen to be the selected 10♥!

PERFORMANCE: Have the deck shuffled and take it back. Spreading the cards with the faces toward you, as you apparently locate a card, take note of the *thirteenth* card from the face of the deck (as in the example given, let’s say it is the 8♠). Square the deck and leave it on the table.

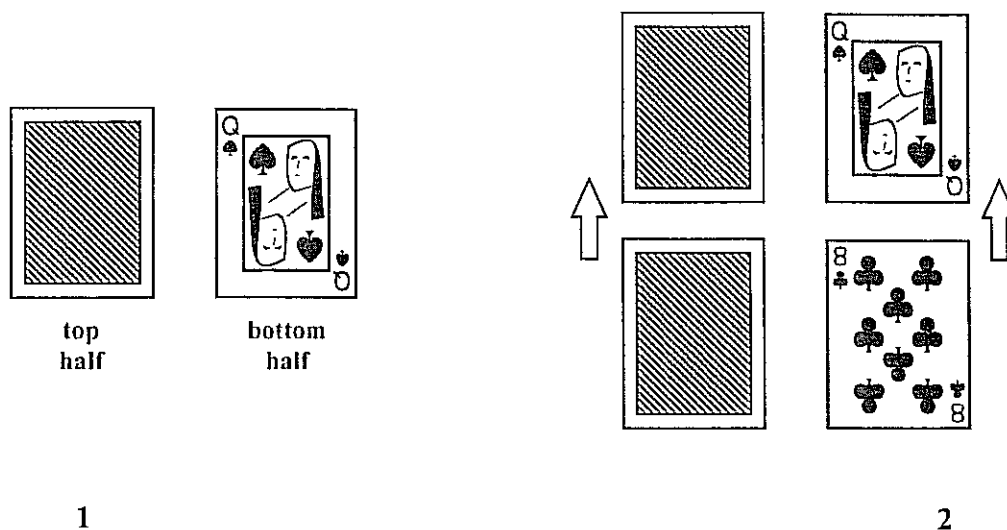
Write the name of the card in the thirteenth position on a piece of paper (the 8♠) and leave this prediction aside and unseen (or give it to a spectator to hold).

Give the deck face down to a spectator and ask him to remove from the top the number of cards that correspond to the number of the month in which he was born. If he was born in June he would take six cards, in December twelve cards, and so on. Do not look while he is doing that and tell him to do this operation secretly.

Take back the deck and keep it face down in left-hand dealing position. Tell him that he is to remember the card that falls on his month as you show him twelve cards. Show the top card of the deck saying January and place it face down onto the table. Repeat with the second saying February placing it onto the tabled card. Repeat until you have shown twelve cards now in a pile on the table (you have also reversed the order of the cards). Tell the spectator not to stop you when he has seen the card but let you deal all twelve cards. Place the tabled face-down packet back onto the deck and then ask the spectator to place his cards on top. The selected card

is automatically thirteenth from the top no matter what the month selected.

Have the prediction read. It says 8♣, and apparently you are wrong. Place the deck face down onto the table, ask a spectator to cut it approximately in half. Turn the *bottom* half face up next to the top half, which remains face down (**figure 1**).



With both hands simultaneously remove the top card of each packet and place them in front of their respective piles (**figure 2**). Continue in this way until in the face-up pile the 8♣ appears. Make any effort to capture the attention of the spectators to this card, your prediction. Ask the name of the selected card, turn over the card on top of the face-down pile and...there you are!

NOTE: It seems superfluous to mention that you may want to do the effect by asking for his favorite hour of the day instead of the month of his birth. The number twelve is involved either way and the principle will not be defected.

THE GREAT THIRSTIN'

Marty Kane

Marty has found another way to reveal a "prediction" using, once again, entertaining patter which blends with the magic he is showing.

EFFECT: You leave a card on the table as a prediction and start talking about subliminal messages. One spectator shuffles the cards and in the process eliminates all the cards but one. The mate of your prediction!

PERFORMANCE: Say, "You may have heard about the concept of subliminal messages, that a brief exposure to a visual stimulus can unconsciously create a specific response. One particular card in a deck is known to generate a slight physiological sensation upon seeing it. Not everyone is susceptible to this. In this experiment, we'll see if you have this susceptibility."

Let me first remove a card which will serve to predict the response you might have."

Hand the deck to a spectator for shuffling, take the deck back and spread it with the faces of the cards toward you. Spread the cards from the left hand to the right, without reversing their order. At the first red Seven (say the 7♥), silently count sixteen cards (starting the count on the 7♥). Cut all the right-hand cards to the bottom of the deck. Then locate the other red Seven (in this example the 7♦), remove it from the deck and place it aside face down. Turn the deck face down, the 7♥ is *sixteenth* from the top. (If the second Seven is within the count to sixteen, then count to seventeen. Cut the deck at that point, then spread the cards again and remove the Seven.)

Say, *"You are going to be dealing cards one at a time. So that this doesn't take too long, let's use just half the cards. Please cut about half of the deck toward yourself."* After this is done, pick up the bottom half, look through it and say, *"The card is not in this half."*

Say, *"I think there are still too many cards in your portion. There's a way to eliminate half of them while at the same time you'll start the visual exposure process. Please pick up your portion, deal the top card face down back onto the remainder of the deck. Deal the next card face up in front of yourself to start a new pile. Deal the next card face down onto the deck and the next face up onto your first face-up card. Continue in this fashion until you have dealt all the cards."*

Once this is completed, point to the face-up cards and say, *"I see that you've now been exposed to the stimulus. Do you feel any physical changes?"* After his response, say, *"Well, let's expose you again. We'll also narrow the focus by getting rid of some cards. Please turn your pile face down. Now repeat the deal, starting with the top card being dealt onto the deck and the next card face up in front of you to start a new pile. Please go through your packet. Maybe you could concentrate more fully on the face-up cards."*

After this is completed, say, *"Now that you've been exposed again to stimulus, are you having any new sensory experience, other than boredom?"* After the response, say, *"Well, let's re-expose you again. We'll again narrow the focus by getting rid of some cards. Please turn your pile face down. Please repeat the deal, starting with the top card being dealt onto the deck and the next card face up in front of you to start a pile. Please go through your packet and maybe the card will trigger the response this time."*

There will be two or three cards in the face-up pile. Ask, *"Are you having any new bodily sensations?"* After the response, say, *"Let's expose you to the stimulus one last time. Let's again further narrow the focus by getting rid of some cards. Please turn your pile face down. Please repeat the deal, starting with the top card being dealt onto the deck, the next card face up in front of you, and any last card face down onto the deck."* (If you have three cards, two cards will be discarded onto the deck, if the spectator has two cards only one is dealt onto the deck.) When this is completed, a red Seven (7♥) will be staring face up at the spectator.

Ask, *"Are you now having any new biologic functions? Perhaps an oral one?"* After the response, look at the face of the prediction card, the face of the spectator, and the face-up 7♥.

Repeat the three gazes. Say, "I predicted that you might experience something like...thirst...for maybe a soda...for maybe a cherry-flavored soda...for maybe a cherry-flavored Seven-Up." Reveal the prediction to show the match.

NOTES: Follow the presentation and ask the spectator to deal the cards as explained and it is all automatic. Emphasize the fact that the spectator cut the deck in half randomly and you cannot know the amount of cards. This is the Reverse Faro principle twisted into a fashion to allow the spectator to perform its actions.

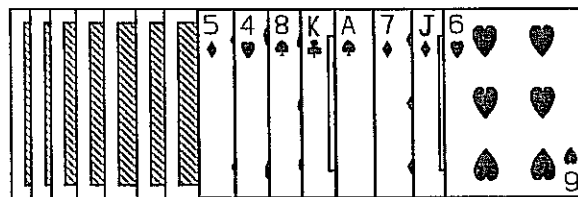
STRANGE FRONTIER

Gavin Ross

This is a little-known handling on the well-known Ed Balducci cut deeper force. Gavin gave us another winner in the impromptu field.

EFFECT: The deck is shuffled and you demonstrate the method you wish the spectator to use in selecting a card for himself. This card is placed aside without the face having been seen. You then begin to deal cards face up on the table and place one card aside face down. When this card and the spectator's selection are turned face up they prove to be a perfect match!

PERFORMANCE: Have a spectator shuffle the deck and on its return, point out the random order of the cards which means that you could not possibly know the position of any card in the deck. Continue by saying that to avoid any suggestion that you may know the position of any card you want that spectator to select a card in an unusual manner. You now demonstrate as follows. Holding the deck face down in the left hand, cut about one-quarter of the deck and turn it face up, replacing this portion onto the balance of the deck. Now cut about half of the deck (the portion face up and a portion of face-down cards below it) and turn the whole thing on top of the balance of the deck. At this point you tell the spectators that the first face-down card will be their selection.



1

Begin to spread through the face up cards until you reach the face-down cards and then flip all the face-up cards face down on top of the balance of the deck which will turn the deck back to normal. However, prior to flipping the face-up cards face down, remember the face-up card next to the first face-down card, say it's the 5♦ (figure 1). When you have completed this procedure this card will be the top card of the face-down deck.

Hand the deck to the spectator and have him carry out the same procedure as described until he is about to spread through the face-up cards. Take the deck back from him and remind him that his selection will be the first face-down card. Due to the properties of the cutting sequence, this will be the card you earlier remembered.

Begin to spread through the face-up cards and as you do look for the mate of the selection (in this example the mate—same color and value—will be the 5♥). If you see it then remember the name of the card immediately on its left and continue spreading until you reach the face-down card. Remove this face-down card and place it aside unseen, calling it the spectator's selection. Finally, flip all the face-up cards face down on top of the balance of the deck.

If during the spreading sequence you saw the mate of the selection then you are ready to finish the effect as follows. Begin dealing cards face up one at a time until you see the card you remembered. The card after this one in the deal will be the mate of the selection. When you reach this card remove it and place it face down beside the selection. Square the deck and place it aside. Slowly turn over the spectator's selection and then the card you placed down to reveal the perfect match.

If you did not see the mate of the selection in the spreading sequence, then shuffle the deck and spread it face up on the table so as the face of every card can be seen. Draw attention to the fact that any of these cards could have been chosen. As you are doing this, look for the mate of the selection (5♥) in the spread and remember the card immediately to the left of it.

Square the deck and turn it face down. Begin by dealing cards face up one at a time until you reach the card you have just remembered. The next card will be the mate of the selection. Deal it face down beside the selection and place the rest of the deck aside. Slowly turn over both cards and reveal the perfect match to finish.

OUT OF THIS BOROUGH

David Regal

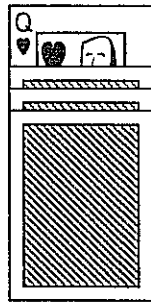
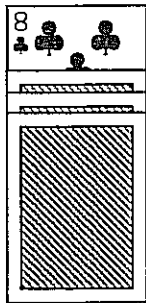
This routine is based on a classic plot by the late Paul Curry called "Out of This World." In this version the traditional method is used to produce an enhanced effect—an extra climax—that may be found appropriate for certain performing situations.

EFFECT: Two spectators test their "psychic compatibility." The spectators not only successfully separate the colors of the cards, but divide the cards into suits!

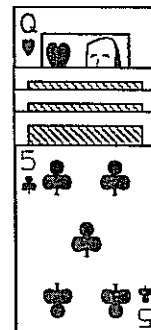
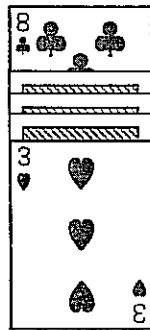
PERFORMANCE: Find a couple of participants for this trick. We'll assume that you are performing for a man and a woman. Openly spread the cards with the faces toward you and table any Club face up to the left and any Heart face up a few inches to its right. Casually, as you explain that you are attempting an experiment of "psychic compatibility," place six Heart cards on top of the deck followed by six Diamond cards. Do not try to hide this operation, just do it! (When the deck is turned face down the Hearts are on top. You may pre-set these cards in advance before you present the routine.)

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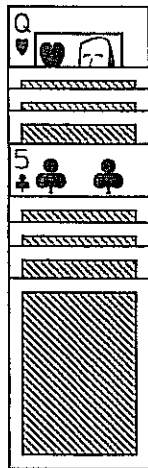
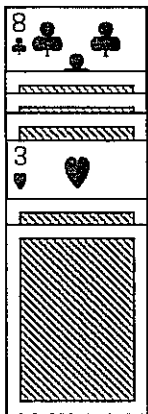
Tell the male spectator that he will be attempting to place black cards in the black pile and red cards in the red pile. You will start by helping him out and sending psychic signals to him. Fan the deck with the backs to the audience. Remove any Club with the right hand (throughout this trick the audience should not see the faces of the cards you remove). Have the spectator guess "red" or "black." Place the card face down on the indicated pile, injogged a bit in the standard "Out of This World" fashion, so that half of the face up "leader" card is visible. Repeat the actions of the previous step five or six times (no more than that to give the trick a brisk pace). Of course, you remove only Clubs (See **figure 1** for an example on how the spectator may place these cards.).



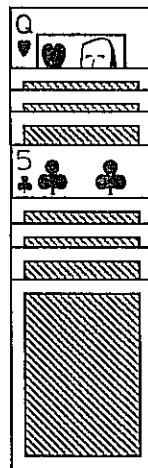
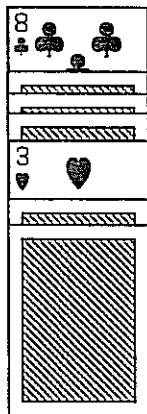
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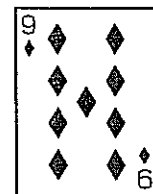
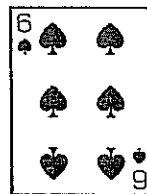
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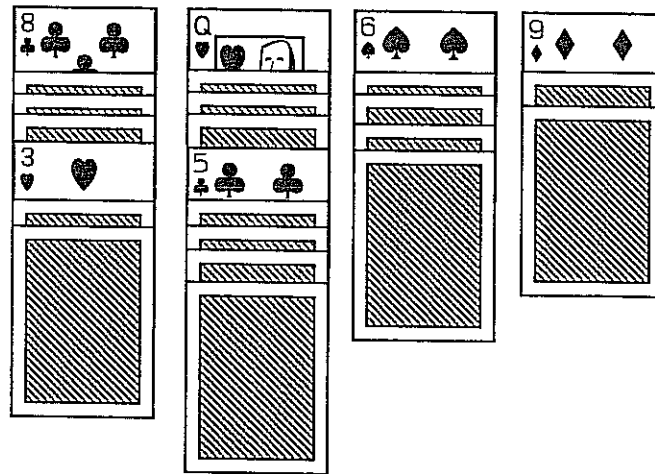


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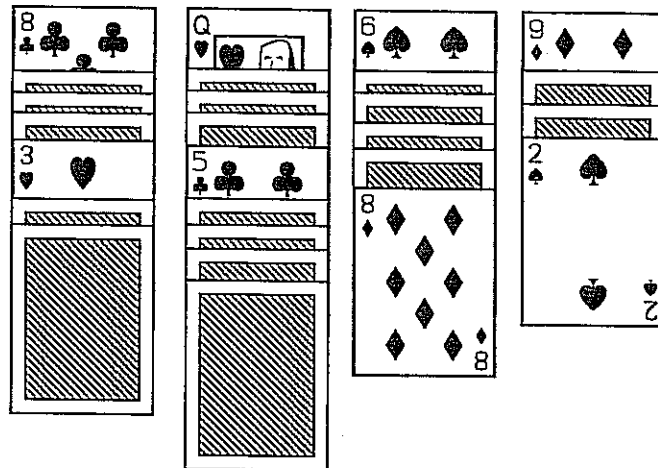


Announce that the spectator is ready to try a few cards without your help. In order to see if he does better or worse without your aid, you change the markings of the piles: The "red" pile is made into a "black" pile and vice versa. To do this, openly, spread the cards (the audience can see these actions). Place any Heart face up and injogged onto the last face-down card in the "black" pile. Place any Club face up and injogged onto the last face-down card in the "red" pile

cards, say, "Oh, you want to try one or two more?" Allow the spectator to deal two more cards. The spectator must not deal more than six. So he has dealt all the Hearts and on top you have the six Diamonds (example in **figure 3**).



5



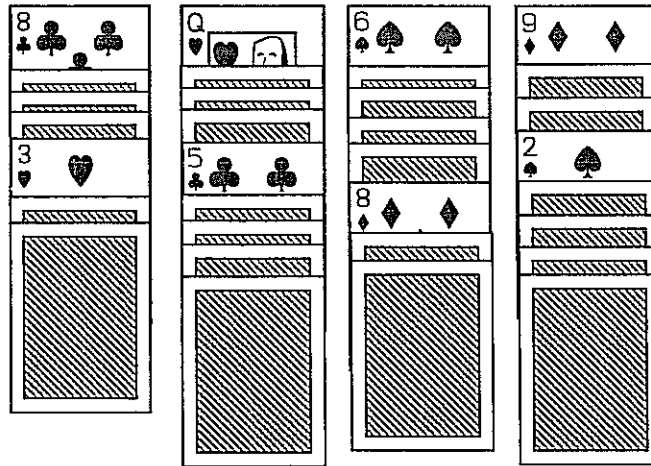
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Now address the female spectator. She is to try the same test. If her accuracy closely parallels that of her mate—they are psychically compatible. Openly spread through the deck and place any Spade face up a few inches to the right of the tabled piles. Place any Diamond face up a few inches to the right of the face-up Spade (**figure 4**). You now fan the deck toward yourself and remove four to six Spades one at a time, and have the woman guess where they belong (do not show the cards to the spectators). As before, you place them on the piles she indicates leaving the "leader" card's color visible (example in **figure 5**).

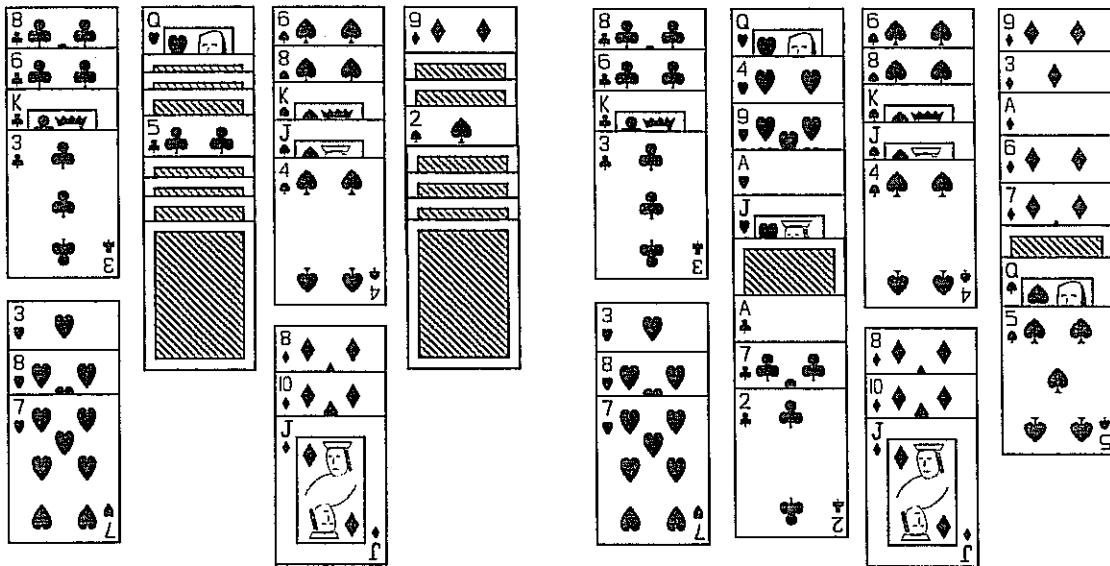
Change the marking of the piles, to indicate that she is about to "work alone." Place a face-up Diamond onto the last card dealt on the "black" pile, and place a face-up Spade on the last card dealt onto the "red" pile (**figure 6**). Hand the deck to the woman and allow her to deal up to six

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cards face down to the piles of her choosing (**figure 7**). Take the deck from the woman and spread it face up on the table, showing a mixed variety of cards. Announce that you will now take a look at the results of the test. Let's number the piles 1, 2, 3 and 4 from left to right.



7



8

9

The left hand moves to the outer cards of pile #1. These are the face-down cards on top of the face-up Club. The right hand moves to the outer cards of pile #3. These are the face down cards on top of the face-up Spade. Both hands, working together, turn over the face-down cards. It will be seen that the blacks were correctly placed under black "leader" cards. The hands continue downward on piles #1 and #3, this time turning over the cards on top of the red "leaders." The cards will all be red (**figure 8**).

The palm-down left hand goes to the top of pile #2, while the palm-down right hand goes to the top of pile #4. Both hands allow the fingertips to grasp the outer edges of the first face-down card on the face-up “leaders.” Simply put, both hands will be scooping up the piles, turning them face up, and respreading them downward. Instead of grasping the outermost “leaders” and making them part of the scooped-up piles, they are left on the table. By leaving the outermost “leaders” of piles #2 and #4 on the table, when the piles are simultaneously turned face up they can immediately be placed on the “leaders” and respread downward.

The spectator will now see a pretty picture of all the colors matching their “leaders.” Piles #2 and #4 will each have a face-down card in the middle (**figure 9**). Turn these cards face up. They will match the cards beneath them. Compliment the spectators on a job well done, and say they themselves are “well suited” for each other.

Believe it or not, the spectators will not yet notice that the cards have been segregated by suit. You will now bring this to their attention. Reiterate how “well suited” the spectators are for each other and point out that the cards have not simply been separated by value, but by suit as well. Each vertical pile has a “lower” and “upper” band of color (a suit separation). Separate the “lower” band of each pile as you point out the four different suits, then point out the four suits on the “upper” bands, as well. The naming of the suits horizontally—as opposed to vertically—frames a perspective for the audience and is very deceptive.

TRI-TROCK

Michael De Marco

This is based on Howard Adams’ “Trick-Trock,” from *OICUFESP*, volume 1.

EFFECT: A series of coincidences with selected cards!

PERFORMANCE: Remove twenty-five cards from a shuffled deck, and discard the rest of the deck as it will not be used. Have the spectator shuffle the twenty-five cards. You need three spectators. Spectator #1 cuts off a small packet (less than twelve cards) from the top, and counts them while your back is turned. Let’s say, for example, that he cut off nine cards. He retains this small packet, and covers it with his hands, as you turn around to face the audience.

Pick up the rest of the cards and deal face down from the top a total of twelve cards, showing each card’s face to spectator #1, asking him to remember the card at his number (in this example he will remember the ninth card). Each of the twelve cards is dropped face down on the table, thus reversing their order.

Have spectator #1 pass his small packet to spectator #2. This spectator shuffles the packet, then looks at and remembers the card at the face of the face-down packet. Have him then drop this packet onto the twelve-card packet on the table.

Give the cards remaining in your hands to spectator #3. Ask that he shuffle them, then remember the card on top of the face-down packet. Meanwhile, you have picked up the tabled packet,

and you now drop it onto spectator #3's packet, thus burying his card.

You will do a variation of the "Ten Card Count" from Lewis Jones' *Encyclopedia of Impromptu Card Forces*. You hold the cards face down in left-hand dealing position. Transfer the top card to the bottom, as you say, "Twelve." Tell spectator #1 to stop you when you get to his number (nine, in our example). Transfer the next card to the bottom, saying, "Eleven." Continue counting down, transferring cards singly to the bottom on each count. When spectator stops you, put that card on the bottom. Then start counting from one, to the selected number (nine), again transferring a card to the bottom on each number. When you get to the selected number (nine), place that card face down on the table in front of spectator #1. Ask him to name his selection, then turn the card over, showing that it is it. Leave it face up on the table.

Now deal down twelve cards, one at a time, forming a face-down pile on the table (and thus reversing their order). Deal down a second pile of twelve cards face down to the table, next to the first. This will deplete the cards in your hands. Square each packet, then turn each of them face up. Now ask spectator #1 to repeat his number (nine, in our example). Using both hands simultaneously remove cards singly from each pile, dropping them face up in front of their respective piles, and counting aloud as you do so. When you get to the selected number (nine) the other two selections will show up together, on the face of each pile.

"ROMANTIC" CARD TRICK

Bob Ostin

This is based on an old mathematical force in which a number is requested between ten and twenty and, on being dealt, the digits are then added and the card arrived at has been forced. Bob wanted to do the force twice and have a *reason* for the original number being limited to between ten and twenty. This truly romantic trick is the result.

EFFECT: A romantic story with, of course, a happy ending!

PERFORMANCE: If performing for a woman, while you are talking and toying with the cards, place the Q♥ tenth from the top and the K♥ on the bottom (of the face-down deck). The deck is now set for the basic effect. (Should you be working for a man, transpose the two cards.) State that most people, during their teenage years, fall in love for the first time and ask your female spectator if she can remember how old she was when this first happened to her. You can mention that people start early sometimes, so from ten years on would not be surprising. (This presentation gets over the ten to twenty limitation.)

When she tells you the age that this phenomenon first happened to her (say it was fourteen), you deal that number of cards onto the table, remarking that you could not possibly have known this number. You now explain that by adding the digits together, you will arrive at a card that will represent her at that romantic time in her life. Leave the balance of the deck on the table. Pick up the pile from the table, and add the digits one and four to make five. Deal five cards onto the table, placing the fifth separate from the other four and leave it face down. As you do this, state that it is now believed that this number would represent the age when she would have

first become aware of the opposite sex, which is a logical reason for adding the digits.

At the completion of this deal, you will have a single card face down on the table, a small packet of cards next to it and the balance in your left hand. Now for the only "move" in the routine, and it's hardly a move! Pick up the deck from the table, placing the packet in your hand underneath it. Follow up by picking up the small packet and casually dropping it on top. You have now set up the deck to repeat this handling *with the deck face up*.

Now, turn the deck face up stating that you want to be as fair as possible and ask her to tell you the age of the young man concerned. If she does not remember, tell her to guess. Whatever the answer, deal exactly as before, adding the digits with the same excuse and you will arrive at the K♥. Now for the climax.... Say, "*All those years ago he would have been your King of Hearts. Wouldn't it be nice if he still remembered you and thought of you as his Queen of Hearts?*" Turn the face-down card face up to reveal the Q♥ and watch her wipe a tear from her eye.

Now, if you have read this far, here is a lovely additional touch. When you first set up the deck, place an A♦ behind the K♥ so that when you do the deal a second time, you will see it arrive on the dealt heap. As you reassemble the deck, make sure it goes to the bottom as you place the deck face down on the table.

As soon as you have turned the Q♥ face up, say, "*Wouldn't it be even nicer if all those years ago he had bought you a great big beautiful solitaire diamond ring?*" Turn the deck face up to show the A♦. Now, if you really want to go one step further, you can have a message written on the back of the A♦ such as "*With Love*" or any other message you like as the back is never seen in the handling and the card can even be from another deck. This way you can add it to their deck if circumstances allow.

SOLITAIRE

Norman Gilbreath

When I asked Norman a routine for the book, he was somewhat at a loss since one of the requirements was that it use a shuffled deck. Since it usually takes him longer to set up for a routine than it will take to perform it (only a slight exaggeration) there were no routines in his repertoire that start with a shuffled deck. This is because almost every routine he does results in the cards ending up very ordered in some way. And so to preserve his preference for routines that produce order he decided the set-up would be part of the routine. Of course, once learned, nobody can prevent you from giving the deck the necessary set-up. Norman thanks Neil Sedaka for the name of the trick.

EFFECT: Some amazing coincidences with a deck of cards!

PERFORMANCE: "*Not all the cards are created equal, you know. There are two types of cards. It's very hard to describe the difference between the two types. It's not how they look, it's how they act. So, I'll try showing you the difference. First I'll separate the cards into their two types.*" Go through the deck removing a random card and then its mate (the other card with the

same color and the same value). Place them face down on the table. Continue in this way until you have removed a group of twelve pairs of mates.

"It's very hard to see what these cards have in common, so I'll show you what happens when one of these cards is mixed with these cards. Select any card to be used in the demonstration. Look at your card and place it somewhere among those cards." Show the cards that are not paired (the remainder of the deck). Have one of them selected. Have the selected card replaced anywhere among the pairs. No need for any control.

"If we mix the cards I have no idea where your card is." Perform a Charlier Shuffle, apparently mixing the cards.

"But I can find another card that will play a very important role in your card's future." Spread the packet with the cards facing you. Look at the faces of the cards until you see the card that is not one of a pair. It is the selected card. Cut the packet *between* two cards of some matching pair so that the selected card will be near the middle of the cards, and the top and bottom cards are a matching pair. Remove one of the cards that is next to the selected card and place it face up on the table.

"After a while the cards formed two groups of pairs. There was nothing significant about the pairs but it did seem like the cards were getting organized into two groups." Take two cards off one at a time, reversing their order, and place this pair face down on the table. Take the next two as before, reversing their order, and place them next to the previous two cards starting a new pile. Continue dealing cards like this alternately onto the two piles. While dealing the piles show the faces of a few of the pairs.

"But these groups were only temporary because these cards are the type of cards that are always searching for someone just like themselves. Sometimes they are afraid to even face each other." Use the top card of the right-hand pile to turn that pile face up onto the left face-down pile, followed by placing the card that you used to scoop up the pile on top. If the card matching the card that was removed previously is not in the face-up cards, then turn all the cards over. By pulling off the top and the bottom cards, make pairs that are dealt in a circle around the face-up card.

"Remember I said this card would play a very important role? Well, as time went on the card traveled the road of life, meeting various cards along the way, until it met his mate, and this produced a new traveler." Pick up the face-up card in the center of the circle of cards. Place it on the pair of cards with a face-up card having the same color and value. Without showing it place the face-down card of the pair face down in the center of the circle of cards.

"This new traveler was the outsider caught on the middle, and for him: Solitaire's the only game in town..." Turn the card in the center of the circle of cards face up. *"...and every road that takes him takes him down..."* Move the card around the circle and drop it face down back in the center of the circle of cards. *"...while life goes on around him everywhere...."* Turn over all the face-down pairs. They all match in color and value. *"...he's playing solitaire."*

LIE DETECTOR

You will be able to demonstrate that you know when the spectators lie or tell the truth. The tricks contained in this fascinating chapter have this theme within.

ACME LIE DETECTOR

Marty Kane

Marty has several version of the classic Lie Detector theme. In this he ventures in a different direction, obtaining the same result with an unusual approach.

EFFECT: The spectator, after having selected a card, can lie or tell the truth, but you will be able anyhow to reveal the selection!

PERFORMANCE: Control a selected card *third* from the top of the face-down deck. Spread off seven cards in the right hand without reversing their order. Square the spread into a packet and discard the deck.

Say, *"I'm going to ask you several questions about your selection. You can lie or tell the truth. This packet of cards is actually a lie detector, built by the famous Acme Computer Company. I will teach you how to program the lie detector. The first question is, 'Is your card red or black?' If your answer is red, you'll deal cards like this...."* Deal three cards singly into a face-down pile while spelling R-E-D aloud as you deal. Drop the remaining cards onto the tabled pile. Pick up the pile again into a dealing position in the left hand.

"If your answer is black, you'll deal cards like this...." Deal five cards singly into a face-down pile spelling B-L-A-C-K aloud as you deal. Drop the remaining cards onto the tabled pile.

Say, *"I'll now turn my back to you so you don't think my questions are based on your answers. After all, it's this fine Acme product that will be doing all the work. Please spell your answers silently and deal your cards quietly."* Now you ask the spectator the following questions:

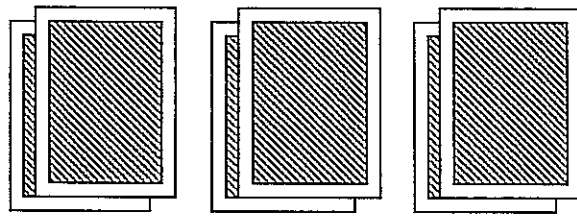
First question: Is your card RED or BLACK? Second question: Is your card a COURT card or a NUMBER card? Third question: Is your card a CLUB, HEART, SPADE or a DIAMOND? Fourth question: Is the value of your card LARGE, SMALL, or MEDIUM? Fifth question: Let's be more precise with the value of your card. Is it an ACE?, TWO?, THREE?, etc.

After the last answer, turn around. Say, *"For the program to be run, the company that built this computer has cleverly required that its name be spelled. Please spell out and deal cards for the name 'Acme'."* The spectator deals four cards into a pile and drops his remaining cards onto the pile. Ask the spectator to state aloud the name of the card used to answer the questions.

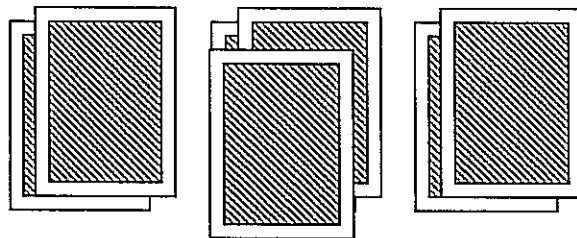
Slide the top card of the pile toward him, saying, *"The computer is now printing out its lie detecting file. Please tell the truth, what is the card you first picked?"* After his reply, have him

turn over the card to reveal his selection and whether he told the truth.

NOTES: Peter Duffie salvaged (as Marty says) the original version by eliminating an inconsistency, substituting a question, and altering the question order. The trick is automatic and it works by itself. This is based on Jim Steinmeyer "Nine Card Problem" from *Magic* magazine (May 1993). A similar version using only seven cards appeared in David Solomon's really good book *Solomon's Mind* written by Eugene Burger. Instead of controlling the card third from the top, here is a sleightless version. While your back is turned, have the spectator deal a row of three cards, then a second row on top of the first (**figure 1**).



1



2

He looks at the top card of the deck and deals it onto any pile (**figure 2**). Any pile is placed onto the pile containing his card. The pile containing his card is placed on the remaining pile. Tell him he'll silently answer five questions. He'll spell the answers by dealing a card for each letter of his response into a face-down pile. He'll drop the remaining cards he holds onto the pile. Proceed with the questions as above.

MORE LIES

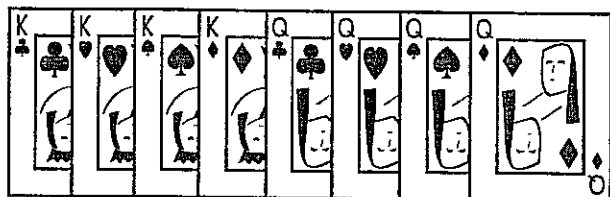
Robert E. Neale

Robert is an expert on "bizarre" and "topological" magic. This routine first appeared in Karl Fulves' *The Pallbearers Review*. I want to thank Karl for permission to reprint the routine here. The effect is entirely self-working and produces an incredible impact on the onlookers.

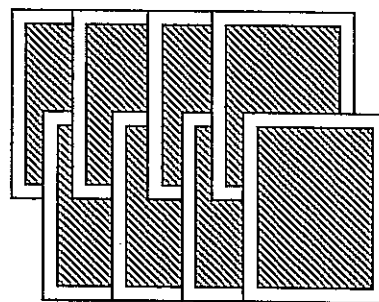
EFFECT: A spectator mentally chooses a card from a packet of Kings and Queens. The cards

tell when the spectator lies and then produce the mentally selected card!

PERFORMANCE: Take out the Kings from the deck and arrange them in Clubs, Hearts, Spades, Diamonds order from bottom up in a face-up packet on the table. Take out the Queens from the deck, arrange them in the same order from bottom up (Clubs, Hearts, Spades and Diamonds) and place the Queen packet face up onto the face-up King packet (**figure 1**).



1



2

Fan the cards faces to a spectator and ask him to mentally choose one card (i.e., he has to think of one card without revealing which). In case you want all the other spectators to participate, leave the cards face up on the table slightly spread, turn your back and ask a spectator to point to any card.

Square the packet and take the cards face down in left-hand dealing position. State that to detect the truth, the packet acts as a computer and has to be programmed. Perform a Reverse Faro until all the cards have been passed into the right hand (upjogging every other card). The cards are left slightly fanned so that all the indexes of the upjogged cards are visible to the spectators (**figure 2**).

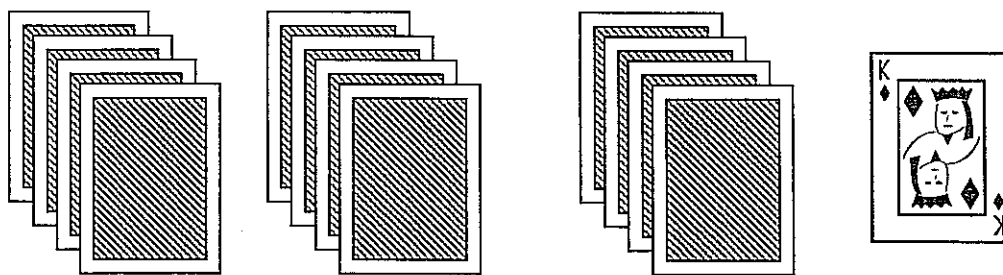
Ask the spectator who selected the card if he sees the card among the upjogged ones. If his card is seen, strip these four cards out (as a group) without changing their order and replace them *onto* the other four cards remaining in the left hand. If the card is not there, replace these four cards *beneath* the other four.

Upjog every other card a second time, exactly as you did before and ask if the card is among the upjogged ones. If he sees his card among the upjogged group, this time put this group *under* the other cards. If his card is not seen among the upjogged ones, place this group *on top* of the other four cards.

The "programming" is repeated a third time. If he sees his card among the upjogged cards, place this group *on top* of the other packet. Otherwise, place it on the *bottom*. At this point, although you do not know what card it is, the thought-of card is *third* from the top. (This is automatic and it will happen every time no matter what card is chosen.)

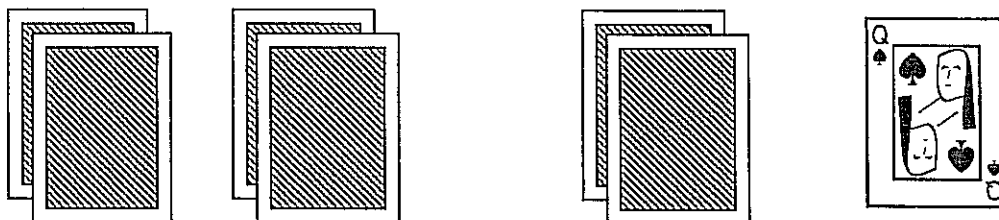
LIE DETECTOR

Square the cards (without changing the order of any) and take the packet face down in left-hand dealing position. Let's imagine that the selected card is the $K♣$. Deal the cards face down in two packets, first card on the left, second on the right, third onto the first card on the left, and so on until all eight cards have been dealt in two four-card packets (**figure 3**). Ask the spectator if the card is a Queen or a King (he can tell the true or lie). Turn over the packet on the right, the face card will reveal if he tells the true or a lie—in fact the face card of that packet will be a Queen or the King depending on if he has selected a Queen or a King (**figure 4**). Discard the packet just turned face up.



3

4



5

6



7

8

With the remainder packet, deal out two face-down heaps again, dealing left and right as before and obtaining two packets of two cards each (**figure 5**). Ask for the color of the selected card (red or black). He can answer truthfully or not. Turn over the packet on the right (**figure 6**) and the face card will reveal the color of the selected card (red or black). Discard this two-card packet.

Deal the remaining two-card packet onto the table and face down, one card to the left and one to the right (**figure 7**). Ask for the suit of the card. He can lie or tell the truth. Turn over the card to the right and that card will reveal the true suit of the card (**figure 8**).

Finally, turn over the card that remains to reveal the selected card!

ON SECOND THOUGHT

Aldo Colombini

This combines Peter Duffie's "Divisory Capacity" from his book *Card Compulsions* and Jim Steinmeyer's "Nine Card Problem" from *Magic* magazine. The result is a solid routine with two strong climaxes.

EFFECT: You remove two packets of cards. Two spectators each select a card and they are lost in the packets (the cards, not the spectators!). The spectators spell the name of any card (selected or not) and the two cards are revealed after this spelling process. Not only that, the two cards are the only cards of the opposite color in each packet: One card is red among all black cards and the other card is black among all red cards!

PERFORMANCE: Remove two packets of cards, one packet has nine black cards and the other has nine red cards. Do not show the cards to the spectators. Give each of two spectators a packet. Do not call attention to how many cards each packet contains. Leave the deck aside, as it is no longer required.

Ask the two spectator to shuffle the cards to their own heart's content. Invite them not to look at the cards, so as to keep the suspense until the end of the experiment (!). The two spectators then place the packets face down onto the table. Ask both spectators to cut off a portion of their packets and to look and remember at the card at the bottom of that portion. The first spectator replaces his cut-off portion on top of second spectator's balance and the second spectator replaces his cut-off portion on top of first spectator's balance. In other words the two cut-off portions are exchanged. Finally, they place one packet on top of the other and give the combined packet a series of single and complete cuts.

(A series of Charlier shuffles is ideal in this trick. Briefly: Hold the packet face down in left-hand dealing position. Push off cards with the left thumb [three or more, it does not matter how many] and take them in the right hand between the thumb on top and fingers below. It does not matter if they are squared or not. Raise the left hand slightly and with the left fingers push out a few cards from the *bottom* [even here the number is immaterial], taking then on *top* of the right-hand cards. The right thumb must rise slightly to allowed the cards slide under it. Grip the cards with the right thumb and hold them in place. Lower the left hand a little, push off more cards from the top with the left thumb and take them with the right fingers underneath the cards in the right hand. Push off a few more cards from the bottom and take them on top of the cards in the right hand. Continue as above until all the cards have been transferred to the right hand. These actions seem to shuffle the cards, but merely accomplish the same thing as regular straight cuts.)

LIE DETECTOR

Take the packet and spread it from your left hand to your right with the faces of the cards toward you. Look for the *first* division point where the colors meet and push over the first card of the next color. (You may have a few red cards and then some black cards or vice versa, look at the first division point.) This card is one of the selections. Separate the spread at this point taking the upper section of the spread into the right hand and move these cards below the others. Flip the packet face down.

Position Check: A selection is on top. The next eight cards are the opposite color. The next card is the other selection, and this is followed by eight cards of the opposite color.

The packet is now face down in left-hand dealing position. The right hand takes the top four cards, without reversing their order and places them face down in front of the first spectator, then takes the next five cards without reversing their order and places them on top of the first four tabled cards. Repeat these moves by placing the next nine cards in two groups front of the second spectator (first four and then five). The two selected cards are *sixth* from the top in each packet and they are both the opposite color of the rest of the cards in their packets.

Tell the two spectators that they may now tell the truth or they may lie, it is entirely up to them. Invite them to pick up the two packets and to keep them face down in left-hand dealing position. Ask them to spell any card, either the selected card or any card that may like, by first spelling T-H-E and dealing three cards, one after the other (thus reversing their order) in a pile on the table. Once done, ask the spectator to drop the remaining cards on top of the dealt packets and to pick up the packets.

Ask them to spell the value of the card (once again emphasize that they may spell the selected card or any card) by dealing cards one after the other face down on the table, one card for each letter of the word (say that one spectator chooses to spell S-E-V-E-N, he will deal five cards face down on the table. The other may choose to spell A-C-E and he will deal three cards). Ask them to place their in-hand cards onto the tabled piles and to pick up the packets.

Ask them to spell the word O-F, by dealing two cards on the table. They then are to place the undealt cards on top and to pick up the packets.

Finally, ask them to spell the suit (again putting emphasis on the fact that any suit can be spelled), by dealing a card for each letter on the table as before. The spectators again have to place the undealt cards on top of their tabled pile and, again pick up their packet in their hands. The two selected cards, no matter what the spectators have spelled, are *fifth* from the top on each packet (this thanks to the Jim's principle).

Now, ask the spectator if they have told LIES or they have given TRUE answers (four letter each). Tell the spectators to spell either word by moving a card for each letter to the bottom of their packets (they will move four cards either way). Ask the names of the selected cards and upon having them, ask the spectator to turn over the top card of each packet and, sure enough, they are the two selections!

Spread the packets face up to show that the black selected card is among all red cards and the

other spectator's card, the red one, is among all black cards.

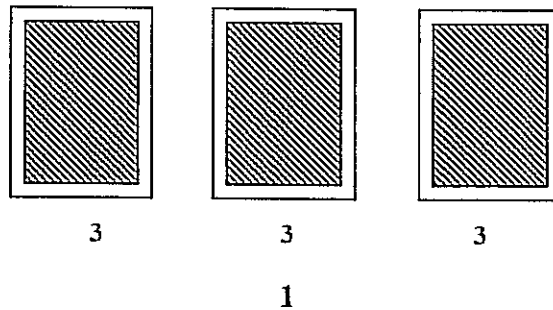
TELEMENTAL

Bob King

Yet another routine using the Jim Steinmeyer concept. Bob has combined a couple of ideas, eliminated one irrelevant question at the end and modified the control so that the trick can be done even over the phone.

EFFECT: An impossible mental discernment over the phone, with no ambiguous statements and no questions asked!

PERFORMANCE: Call a friend and have him bring a deck of cards to the phone. Have him shuffle and cut the cards. Now, ask him to deal three cards across the table, from left to right. Have him go back and deal a card onto each of the first three. As an afterthought, tell him you need a few more cards; have him deal another round of three. The rest of the deck is placed aside. He will have three piles of three cards each (**figure 1**).



Ask him to pick up one of the piles and remember its bottom card. This pile is then dropped onto one of the remaining two. The third pile is then dropped onto these two. The selected card is *sixth* from the top of the face-down packet.

Explain that he is going to spell the name of his card, one card for each letter of the words. Further explain that he can lie or tell the truth.

Have him pick up the nine cards, hold them face down in left-hand dealing position and spell the word T-H-E by dealing three cards into a pile on the table, one card for each letter. The cards are dealt face down. He then drops the rest of the cards onto the dealt cards and picks up the whole packet.

He is now to silently spell the name of his card, lying or telling the truth, e.g., S-E-V-E-N or Q-U-E-E-N, etc. Again, at the end of the spelling procedure, the rest of the cards still in his hand, are dropped onto the dealt cards.

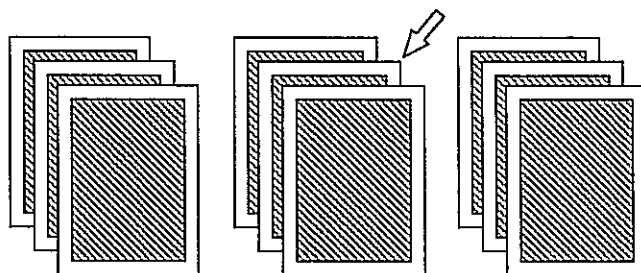
He is now to spell the word O-F placing two cards one after the other on the table and drops the

LIE DETECTOR

rest of the packet onto those two cards. Ask him to pick up the packet once more.

Finally, have him spell the suit, lying or telling the truth as before (say H-E-A-R-T-S), and drop the rest on top. The selected card is now *fifth* from the top of the face-down packet.

Have him pick up the packet and have him deal the cards into three piles of three cards each as before. Stress the fact that, because you don't know what words he spelled, you couldn't possibly know where his card is. Really, the selected card is the center card of the middle packet (**figure 2**). Tell him to eliminate the pile on the left, as you don't feel his card is there. Tell him to eliminate the one on the right as well.



2

Ask him to pick up the remaining pile and deal it into a row from left to right. Tell him to eliminate the card on the left and the one on the right. There is one card left. Have him name his card and then turn over the remaining one. Just do it! It works by itself.

PRONTO! *Aldo Colombini*

The trick is based on a Peter Duffie idea. In Peter's routine the Lie Detector theme was not used. This trick too can be presented over the phone. Actually, you can follow the above trick with this one.

EFFECT: A spectator removes ten cards. He selects one card and, after answering a couple of questions, he finds the card himself!

PERFORMANCE: Let's imagine that you are doing the trick over the phone. Ask the spectator to remove any ten cards from the deck and leave the deck aside as it is not used during the routine. Invite him to deal the cards into two five-card packets face down on the table.

Invite him to look and remember the top card of either packet, replace the card face down on the same packet. Tell him to place the other five cards on top to bury his card.

Ask him to pick up the packet and take it face down in left-hand dealing position. Ask him to spell the suit of the card. As usual, he can spell the real suit or any other suit by placing a card for each letter face down on the table. As usual, all the cards are dealt face down. He does this

secretly and without saying anything to you. (If you do the trick in front of a real audience and not over the phone, turn your head away at this moment). Remind him to include the final S on any suit (in other words, for Clubs he would spell C-L-U-B-S and not C-L-U-B). At the end of the spell he has a packet on the table in front of him.

Ask him if he said the truth or a lie, inviting him to mentally answer YES or NO (truth or a lie it does not matter). He is to spell one of the two words by placing two or three cards onto the tabled packet. Then he has to place the remaining cards on top. The selected card is now *fifth* from the top. This is automatic. (Basically you have simply reversed the order of the cards.)

Ask him to pick up the packet and hold it in left-hand dealing position. Invite him to place the top card below the packet, the next onto the deck, the next card below the packet, the next on top of the deck and so on until only one card is left in his hand.

Ask him to announce the selected card; it is the one he's holding.

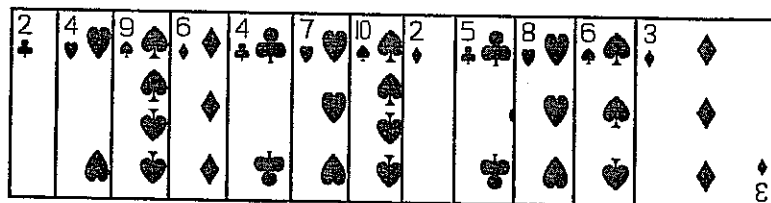
THE ULTIMATE TRUTH

Peter Duffie

This is probably one of the best versions of the Lie Detector theme. It appeared in Peter's book *Imagine*. You can have the packet always ready in your pocket. You will thank Peter for the rest of your life for this routine!

EFFECT: With a small packet of cards you can tell if the spectator lies or tells the truth, revealing a freely selected card!

PERFORMANCE: You require only twelve cards arranged as follows: An even Club, even Heart, odd Spade, even Diamond, even Club, odd Heart, even Spade, even Diamond, odd Club, even Heart, even Spade, odd Diamond. The specific values do not matter. You can openly set up the packet in front of an audience or you can prepare the packet and keep these cards always ready in your pocket. As you will see, you can reset the cards so that you can repeat the trick immediately at the end of each performance. See **figure 1** for an example of the cards you can take.

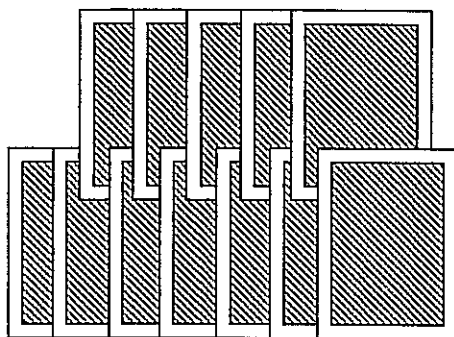


1

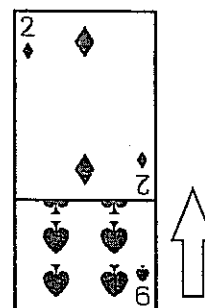
If you want, give the packet a series of Charlier Shuffles. Hand the packet to a spectator and

LIE DETECTOR

have him cut it a few times, then look at and remember the top card (say the 4♥). Take the packet from him and cut the top card to the bottom. Now give the packet an overhand shuffle by running four cards singly into your left hand then throwing the balance on top. Finally cut the top two cards to the bottom.

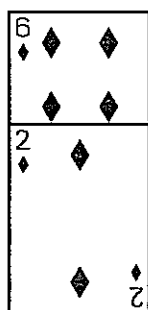


2

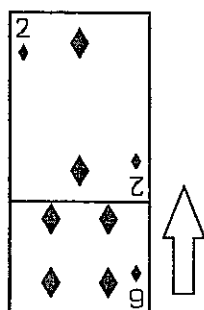


3

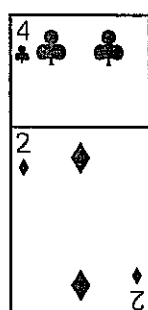
Perform a Reverse Faro, outjogging every second card, until you have outjogged five cards. The last card remains untouched (**figure 2**). Close the spread, leaving the cards in position, and turn the elongated packet face up, revolving it end for end, taking it back into the left hand. The seven outjogged cards are away from you. In the example given (with the selected 4♥) the two cards that would show are the 2♦ and the 9♠ (**figure 3**).



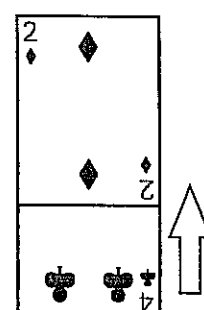
4



5



6



7

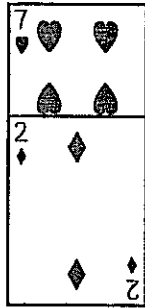
Explain that you will ask a series of questions and in return, the spectator can either lie or tell the truth. From now on the packet will remain face up at all times. Ask if the card was red or black. Regardless of the reply, take hold of the injogged cards and push them forward. This will create a plunger action and cause the four interwoven cards to emerge at the outer end with the face card being of the correct color. In this example the 6♦ (**figure 4**).

Turn the packet end for end (**figure 5**). Ask if the card was odd or even. Repeat the push through to reveal the correct answer showing, in this example the 4♣ (**figure 6**).

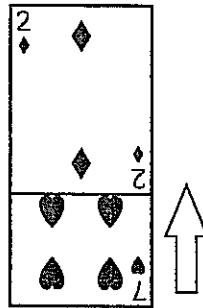
Turn the packet end for end again in your left hand (**figure 7**). Ask for the suit. Again push the

injogged cards forward to reveal the correct suit (**figure 8**).

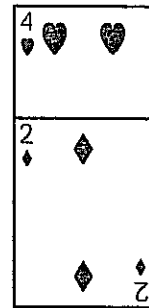
For the last time, turn the packet end for end (**figure 9**). This time ask for the truth, the name of the card. Only two cards should now be injogged and, when pushed, the selected card only will emerge (**figure 10**).



8



9



10

NOTES: To reset the trick, push the selected card flush, cut the two face cards to the bottom, then holding the packet with the faces to the left, run four cards singly into your left hand then throw the balance on top. In other words you reverse your previous actions. You can now repeat the effect.

You need to practice a while to get the correct pressure so that the injogged cards can push the other cards without any problem and smoothly.

S.S.D.J. LIE DETECTOR

Robin Robertson

The letters on the title stand for: Steinmeyer/Solomon/Duffie/Jennings. Obviously, Robin is thanking them for the inspiration of this powerful routine. More precisely, this was inspired by Peter Duffie's "The Lie Detective" (*Effective Card Magic*, p. 50.), which uses Larry Jennings' idea of having the cards reveal whether the spectator is lying or telling the truth on each question ("The Lie Detector," *The Classic Magic of Larry Jennings*, p. 115). The final effect uses David Solomon's "Steinmeyer's Nine Card Problem with Seven Cards" (*Solomon's Mind*, p. 19), but with an impromptu stack to accomplish the Jennings' effect as well.

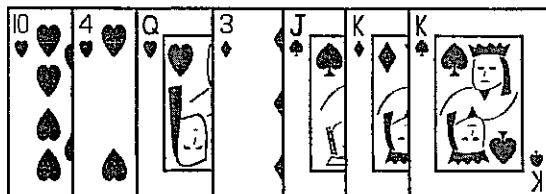
EFFECT: As usual, a card is selected and revealed after some questions to which the spectator can answer with the truth or they can lie!

PERFORMANCE: Have a card chosen and control it to the top of the face-down deck. Now explain that you are going to use a small packet of cards as a Lie Detector, but first you'll have to program them.

Go through the deck and upjog the following cards in any order: 1) Chosen Card (for example,

LIE DETECTOR

the Q♥), 2) two cards of the same suit, opposite type (if the card is a face card take two spots, if the card is a spot card remove two face cards; in this case you can remove, for example, the 4♥ and the 10♥), 3) two cards of the same color, different suit, one a spot and the other a face card (say the 3♦ and the K♦), 4) two cards opposite in color but same in type (in this example you could remove the J♠ and the K♠). Take them out and rearrange them from back to face as in **figure 1** (the selected card is *third* from the top).



1

Explain that this packet of cards is a Lie Detector and you will ask a series of questions. The spectator can tell the truth or lie on any question, but the Lie Detector will always know the answer.

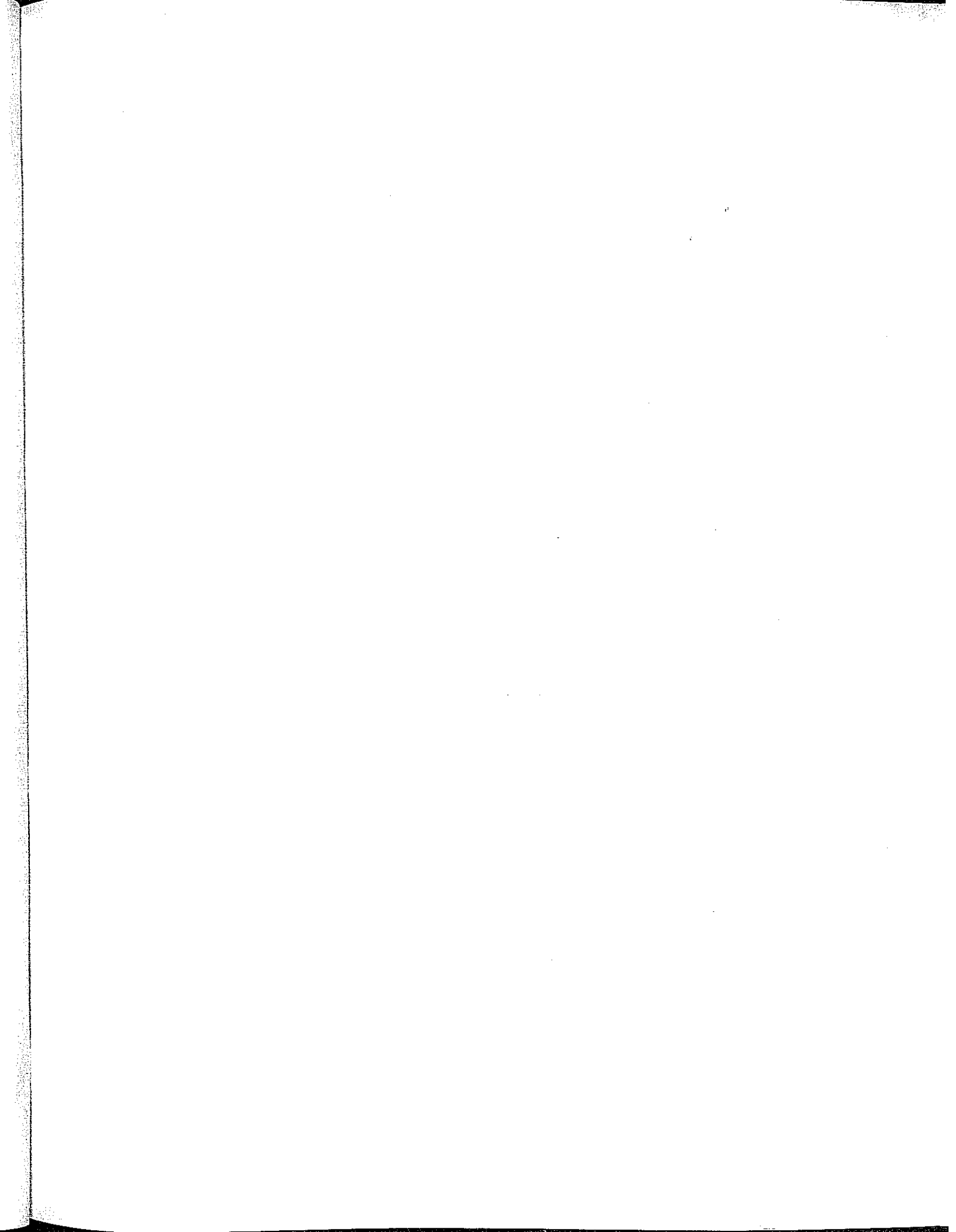
First Question: Is the card RED or BLACK? Deal cards singly on the table to spell either Red or Black, and then drop the remaining cards on top. The top card is turned over to show the true answer. Turn the top card back face down before going on to the next question. For example, the spectator names RED; deal R-E-D on the table, then drop the rest of the cards on top and turn over the 3♦, which is red. He told the truth.

Second Question: What is the SUIT of the card? Deal cards singly for each letter of the suit as follows: Clubs has to be spelled *with* the final 'S,' Hearts and Spades *without* the final 'S.' There are only enough cards to spell Diamond *without* an 'S.') For example, the spectator says Diamonds; deal D-I-A-M-O-N-D on the table, then turn over the 10♥ on top. The chosen card was a Heart, so he lied. Turn it back face down.

Third Question: Is your card a SPOT card or a FACE Card? For example, the spectator says Spot. Deal S-P-O-T, then turn over the K♦. He lied again. Turn it face down.

Final Question: Have your answers been TRUE, FALSE, or BOTH? If the answer is "FALSE," turn over the last card dealt *without* dropping the remaining cards on top. Before you turn over the last card, ask the spectator, "*No more lies, what was your card?*" Then turn it over to reveal the chosen card.

If the spectator answers, "TRUE" OR "BOTH," spell T-R-U-E or B-O-T-H, and drop the remaining cards on top. After he names the Q♥, turn the top card of the assembled face-down packet over to finish and reveal the chosen card.



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