

The Complete Walton

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THE COMPLETE WALTON

by Roy Walton

VOLUME ONE

Illustrated by Julia Walton

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Foreword

I feel very flattered as my extremely talented friend Roy Walton requested that I write a few words as an introduction to this book.

Well over 20 years ago, whilst on a visit to London, England I met Roy. He was at that time an intimate friend of Alex Elmsley and Cy Enfield. I must say that I was more than impressed by his great knowledge and skill.

Since that time, he has written several excellent books dealing mostly with playing cards. I have never met anyone who has read them, and studied his methods who did not enthuse.

I have carefully looked over the contents of this book and I consider it a really great contribution to the literature on the subject. Everything is clearly and thoroughly explained in detail and some of his newer effects are truly brilliant.

I assure you, that you will enjoy many hours of satisfaction and enjoyment and be able to add many new items to the fascinating study of card handling.

Dai Vernon
Los Angeles
7th October 1981

INTRODUCTION

Some considerable time has elapsed since my first collection of card tricks was published and in the interim period several other booklets have been offered to the fraternity containing further material.

The letters and comments I have received regarding these publications has led me to believe that they have been well received among card conjurers, and I was delighted when Davenport's suggested I should prepare a compilation volume of these items.

This book therefore, contains all of the material previously offered in booklet form, together with two additional sections, one on tricks and one on sleights. The latter chapter should be helpful to readers who are not familiar with a particular sleight mentioned in one of the trick descriptions. The move can be quickly looked up in the final chapter, although learning it may take a little longer.

This book is essentially a self contained volume of tricks and sleights with unprepared cards, and I sincerely hope you will find many items that you will consider worth adding to your repertoire.

ROY WALTON
1981

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*"For Jean, Julia and Sarah—
who have put real magic in
my life"*

Chapter 1

The Devil's Playthings

"APERITIF"

The following sequence is designed to be used as a lead in to any effect using four cards of similar value. It is extremely likely that your favourite trick involving four cards of similar value is a four ace trick, so for the description we will use aces. Prior to showing the effect, the four aces should be arranged as follows: face up ace of diamonds, face down ace of hearts, face down ace of spades, face down ace of clubs. In this condition they are placed in the right hand trouser pocket of your suit, the ace of clubs facing the body.

The pack is handed to a spectator to thoroughly shuffle, and whilst he is doing this you reach into your right hand trouser pocket and palm the four aces, the ace of diamonds being the one nearest the palm. Extend your left hand for the pack to be returned to you, and hold it face down. Flip the top card of the pack face up with the right hand, using the edge of the right hand first finger, and leave this card face up on top of the pack. Call attention to its value, and then pass the right hand over it depositing the four palmed cards upon it in the normal colour change action, and reveal that it has changed to the ace of diamonds. Thumb off the ace of diamonds, and leave it face up on the table.

Turn the pack face up in the left hand, and say you will now try and produce a second ace using the face card of the pack. To do this carry out one of the standard colour change sleights, where the rear card of the pack is secretly transferred to the face. In actual fact, I palm this card immediately after I have turned the pack face up, and before mentioning what is going to happen next. Whichever method you use will result in the ace of hearts appearing at the face of the pack. Turn the pack face down in the left hand, and pick up a little finger break below the top three cards.

Say you have now found the two red aces, leaving only the black ones to discover. Pick up the ace of diamonds and place it face up, on top of the pack. Appear to turn it face down, but really turn down all four cards above the little finger break. Say that there is one red ace on top of the

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pack, and also one at the face. Turn the pack over, to exhibit the ace of hearts at the face. In turning the pack face up, take this opportunity to pick up a left little finger break above the top card of the pack (the one nearest the palm).

Having shown that you have a red ace at the top and bottom of the pack, you now give the pack one cut saying that this will obviously bring the two red aces together. In making the cut, you must leave the card nearest the palm, where it is. There are many ways of accomplishing this, but an excellent sleight to use is Ed Marlo's little finger pull down. Using this, you simply cut off the face portion of the pack with the ace of hearts at the face and appear to place it below the other face up portion, but really pull down on the top card of the pack, with the left little finger, so that it remains where it is, and the section with the ace of hearts at the face goes in between this card, and the remainder of the pack. An alternative move would be to undercut half of the pack, and drop it on top of the ace of hearts, but due to the left little finger break, you easily withdraw a section of the pack above the break, leaving the top card behind. There are other techniques of course, and it matters little which you use as long as the pack is cut once, but the top card is retained in position.

Now spread the pack in a long face up spread, showing that the two red aces have two face down cards sandwiched between them. Remove these four cards, and turn over the face down ones to show that the two black aces have now been found.

"MUTUAL MINDREADING"

In this trick you apparently read the spectator's mind, and then let him get his own back on you, by reading yours.

Commence by running through the pack and removing the ace, two and three of clubs for the spectator, and the ace, two and three of diamonds for yourself. Turn the remainder of the pack face down and place it on the table, but in this action palm the top card into the right hand. Pick up your ace two and three of diamonds, and arrange them in sequence so that you will know which is which with them behind your back. Say you will secretly reverse one of them as a prediction. Place them behind your back, and adding the palmed card to them, secretly arrange them so that they read as follows: Face down ace of diamonds, face up two of diamonds, face down indifferent card, face up three of diamonds. Bring them out from behind your back squared up, the ace being the top face down card.

Ask the spectator to place his three cards behind his back, to select any one, and place it face up on the table. You now show that you have made a successful prediction by revealing that you have reversed the matching card in your packet, as follows:

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1. If he has selected the ace, spread the cards doing a single buckle, which will reveal the two and three face up, and the ace face down. Remove the face down card with the right hand, and show that is the ace.
2. If he has selected the two, simply spread your top two cards, holding the last ones squared as a single card, which will reveal the two face up in the centre of the other two cards.
3. If he selected the three, double buckle keeping the top two cards squared as one, which will reveal that the three is the only card face up.

Say that as you have only made a single prediction, it could have been chance, so you will repeat the effect. Place your cards behind your back again, and repeat the exact procedure, allowing the spectator to place his three behind his back again and place one face up on the table. Repeat the effect a third time.

Needless to say, each time you bring your cards from behind your back they are already in the correct order to reveal any of the three cards, by the procedures detailed earlier. However, rather than just squaring the cards up after each revelation. I normally spread the cards to show the prediction is correct, and then remove the reversed card with the right hand, turning it over and replacing it in the same position in the spread, but not squaring the spread after this action. The cards are then placed behind your back to reverse your prediction for the next demonstration, but all you do is turn the card you had previously turned over, over again, to bring the packet into the correct order to proceed. The effect is simply that you turned the reversed card over, so that all three face the same way, before placing them behind your back.

Say that you will now give the spectator a chance to read your mind, in fact, three chances, the same as you had with him. Place your packet behind your back again, and secretly adjust them, so that they are all face down, the indifferent card being on top, and the other three running in sequence below it.

This is quite easy to do by turning the second and fourth cards from the top over but leaving them in position and then transferring the third card down to the top.

Remove the top indifferent card, keeping it face down, and place it face down on top of the pack. Ask the spectator to spread his three cards face up on the table, and try to guess which one is the mate of the one you have just placed face down on the pack. When he has made up his mind, tell him to pick up his choice and drop it face down on top of the pack. Say you will now choose another card. Reach behind your back and actually remove the card that marries up with the one the spectator has just placed on the pack, which is easy because he selected from face up cards. Drop it face down on top of the pack and ask him to decide from his remaining two face up ones which he thinks matches the one you have just placed on the pack, and then to drop it face down on top.

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Remove the final card from behind your back (two squared as one), and glimpse its face, and follow one of the following procedures:

1. If it matches the spectator's remaining face up card on the table, turn the right hand over to show the face, and say "Well, at least these are correct". Pick up the spectator's card, and place it on the face of yours, and turn the cards face down. Thumb off the top face down card, and drop it on top of the pack, then drop the remaining two as one, on top. Fairly take off the top two face down cards of the pack, and turn them face up. "Well if these matched, what about the others?" Take off the next two pairs in turn, and throw them face up apart on the table by a sliding action between the right thumb and fingers, so that it is impossible for the spectators to see which card of each pair was above the other. This action will prevent an observant spectator noting that the second and third pairs from the top contain cards in the wrong sequence.

2. Alternatively, if when you look at the face of your card, you find it does *not* match the spectator's last face up card, simply drop it face down on top of the pack, and let the spectator place his last card face down, on top of all, and then reveal that all three pairs match as detailed in the latter part of the previous paragraph.

"MONEY POWER"

The following effect was evolved whilst endeavouring to solve one of Jack Avis's problems.

Run through the pack and remove five sets of cards, each of the same value. As these sets are located, arrange each one so that the colours alternate and then drop them face down on the table. At the completion of this operation, you will have a packet of twenty cards on the table, consisting of five sets of four cards, each set of four being of the same value and alternating in colour. There is no necessity for the whole run of twenty cards to alternate in colour. An example of the cards you might remove, reading from the face would be as follows: 3D, 3S, 3H, 3C, JC, JH, JS, 10D, 10C, 10H, 10S, 2D, 2C, 2H, 2S, 5S, 5D, 5C, 5H.

There is no secrecy about the cards being removed, but do not draw too much attention to them. Say that you will break the groups up a little and do this by holding the packet face down and carrying out two reverse faro shuffles. Whether they are 'in' or 'out' is not important, and further details of the reverse faro may be found in the "Old Fashioned Way" effect, elsewhere in this book. The packet of cards must not be cut in between the reverse faros, but you can cut as many times as you wish when the shuffles have been completed.

Having completed the two reverse faros, hold the packet of twenty cards face down in the left hand and deal out a row of ten cards face down on the table, dealing from RIGHT to left. Turn the remaining ten cards in the left hand face up, and spread them in a fan to show their

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mixed condition. Remove a coin from your pocket, and hand it to a spectator, requesting that he should drop it on the back of any card on the table. When he has done this, remove a second coin from your pocket, and drop this five cards to the right of the one on which the spectator has placed his coin. Start your counting of five, on the card immediately to the right of the spectator's coin, and if you run off the right hand end of the spread, continue your counting at the beginning of the left hand end, an example of this is shown in Figure 1.

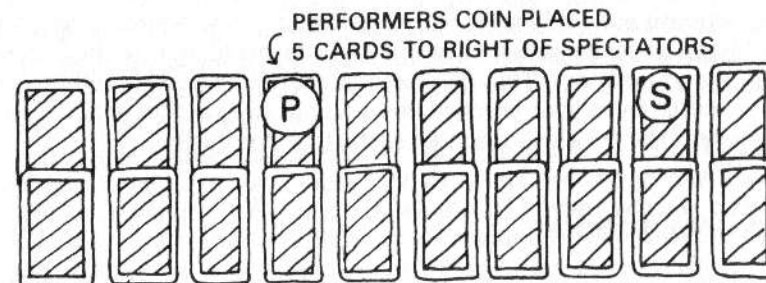


Figure 1

KEY NUMBER OBTAINED
BY DOUBLING THIS QUANTITY
OF CARDS AND ADDING ONE

The spectator has placed the coin one card in from the right hand end of the row, and you have counted five to the right of this coin, running off the end of the spread and continuing at the beginning again to bring you to the position marked P, where your coin is placed.

Explain the freedom of choice that has been given to the spectator, and whilst doing this, note how many cards there are to the left of the coin nearest the left hand end of the spread, irrespective of whether this coin has been placed there by the performer or the spectator. Double this number, and add one to it. In the illustration shown, there are three cards to the left of the coin nearest the left hand end of the spread, which when doubled and having one added, gives a key number of seven. You now have to close up the face up spread of ten cards in the left hand, but in this action pick up a little finger break below the number of cards equal to the key number from the FACE of this packet. In our example, the break would be below seven cards. This can be done extremely quickly, because as you know exactly how many cards you have, you can

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mentally count from either end to lessen your work. For seven, you would count three from the top end, rather than seven from the face, and pick up your break. Turn the packet face down, and carry out a turnover pass at the break position. Now deal out these cards on top of the ten already on the table, but this time, deal from LEFT to right, making ten pairs of face down cards.

Talk about the power of money, and casually turn all pairs up without coins on, to show that none of them match in colour and value. Request the spectator to remove the coin from the back of his card and then turn them over to show that they match in both colour and value. Have him do the same with your coin, to find that not only do these also match in colour and value, but they are also of the same value as his pair.

NOTE—If you are performing with a spectator sitting opposite you, you can hand the packet of twenty cards across to him for the first ten to be dealt out. This will automatically place them in right to left order from your point of view, and as long as you deal the next ten, the trick will reach a satisfactory conclusion.

“OIL AND QUEENS”

When I originally worked out this effect I thought it only suitable for magicians, in view of its surprise ending, when related to the conventional oil and water effect. However, I have found that this ending is also good for lay audiences. Originally, I used aces, but Milt Kort suggested that face cards would give a greater contrast, and since then I've always used queens for the effect.

Before commencing, arrange the following nine cards in order, reading from the top of the face down pack: 6C, 7H, 8S, 9H, 7C, followed by the four queens, in actual fact it is more logical to memorise the stack and remove the cards from a shuffled pack, and place them on the table. The first five indifferent cards are not critical as to their values, but you should select cards which are not too easily remembered.

For ease of explanation let us now assume that you have the stack of cards on top of the face down pack. Rapidly count off into the right hand the top nine cards of the pack but do not draw attention to the quantity you deal off. Turn them face up, and hold them from above in the right hand, the thumb at the near short end, fingers at the far one, and forefinger on the face, in preparation for the Brother Hamman packet switch. Say that you have a group of cards alternating in colour sequence. Illustrate this by drawing them into the left hand one by one, sliding them off with the left thumb, saying “black, red, black, red, black, red, black, red, black.”

As you mention each colour, you draw the appropriate card off the face of the packet onto those in the right hand, and at card number five,

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which in our example would be the seven of clubs, you execute the Brother Hamman packet switch, continuing then to deal through the remainder of the cards. Draw all attention to the alteration of colours, and no attention at all to values and count them fairly rapidly keeping the cards in motion.

Square the packet and turn it face down in the left hand. Deal on the table the top four cards in a packet, saying as you do so, “red, black, red, black, leaving me with red, black, red, black.” In line with the latter remark, you appear simply to count the remaining four face down cards in the left hand into the right, but you actually do this as follows. Deal one off fairly, deal another off fairly on top of the first one, now buckle the bottom card so that the next two can be taken as one, on top of those already in the right hand, and place the final card in the left hand beneath those already in the right. The effect is that you simply place four cards face down on the table, stating that they are red, black, red, black, which should leave you with four in the hand, likewise consisting of two of each colour.

Now make a little magical gesture over the group you are holding in the right hand, and turn them face up. Perform the standard ghost count, to reveal that these cards are all black. You are actually counting five as four, concealing two, but the technique is exactly the same as the standard four as four ghost count. Turn these cards which in our example will appear to be all black, face down, and say “off course these will be . . .” and then as you turn them face up, continue your sentence with the words “. . . the four queens”, which should come as somewhat of a shock to the spectators.

“THE KARL LE FONG TRICK”

An extremely simple principle is used in this effect, but because of the dressing it is not at all obvious to an audience just how very simple the method is. In addition to a pack of cards, you will require three dice.

Hand the three dice to a spectator, and suggest that he rolls them on the table a few times, to satisfy himself that they are quite conventional. Now hand him a pack of cards, and request that he gives it a shuffle, and holds it face down in his left hand.

Turn your back on the proceedings, or if performing seated at a table, simply turn your head away, and request the spectator to select one of the dice and roll this on the table, until he is satisfied that the uppermost number is arrived at completely by chance. When he has done this, tell him to note the card that occupies this position from the top of the face down pack, and remember it carefully. Extend your hand for the pack to be placed therein, but do not look towards the dice at all. If you are standing when presenting the trick, you simply have the pack replaced in

your hands, behind your back.

Say to another spectator that you would now like a second number chosen completely by chance, and have him pick up the two dice that were not used by the first spectator, and throw these on the table, to arrive at a chance total. It is worth pointing out that the total of these two dice, should not equal the number thrown by the first spectator, as it would make the trick meaningless.

Whilst you have been explaining how the second number was to be chosen, and possibly letting the spectator roll the dice a couple of times, until satisfied with his choice, you have quietly brought the pack to the front of your body, or below the table, if performing seated, and reversed the order of the top eleven cards. Simply count eleven off, and replace them on top.

Ask one of the spectators to group the three dice fairly close together, so that when you turn round, you will be unable to tell which was the original one thrown, and which were the latter ones. When they have indicated that this has been done, turn around, and quickly mentally add the uppermost figures of the three dice together. According to the answer you obtain, you must carry out one of the following actions . . .

1. If the total is twelve, do nothing. Just place the pack face down on the table alongside the dice.
2. If the total is below twelve, you must remove from the top of the pack, cards equal to the difference between the total, and twelve. I palm the cards into the right hand, and then place the pack on the table, retaining the palmed cards in my hand. You could also undercut, but I prefer the effect to be that nothing is done to the pack from the moment you turn round, until it is placed on the table.
3. If the total is above twelve, transfer the difference between the total and twelve from the bottom of the pack to the top, by any sleight you favour. I actually bottom palm the appropriate number of cards into the right hand, and add them to the top in a squaring action and then place the pack face down on the table.

Figure 2 shows three possibilities in line with the above rules, and the appropriate action is detailed below each set of dice, to make everything quite clear.

At last we have reached the point in the trick, where the performer has no more work to do. Explain that it would be impossible for you to know the position of the selected card, and usually the spectators will agree with this statement. Ask the spectator who rolled the first die to now pick it up from the table. Say that the two remaining dice were those used to freely select another number.

Explain that you will now magically cause the selected card to leave the first position it occupied, and travel to the position signified by the second throw of dice. Let the spectator count down from the top of the pack, to the value of the two dice remaining on the table, and then turn over the card at this position revealing it to be the selected one.

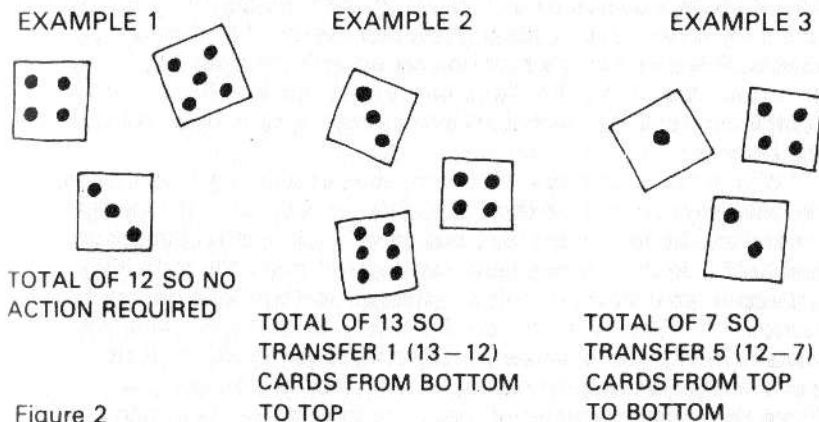


Figure 2

"MISSION ACCOMPLISHED"

The plots of the following two effects are by no means new, and many methods have been explained in the literature of card magic. All that is offered here are two further methods, offering economy of motion, to bring about the desired effect.

Remove from the pack the king of hearts, and the king of diamonds. Hold the pack face down in the left hand, and then place one of the red kings face up at the bottom, and one face up at the top. Explain to the audience that you have turned the kings face up as you do not wish them to be selected. Riffle down the left hand outer corner of the pack with the left thumb, requesting a spectator to call stop at any point. When he does so, bring the right hand over the pack, and cut the upper section off, holding it from above, thumb at the near short end, and fingers at the other. Extend the left hand section of the pack towards the spectator and thumb off the top card for him to take. Whilst he is looking at his card and showing it to other members of the audience, reassemble the pack.

Riffle the outer left hand corner of the pack again, until you reach the approximate centre point, and bring the right hand over in exactly the same action as before, to cut off the uppermost section of the pack. As soon as the outer end of the pack is concealed by the right fingers, drop the break held by the left thumb and just lift the face up king in the right hand. This is the standard mock pass technique, and you will find it quite deceptive provided the cards are kept low and tilted downwards slightly, so that the backs are prominent. Have the selected card replaced on top of the supposed lower half, and then appear to place the upper half on top

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of the selected card. Only one card is going on top of course, but to add to the deception, when you bring this card over the left hand section, hold it about a quarter of an inch above the lower packet and only lower to the top of the pack as you tilt the outer short end of the pack upwards, simultaneously making a squaring action with the right hand by moving it to and fro along the short end of the pack. This procedure will completely cover the fact that only a single card is being added by the right hand.

Point out that the kings still occupy their original positions, by fanning the pack slightly to show them. Say that you will cause the kings to leave the top and bottom of the pack and travel to the centre. Square the pack, and hold it in the left hand and say you will make the top king go first.

Execute the Erdnase colour change, method one in legerdemain section, of "Expert at the Card Table", to make the king appear to vanish. Really you have simply transposed the position of the top two cards in the pack, and the king is now face up, second from the top. From the audience's point of view, you have passed your hand over the face up king, and upon removing the hand, a face down card is revealed, and the hand is empty. Say that the bottom one has also gone, and show this to be true by turning the pack face up, but as you do this, execute a turnover pass around the centre of the pack. Turn the pack face down again, and spread widely on the table, so that the two face up kings are revealed around the centre, with the selected card caught between them.

"A FURTHER MISSION"

Before commencing this effect, ensure that the kings of hearts and diamonds are separated in the pack. Run the pack face up between the hands, until you come to a red king, break the spread in two at this point, so that the king is on the face of the section held by the left hand. Call attention to its suit and then return the right hand spread of cards above it, so that it can be grasped by the fingertips of the right hand and taken away beneath the right hand spread in its natural position, jogged slightly to the left. Turn the right hand spread face down and release the king so that it falls face down on the table. Say that we now need the other red king and mention the suit you are now looking for. Replace the spread of cards in the right hand face up, on those in the left, and continue to thumb cards over with the left thumb until you come to the next red king. Break the spread at this point in the same way as you did for the first one, and exhibit the king at the face of the left hand spread. Bring the right hand spread over the left one to appear to take the king as before, but really take two cards, the king, and the one immediately below it. Turn the right hand spread face down, and apparently throw the king face down on top of the one already on the table. Turn the right hand cards face up, closing the spread slightly as you do so, to conceal

The Devil's Playthings

the king at the rear, and place these cards below those in the left hand, so that the king will become the top card of the pack when it is turned face down. Practise the above sleight in front of a mirror, and you will find that it is quite deceptive. There is nothing hard to it since the cards are in a spread condition, and it's quite easy to take off two rather than one, from the face of the left hand section. Having drawn attention to the king, it should be removed and placed face down on the table with a fairly brisk but smooth action, exactly simulating the manner in which the first one was fairly removed.

Fan the face down pack for a card to be selected and remembered. Undercut the pack, and have it returned to the top of the left hand section and then control it to the top, by means of the pass. This will bring the selected card to the top of the face down pack with a red king immediately below it.

Say you will send the two red kings on a mission to find the selected card and as you mention this, pick up the two face down kings and flash the face of the front one, making sure that the face of the rear one is not exposed by only spreading them very slightly. Drop the kings face down, on top of the pack, and carry out the Erdnase slip cut, which gives the impression of cutting the kings into the centre, but really just loosens the top card. Say the kings have now gone down into the pack, and are searching around for the selected card. After a slight pause, state that they have found it, and are now bringing it up to the top again. Say 'I think they should be there by now', and invite a spectator to turn the top three cards of the pack face up, to reveal that they have indeed found the selected card, which is sandwiched between them.

NOTE: If you wish, an additional convincer can be inserted into the routine, by arranging to have a black king next to the second red one, that you apparently remove at the beginning of the effect. This means that the black king will be switched for the red one, rather than an indifferent card, and therefore, at the stage in the trick where the faces of the kings are flashed before placing them on top of the pack, you can show a fair bit of the rear card, as long as the appropriate parts are covered. By spreading the face card to the left in a diagonal position, so that it covers the outer left corner of the black king and placing your right thumb over the inner right corner, a fairly natural appearance is given.

"STEPPING STONES"

Some time ago, Karl Fulves developed a very interesting chequer problem, which was subsequently published in the 'Pallbearers' Review'. The following effect uses the principle of this and applies it to cards.

Run through the pack and remove the values ace, through to kind,

The Devil's Playthings

making sure that you remove four of the same suit, the other suits being well mixed. Exhibit these thirteen cards to the audience, stressing that you have removed one card of each value, and then shuffle them up. Say you will lay these cards face down on the table in the form of magic stepping stones. Remove cards one by one from the fan, and place them face down on the table as shown in Figure 3.

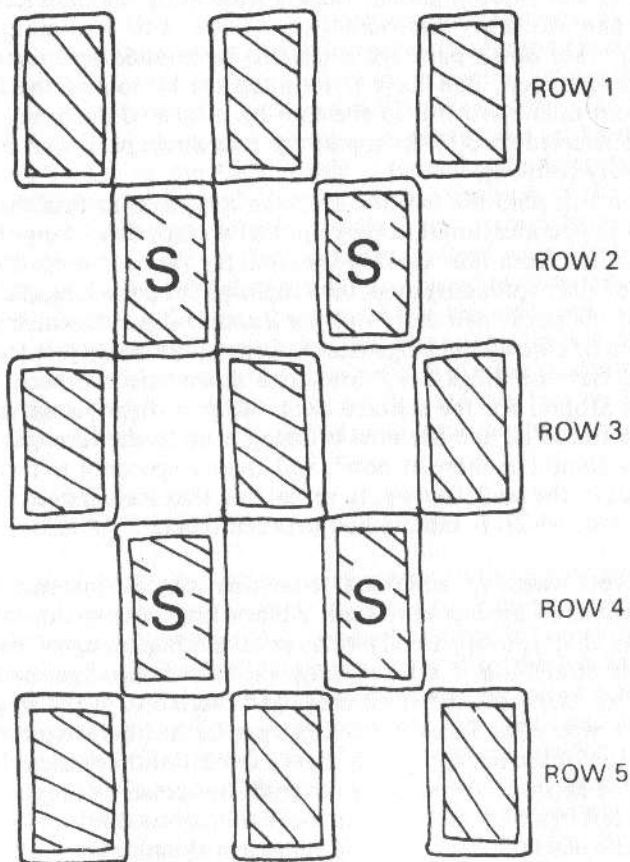


Figure 3

Three cards go in row one, two in the next, and so on until all thirteen cards are lying face down on the table. The corners of the cards can overlap, rather than just touch as shown in the illustration, which is useful to know if you are working on a restricted area. The cards placed in rows two and four, and signified by an S on the illustration, must be the four of the same suit, for example, let's say, spades.

The Devil's Playthings

Pick up the remainder of the pack and say you will select one card from it, as a prediction. Look for any pair of cards of the same value, ensuring that one of them is a spade. For instance, you might decide to use the two of diamonds, and the two of spades. Remove the two of spades, and place it face down on the table, as your prediction, and cut the two of diamonds to any appropriate position in the pack that you favour for forcing a card. The card you place aside as a prediction must always be of the same suit as the ones in rows two and four.

Say that the thirteen stepping stones on the table represent values from ace to king, and you now require one card to represent a suit. Force the two of diamonds onto a spectator as this card, but do not let him look at it. Simply ask him to leave it face down on the table. Request the assisting spectator to mention any number he wishes. Whilst there is no restriction on his choice, it is advisable to say between five and twenty, so as not to make the trick too tedious. Now ask him to pick up the face down suit card, and touch it on the back of any of the value cards. As soon as he does this, you make the following simple mental addition, to decide whether you should tell him to start counting on the card he has touched, or the next one.

1. If his chosen number, plus the row number, gives an even answer, start counting on the NEXT card.
2. If his chosen number, plus the row number, gives an odd answer, start counting on the ACTUAL card he is touching.

N.B.—The row numbers are shown on the illustration, one through to five. Instead of adding the row numbers, some may find it easier to add the number of cards IN THE ROW to the selected number, and then apply rules 1 or 2 above.

In accordance with the rules mentioned above, he can then tap his face down suit card around the stepping stones, moving from one card to another in any direction he wishes, as long as his moves are always made from one card to another one touching it. In other words, all moves are diagonal, but complete freedom is given as to how many times he wishes to change direction. Upon finally reaching the number he selected, he drops the suit card face down on this card (it will always be one of those marked with an S in the illustration).

The unwanted twelve cards are now gathered up and replaced on the pack. If you wish, you may flash the faces of these, as long as you do not expose the value card corresponding to the value of your prediction (in our example two).

Pick up the face down suit card from above the value card and point out that of the thirteen different values, one has been selected. Flip the value card face up, using the mexican turnover, so that the two shows up. Now say that as you mentioned earlier, the other one would represent the suit. Turn this face up, and place it alongside the value card, pointing out that these two cards now represent the two of spades. Have a spectator turn over your prediction, to show that it is correct.

Additional Climax

For a little extra effort, you can add a further punch to the end of the effect as follows.

Before commencing, secretly place the 2D, 4D, 6D, and 8D into four different pockets of your suit, so that you can immediately withdraw any one you wish at a later stage in the trick. I place the 2D in the right hand trouser pocket, the 4D, in the right hand jacket pocket, the 6D, in the left hand jacket pocket, and the 8D, in the left hand trouser pocket. Thus, they revolve in numeric order around the body, and their respective positions are easily remembered.

When you commence the effect by removing the values from ace to king, you must ensure that your four like suits are the 2, 4, 6 and 8 of spades, the other eight cards being mixed suits as before, but without spades, and it is of course the 2, 4, 6 and 8 that go into positions marked S in the illustration. Their order is of no importance.

At the stage in the effect where you remove your prediction card, you must remove a spade as usual, as your prediction, but the forced card must be a diamond. The values of these two cards must be the same, but remember that twos, fours, sixes, and eights, are not available to you.

Follow through the effect as originally described, until you reveal your prediction card as being correct. Now point out that if you reversed the roles of the suit and value cards, a completely different card would be produced. Say that you placed a card in your pocket as a second prediction, before commencing the trick, and then reach in and produce the appropriate one of the four, to show that this prediction is also correct. When reversing the roles of the two cards, you will always end with the 2, 4, 6 or 8 of diamonds, so producing it from your pocket is quite easy.

Alternative Method

The preceding routine has been designed to convince the spectators that a seemingly free choice of value is made from an array of cards from ace to king, which are not switched. After the value card has been selected, you are able to show the other cards, concealing only one, to add strength to the fact that a free selection has been made. It is possible to remove the mexican turnover from the routine, but retain much the same effect, by adopting the following procedure.

Have three cards of like value on top of the pack before presenting the trick. Whilst these can be of any value you choose, we will use fours as an example in this description. Also remember the card immediately below the three fours, which is actually the fourth one from the top of the face down pack. For our example we will call it the seven of diamonds. Note that this card must NOT be the fourth four, and if by a coincidence the fourth card down is the same value of the three like values above it, you must alter it. Say you will write a prediction before commencing the effect, and actually write the four of diamonds on a slip of paper. The value being the same as your three card stack, and the suit being that of the fourth card from the top.

Run through the pack face up, and remove the values ace through to king, the suits being well mixed. In removing these, ensure that you place the fourth four on the face of the group of thirteen cards. Having removed the cards, exhibit them spread slightly in the right hand, and then square them up on the face of the pack. In this action, pick up a left little finger break above the lowermost three cards. Having squared them on the face, lift the ten cards above the finger break up, holding them from above by the right hand, fingers at the far short end, and thumb at the near one, and twist the left hand down briskly so that the pack can be placed face down on the table.

Turn the batch of ten cards face down, and give them a short overhand shuffle, retaining the four spot at the face. Drop them face down on top of the pack and deal them out to form the stepping stone layout, as shown in the illustration.

Deal rows numbered one, three and five first, and finally rows two and four. These last four cards dealt will all be fourspots.

You are now in a position to force the seven of diamonds which occupies the top position of the face down pack, and the trick proceeds exactly as in the first method. When you come to the final point of checking your prediction, no mexican turnover is necessary, for the lower card of the two remaining on the table, will always be a four spot. Care should be taken in picking up the twelve cards remaining, so that the three fours from rows two and four are kept at the back of the other cards, and not exposed if you flash the faces of the unwanted cards.

If you wish to add the additional climax to this method, you will need to preload the four pockets of your suit with written predictions for the seven of hearts, spades, diamonds and clubs. You would distribute these in known suit rotation around the pockets, so that any particular one could readily be produced. The value will always be a seven, and only the suit will vary.

"THE WACKY CARD TRICK"

Poker dice do not seem to have been used very greatly in magic, which is surprising because they certainly add interest to an effect. Some time ago Jack Avis posed a problem involving such dice, and although several solutions have been offered, none really comply strictly with the terms of the original problem. Whilst toying with this problem, without coming up with any real satisfactory solution, I did discover several off-shoots, one of which was the following.

The basis of this effect, is the fact that very few people know much about poker dice, and believe there are many more possible combinations available when arranging them, than there really are, if you request that each die has a different value showing.

Before commencing the effect, arrange the top seven cards of the face

down pack as follows: QS, X, 9S, AS, JS, KS, 10S. The actual order of the five spades running in positions three to seven is of no importance. Now place a left hand inner corner crimp on the bottom card of the pack.

Give a spectator a set of five poker dice and invite him to arrange them on the table, so that there is a different card showing on the top surface of each. When he has done this, look at them to see if he has a queen showing, if so, proceed as in (1) below, and follow by (2), if not, go straight to (2).

1. Say that before proceeding with the effect you will do a little test to see if the atmosphere is suitable. Reach over and take the die with the queen showing and place it in front of you. Double lift the top card of the pack, calling attention to its value; turn it face down, and remove the top card. Rub the face of this card on the queen, and then turn it face up, to show it has turned into a queen. Comment that conditions seem to be favourable, and replace the queen face down, on top of the pack. Give the die back to the spectator, and ask him to place it with the others, but to turn it, so that another card is uppermost, which of course must not be of the same as any of the four on the other dice.
2. Ask the spectator, to freely select any die, and slide it towards you, stressing that the selection is completely in his hands. Whatever value shows at the top of this die (it will be an ace, nine, ten, jack or king), spell it out, a card for each letter, placing the cards as spelt, from the top of the pack, to the bottom, and finally placing the one falling on the last letter face down on the table. Cut the pack twice, ending up with the crimped card on the bottom again. Request him to freely select another die, and place it in front of you. Spell the value of this one, again placing cards singly from the top to the bottom of the pack, for each letter, until the last one is reached, which is placed face down on the table, together with the one already there. Cut the pack twice, returning the crimped card to the bottom. Repeat this procedure for a further two dice, but at the completion of the spelling of the value of the fourth one, look towards the final die that the spectator has left, and if it spells with three letters (ace or ten) cut the crimped card to the bottom as before, but if it spells with four letters, cut the crimped card to the top. Finally, spell out the value of the last die. Placing the spelt card aside with the other four.

Stress the free selection of the spelling sequence, etc. and then pick up the five face down cards and turn them, faces towards you. Deal them out, one by one on the table, to show that the spelling has found the actual values signified by the ones on the poker dice, and as an additional bonus, they are all of the same suit.

I have found that you can increase the effect slightly by finally dealing the five cards out in the same order as the dice on the table. Place the dice side by side in a line as the spectator pushes them towards you, to make

this easy to do, and you can quickly select the appropriate ones from the fan and deal them out in an overlapping spread. The spectators will normally assume that they came out in the correct order as they were spelt, so you get an additional bonus, without any additional work.

"THE LEAPER AGAIN"

This is a variation of the classic trick invented by Charles Jordan. The effect is extremely direct, and very startling to an audience.

Have the pack shuffled by a spectator then divided into two approximately equal halves on the table. Whilst he is doing this, obtain a little moisture on the tip of your right hand second finger. Request the spectator to hand you either half of the pack. Hold these face down in your left hand and spread them slightly as you are talking, to allow your second finger to transfer a little moisture onto the face of the top card. Square the packet and squeeze it between the thumb and fingers of the left hand to ensure that the top two cards will temporarily remain together. Ask a spectator to mentally decide on a number between five and twenty. When he has done this, commence to deal the cards in your packet face up in a pile on the table, counting aloud as you do this and asking the spectator to remember the card that falls at his mentally selected position. Your first two cards will of course go down as one due to the moisture. Deal right through your packet, and then pick them up from the table and turn them face down again into the left hand, in this action push the top card over about half an inch to free it from the one immediately below it.

Hand the packet to the spectator taking great care that no false moves at all are made from the moment you pick up the group and hand it out. Point out that you could not possibly know the position of the mentally selected card in this section of the pack. Now pick up the other face down packet from the table for yourself, and hold it in your left hand, in much the same way the spectator is holding his. Explain that you would like the spectator to deal his cards face down onto the table until he has reached his selected position, so that his card will be the top one of the pile he has dealt down, *i.e.* if he thought of ten, he would deal ten cards onto the table. At the same time, deal cards down from your half of the pack in unison with him, and when he has completed his dealing take the remaining face down cards from him, and place them face down on top of the cards remaining in your left hand. Ask the spectator to cover his dealt cards with his right hand so that no-one can touch them. As if to illustrate this, cover your dealt cards with your right hand, but really use this action to add a card to the top of them which you have palmed from the top of the face down group of cards held in your left hand.

The position at this stage of the trick is that the spectator and yourself are each covering a dealt packet of cards with the right hand. Ask the

The Devil's Playthings

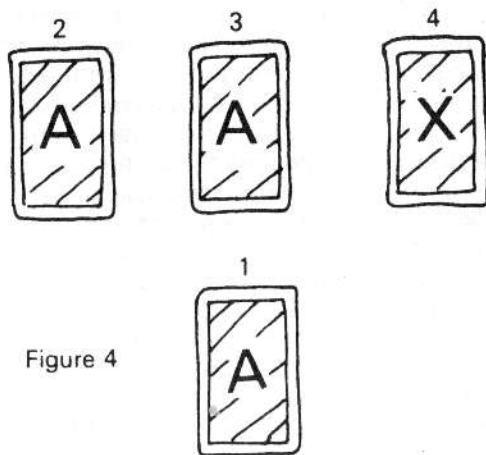
spectator to remove his hand, and turn the top card of his packet face up, and he should be surprised to find his card has gone. Slowly remove your right hand from your packet and turn over the top card to show that the selected card has leaped across.

"THE X PLUS ONE ACE TRICK" (WHERE X IS THE NUMBER OF ACE TRICKS YOU ALREADY KNOW).

The second deal seems to be a sleight much neglected in card magic, presumably because of its reputation of great difficulty. On the other hand, the double lift, considered by many to be an easy sleight, is much overworked. I am of the opinion, that it would be better for card magic, if the second deal were used more frequently and the double lift a lot less. Certainly to execute a natural double lift is very difficult, although this fact does not seem to be generally accepted, and it is fortunate for the many habitual double-lifters that they haven't the ability to read minds when demonstrating this sleight to an audience. Some excellent tricks were described in "Expert Card Technique", by Charles Miller, including a very fine ace trick using a second deal, this is another ace trick, using the same sleight.

Run through the pack and remove the four aces. Turn the pack face down, and drop the aces face down on top. Alternatively, let a spectator remove the aces or any four cards of like value he may prefer, and place them face down on top of the pack.

Deal the aces face down in the form of a letter T as shown in Figure 4.



The Devil's Playthings

The first one is dealt extremely near your edge of the table and the next three are dealt about eighteen inches above it, in a line from left to right, second dealing on the last one dealt.

Now deal three cards face down on top of the ace nearest you, reversing their order in dealing them down. Deal three more cards onto each of the upper three aces. Place the pack face down aside on the table, to your left.

Briefly summarising the previous actions, you have dealt three cards onto the ace in position one of Figure 4 and then three onto each of those in positions two, three and four, and the pack has now been placed aside.

Pick up the three cards above the ace at position four, and turn them face up, showing them to the audience, saying "three cards on top of this ace", and then replace them face down on the ace. Do the same with the heap at position three, but also flash the ace below the three indifferent cards. Do the same at position two, and again show all four cards, replacing them in the same position on the table. Pick up the face down packet at position one, and hold it in the left hand, thumb off the first three face down cards without altering their order, and hold them in a small fan in the right hand. Turn the card remaining in the left hand over, to show it is an ace and ask a spectator to commit this ace to memory, as it is a leader. Turn it face down in the left hand again, and go to replace the three cards held in the right hand back on top of it, but as soon as the lowermost one is replaced above it, turn the upper two face up and flash their faces, saying, that there are three cards above the leader ace also. In replacing the two cards you have just flashed, pick up a left little finger break below them.

Invite a spectator to carefully pick up the four cards at position four, and drop them face down on top of those at position three, and then to take this combined heap of eight cards and drop it on the four at position two. Whilst he is doing this, take the leader packet from the left to the right hand and palm the two cards above the little finger break into the right hand, using the same hand to place the lowest two squared up perfectly on the table, back in position one. There is ample misdirection for this palm if you draw attention to the care with which the other three heaps should be assembled by the spectator.

Say that you asked for them to be assembled carefully so that the aces would retain their original positions, and offer to show that this is so. Scoop the assembled packet of twelve cards towards you with the right hand, and in this action add the two palmed cards to the top. Immediately turn the packet face up and place it in the left hand, and with the left hand thumb off no more than seven cards. Exhibit this small spread to the audience, pointing out that there are still three cards above each ace. You can illustrate this by holding the spread in the right hand, and counting off the cards with the left hand forefinger.

Square the packet up and turn it face down, dropping it on top of the

remainder of the pack placed aside previously. Pick up the pack and hold it face down in the left hand. Now lean forward over the table, and deal the cards out in a spread as follows: three face up, one face down, three face up, one face down, three face up, and one face down. However, you must second deal on the last three cards dealt down. The effect is that you are again showing that the aces are fourth down, throughout the group of twelve cards. You deal them in a spread on the table, right away from the master heap, so that no attention is on this heap.

Request a spectator to snap his fingers over the backs of each face down ace. When he has done so, ask him to remove them one by one and turn them face up. Under the misdirection of this action, top palm into the right hand the top two cards of the pack, as you take it from the left to the right hand, and place it face down on the table, to the right hand side. Just before the spectator turns the third supposed ace over, to find that it has vanished, scoop the leader packet towards you with the right hand, placing the thumb on the face of it as it comes over the rear edge of the table, and then turn it face up and throw it in a slight spread on the table, saying, "no, you will not find them there, because they are here."

"JAY BEE TRANSPOSITION"

This is a nice opening effect, as the climax is reached fairly quickly, although it can also be done at any point in your programme.

Explain that you need a full pack of cards but not the joker, and so run through the face up pack, removing the joker and handing the remainder of the pack to a spectator to be shuffled. Place the joker into any convenient pocket with the right hand, and immediately palm it out again. When the spectator has completed shuffling ask him to note any card in the pack and remember its position from the top. Explain that he will find this easier if he chooses a number that is not too large, although there is of course no restriction. Take care that he understands that the position should be noted from the top of the face down pack.

Take the pack back from the spectator and add your palmed joker to the top. Ask the spectator to tell you the position he decided on, and when he does so, deal cards face up on the table to one less than this number, using the second deal. Deal the next card fairly, face down on top of the face up ones already dealt on the table. Ask the spectator if he agrees that this is the card at the position he chose. When he does so, ask him to state the name of the card, and then have him turn the card face up to reveal that it is now the joker that was seemingly placed in the pocket before the effect commenced. Palm the top card of the pack into the right hand and produce it from the pocket into which you placed the joker earlier, to conclude the transposition.

Alternative Method

The effect may also be achieved by using a bottom deal instead of a second, and in this case only one card is bottom dealt. In spite of this reduction in work, I prefer the second deal version, although the reader is invited to make his own choice.

The procedure if using the bottom deal version is to place the joker in a convenient pocket with the left hand and then palm it out again so that its face is against the palm of the left hand. After the pack has been shuffled by the spectator and a card noted, it is returned to the performer who adds the palmed card to the bottom of the face down pack. I prefer the Erdnase method to any other I have seen.

The performer now asks for the position of the selected card and then counts down to the named position, bottom dealing on the last card, *i.e.* if the noted position was ten, you would bottom deal on the tenth card. You invite the spectator to check this card, which he will find to be the joker and whilst he is doing this you turn the pack face up in the left hand, so that you can bottom palm the selected card into the left hand. This hand can now reach into your pocket to produce the card and bring the effect to a conclusion.

"TAKING TWO AGAIN. AGAIN"

This plot has attracted the attention of many magicians, and what is offered here, is a transposition of a perfectly free selection of *any* one of three cards.

Remove the ace, two and three of clubs, and place them face up on the table, with the three at the face. Square the pack face down in the left hand, and obtain a little finger break below the top three cards. Do not draw attention to the three cards you have removed, which will give you an excuse for showing them again. Drop them face up on top of the pack and square them up, lifting all six cards above the little finger break up, and supporting them, between the left thumb and fingertips. Drop one card from the bottom of this group with the right thumb, and hold a break above it with the thumb and then move the group of six cards away from the pack slightly, holding them from above, right thumb at the near short end, and fingers at the far one. With the left thumb, draw the three of clubs onto the top of the face down pack but leave it outjogged for about half an inch. Exhibit the face up three and then again with the left thumb, draw the two on top of it. Now place the remaining card(s) on top of the two and take up the break from the right thumb with the left little finger. This position is shown in Figure 10 of the "Finders Keepers" trick.

From the audience's point of view, you have shown that the cards you had on the table, were the ace, two and three of clubs, and these are now

face up on the pack, outjogged slightly, with the ace at the face. Bring the right hand over to lift the three face up cards off the pack and do this by placing the thumb at the near short end of the jogged cards, and fingers at the far one, and lifting the thumb end first and then moving the right hand towards the body slightly, and the pack away from the body slightly, so that only three cards are actually removed, the others being squared up with the face down pack. Place the three cards removed, still face up, on top of the card case so that they can be picked up without fumbling later. Spread them slightly, just under a white border width, so that it can be seen that three cards are present.

Ask a spectator to freely nominate the ace, two or three of clubs, and point out that the one he names, will be the one you will use for the trick. Whilst explaining this, cut three cards from the top of the pack to the face, and pick up a left little finger break above the bottom card of the pack. Adopt one of the following procedures depending on which card he selects.

1. Ace of clubs: release the left little finger break, as it will not be required. Cut off about half the pack and place it on the table. Pick up the three cards from the card case still face up, and place them on top of this half and give it a single cut, to send them to the centre. Casually cut the remaining half in your hand, and place it face down on the table, alongside the other one.
2. Two of clubs: undercut half the pack, leaving the bottom card behind by means of the left little finger break and place it on the table. Give the half on the table a single cut. Place the half remaining in the left hand, face down on the table, and drop the cards from the card case face up on this half. Give it a single cut to send them to the centre and leave it alongside the other half.
3. Three of clubs: undercut half the pack, and place it face down on the table and in doing this, leave behind the card below the left little finger break (the original bottom card of the pack). Place the three face up cards from the card case, on top of the face down section on the table, and give it a single cut to send them to the centre. Casually cut the remaining half in the left hand, and place it face down on the table, alongside the other one.

Have the spectator assisting, place the forefinger of each hand, on top of each half, so that no cards can be tampered with. Say you will cause his nominated card to travel from one half to the other, leaving the two unwanted ones behind. Have him remove his forefingers, and spread the respective halves face down to see that this has happened. There should be a slight pause, between the time the spectator places his fingers on the backs of the cards, and the climax of the effect, to make him forget into which heap the three cards were placed. This is because if he nominates the ace, it doesn't really travel at all, but stays where it is, and the other two cards make the journey.

"IMPACT"

The idea for this effect came to me whilst reading the excellent book by Verne Chesbro and Larry West, called "Tricks You Can Count On". In there is an effect called "Air Mail", in which a card vanishes from one envelope and reappears in another. In recent conversations with Alex Elmsley, I found that in his early experimentations with his ghost count, he had used it for causing a card to vanish within an envelope. I hope the reader will forgive the rather pretentious title I have given this effect, but in showing it, I have found that the climax is extremely strong for the comparatively simple means employed to bring the effect about.

Obtain four envelopes, into which a playing card will just fit neatly. Cut the flaps off the envelopes, so that they look much the same from either side, and finally, cut a hole in the face of each, about one inch in diameter, and positioned at the centre of the face. Arrange the four envelopes so that the third one down from the top has the cut out hole pointing towards the floor, and the other three have the holes uppermost. Place the envelopes in your pocket, together with the four aces from a pack, and you are all ready to perform.

Remove the cards and envelopes from your pocket, and place the aces face up on the table. Ask a spectator to tell you which ace is his favourite one and as an example lets say he suggests diamonds. Spread the four envelopes out in a fan, holding them in the left hand, as shown in Figure 5.

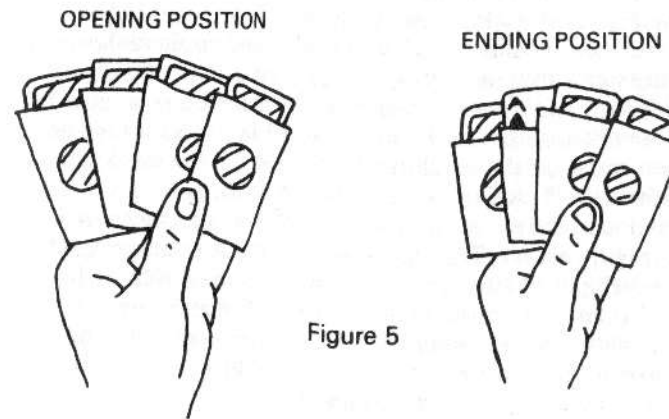


Figure 5

You can of course flash the holes in the first, second and fourth, but not the third which is reversed. Point out that each envelope will just hold one of the aces, and illustrate this by taking each ace from the table, and

inserting it partially into each envelope face down, ensuring that you place the named ace in the reversed envelope.

At this stage in the proceedings the situation will look something like the left hand side of Figure 5, which shows all four aces having been inserted. You can now turn the hand over with the envelopes still in their spread condition, to show all is exactly as you claim, and one ace has been inserted into each envelope. Close the fan of envelopes up, and push the aces completely in.

Ghost count the four envelopes, placing the last one underneath. The spectators will see what appears to be the four backs of the aces showing through the cut out holes. Say you will now try and cause the envelope containing the nominated ace, to reverse itself within the other three. Slowly spread the envelopes out between your hands, so that it is seen that the third from the top has turned face down. Remove this envelope and drop it, still face down, on the table. State that whilst you have been successful in making an envelope turn over, you do not know yet if you have made the right one turn over, but before removing the ace to check, you will repeat the effect.

Turn the three envelopes in your hand over so that the holes face the floor. Pick up the face down one from the table and insert it second from the top, saying that they now all face the same way again. Casually count them from hand to hand without altering their order, but showing that they are all face down. Square the packet of envelopes, and turn them over so that the cut outs are uppermost. Ghost count them, placing the last one underneath, so that once again the backs of the aces show through the cut out holes. Start to spread them, as if you are going to repeat the effect of making one turn face down, and then pause, and state that perhaps it would be a better trick if you could make the selected ace turn face up within its envelope. Slowly spread the four envelopes out into a wide fan, and it will be seen that the named one is indeed face up within its envelope. I normally now push all four aces up for about half their length and drop the envelopes in this state on the table. Rest assured that somebody will pick them up to take a look.

Presented correctly, the appearance of the ace face up within its envelope is quite astounding, and you may find it even more effective to hand the envelopes to a spectator prior to the climax of the effect, and let him spread them out within his own hands. Since no moves appear to have taken place since showing him that the aces are all face down within their envelopes, the expression on his face when he spreads them and finds his ace face up is amusing to watch.

“THE OVERWORKED CARD”

This trick is based upon one published by Bill Simon, and although the handling is slightly different, the main feature offered to the reader is a

patter theme which registers in a very amusing way with an audience. The trick is comparatively simple to perform, so read on with confidence.

Secretly reverse the lower half of the pack (half pass) and pick up a left little finger break, between the two halves. Bring the right hand over the pack to apparently cut off about half, and as the right hand takes its portion of cards, use the right thumb to drop the two cards immediately above the left little finger break to the top of the lower half. Remove the section of cards now above the finger break and fan them slightly with the right hand turning them face up. Say you are going to mix the pack in a face up face down condition and push the face up fanned cards into the face down left hand section, at a break formed by pulling down with the left thumb on the outer left hand corner of the cards in the left hand. Having pushed the right hand cards in, square up the complete pack.

Double under-cut one card from top to bottom, turn the whole pack over and do a casual faro shuffle retaining top and bottom cards in position. Turn the pack completely over again, and execute another faro shuffle maintaining top and bottom cards in position. These faro shuffles are not accurate ones and the only requirement is that the top and bottom cards remain in position when one half is pushed into the other. You should now be left with a pack of cards in the left hand with a face down card on top. Double undercut this card from top to bottom, say that for the trick you will use one of the face up cards in the pack. Turn the pack completely over again, and call attention to the card face up on top—let's say it's the five of spades. Ask a spectator to extend his hand palm upwards.

Turn the five of spades face down on top of the pack but use the hit double lift technique so that two cards are turned down as one. Remove the top face down card and place it on the spectator's palm and then place the remainder of the pack on top of this card, saying that the idea of the trick is to cause the five of spades to magically travel from the bottom to the top of the pack, but in addition to doing this, on its way up, it has to turn all the face up cards in the pack face down, so that by the time it reaches the TOP, all the pack will again be facing the same way. As you reach the word 'top' in your patter, turn the top card of the pack face up, and show that it is the five of spades and place this card face up on the table. As you conclude the remainder of the sentence in reference to the cards all being the right way round, take the pack from the spectator and start to spread out the cards until you have gone right through the pack down to the last card, which you turn over and show, thus silently proving that the five of spades really has gone.

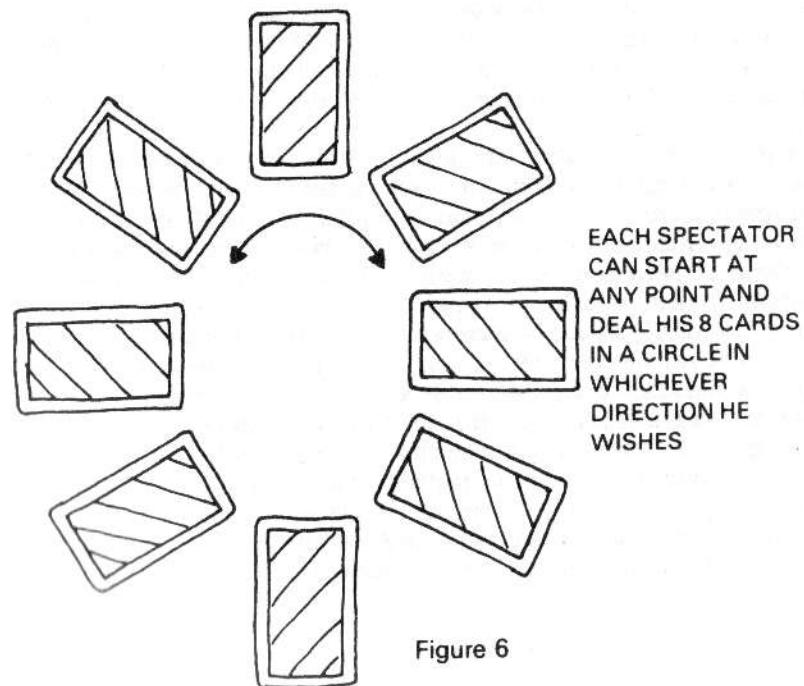
“THE OLD FASHIONED WAY”

Remove from the pack eight pairs of cards, each pair being of the same value and colour. However, no values should be repeated. In other

words, if one pair is the nine of hearts and nine of diamonds, another pair must NOT consist of the nine of clubs and the nine of spades. For example, the cards you remove might be as follows: 10H, 10D, 5S, 5C, 2S, 2C, QS, QC, 6H, 6D, 3H, 7C, 7S, 9D, 9H. As you remove the pairs from the pack, place them in an overlapping row, face up on the table, so that it is apparent to the spectators what you are doing.

Having removed the eight pairs, place the remainder of the pack aside. Square up the spread of pairs, and turn them face down, saying that you will mix them a little, so that the spectators have no idea as to the position of any cards. Mix them by rapidly doing three reverse faro shuffles. That is, jog one card up, and one down throughout the packet and then strip out the jogged cards and place them under or above the remaining half. Whether these reverse faros are 'in' or 'out' shuffles is of no consequence, but do not cut between shuffles, nor after all three are completed.

Having completed the mixing, deal the packet of sixteen cards into two face down heaps, dealing alternately. Hand one of these heaps to each of two assisting spectators. Ask spectator A to cut his face down packet of



eight cards as many times as he wishes, and then deal them in a face down circle of cards on the table, pointing out that he can deal around from left to right, or right to left, just as he wishes. See Figure 6.

Have spectator B cut his packet of eight cards as many times as he wishes, and then deal his cards in a circle on top of those dealt by A. He can start at ANY point in the circle, and deal from right to left or left to right. Obviously, once they have decided in which direction they will deal around, they must deal all eight cards in the same direction. This will result in eight face down pairs of cards in a circle.

Have spectator B collect these pairs dropping one on top of the other, but again he can start collecting at any point in the circle, and gather them up from left to right or right to left, and then hand them still face down, to you. Say that the spectators have probably already guessed that you are trying to see how many pairs they can match up. Turn the cards face towards yourself, as if checking to see how they have got on and spread them in a fairly tight fan, and look around the centre of the spread for two pairs adjacent to each other that repeat their value sequence. For instance, you might find a five and a six, followed by a five and a six, or a seven and nine, followed by a seven and nine. Either of these conditions is suitable, and having located a line of four cards correctly arranged, close the spread, but pick up a little finger break above the top cards of this group (top being nearest the floor) and then turn the complete packet face down, doing a turnover pass at the break point, which brings the four cards to the top of the face down packet. For example, if you decided upon the five, six, five, six run mentioned earlier, these cards would now be on top of the pack in five six, five six order. There will be several groups for you to choose from and you can simply select the most convenient as long as it complies with the rule.

After confirming that the spectators have done very well, proceed to deal the cards face up onto the table in pairs to reveal that every pair has been matched. To do this you must second deal on the last card of alternate pairs, starting with pair number one, and continuing throughout the sixteen cards. This is quite easy to remember by saying to yourself, top, second, top, top, throughout the deal. I do not deal the sixteen cards in an overlapping row, but prefer to isolate each pair as it is revealed, which seems to add to the effect.

"THE CANNIBAL CARDS"

This effect illustrates what I consider to be a sensible use of the second deal. Things happen to the cards being dealt out, which completely cancel the pack as a focal point, and whilst the effect can be brought about by other means, its directness is not enhanced by elimination of the second deal. It is not at all necessary to be an expert second dealer to make use of this trick, as the inbuilt misdirection will allow even a poor

The Devil's Playthings

deal, to be passed unchallenged. This statement can only be proved by showing the effect to an audience.

Run through the pack and remove the two black jacks, placing them face up on the table, saying that these two cards represent two cannibals. Remove the four aces, and sandwich them between the two jacks, saying that the aces represent missionaries who have been captured by the cannibals who are taking them back to their village. On the table there is now a spread of six face up cards, a jack at each end, and the four aces in the centre.

Square up the packet, and drop it face down on top of the pack, saying that on the way back to the village, the first cannibal got hungry. Deal out the top five cards of the pack in a face up spread on the table, second dealing on the fifth one, which will reveal that one missionary has been eaten. Pick up the spread of five cards, turn it face down, and place it on top of the pack. Say when they were a little nearer the village, the other cannibal became hungry. Deal out face up, the top four cards of the pack, second dealing on the fourth one, which will reveal that another missionary has been eaten. Gather up the spread of four cards, and place them face down on top of the pack. Mention that the cannibals now thought they would have a sweet, and deal out three cards in face up spread on the table, second dealing on the third, to reveal that only one missionary remains. Place these three cards face down on the pack, and mention that the cannibals were still hungry, so that when they reached the village there were no missionaries left. Deal out two cards from the pack, face up on the table, second dealing on the second one, which will show just the two cannibals. Pick these two cards up, and hand them to a spectator, preferably a lady, and say, "tell me, after that meal, do they feel any fatter to you?" Strangely enough, this normally gets a laugh!

Take back the two 'cannibals' and drop them face down on top of the pack. Now say, that in actual fact, the story was not strictly true as you told it, because the missionaries did safely arrive at the village, with the cannibals. Illustrate this, by dealing the top six cards of the pack, in a face up spread on the table, second dealing on the second, third, fourth and fifth cards, which will reveal the four missionaries again sandwiched between the two cannibals. End your patter theme by saying the missionaries had converted the cannibals, who became vegetarians.

Cannibal Cards With Colour Change Ending.

For a little extra work, an additional kicker can be added to the climax of this routine. In obtaining the extra climax, the completely impromptu nature of the effect is lost, and a slight stack is required, as follows, reading from the top of the face down pack: red backed JS, blue backed JC, the remainder of the blue backed pack, and somewhere around the centre point of the blue backed pack a red backed JC. Place the pack in

The Devil's Playthings

its case, in this condition, and you are all set.

When showing the effect, remove the pack from its case, holding it face up. Run through the cards, and remove the JS and the JC as you come to them, and place them slightly spread, face up on the table. The blue backed jack of spades, must be below the jack of clubs. Now remove the four aces, and sandwich them between the two jacks, as in the impromptu version. Square up the six face up cards on the table, and drop the pack, face up, on top of them. Turn the pack face down, and deal the top five cards out, second dealing on the fifth one, to show in line with the effect details as already explained, that one of the missionaries has been eaten. The cards are dealt in an overlapping, face up spread on the table and the second deal I use is the strike one, which gives you cover from almost all angles, as long as the card being second dealt is turned face up immediately it leaves the pack. Almost in fact, before it leaves the pack. If you are worried about the visibility of the odd colour back, you can tilt the pack up slightly and carry out a necktie type of deal. Scoop the spread of five cards, and square them up carefully while still face up, and drop them face down on top of the pack. Then in line with the patter theme, deal out four, second dealing on the fourth. Gather them up and deal out three, second dealing on the third. Gather them up and deal out two, second dealing on the second.

You will eventually be left with the two black jacks face up on the table. Pick up the jack of spades and hand it to a spectator in line with the patter previously mentioned, of asking a lady to see if the 'cannibal' feels any fatter. When the jack of spades is returned to you, place it face up under the jack of clubs and then drop these two cards, carefully squared, face down on top of the pack. You are now ready to show that the missionaries were never really eaten, by dealing off six cards in a face up spread on the table, second dealing on all six.

This will give you the four missionaries again sandwiched between two cannibals. Now carry on with your patter story and when you explain that the missionaries converted the cannibals and they became vegetarians, you can add an additional line, saying that the only effect this had on them was to alter their complexions. Turn the spread of six cards face down, and the backs of the cannibals will be seen to have changed from blue to red.

"THE CHANGELING"

Have a card selected and returned to the pack, controlling it so that it ends up second from the top of the face down pack. An easy way to do this is to use the mock pass detailed in the "Mission Accomplished" effect in this book.

Turn over the top card of the pack calling attention to its value and then turn it face down and place it on the table. Double lift to show the

next card, turn it face down on the pack and thumb off the top card face down on the table alongside the first one. Have a spectator place his finger on the back of one of these two cards, and interpret his choice so that he selects the card that is actually the one taken from the pack at the beginning of the effect. In other words, if he touches the correct card this is his selection, and if he touches the wrong one, this is the card discarded. Pick up the card not chosen, and show the face of it, and then hold it face down in the right hand, the pack still being held in the left.

Ask the spectator to place his fingers on the back of the tabled card and rub the face on the table and then turn the card face up, which will reveal that it has turned into the selected card. Under the excellent misdirection of this action, do a conventional bottom change with the card in your right hand, *i.e.* this card is placed on the bottom of the pack, and the top card of the pack is taken in its place, or alternatively use a top change. Say that the spectators are probably wondering what would have happened if the other card had been chosen. Place the face down card in your right hand on top of the face up one on the table, and then pick up both cards together between the second finger and thumb of the right hand as shown in Figure 7.

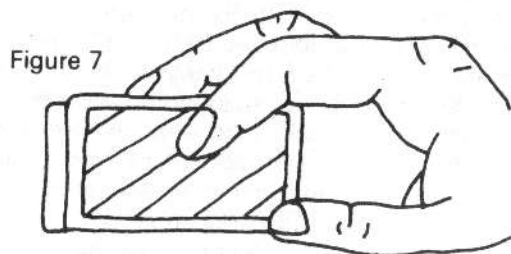


Figure 7
TWO CARDS PICKED UP AS ABOVE STILL
FACE TO FACE

Release the right second finger grip on the two cards so that they snap over together and are now gripped between the right hand first finger and thumb, which is the conventional flip change action. Place the two cards down on the table again and draw back the uppermost face down one, to reveal the face of the one below. In line with this action, you have reached the stage in your patter where you have asked the spectators if they are wondering what would have happened if the other card had been selected. Now you say 'Well, in that case, this one would not have changed to the selected card, but this one would.' During the LATTER half of the previous sentence you turn the face down, uppermost card face up, to reveal that this now has changed to the selected card.

It is helpful in this trick if the two cards shown before the changes take place are easily remembered by the spectators and I usually ensure this by placing the ace of spades and joker at the top of the pack before commencing the effect.

"THE HAPPY WANDERERS"

Some time ago, Edward Marlo published a trick in "Ibidem", in which three selected cards, replaced in the pack, spread out so that one remained in the centre and the other two travelled to the top and bottom of the pack. This idea, was the inspiration for the following routine.

Hold the pack face up in the right hand and secretly reverse the top card of the pack (one nearest the floor). Run through the face up pack, and throw out the jack, queen and king of any suit. It is advisable before commencing the effect to note the values of the top and second card of the pack, and therefore ignore the suit of these if one or both happen to be picture cards, when looking for the jack, queen and king of your chosen suit.

Place the pack face up on the table, preferably on top of the card case, so that it can be picked up with ease later, and take the jack, queen and king of the chosen suit (for example, diamonds) in the left hand, and exhibit their faces to the audience. Turn them face down, and mix the three cards a little, so that their order is unknown. Hold them face down in the left hand and pick up a little finger break immediately above the face one.

Pick up the face up pack, in the right hand, and place it still face up on top of the three face down picture cards. Say you will now cut the jack, queen and king to the centre of the pack. Give the pack one cut, but execute the little finger pull down move, so that this card is retained in position, and the upper half of the pack goes in above it. Alternatively, undercut the pack, leaving the card below the left little finger in position. Show that the three face down cards are now together in the centre by spreading the pack face up between the hands until you have reached the three reversed ones, and have spread a little way past them. Close the face up pack, but pick up a left little finger break below the face of the centre one of the three reversed cards.

State that you will cause the jack, queen and king of diamonds to spread out and then turn the pack face down, carrying out a turnover pass at the break. The spectators will immediately see one of the face up picture cards at the top. Start spreading the cards out a little way below this card until a second one shows up near the centre and continue spreading to show that the last one is at the bottom. Exhibit the pack in this condition for a moment taking care that you do not expose the extra face up card below the top picture card. Say you will now make them come together again. Close up the pack, and pick up a little finger break

above the centre face up card. Turn the pack face up, and carry out a turnover pass at the break. Spread the pack out between the hands to show that the three cards are now face down together in the centre.

When you come to them remove them one by one, and drop them face down on the table, thus reversing their order. Pick up the top one of the three on the table, and turn it face up, and place it below the face up pack. Pick up the next face down card on the table and turn it face up, and place it on the face of the pack. Turn the pack face down and take the last face down card and push it into the centre of the pack. Turn the pack face up again, and hold it from above in the right hand, thumb at the near short end, and fingers at the far one in preparation for the Ovette master move. Say that you have caused the cards either side of the centre one to jump to the ends of the pack and back again, but nothing really has happened to the centre one. Point out that you have a picture card on the face, and also one on the top, which you show by sliding it out with the left hand and then replace it, but use the Ovette move to really replace it second from the top.

Say you will now try to make something happen to all three cards including the centre one. Turn the pack face down carrying out a turnover pass anywhere around the centre position, and spread it face down on the table. The picture card seemingly placed in the centre, has now turned face up, and the cards previously at the top and bottom of the pack now reside either side of it. You have achieved your promise of making something happen to all three cards.

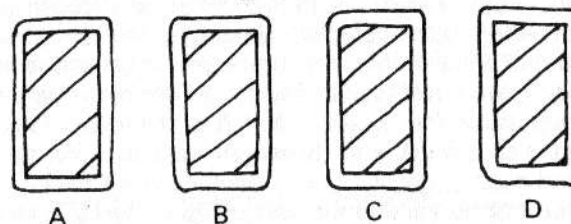
“LIBERTY”

The principle used in this effect is an interesting one, although unfortunately due to the stack required it is more or less limited to an opening effect, but as such is quite effective.

Arrange the top section of the pack reading from the first face down card as follows: 4 6 9 1 4 x x 6 x 9 4 x 1 9 9 x 6 6 1 4 x x 1 (x can be any card). Values only are of prime importance in the stack, although the first four cards should be of mixed suits.

False shuffle the pack and thumb off the top four cards without altering their order, placing the remainder of the pack face down on the table. Cut the small packet of four cards as many times as you wish and then deal them out on the table in a face down line from left to right. Ask a spectator to push any one of the four cards out of the spread. Gather up the remaining three cards, by placing the one immediately to the left of the selected one on top of its immediate left hand neighbour, or if there is no neighbour, on the card at the extreme right hand end of the three and then these two cards on top of the one to their left. To make things quite clear, the following examples show how the remaining three cards should be assembled according to which one of the four is selected.

Figure 8



1. If A is selected, place D on C and then these two cards on B.
2. If B is selected, place A on D and then these two cards on C.
3. If C is selected, place B on A and then these two cards on D.
4. If D is selected, place C on B and then these two cards on A.

Hold the three cards face down in the right hand and take the top card and place it face up on the table. If it is an ace or four spot take the lowermost card of the remaining two in your hand, and place it to the right of the one already on the table, and then the final one to the right of these two. If the first card you deal out is not an ace or four, you simply deal them alongside each other in a conventional manner from left to right.

Pick up the remainder of the pack and deal down to the value of each of the three face up cards on the table, placing the cards dealt to face down aside. For example, if the order of the three cards is ace, nine, six, you would count down one for ace, and place this card face down aside on the table, and then nine cards, placing the ninth card face down with the previous one, and finally six, placing the sixth card, face down aside. Remember that you always start with the left hand card of the line of three. Have the spectator turn over the card he selected originally, and then your three cards, to reveal four of a kind.

“ALMOST IMPROMPTU”

This trick uses the same principle as that used in “Liberty”, but an effort has been made to reduce the preparation to a minimum, and hence the title. A stack of four cards is required and I have often found that with a stack of this size, it is quite possible to leave it in the pack whilst performing one or two other effects, and then cut it to the appropriate position when you wish to proceed with the trick involving these cards. A large number of card tricks do not involve shuffling the pack to any great extent, and so the idea of a latent stack is well worth remembering.

Let us now assume that you have the following four cards together in

other method, I believe that the handling is as direct as one is likely to obtain.

Run through the pack and remove the four aces, placing them face up in a small fan on the table. In arranging them on the table make sure they are in easily remembered suit order. The one I use is hearts, spades, diamonds and clubs, so that the ace of clubs would be the face ace of the four on the table. Say you will replace the four aces face down on top of the face down pack. Do this but retain a break below them with the left little finger.

State that you would now like to have a card selected and do this by riffing down the left hand outer corner of the cards with the left thumb until told to stop. At this point, cut the cards above the left thumb off from the pack, but retain the break with the right thumb below the four aces. Thumb off the top face down card of the lower half, and reassemble the pack, taking up the break below the aces again, with the left little finger. Have the spectator note his selected card, and remember it.

Riffle down with your left thumb to about the centre of the pack and bring the right hand over as if to cut the upper section off but in actual fact, lift off only the four cards above the left little finger break. Have the spectator replace his card on top of the lower section, and then replace the cards held in the right hand on top. This is the standard mock pass procedure, but done below four cards instead of one, and the usual safeguards of curling the fingers of each hand around the ends of their respective packets to conceal their thickness should be followed. Some thoughts on the mock pass handling can be found in the "Mission Accomplished" effect elsewhere in this book.

Ask the spectator to tell you the suit only of his selected card, and say you will first of all show a trick involving this suit and the four aces. Deal down the four aces onto the table, but second deal on the suit of the ace which coincides with the one he names, and continue to second deal until the supposed four aces are face down in a packet on the table. For example, if he said diamonds, you would know that the third ace from the top in the remembered suit order would be a diamond, so you would deal down two cards fairly, and then second deal for the remaining two.

Give the packet of face down aces to the assisting spectator, and ask him to place one underneath the packet, and then one face up on the table. When he does this, state "that's not the ace of diamonds". Ask him to place another one under the packet, and the next one face up on the table and again repeat your phrase "that's not the ace of diamonds". Request him to place one more below the packet, and one face up on the table, and say again, "that's not the ace of diamonds".

He will be left with one face down card, and by the presentation he will assume that in some way he has been left with the ace corresponding to the suit of his selected card. Gesture that he should turn this card face up, and as he sees that it is his selected one, say again "and that's not the ace

of diamonds, because the ace of diamonds is here". In line with the latter part of your final statement, top palm the ace of diamonds from the pack, with the right hand, and produce it from your inside jacket pocket. Ample misdirection is present for this palm, because of the surprise when the spectator finds that the final card is his own.

"FINDERS KEEPERS"

The effect of most 'you take a card and I find it' type of trick, depends on how the card is found for its entertainment value, rather than how ingeniously the performer contrives to make the selection and control appear perfectly fair. In this trick two cards are selected and found in a surprising way.

Run through the pack and remove the ace, two and three of clubs, placing them face up on the table in order, with the three at the face. Turn the pack face down in the left hand, and pick up a little finger break below the top three cards. Pick up the three cards from the table and place them still face up, on top of the pack. Square them up with the remainder of the pack, and with the right hand lift all six cards above the left little finger break up slightly, until they can be supported between the tips of the left fingers and thumb, the thumb being at one long side and the fingers at the other. This allows you to drop one card from the bottom of the group with the right thumb and to pick up a thumb break above it. Now remove the packet of cards away from the pack. At this stage you really have six cards in the right hand, with a thumb break above the lowermost one. The effect from the audience's point of view should be that you have used the left hand to assist you in squaring the cards in the right. Throughout the preceding actions, the right hand holds the cards from above, the thumb at the near short end, and the fingers at the far one, with the forefinger resting on the face of the packet.

Requesting that the spectators should note that the three cards are in order, bring the face up packet over the main face down pack, and by using the left thumb, draw the three of clubs onto the top of the pack but leave it in an outjogged position, for about half an inch. Now draw the two of clubs from the face of the right hand packet onto the three already on top of the pack, and position it squarely with the three, so that both cards are not outjogged. This leaves you seemingly with the ace in the right hand, but actually four cards are being held as one, with a break above the lowermost one. Place the ace on top of the two, picking up the break from the right thumb, with the left little finger. Withdraw the empty right hand away from the pack slightly. Figure 10 illustrates the left hand position at this stage.

The right hand now appears to lift off the ace, two and three away from the pack, and the outjogged position of these cards makes it logical

CARDS ABOVE BREAK
ARE OUTJOGGED
ABOUT 1/2"



Figure 10

LITTLE FINGER HOLDS
BREAK BELOW 3 CARDS

that such an action is possible. The right hand fingers are placed at the far short end of the cards, and the thumb at the near one. The thumb now lifts its end for about an inch and the cards pivot upwards, still touching at the far short end of the pack. In this action the left hand moves the pack forward slightly and the right hand moves its cards back slightly. These two actions when combined are barely perceptible, but have the effect of squaring up the cards below the little finger break with the remainder of the pack and leaving the right hand with just three cards. These three cards, which can be spread just under a white border width of card, are placed face up on the table, preferably on top of the card case so that you can pick them up with ease later.

The main pack is now turned face up in the left hand and the left little finger obtains a break above the top card of the pack (the one nearest the floor). The right hand comes over and undercuts about half the pack, but because of the little finger break, leaves behind the actual top card of the pack. The hindu shuffle is commenced, drawing off very small packets onto the left hand section, and requesting a spectator to call stop at any point. When requested to stop exhibit the card at the face of the left hand section and reposition the cards in the right hand so that they are ready to carry out the Ovette placement move.

Having shown the card at the face of the left hand section of the pack, push it over with the left thumb and deposit it below the right hand section, but really execute the Ovette move, so that it actually is in the second position. Leave it protruding by about half its width on the left hand side of the right hand packet. Now exhibit the next face card on the left hand packet, and request a second spectator to remember this one. Thumb it off slightly to the right as if to emphasise the selection, and then return it square, but pick up a little finger break below it. Bring the

right hand cards above the left, placing them on top, and squaring up the whole pack. Turn the pack face down carrying out a turnover pass at the little finger break, and then placing the pack face down on the table.

Pick up the small packet of cards resting on the card case and place them still face up in the left hand, taking the opportunity in this action, to obtain a left little finger break, below the ace of clubs. Explain that the ace, two and three will become "finders" and help you to locate the two selected cards. Pick up the face down pack on the table with the right hand, holding it from above and place it still face down on top of the face up ace in the left hand. Say you must cut the "finders" to the centre so that they will be somewhere near the selected cards. Give the pack one cut, but execute the little finger pull down move with the lowermost two cards of the pack, so that the upper section goes between these cards and the remainder of the pack. Square the pack carefully, and then spread it face down on the table, to show that two cards have been trapped between the ace, two and three. Let a spectator remove all five cards, and confirm that the caught ones are the selected ones.

"YOU CAN'T CHEAT AN HONEST MAN"

This trick is based on the old classic where three jacks are continually dealt out into one hand, the secret being that a fourth one is brought into play. Contrary to some opinions, I have found that an effect can sometimes be strengthened by substituting sleight of hand for subtlety, and this is what has been done here.

Run through the pack and remove the four jacks, placing them on the table. In doing this, also locate the aces, and position them on the face of the pack with six cards below them. In other words, the aces occupy positions seven, eight, nine and ten from the face of the pack.

Turn the pack face down in the left hand. Talk about demonstrating gambling controls, etc., and thumb off four cards from the top of the pack. Turn these over and flash them briefly, saying four indifferent cards, and then replace them face down on top of the pack. Pick up the four jacks and drop these face down, on top of the pack. Now deal out two hands on the table, dealing first to the spectator and then to yourself. In actual fact you deal as follows: top, bottom, top, bottom, top, bottom, top, top. Pick up your hand and turn it face up spreading it to show you have no jacks. Replace it on top of the pack. Ask the spectator to examine his hand, and he finds he has the four jacks. Replace these on top of the pack and again deal out as follow: top, bottom, top, bottom, top, bottom, top, top. Briefly flash your hand once more and replace it on top of the pack, and then examine the spectator's, when the four jacks will again be revealed.

Say you will repeat the demonstration a third time. Drop the four jacks on top of the pack, and deal out as before, but this time deal,

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bottom, top, bottom, top, bottom, top, bottom, top. Reach forward with your right hand, as if to again indicate that the jacks are in the spectator's hand and then say "it's a little different this time because the jacks are here." Turn over YOUR hand, and show you have the four jacks. Reach towards the remaining face down hand, and say, "of course, here we have the four . . ." and as you turn them over, say, ". . . ACES". Which will come as a surprise, as they will be expecting just indifferent cards to show up as they have on the previous two phases of the trick.

In view of the fact that only one of the indifferent cards remains on the first two phases of the trick, you may prefer to make use of this fact, by ensuring that when showing the indifferent cards at the beginning of the effect, there is a prominent one at the face. For instance you could have the joker at the face of them.

If you now turn the indifferent cards face down and pull them onto the pack with the left thumb one by one, thus reversing their order, and then do the same with the four jacks, you can continue with the trick, but having dealt out the two hands, if you pick up your hand by taking the top face down card off, and scoop the other three cards up with it, there will still be a joker at the face, and by implication these four indifferent cards will be the same ones. You would then replace them on top of the pack, again pulling them off one by one with the left thumb to reverse their order, and then of course doing the same with the four jacks. Following the routine you would deal out a second time, and again scoop up your indifferent card heap, by means of the top card, so that the joker would show at the face once more.

"NEVER GIVE A SUCKER AN EVEN BREAK"

I consider the "Three Card Trick", to be one of the most entertaining that can be shown to an audience. This version is completely standard in construction, but has a logical story to tie the moves together, and also eliminates any selection by the spectators as to which card is the queen, a feature that is worth removing if you are performing before more than one spectator, because they will normally disagree over their selection, and one will therefore be right. No technical description of the monte throw will be given, since the standard one is used. In my opinion, the best description is to be found in the "Expert at the Card Table", by Erdnase.

You will need three cards of matching backs, one being a queen, and the other two having blank faces. They are arranged with the queen at the face, and placed in your pocket in this position until you are ready to perform.

Remove the three cards, and hold them face down in the right hand, lifting the top one up, ready to make the monte throw. Say that you will

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give a short history of the well known "Three Card Trick", and illustrate the important features by means of three cards. Explain that in the earliest version of the trick they used three queens, and on the face of one of these queens they marked a circle, and the queen with the circle on, was the one you had to find. In line with this sentence, turn the three cards over by tilting the right hand, exhibiting the face of the queen. Monte throw this card to position A in the illustration. Immediately lift up the new top card, ready for the monte throw and turn the hand to show a second queen. Monte throw this to position B, in the illustration. Turn over the hand to show the last queen, at the point in the patter when you say "they marked the queen with a circle and this was the one you had to find", and drop it face down to position C.

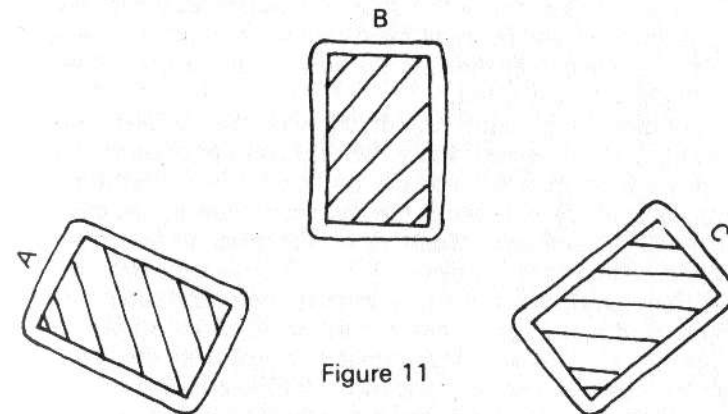


Figure 11

Now say that a few years later, they found that the marked circle did not show up too well against the background of the queen, so instead of using queens, they used blank cards, and therefore the circle showed up much more clearly. In line with this statement, pick up the face down card at position C, and place it above that at position B. Lift these two cards up and turn the hand over to exhibit the blank face of the lowermost one. Monte throw this card down to position B and with the left hand pick up the card from position A and turn it face up to show it as blank, and also turn over the right hand to show the one there also is blank. Drop these cards back respectively at positions A and C.

Now say that still later, they removed the necessity of marking the cards at all, and they used two queens, and one blank card, the blank card being the one that you had to find. In line with this statement, pick up the face down card, at position C, and place it above B, picking the two cards up together. Turn the hand to flash the queen at the face, and

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monte throw this down to position B. Turn the right hand to show the remaining card is also a queen, and drop this at position C. Lift up the card at position A with the left hand, and show its face to be blank, as you reach the line in the patter about the blank card being the one you have to find. Replace the blank card face down in position A.

Say, but now I'm going to show you the modern version of the "Three Card Trick", and in this, two blank cards are used and one queen, and the queen is the one you have to find. As you say this, pick up the cards at positions A and B and turn them face up, placing them, spread slightly, in the left hand, then with the right hand, turn up the card at position C to show it to be a queen.

Place the queen face down at position B, and the blank cards respectively at positions A and C. Pick up the card at position C and place it above the queen at position B, and take up the blank card at position A in the left hand. Monte throw the queen to position B, the left hand card fairly to position C, and the right hand card fairly to position A. Say that the audience are probably thinking the queen is at position B, and turn it face up to show that it is not.

Now say they are probably wondering what the gambler would do if someone did pick the queen. Place the card from position B, face down on the queen at position A, and take up the card from position C, in the left hand, turn the faces towards the audience, showing the queen at the face of the right hand pair. Monte throw the queen to position B, fairly throw the left hand card to position C. Pick up the card from position C with the right hand, below the card already there, and monte throw the uppermost card in the right hand to position A, and drop the remaining one at position C. Now say, that normally, the gambler would expect you to select this card, and point to the card at position B, but in actual fact, the queen is here, and point to the card at position C. Now, if this card were selected, and here you push the card at position C forward slightly, he would flip it over to show you were wrong, like this. Pick up the card from position B and do a very poor Mexican turnover type change of this card for the one at position C, flipping it face up on the table. You are now holding a card face down in the right hand, which the spectators will assume to be the queen. Say that they probably saw you change that card for this one, and here you point first to the face up card on the table, and then to the face down one in the hand, but did they see you change this one, for this one. Here you point first to the one face down in the hand, and then the face down one on the table at position A. When you point to the one face down on the table, immediately follow this action by turning it face up, when it will be seen to be the queen. Turn the one still being held in the left hand over, to show it is blank.

Now state that the whole thing is a complete swindle, and that even if all three cards were shown, it would be impossible to find the queen. Pick up the cards in the conventional monte throw positions, blank card in the left hand, and pair of cards in the right, with the queen at the face.

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Monte throw the queen to position B. Fairly throw the left hand card to position C. Pick up the card at position C, below the one already held in the right hand and turn the two over to show the face of the lower one, saying "blank card number one." Monte throw this card down to position C, and then turn the remaining card in the right hand over to show its face, saying, "blank card number two", and dropping this face down on top of the one already at position C. State that the card at position B must therefore be the queen, and turn it over to show that this also is blank.

"COLOUR MAGIC"

This effect was evolved in an effort to re-create one of Alex Elmsley's tricks, but using ordinary cards. To perform the trick, you will need cards with four contrasting or different colour back designs. I would suggest that you try the effect out by removing the appropriate cards required, and writing the colours on the back with a felt tipped pen. This will give you a good idea of the effect obtained, and if you think it worth while you can then obtain cards with the properly designed backs.

The cards needed are as follows: yellow backed king of spades, green backed king of hearts, red backed jack of spades. These three cards are placed in the outside breast pocket of your jacket, with the jack of spades at the face. You will also need, reading from the face, blue backed queen of hearts, red backed ace of hearts, red backed jack of clubs, green backed ace of clubs, green backed king of diamonds, yellow backed ace of spades, yellow backed king of clubs, blue backed ace of diamonds and blue backed queen of diamonds. Run through this group of nine cards and injog all aces for about a quarter of an inch. Place an elastic band around the complete packet, over the narrow width, so that the nine cards are locked in position, with the aces still injogged. Place them in the outer left hand jacket pocket of your suit, and you are ready to perform.

When wishing to show the effect, remove the packet of cards from the left hand jacket pocket, and hold them in the left hand so that the jogged portion of the aces is concealed by the left fingers. With the right hand thumb, flick the upper end of the packet rather quickly, saying that you have a group of picture cards, with which you would like to demonstrate an unusual trick. The reason for flicking quickly is so that the spectators have no chance to count the picture cards. Remove the rubber band, and push the jogged cards square and hold the packet face down in the left hand. Keep the fingers curled around the end and the hand low to conceal the thickness.

With your right hand reach into your outer breast pocket and remove the three cards there. Place them face up on the table, saying that you also use three further picture cards. The order of the tabled cards reading

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from the face should be JS, KH, KS. Ghost count the face down cards in the left hand, to show they have blue backs, and place the last blue card on top of the packet. When carrying out the ghost count which is the standard four as four one, injog the third card counted slightly. This will allow you to bring the right hand over and place the thumb on the injogged card, lifting it slightly, and pushing it square, so that the thumb can be partially inserted under the top two cards and these cards can be removed as one by the right hand, the thumb on the face and fingers on the rear of the near short end. Its face is flashed, showing that it's a picture card, and the right hand then travels up to the outer breast pocket of your jacket and pushes the card in.

Bring the right hand down to the left hand packet again, to make a squaring action, and let the face card drop off the right thumb so that the left little finger can obtain a break above it. With the right hand pick up the jack of spades, and turn it face down, showing that it has a red back. Say that each of the tabled picture cards has a strange power over the ones in the hand. Appear to push the face down red card among the face down blue ones, but really insert it immediately above the face card, by means of the left little finger break. Push the red backed card square, and pick up a left little finger break above it. Give the packet a single cut at the break, and then ghost count them again, injogging the third card slightly, and placing the fourth on top, to show that the red backed picture card has made all the backs change to red.

Repeat the double lift of the top card and its insertion in the outer breast jacket pocket, and then show that the king of hearts has a green back. Insert it among the red cards, but really second from the face, using the same technique as previously described and then cut the packet and ghost count as before to show all the backs are now green. Remove the top green backed card, double lifting as usual, and placing it in the pocket.

Insert the final yellow backed king of spades into the packet, second from face as usual, then cut and ghost count to show the backs are now all yellow. Double lift the top yellow backed card, and place in the outer breast jacket pocket.

State that the spectators have seen the power of the individual cards that were on the table, but they may like to see what would happen if the picture cards in the left hand were brought close to all colours at once. Take the face down group of cards from the left hand with the right, and tap it on the outside of your breast pocket. Now spread the cards out, to show that each back is of a different colour.

Mention that whilst performing this trick a spectator said, "that would be a very useful accomplishment when playing cards", and that you replied, "yes it would, but surely more useful if I could change the faces, rather than the backs." You now turn the four cards face up, to reveal that they are aces.

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NOTE:—In carrying out the ghost count throughout this trick, take the cards rather more deeply into the right hand than usual, to disguise the thickness in the early stages of the effect. Also, keep the hands low, and the backs of the cards towards the audience. Remember the backs change colour, and this is what they will watch, not the edges.

Mention the fact that you are using picture cards frequently throughout the routine to improve the final climax, and remember also, that the faces of the double lifted cards can always be flashed prior to pocketing them.

"THE INCONSISTENT LIAR"

The use of a pack of cards as a lie detector is a very old idea, but I believe Bruce Cervon and Larry Jennings were the first to use cards to indicate whether the answers to a series of questions were true or false. The normal presentation of this trick invites the assisting spectator to tell lies whenever he wishes, but in most of the published versions I have read, this lie has to be consistent. In other words, if the jack of clubs were selected and you asked the spectator the colour of his card, he might lie and say red. If you then asked him the suit, it would have to be hearts or diamonds to be consistent with his first lie. Since you have invited the spectator to tell lies whenever he wishes, there seems to be no reason why he should not, in the example quoted above, say first that he selected a red card, and then in answer to your second question that it was a spade.

Therefore the first important point about the following version of this effect, is that the spectator can lie or tell the truth in answer to your questions without any restrictions whatsoever. The second point of interest is that provision is made in the routine to preclude from the spectators' mind any thought that you have arranged the pack. One final feature that has prompted the inclusion of the effect in this book is that it has a logical climax, for having found out whether the spectator has lied or told the truth by the cards revealed in answer to his questions, you now apply the truthful answers to spell down in the pack to find his selected card.

A certain amount of memory work is involved to learn this routine, but be assured that its effect warrants the homework required. It is interesting to note that you only have to stack one more card to cover all contingencies of inconsistent lying, than if you were using the consistent lying presentation, where the indicating cards arrive on top of the dealt heaps.

Explain to the audience that you are going to illustrate how an electronic lie detector works. Have a card selected from the pack, returned and controlled to the second from face position. Continuing

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with your patter theme, say that electronic computers have to have a programme of instructions to tell them what to do, each step in this programme representing an action that the machine will carry out at high speed. Say that lie detectors work the same way, and you will teach a spectator how to programme one. During this discourse, you turn the pack face up and perform the following actions. Push off the face two cards without altering their order into the right hand, but remember the lower one (the selected card), count two more cards onto these. If the selected card was a face card (jack, queen or king) the next card you deal into the right hand should also be a face card. If the selected card was a spot card, the next card would need to be a spot one. If the appropriate card is not available to you, continue to deal until it is, but up jog all dealt cards by about two inches. When you reach the desired face or spot card, lower the left hand and deal this in the normal position. Run three more cards in the normal position. The next card must be the same colour as the selected one, if available deal it over, if not, deal cards in an upjogged position until it is available, and then deal it over on the lower section. Deal one more card and then another card of the same colour as the selected one, deal three more cards, and one card of the same suit as the selected one, deal one more card, and one card of the same suit as the selected one, and finally one more card and then one of the same suit as the selected one.

The rule to remember is that you upjog all unwanted cards of your stack, and all cards thumbed off into the right hand are reversed in order as you go through the pack. At the conclusion of this procedure, you will be left with a batch of cards in the right hand, some of which are outjogged. Place the entire batch below the remainder of the face up pack (nearest the floor) and then strip out the out joggled ones, explaining that these are the programme steps required to operate the lie detector. Hand these to the assisting spectator, saying that you would like him to hold them face down and endeavour to arrange them in the correct order to make the machine work efficiently. Let him mix them any way he wishes.

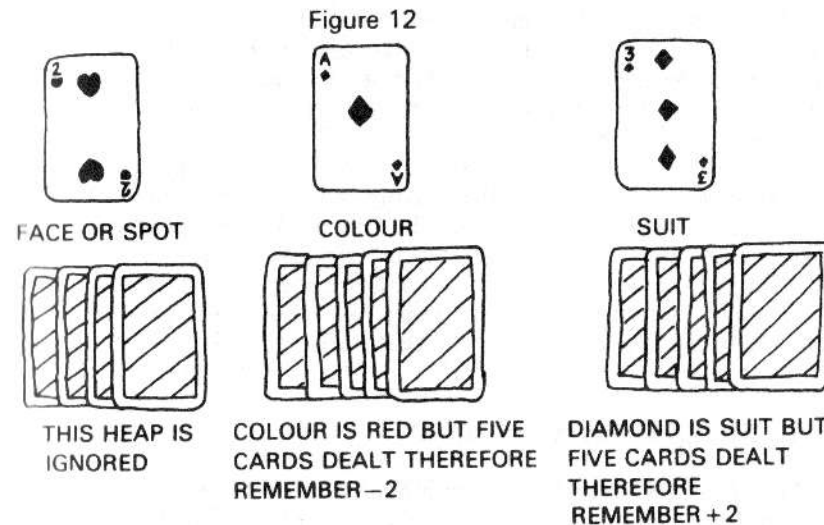
Whilst he is doing this, transfer the pack from the left to right hand still face up, and holding it from above with the thumb at the near short end and the fingers at the far one. When he has completed shuffling his programme, request him to turn it face up and place it on your outstretched left hand. Place the right hand section of the pack on top of his cards, retaining a break between the two portions. Turn the pack face down, executing a turnover pass at the break, and you are now ready to demonstrate how the lie detector works, seemingly with a group of cards that the spectator has just shuffled.

Explain carefully that he can lie or tell the truth in answer to your questions, just as he wishes. Ask first, if he selected a face or a spot card, and spell down his answer, one card for each letter, in a face down packet on the table and place the next card face down in front of the

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packet. Now ask whether the card he selected was red or black and depending on his answer, spell out the appropriate word, making a second face down packet to the right of the first one, and placing the next card face down in front of this packet. Finally, ask the suit of his selected card, and spell this face down onto the table, making a new heap to the right of the other two, and again placing the next card, face down in front. Spell all suits without an 'S' with the exception of clubs, *i.e.* heart, diamond, spade, clubS.

Now say that you will test the efficiency of the lie detector by checking the answers to the various questions. Turn over the card in front of the first packet and reveal that this truly shows whether he selected a face or a spot card. Likewise, turn over the card in front of the second packet to reveal the true colour, and finally the card in front of the last packet, to reveal the true suit. Leave the three face up cards in front of each of their respective packets. When dealing the packets overlap the dealt cards slightly as in Figure 12 below, which shows the position reached at the conclusion of the preceding sentence.



Before concluding the effect you have another small mental task to perform, which is to make each of the face down packets correct in accordance with the face up card above it. If however, the spectator has told the truth on colour and suit you have no adjustments to make, but if any lies have been told you must proceed as follows.

In the case of the first packet, you have to do nothing at all since the words face or spot contain the same number of letters. The colour packet will always contain three or five cards, and because of their spread condi-

tion you can readily see whether you need to add two or subtract two to make it agree with the face up card in front of it. Simply remember plus two or minus two. Similarly, the suit packet will always contain five or seven cards, and seven, only if a diamond has been spelt, therefore, once again you will simply need to remember plus two or minus two to make the total of the face down cards agree with the face up one. This figure, in conjunction with the one you have memorised for the colour packet, will give you an answer of nothing, minus two or plus two, or minus four or plus four.

With this final figure in mind, you now gather up the three face down packets, placing the one at the extreme right on its left hand neighbour, and these two on the extreme left-hand one. Place this packet on top of the face down pack, and now make the adjustment according to the memorised figure. Double undercutting is the simplest way of getting rid of cards, and a simple injog run shuffle, is the easiest way of adding them. Don't forget also, that if you have to lose cards, this can quite easily be done as you gather the packets up and accidentally leave two or four on the table, which you subsequently replace below the pack. These cards must only be lost from the colour and suit packets. You will also find on many occasions, that even though lies have been told, no adjustments are necessary, because a plus two on the colour is cancelled out by a minus two on the suit, and *vice versa*. Figure 12 illustrates one condition where this has arisen.

Congratulate the assisting spectator on having designed such an efficient programme, and say that having found the truthful answers in respect of the selected card, you will now apply this information to actually find the card. Spelling from the face down pack onto the table, according to the three face up cards still there, spell face or spot, then colour and finally suit (S only on clubs, as before). Turn over the card falling on the last letter, and it will be the selected one.

"THE HELENSBURGH SPELLER"

This effect uses the count spell technique developed many years ago by Stewart James. Care must be taken as in all tricks of this type, that the spectator completely understands what he has to do, otherwise, you will end with a failure, and one which will be very difficult to correct.

The trick requires a full pack stack, and because of this, also a competent false shuffle. The stack, reading from the face of the pack, is as follows:

9S JC 10S QC JS KC QS KS AH 2H 3H AD 4H 2D 5H 3D 6H 4D 7H 5D 8H 6D 9H 7D 10H 8D JH 9D QH 10D KH JD Joker QD KD AC 2C AS 3C 2S 4C 3S 5C 4S 6C 5S 7C 6S 8C 7S 9C 8S 10C. The queen of hearts should be crimped, so that you can locate it quickly, or alternatively just memorise its approximate position, so that you can cut to it fairly

readily.

This trick is ideal to perform seated at a table, although it can be done standing in front of a seated audience by placing the pack behind the back at the appropriate point. However, I will assume you are performing close up, at a table. Remove the pack from its case, and give it a couple of false shuffles and cuts. Ask a spectator whether he prefers red or black cards. If he says black, you must cut the pack, so that the queen of hearts is at the face, if he says red, you need to do nothing.

Place the pack beneath the table, and hold it face up in the left hand. Ask the spectator to think of any card of his selected colour, and say that as you bring cards out from beneath the table, and place them face down on top of the table, he is to mentally spell out the name of his thought of card, including the word 'of'. It is advisable to give a quick illustration of what you mean at this stage, by actually mentioning a card, and explaining how it should be spelt. The value is counted, so for five he would *count* five and not spell five, and the remainder of the card is spelt normally. Only the name of the card is considered and never the word 'the' in front of the name. When you are sure he understands this procedure, commence drawing cards out from beneath the table, as follows: if he selected red, bring out ten cards from the face of the pack, turning them face down as each is brought out, and placed on the table, but from eleven onwards push off two cards from the face into the right hand, and return one of these under the pack, the one that is returned to the pack, is the one that originally was second from the face. You will find upon trial that this action is extremely simple and rapid. From eleven onwards, you simply push two cards over and take them in the right hand, and then with the left fingertip, pull the lowermost one of these back under the pack, bringing the one remaining in the right hand, out from under the table and turning it face down as usual, before placing it on top of the ones already dealt in a packet on the table. This action of pushing two off and returning one beneath the pack is continued from position eleven onwards until told to stop by the spectator because you have reached the final letter of his mental selection.

If he thought of a black card, you deal eight cards fairly from the face, and then proceed with the technique described, from position nine onwards, until told to stop.

When told to stop by the spectator, you will have on the table a small packet of face down cards, and under the table you will have the remainder of the pack, face up in the left hand. Remove the pack from under the table, turning it face down in this action, and place it face down, on the table alongside the dealt cards.

Now ask the spectator to tell you the name of his mentally spelt card. If the spectator names any heart, club or king, turn over the card on top of the dealt off packet to reveal the mentally selected card. If he names a card that does not fall within the previously mentioned grouping, turn over the top card of the pack, to reveal the mentally selected card.

"CARD CASE"

The inspiration of this effect was a trick published by Alex Elmsley several years ago called "Between Your Palms". The only preparation required is to ensure that the queen of hearts is on top of the pack.

Remove the cards from the card case, and say that you will place one card back in the case as a prediction. Hold the case so that the flap is uppermost, and bent back along the top side of the case, and held there by the left fingertips. Take the top card of the face down pack and push it into the card case face down. The diagram illustrates the way this should be done, but the actual flap would be held flat against the card case so that it will not be too obvious to the spectators which way the case really is up.

Having placed the card in the case, close the flap, and place the case on the table, turning it over as you do so, so that the side with the half moon cut out in, is now uppermost.

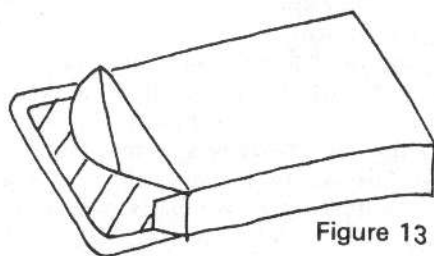


Figure 13

Say that for the next part of the trick, you require a card to be selected but it must not be a queen, so you will remove the queens before proceeding with the trick. As you have been saying this, you have run through the face up pack and thrown the king of hearts, without revealing its face, face down on the table. You can now search for the remaining queens in the pack, and remove them, and drop them face down on top of the king of hearts, ensuring however, that you place the queen of diamonds down last of all, so that it becomes the top card of the packet of four on the table.

Hand the remainder of the pack to a spectator and ask him to look through it, and select any card he wishes. When he has done so, give him a felt tipped pen to write his signature or initials on the face of the selected card, and after he has done this, have the selected card returned to the centre of the pack, and then control it to the top.

Say that you always do a trick with the queens before attempting to find a selected card, and if the trick with the queens works, there is a

good chance that you will also be able to make the selected card trick work. Whilst saying this, pick up the top face down queen from the packet of four on the table and place it on top of the pack, but outjogged for about two inches. With the left first fingertip, push off a very small packet of around six cards from the face of the pack and take them with the right hand and deposit them on top of the outjogged queen, but square with the bulk of the pack. Pick up the next queen, and place it on top of the face down pack, square with the first outjogged queen. Again push a small packet down from the face of the pack with the left first finger, and deposit these cards with the right hand on top of the pack. Do the same twice more, so that you have apparently placed the four queens in different positions in the face down pack. Turn the whole pack face up, and if you wish, flash the faces of the first three queens by spreading them slightly. Now push all four cards flush with the pack, but carry out Dai Vernon's Multiple Shift, or one of its variations, so that the four jogged cards, after completing the shift, are on top of the face down pack, and immediately below them will be the signed, selected card.

Double undercut two cards from the top of the pack, to the face, and pick up a left little finger break under the third card from the top of the pack. Say that you will try and cause two queens to appear on the top. Take off the top card of the pack, turning it face up and replacing it still face up on the pack, injogged for about $\frac{3}{4}$ inch. Place the right hand fingertips on the face of this queen and the face down card immediately below it, and push both cards forward together, until the queen lines up with the bulk of the pack, and a single card is now outjogged. Remove this outjogged card, and turn it face up to show it is a second queen. Place it still face up on top of the face up queen already on the pack, and appear to lift both off the pack, by putting the right thumb at the near short end, and the fingers at the far one, holding the queens from above. Actually lift the three cards above the little finger break, plus one more card, which is picked up by the right thumb from the pack, so that in actual fact there are four cards held in the right hand with the right thumb holding a break above the lowermost one.

With the left thumb, draw the face queen back onto the pack still face up and then bring the right hand over as if to lift it off, but really deposit the cards below the right thumb break on top of the face up queen and lift off the two cards left in the right hand. You can spread these cards very slightly, but no more than a white border width.

Place the pack face down on the table for a moment and pick up the card case with the left hand. Push the two cards in the right hand still face up, into the card case, but do not open it to do so. Simply slip them in between the closed flap and the half moon cut out, and then tap them in. They will actually still be resting above the flap.

Pick up the pack again, and say you will try and make a third queen appear on the face. Tap the back of the pack and turn it over, to reveal another queen on the face. Say that if you reverse a card in the pack, it

The Devil's Playthings

sometimes influences another card. Turn the queen at the face over so that it is face down on the face of the pack. Give the pack a single cut, but carry out the little finger pull down move with the card nearest the left palm, so that this card is retained in position after the cut is completed. Spread the pack in a face down spread on the table, to reveal that the queen you turned over has now caused the remaining queen to turn face up alongside it. Take these two face up queens out of the spread, squaring them up in the same way as the previous two were exhibited, and push them into the card case, above the ones already there. There are now four cards resting above the closed flap of the card case.

Pick up the card case, and open the flap, which will cause the four cards resting above it to drop down on top of the one that was already in the case. With the right hand, reach into the case, and rather briskly pull out the lowermost card by grasping it between the tips of the fingers and thumb. This will be the queen of hearts, and you will find, when you do this, that it is not possible to see the position this queen comes from, if you take it out fairly quickly. Having removed the queen of hearts, you can now, remove the other three face up queens from above the final face down prediction card, or alternatively, let a spectator remove them for you. In any case, you will end up by eventually having removed the four face up queens, but it will be seen that the face down prediction card is still in the case. Mention to the spectators that this card was placed in the case before commencing the effect. Have the spectator who signed the selected card, remove this card and look at it. He should be surprised to find that it is his own card, with his signature on.

Transposition of a signature variation.

You may care to try out the following variation of the card case effect. Have as before the queen of hearts inside the card case, but it has been placed there before performing the effect. Give the enclosed card case to a spectator saying you have sealed a card in the case before commencing the effect. Have him shake the case to satisfy himself that there is indeed a card inside the case, and then place the card case on the table with the half moon cut out uppermost, as before.

In the pack which we will say is blue backed, you must have one red backed card in a known position. As an example let's say the red backed card is second from the face. Go through the face up pack removing the supposed four queens in exactly the same manner as described previously. Now turn the pack face down, and lose the bottom card, by cutting or shuffling, so your red backed card is left on the face of the pack. The red backed card has now to be forced, without its back being exposed. Here I use the fan force where the bottom card is run around the fan underneath and held in position at one end, so that when the pack

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is broken at any point by the spectator, you can close the upper half square with the original bottom card and then turn this half face up to show the selection. Have the spectator sign the card at the face of this half, and then drop this half on top of the other one, so that the selected card is sandwiched in the centre of the pack.

Fan the pack, faces towards the audience, and pick up the top queen from the group of face down cards on the table. Insert it into the fan immediately above the red backed card, and leave it outjogged slightly, but positioned so that if you lower the fan so the backs are seen by the audience the red back will be completely hidden. With the fan lowered to its face down position, insert the other three face down queens from the table, taking them from the top one by one, and pushing them into various positions, each one being three or four cards up from the previous one. When you insert the last one, which is not really a queen at all, slide it over slightly to the left, so that when you roughly square up the fan, and turn it face up, the face of the king will be hidden by the other queens. Having turned the pack face up, square up the outjogged queens and perform the Multiple Shift, to bring them to the top of the pack. Now proceed exactly as described in the original version of the trick, but at the climax, when you have removed the four face up queens from the card case, you can show that there is still a red backed card inside. Point out that this was in the card case as a prediction before commencing the effect. Ask the spectator the name of his card and then have him check your prediction. Not only is the prediction correct, but his signature has mysteriously transferred itself to the face of the predicted card. In fact, if he checks through the blue pack, he will find that the blue backed twin has no writing on it.

Chapter 2

Cardboard Charades

"HELPMATES"

The theme of this effect is the revelation of a pair of selected cards by means of two other cards, which are first tested to see if they have magical properties, to aid them in finding the chosen ones. No prior arrangement of the pack is required and the plot is an extremely simple one for an audience to follow, the latter quality being an essential ingredient for any effect shown to laymen.

Hold the pack face down in the left hand and riffle the outer left corner from top to face with the left thumb, inviting a spectator to call stop at some point. Try to time the riffle so that he stops you somewhere around the centre of the pack. Remove the upper section of the pack with the right hand and exhibit the face card of this half to the spectator, asking him to remember it. As the upper half is being shown, push over the two cards at the top of the remaining section held in the left hand slightly, so that the left little finger tip can pick up a break below them, before drawing them back again to square up with the packet. Replace the right hand section of the pack on top of that in the left hand but maintain the little finger break. Riffle down with the left thumb for a card to be selected by a second spectator but this time use the standard Riffle Force technique, so that the point where the spectator really tells you to stop is ignored, and the upper half is removed at the break point. Exhibit the face card of the upper section to the second spectator and ask him to remember it. Replace the upper half of the pack onto the lower one and at the very moment it covers the lower half secretly turn the left hand section face up by the normal Half Pass technique, but as the halves come together take a break between them first with the tip of the right thumb and then with the left little finger.

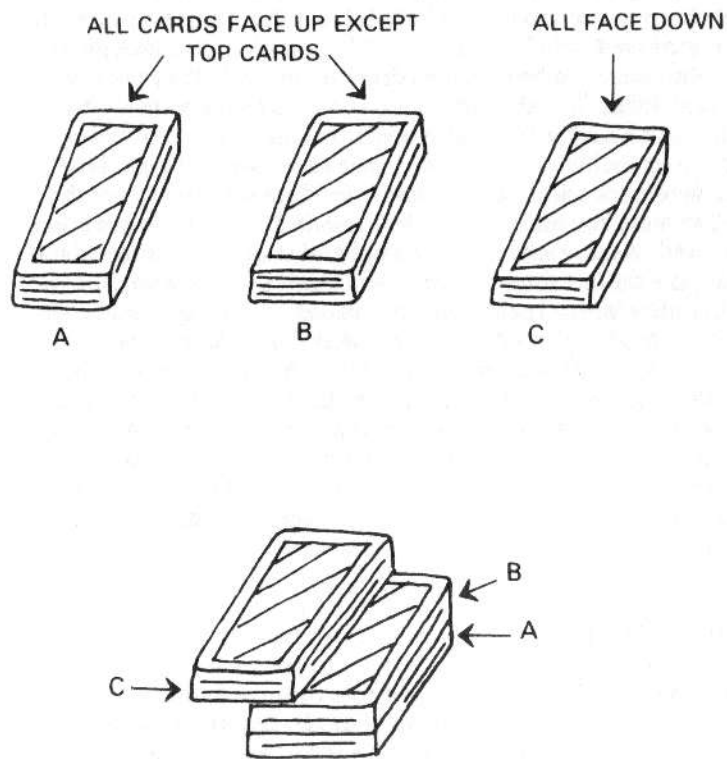
It is important that the Half Pass is commenced just as the upper section is being replaced on the lower and *not* after a time lapse prior to making the pass. The latter approach would tend to spoil the timing and make it difficult to complete the sleight without a sense of 'something having happened', being conveyed to the audience. After the completion

Cardboard Charades

of the Half Pass, the right hand stays curved over the top of the pack and immediately drops five cards from the face of the upper section of the pack onto the face up lower one, the cards being released from the tip of the right thumb. The left little finger retakes its break above these five cards and the right hand then moves away from the pack.

Say that you will endeavour to find the selected cards by means of two other cards but that you must first test the cards selected, to see if they have any magical abilities. Give the pack one cut at the break point, completing the cut and stating that whatever cards come to the top will be suitable for the test. Double lift the top card of the pack showing its face, and then turn it face down again. Remove a single card from the top and push it into the *lower* section of the pack, carefully squaring the pack after this action. Turn the top card of the pack face up and place it still face up on the table, saying that it has successfully passed its test, as it has magically travelled to the top. Double lift the next card at the top showing its face, and saying that it will be the second card to be tested.

Figure 14



Turn the two cards face down back onto the top of the pack and then push off a single card from the top of the pack, and insert it about a *quarter* of the way down from the top of the pack. As you push it into the pack use a slightly diagonal action so that as the pack is squared, the left little finger can obtain a break immediately above it. Turn the top card of the pack face up with the right hand and place it with the previous one already face up on the table, saying that the second card has also passed its test, so you can now use these cards to help you find the chosen ones.

Cut off the cards above the little finger break with the right hand and place them on the table in position 'A' as shown in the Figure 14. The next section of the pack you cut off with the right hand must be at the point where the cards are back to back, this is about one third of the way down, and if you cut in a natural manner at around this point, the cards will automatically break at the right place. Always lift the upper section up a tiny bit at the near short end of the pack to ensure you have hit the right spot before removing the cards, so that any adjustment can be made while you still have the opportunity. Place this section at position 'B'. Finally place the remainder of the pack at position 'C'.

Pick up one of the two face cards from the table and place it face down on top of packet 'A'. Take packet 'B' and place this face down on top of 'A', the combined heap being perfectly squared. Take the remaining face up card from the table and place it face down on the combined 'A/B' heap. Take packet 'C' and place it on top of the 'A/B' one, but jog it slightly to the left along its long side as shown in figure 14. Pick up the complete pack with the right hand, holding it from above, the fingers at the far short end and the thumb at the near one, and move it towards the left hand. As it reaches the left hand and starts to be lowered into the left palm, use the left fingers to carry out the Half Pass with the lower section of the pack which is conveniently jogged to the right, and then hold the pack squared in the left hand, the right hand moving away. The appearance of the whole sequence is simply of placing the two cards in different parts of the pack, and then placing the pack in the left hand.

Cut about one third of the pack from top to face, and then spread it in a long face down line on the table. The two cards with 'magical properties' have turned face up and also caused the selected cards to turn face up, one selected card being immediately adjacent to each of the 'magic ones'.

"SMOKESCREEN"

The plot of this effect is a favourite of mine and involves carrying out a magical interlude with a group of cards, before using them to find one that has been previously chosen. In other words as in 'Helpmates', the magical ability of the cards is tested, before they are required to carry out

their real task.

Before proceeding with the technical details, I would like to mention that credit for the Ghost Count and the small packet reverse executed during the count goes to Alex. Elmsley, and for the progressive reversal of cards by using the count, to Bro. Hamman. To be as correct as possible, I must also credit Charles T. Jordan for his origination of the *principle* of the Ghost Count, which is to count four cards as four, but actually conceal one of them in the counting. As pointed out by Francis Haxton, this appeared in Jordan's "Thirty Card Mysteries" booklet, under the title 'Phantom Aces', in 1919, a rather staggering revelation.

Prior to performing the effect place the KC face up inside the card case and close the flap. Arrange the remainder of the pack so that reading from the top of the face down pack the order is KS, KH and KD, followed by the balance of the cards.

To commence the routine, fan the pack for a card to be selected and after it has been removed, close the spread and hold the pack squared face down in the left hand. When the spectator has committed the card to memory, undercut the pack for its replacement and before offering the original upper half for the selected card to be replaced on top, push over the king of spades slightly so that the left little finger can take a break below it. Now let the spectator place his card immediately above the king of spades and then replace the other half of the pack on top, taking care to maintain the left little finger break below the king of spades.

Say that you have found the kings to be the most magical cards in the pack and that before finding the selected card, you would like to give a demonstration of the kings' abilities. Turn the pack face up and in this action do a Turnover Pass at the break point. Show that there is a king at the face of the pack and then turn the pack face down again and flip the top card of the pack face up and face down again, to show there is a second king at the top. Hold the pack face down in the right hand, the hand being curved over the top of the pack, the thumb being at the near short end and the fingers at the far one. The actual grip is the one required for executing a Side Glide. Bring the left hand to the pack and appear to draw the top and face cards from the pack simultaneously, by placing the thumb on the top and fingers on the face and then sliding the two cards off and dropping them face down on the table. In actual fact, it is the second from face card which is removed due to the standard Side Glide move being carried out with the aid of the right fingers.

Say that you will now try and find the other two kings. Before doing this give the pack a false shuffle retaining the top and face cards in position. I normally use an overhand shuffle rather than a riffle one, as it seems to give a better impression of the top and face sections of the pack being mixed. A simple procedure is to draw off the top and face cards together in the first overhand shuffle so that they end up at the face of the pack upon its completion, and then do a second shuffle which retains the face card in position by pressure with the left fingers and brings the

second from the face to the top again by dropping small packets onto the cards in the left hand, until the original second from face card is thrown singly on top.

Hold the pack face down in the right hand and throw it to the left hand retaining the top and bottom cards in the right hand by pressure with the fingers and thumb on the respective ends of the pack. Turn these two cards over to show them *briefly* as two kings and then place them face down *between* the two already face down on the table.

Pick up the four cards from the table and hold them in the right hand, the hand holding them from above, the fingers at the far short end and the thumb at the near one, the hand being curved over the backs of the cards. In placing the cards into position in the right hand, use the left thumb to spread them very slightly diagonally, the thumb actually spreading them at the left inner corner. This spread should only be very slight, no more than the white border width, and is done to emphasize the fact that only four cards are present.

Use the left thumb to draw off three cards from the ones being held in the right, the thumb sliding off each card singly so that they end up in the left hand in reversed order but not absolutely square. Twist the left hand towards you so that the faces of the kings are visible, and push the card in the right hand in the second from face position keeping it face down. The face of the right hand card must not of course be revealed. The view the audience has, is that one king has been inserted face down among the other three face up ones. Square the packet of cards up and then turn them face down. Say that the kings always like to face the same way and Ghost Count the four cards to reveal that they are apparently all face down, placing the final card counted on top of the others. Place the cards again in the right hand using the right hand grip previously described, with the hand being curved above the face down cards and also spread the cards slightly again at the left inner corner with the left thumb.

Say that you will try the same thing with two kings reversed. Thumb off the top two cards one by one with the left thumb so that they end up in the left hand in reversed order and then twist the hand towards you, so that the faces of the two kings are seen by the audience. Insert the two cards remaining in the right hand face down between these two cards, so that from the audience's viewpoint two face down kings in the right hand are being inserted between two face up ones in the left. Square up the packet of four cards and turn them face down in the left hand. The Ghost Count is now carried out again to show that all four kings are again face down, but a slight variation takes place at the stage in the count where you have only one card left to count in the left hand. Bring the right hand with its three cards towards the one in the left, but by tilting the right hand inwards slightly, actually turn the packet of three cards in this hand over as they go beneath the final one being taken from the left hand. This reversal move is an extremely easy one to make and although the angles are good due to the natural misdirection inherent in

the counting, it is advisable to try and keep the back of the right hand towards the audience as the move takes place. A little practice in front of a mirror will show how deceptive this count reversal is. Place the packet of four cards face down in the right hand in the usual position and with the usual slight spread at the left inner corner.

Say that you will now try with three kings reversed. Thumb off one card from the top off those in the right hand with the left thumb and twist the left hand so that the face of this king is visible. Place the three cards in the right hand on the face of the one in the left, the appearance being that you are placing three face down kings on one face up one. Square up the cards in the left hand and turn them over so that they are face down. The Ghost Count is again made, but this time it must be done to conceal the bottom card, which is in fact the way Jordan did it in 1919. Briefly, the technique is to hold the four cards in the left hand at the tips of the fingers in the standard grip used for this type of count, and then thumb off two cards into the right hand with the right thumb, reversing their order in this action and when you come back to the left hand to thumb off a third card, the two already in the right hand go underneath those in the left and are added to the face of the two cards already there. As soon as these cards are in position, the left thumb pushes off the upper three cards of the four now in the left hand by pushing against the left hand long side and these three cards are taken in the right hand. The final card is taken from the left hand on top of these to complete the count.

Say that as well as making face up kings turn face down, you can also make face down ones turn face up. Ghost Count the cards in the standard Elmsley manner to show that they are still all face down, placing the last card counted on top. As you make this count, injog the third card counted slightly. Square up the jogged card with the assistance of the right hand and lift it slightly in this action so that the left little finger can take up a break below the top two cards of the four. Hold the packet face down in the left hand maintaining the break.

State that you will first of all turn one king face up visibly and see if this has any effect on the others. Lift off the top two cards as one by virtue of the break being held, turn them face up and insert them between the two face down cards remaining in the left hand, the left thumb tip pulling down the face card of the face down pair at the outer left corner to produce a gap for easy insertion of the face up king(s). Remember of course that the kings are handled as one card.

Ghost Count the cards to show that there are now two kings face up, placing the last card counted on top of the group. Count them once more using the same grip as the Ghost Count, but this time count fairly and place the last card counted *beneath* the others. This will show three kings are now face up. Finally Ghost Count the cards again, placing the last card counted *below* the others. The effect will be that all four kings are now face up, although in reality only three are face up and a face down

card is positioned third from the face of the group.

Make some mention of the fact that having exhibited some of the king's powers, you will now try and get them to assist you in finding the selected card. Still keeping them face up, push all four cards into the card case so that they fall upon the face up king that is already in the case. To cover angles here, I normally push the four cards into the card case with the flap in its closed position and once they have completely entered the case, I flip the flap of the case open and then shut again. By inserting them with the flap closed is meant that they are slid in between the tongue of the flap and the side of the case.

Hand the case to a spectator and ask him to rest it on the main pack for a moment. He is then requested to open it and remove the packet of cards from the case. When he spreads the kings, he will find the selected card reversed in the centre of them.

"COVER PASS"

The four tricks that follow, are based upon a pass done under cover of the top card, or cards. Since few descriptions of this type of pass have appeared in print, a technical description of the sleight will be given before describing the effects. I would like to mention here, that a superb exponent of this pass is Mr. Fred Robinson, and whilst I am not at liberty to give details of Fred's excellent handling, my method, due to its similarity to Fred's in several respects, is given here with his permission. The power of the Cover Pass is considerable and I strongly recommend any card enthusiast who has not yet added it to his repertoire, to do so without delay.

Technique for Cover Pass

The pass may be carried out under one or more cards and is invisible when due attention is given to technique and angles. The pack is first held in the left hand with the left little finger holding a break under the top card, or cards, that you wish to retain in position whilst the pass is completed. For this description we'll assume a break is held under two cards.

With the left thumb, riffle down the outer left corner of the pack until you reach up approximately the centre of the pack. Bring the right hand above the cards in the left and lift the half pack above the left thumb up, taking up the break from the left little finger with the right thumb, the right hand holding the cards from above, its thumb at the near short end of the pack and fingers at the far one. We'll assume that the purpose of riffling the cards was to have one chosen, so you now lift up the lower section of the pack with the left hand so that the face card is towards the

spectators, and with the left thumb slide off the top card of this half so that it can be noted by a spectator. The card is then pulled square and the half pack returned to its original horizontal position, by simply dropping the left hand down.

The right hand section of the pack is moved over the cards in the left hand, the approach being made from the right hand side. As the right hand cards start to move across the left ones, and at the point where they are jogged to the right for about 1", the cards below the right thumb break are released and are immediately gripped by the left hand finger tips in preparation for the classic two handed pass. After the drop has been made, the right hand continues without pause until the remaining card or cards in the hand are squared up with the lower section of the pack. This position is shown in Figure 15. Note that the left hand grip on the cards jogged to the right is exactly the same as if you were carrying out a standard pass, the little finger below and other fingers above. The slight jogged position of the cards is concealed by the back of the right hand and also by keeping the pack low down in relation to the audiences view point.

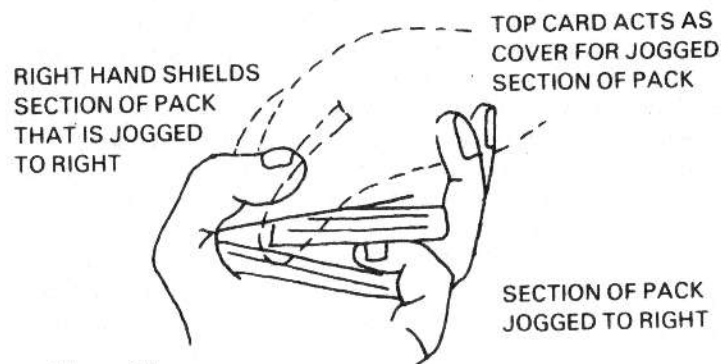


Figure 15

Having got the cards into position, the pass can be carried out quite smoothly without detection. It can be done in the normal way or with the addition of a riffle, depending on the type of presentation you are using. I favour the riffle pass, but only if the riffle can be justified in the type of trick you are showing.

The two most important points of the sleight are the dropping of the cards so that they jog to the right as you bring the right hand over the left, and the squaring of the cards remaining in the right hand after the drop, with the left hand long side of the lower section of the pack being

held in the left hand. The right hand fingers curled around the outer end of the pack hide the tapered break that exists prior to the pass being carried out.

“GOING BYE BYE”

This is a transposition effect which registers well with an audience for two main reasons. The first is that the transposition is direct, and the second that the back of one of the transposed cards is apparently in view of the audience at all times.

Hold the pack face up in the left hand and draw attention to the face card. Appear to turn this card over so that it is face down on the face of the pack but really turn two cards down as one. Turn the two cards down rather rapidly, so that the face card of the pack is not exposed for any length of time. As an example, let's say the card you have drawn the spectators attention to is the six of hearts and it is now apparently resting face down on the pack.

Riffle the outer left corner of the pack with the left thumb riffling from top to bottom and requesting a spectator to call stop as you reach the approximately centre of the pack. Take care to commence your riffle a little below the upper two cards of the pack. When the spectator requests you to stop, bring the right hand over the pack to remove the upper half, the thumb at the near short end and fingers at the far one but before lifting the half off, lift up the top card very slightly so that a thumb break can be obtained below it almost at the same time as the upper half is removed. This leaves you with the upper half held in the right hand with a thumb break under the top face down card in preparation for the Cover Pass.

Draw attention to the name of the card at the face of the left hand packet, pointing out that this was the card you were requested to stop at. Push this card slightly over to the right with the left thumb and use the left hand edge of the half pack held in the right hand to flip the side jogged card face down on top of the face up cards in the left hand. Do this slowly to emphasize the fairness of the operation.

The position at this stage is that you have one half held in the left hand and one in the right, each with apparently a noted card face down on the face of each. Actually the right hand section has two face down cards on the face.

Replace the right hand section on top of the left but in this action carry out a Cover Pass under the top card, which you had previously prepared for, by obtaining a right thumb break earlier in the effect. As you square the cards after replacing the right hand half, get a left little finger break under the two face down cards at the face of the pack.

Turn the two face down cards above the little finger break over so that they end up face up on the face of the pack, and the spectators will see

that this is now the card previously reversed in the centre. Use both hands to fan the face up pack out until the face down card around the centre shows up. Jog this card out a little then turn the pack over in a fanned condition with the right hand to reveal the face of the reversed card which is the one that was turned face down onto the pack at the beginning.

“STILL COLLECTING”

Hand the pack to a spectator and ask him to remove any two aces of the same colour and hand them to you. Request him to shuffle the remainder of the pack and whilst he is doing this, secretly reverse the lower ace of the pair he has given you so that it is face up below the face down one above it. Keep a slight break between the aces with the tip of the right thumb.

When he has completed his shuffling, take the pack back and hold it face down in your left hand. Place the two aces on top of the pack, keeping them carefully squared one above the other, and mention that the aces will help you to perform the trick. As they go onto the pack, pick up the break from the right thumb with the left little finger so that a break is held under the top ace.

Bring the right hand above the pack and with the thumb, riffle the near short end upwards from the face until you reach approximately the centre of the pack. Cut the pack at this point, holding the upper half in the right hand with the thumb at the near short end and the fingers at the far one in preparation for the Cover Pass. The thumb takes up the break at the near short end of the pack from the left little finger.

Push the top card of the left hand section of the pack slightly to the right using the left thumb, and then flip it face up on top of the packet, by hitting its right hand long side with the left hand long side of the packet held in the right hand. Draw attention to the name of the card that is face up on top of the lower half and request the spectators to commit it to memory.

Replace the right hand section of the pack on top of the left hand one so that the face up card is sandwiched between the two halves. As the halves come together insert the left hand little finger immediately above the face up card and then execute the pass under cover of the top card. Holding the pack carefully squared in the left hand, state that you will illustrate how the aces at the top of the pack can help with the trick.

Spread the top three cards of the pack slightly and remove them with the right hand, holding them in a slight fan to show that the face up card from the centre of the pack is now between the two face down aces. Using the thumb and forefinger of the left hand, which is also still holding the main pack, remove the face up card from between the two face down ones and place it on the table.

Say that just in case the spectators did not see how the trick was done, you will repeat it, but this time you will leave the aces face up on top of the pack, where they can be watched closely. As you make this statement bring the two face down cards in the right hand over the pack and place them still in an unsquared state jogged slightly over the right hand long edge of the pack. Retake them in the right hand, but this time hold them from above, the thumb at the near short end and the fingers at the far one and square them up by lifting them slightly above the pack and then running them backwards and forwards, their long edges running between the tip of the left thumb at one side and the tips of the left fingers at the other. On one of the backward movements, drop the lower card of the pair held by the right hand so that it squares up with the main pack and then continue the forward movement but with only a single card. Curl the right hand forefinger around the left hand long edge of this card and pull on it so that the card swivels over until face up, pivoting between the right hand second finger and thumb held respectively at each short end. Place the single card face up on top of the pack, taking a left little finger break below it. The effect should be that you have squared the two face down aces and placed them both face up on top of the pack.

Using the same action as earlier in the effect, use the right thumb to riffle upwards from the face of the face down pack, placing the thumb on the near short end. Keep riffling until you come to the face up ace which is around the centre of the pack and then let *one* more card drop from the thumb onto this ace and cut the pack at this point, by removing the upper half with the right hand and holding it in the position required for the Cover Pass, taking the break with the right thumb tip as previously described. Turn the left hand so that the face card is towards the spectators and then push the top card partially off the packet with the left thumb so that its face is exposed. Ask the spectators to remember this card and then pull it back square with the remainder of the packet and turn the hand so that the half pack is face down again.

The right hand section is now replaced on top of the one in the left hand and a left little finger break picked up between the two halves. The Cover Pass under the top card is now executed, and the pack held for a moment squared in the left hand. The right hand now spreads out the top three cards of the pack and removes them in a slight spread to show that a face down card has appeared between the face up aces. They are turned over and dropped on the table to reveal that the card between them is the one from the centre of the pack.

“REVELATION”

Have a card selected by a spectator and returned to the pack. Use a simple shuffle type control to bring the card to the top, such as holding a break above it with the left little finger after its return, and then

transferring the pack to the right hand in preparation for an overhand shuffle, the break being taken up by the right thumb in this action. The cards above the thumb break can then be shuffled off into the left hand and the final section thrown off to bring the selected card to the top. Any similar control where the cards appear to be mixed can be used, but not your favourite ‘invisible pass’, which would make the presentation illogical.

Say that there now is the problem of finding the selected card, but the task may have been made easier for you if the shuffle has accidentally brought it to the bottom or top of the pack. Turn the pack over to expose the face card and ask if it happens to be the chosen one. When the spectator denies that it is his, turn the pack face down and say, “well how about the top one”. As you say this, do a double turnover of the top two cards and *leave* them face up on top of the face down pack. The spectator will again state that this is not his card.

State that as coincidence doesn’t appear to be on your side you will have to work for your living. The pack is still lying face down in the left hand, with apparently one card face up on the top. Obtain a break with the left little finger under the top card of the pack and then with the left thumb slowly riffle the outer left corner of the pack from top to face, asking a spectator to stop you around the centre of the pack. Make sure you start your riffle below the top two cards of the pack to ensure that you do not expose the extra face up card at the top. When the spectator calls stop, bring the right hand over the pack and cut off the half pack above the left thumb break, holding it in the appropriate position for carrying out the Cover Pass, with the right thumb tip taking the break from the left little finger.

Use the left hand long side of the half pack held in the right hand to flip the top card of the left hand section face up, and state that you will use this card to help you find the selected one. Replace the cards held in the right hand on top of those in the left and immediately carry out the pass under cover of the top face up card, which will bring the card just flipped face up at the centre to the second from top position, and send the selected one down to the centre.

Casually appear to turn the card at the top of the pack face down but really do a double turn down, so that the two face up cards at the top are turned down as one card. Say the easiest way the face up card at the centre could help you would be to turn itself into the chosen card. Spread the pack in a long well spaced face down spread on the table to show that this has happened.

“1929 ACES”

This effect requires an arrangement of the top seven cards of the pack which reading from the top of the pack is as follows: face down card,

face up ace, face down card, face up ace, face down card, face up ace, face down card, face up ace, remainder of face down pack.

If presented as an opening effect the arrangement presents no problem, but if used as an intermediate one, it may be helpful to outline the procedure I use to make the arrangement in front of the audience. It is necessary to first of all get the four aces to the top of the pack unobtrusively, one way being to cull them during a preceding trick, in which you have a legitimate reason for looking through the faces of the cards. However, the method I favour is to have the four aces and one other card in my pocket before the performance, the aces having their backs towards the body and the fifth card *facing* the outermost one. A trick is performed during your programme in which a selected card travels to your pocket, and in removing this card the five cards already in the pocket are palmed in the hand that produced the chosen card, and added to the top of the pack. This leaves the four aces face up under the top face down card of the pack and if the pack is given a faro shuffle in which only the top five cards are perfectly accurate it will be in the correct order to proceed with the effect. The faro shuffle can be of the 'in' or 'out' variety and the extra face down cards left at the top of the set up do not effect the working at all.

If you prefer an approach in which the aces are culled to the top of the pack during a preceding effect you still have the problem of getting them correctly positioned before you can proceed with this effort. One way would be to turn the pack face up, Half Pass the four aces, cut one card from face to top and then turn the pack face down and give it one faro shuffle.

Having achieved the basic set up in one way or another you can now continue your programme with the following sequence.

Spread the pack between the hands to show casually that the cards are face down, but do not of course spread the top few cards, which would reveal the face up aces. Square the pack face down in the left hand and take a left little finger break under the top card. Cut about three-quarters of the pack off with the right hand holding this section from above, the thumb at the near short end and the fingers at the far one, and taking the break from the left little finger with the right thumb. Let this section of the pack dribble down from the right hand to the left, until only about half the pack is left in the right hand. Make some remark such as "remember all face down" as you do this action. Finally, replace the half pack held in the right hand on top of those in the left and immediately carry out the Cover Pass under the top card.

Start to spread the pack slowly between the hands starting right at the top so that the cards are seen to be face down until you hit a face up ace around the centre. When you come to the ace push it over slightly so that the face down card below is exposed and then remove the ace and place it on the table. Square up the remainder of the pack and hold it face down in the left hand.

State that you will try and make a second ace turn face up and as you say this, lift off about a quarter of the pack with the right hand and let them dribble down back on top again. Spread the cards face down between the hands until you come to the next face up ace at the centre. Push it over so that the card below it is exposed and then remove it and place it with the other one already on the table. When you remove it, do so by splitting the pack so that the ace is at the face of the upper half which is being held by the right hand. The right hand moves to the table to deposit the ace there and then returns with its half pack but replaces them below those in the left hand, thus cutting the pack and bringing the remainder of your stack back to the top.

Spread the pack between your hands to show them face down but not spreading the top few cards, and then repeat the squaring, dribbling, and Cover Pass already explained in connection with the revelation of the first ace. The pack can now be spread out to reveal the third ace, which is removed and placed on the table as previously described, and the pack assembled without a cut, by placing the half pack held in the right hand back on top of those in the left.

The final ace is produced by ribbon spreading the pack in a wide face down spread across the table, which adds a punch to the production of the last ace.

When performing this effect I use the riffle Cover Pass, and actually state that by clicking the cards I will cause the aces to turn over one by one. Whether you adopt this procedure or a Cover Pass without riffle is for the reader to decide. Whilst you only have to do a pass for the production of aces one and three, you should try and make your pack handling look the same for aces two and four.

"WRONG AGAIN"

The follow the leader plot has become a very popular one in card magic and numerous variations have appeared in print involving not only the colours of the faces of the cards, but also the colours of the backs. It is certain that other people have thought of applying the follow the leader theme to the suits of the cards, but I do not recall having read it in print anywhere. As there are four suits in a pack, the fact that these can sort themselves out depending on the leader cards placed above them, seems even more surprising to an audience than a two-fold separation, and technically it is just as easy to do.

Remove four cards of each suit from the pack and arrange the sixteen cards so that each suit group is together. For ease of explanation I will refer to a specific suit order, although such an order is not strictly necessary. Lets say that reading from the face you have, four hearts, followed by four spades, followed by four diamonds and finally four clubs. In selecting the suit cards from the pack, pick spot cards that are

not easily remembered.

Spread the sixteen cards face up between the hands, pointing out that you have four cards of each suit and also drawing attention to the order of the suit groups from back to face. In our example clubs, diamonds, spades and hearts. Close up the spread between the hands and take a left little finger break above the bottom two clubs of the packet. Turn the complete packet face down, carrying out a Turnover Pass at the break point, so that two cards are secretly transferred to the face of the packet.

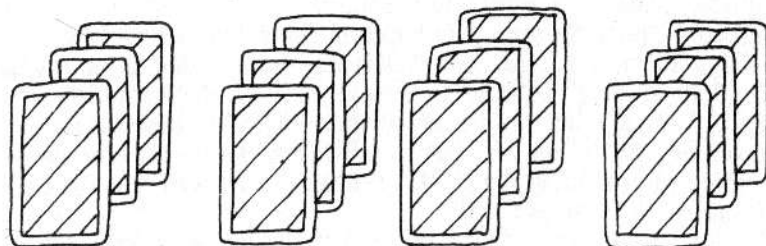
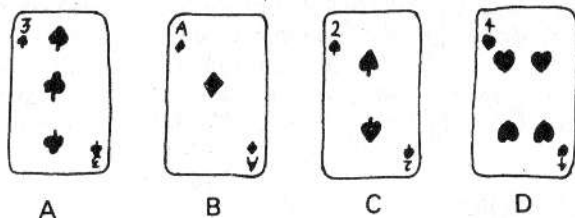


Figure 16



Thumb off the top four cards of the face down packet without reversing their order and drop them at position A in the drawing. Thumb off the next four and place them at position B, and the next four at C, and the final group at D.

Turn the top card of each group face up and place it immediately in front of its own group. These leader cards will be in the correct suit order in accordance with the order of the cards as originally shown to the spectators. In our example, reading from left to right, or A to D, they will be clubs, diamonds, spades and hearts.

Talk about the power of leaders etc. or if you have some brilliant patter of your own which gets away from this well trodden path, use this, and send me the details. Now change the face up leader cards around as follows: Lift up the card at position 'A' and change it over with the one at position 'D', retaining 'D' in your hand. Now change the card in your

hand with the one at position 'C', retaining the one at 'C' in your hand. Change the one in your hand with the card at position 'B', retaining the card from 'B' in your hand. Finally place the one in your hand at position 'A', pointing out that you have completely altered the order of the leader cards.

Turn the three face down cards in front of leader 'A', face up, taking care to keep them square and deal off the face card onto the leader card to show that the suits match. Turn the remaining two cards face down without altering their order and replace them above the leader card. Repeat this procedure for the heaps under leaders 'B', 'C', and 'D'.

Say that you will change the leader packets around once again and do this by changing 'D' with 'A', retaining 'A' in your hand. Now change the two cards in your hand with those at 'B', retaining 'B' in your hand. Change those in your hand with those at 'C', retaining 'C' in your hand, and finally place these two cards at position 'D'.

Take the top card from each of the pairs of face down ones above the leader packets and drop them face up on top of the leader groups immediately below them, to again show that the suits match.

Say that it would make no difference if you changed the face down cards around, and do this by changing 'D' with 'A', retaining 'A' in your hand, then 'A' with 'B', retaining 'B' in your hand, then 'B' with 'C', retaining 'C' in your hand, and finally placing the card in your hand down at position 'D'. Remember it is the face down single cards you change around at this stage and they are replaced face down above the face up leader groups.

Turn each of the face down cards face up and drop them on top of the leader groups above them to reveal that the suits have again followed the leaders.

"TRAVELLERS IN TIME"

Plots concerned with making time move backwards or forwards always seem to be well received, even when applied to a card trick, as has been done here. The general theme of the trick is that three different things are done to a pack of cards at three different stages in time, and then one by one these things cancel themselves out as time moves backwards, until the cards revert to their original condition. If you find you can present this idea well, you can always take up science fiction writing—you'll probably get paid more for it than doing card tricks! Applying the time theme to cards has only occasionally been done, and Ed Marlo's 'Time Machine' in *Ibidem* No. 7 is an approach well worth studying.

Having set the scene by stating that you are going to give a demonstration of time travel with a pack of cards, perform the following actions:

Cardboard Charades

Stage One

Say that you will first of all separate the red cards from the black, and do this by running through the face up pack and upjogging all the red cards as you come to them. After upjogging them, strip them out and place them on the face of the pack. Run through the face cards of the pack to check and show to the spectators that they are all red and then cut them off from the face, turn them face down, and place them below the remaining 26 black cards.

Now run through the faces of the black cards and then remove them and place them still face up below the face down red cards so that the two halves are face to face. As you place the black cards below the reds they will naturally be in a slightly unsquared condition and as you square them up, pick up a break at approximately the centre of them, about one quarter way up from the bottom of the pack, in preparation for a Turnover Pass. Turn the pack completely over, carrying out a pass at the break point, and finally holding the pack face down in the left hand in a squared condition. The effect of the proceeding actions from the audiences viewpoint is that they have seen you separate the red from the black cards and place the colours face to face.

Riffle the rear short end of the pack with the right thumb as if looking for the place at the centre where the cards are face to face. Really, just riffle to the approximate centre position and cut the upper face down section off and place it still face down, on the table. Keep the remaining half face up in the left hand.

Stage Two

State that at the second stage in time you are going to turn some cards face up in each half. Commence with the red half in the left hand by riffling the rear short end with the right thumb from bottom to top, until you reach the point where you have just passed two face up red cards immediately above the lower face down ones. Cut the upper cards off and turn them face down and push them into the other half with a weaving type of action, but take care that you do not disturb the two face up cards at the top. Square up the packet and place it on the table with the two face up cards uppermost.

Pick up the other face down half from the table and place it still face down into the left hand. Riffle the rear short end of this half from bottom to top with the right thumb, until you reach the point where two face down cards have just been dropped on top of the lower face up cards. Cut the upper section off at this point, turn it face up and weave it into the other half, again taking care not to disturb the top two cards of the lower half, which this time will be face down. Square up the cards and then turn them completely over and replace them in the left hand.

Cardboard Charades

Cut the packet a couple of times, really cutting two cards from bottom to top. I simply cut once and hold a break whilst two cards are dropped by the right thumb from the bottom of the upper half to the top of the lower. A new break is taken above these two cards by the left little finger and after a slight pause, the packet is cut once again at the break point to bring the face up cards to the top. This half pack is now placed on the table alongside the one already there.

Stage Three

At the third and final stage in time, say you will place the top card of each half into the centre of its half. Do this by picking up either half and drawing attention to the name of the face up card at the top. Appear to turn the card face down on top of its half pack but really turn two as one down. Take off the top face down card and push it into the centre of the half, finally replacing the half pack on the table. Do the same with the other half.

Conclusion

It is advisable before ending the effect to reiterate what has taken place. Simply state that at time stage one, you separated the red cards from the blacks, at time stage two, you reversed cards within each half, and finally at time stage three you placed the top cards of each half into the centre.

Talk about making time go backwards stage by stage. Repeat the names of the top cards of each half that were placed in the centre, and then reach forward with each hand and simultaneously turn the top card of each half face up saying "we are back at stage three". Replace the cards face down on top of their halves and then spread each half face down, again using one hand for each half to show they are now all face down. Accompany this action by remarking "we are now back at time stage two". Finally flip the spreads face up with each hand to show that the red and black cards are now in a mixed state, as they started at time stage one.

"DEMI DEMON"

Since location tricks depend upon the way in which cards are found for their entertainment value, methods of finding the cards are comparatively unimportant, especially to the conjurer who specialises in showing his tricks to lay audiences. I mention this, because although this approach to locating three selected cards is efficient, the important thing

is to reveal the cards in an entertaining way. Two presentation ideas will be given at the end of the technical details.

Prior to performance, the pack has to be stacked so that all cards of the same value and colour have exactly twenty five cards between them. The easiest way of arranging them is to first of all sort and reassemble the pack so that each of the twenty six pairs are together, but not in any particular order. For example, reading from top to face the order might be: 4H, 4D, 2S, 2C, KH, KD, AC, AS, and so on. The pack can now be dealt into two face down heaps, dealing alternately in the conventional manner, and then assembled into one pack again by placing one heap on top of the other.

The trick can also be performed with a pack in the conventional new pack order, and the slight variation required for this approach, will be mentioned at the end of the description of the standard procedure for a pack stacked as previously described.

False shuffle the pack and follow this by a few genuine cuts. Hand the pack to a spectator and ask him to cut it a couple of time and then place it face down on the table. Ask the assisting spectator to cut off a little under half the pack and then to deal from this group two hands of cards, stopping the deal whenever he wishes. The cards are dealt face down and when he stops dealing it must be in the standard way, so that each of the hands has the same number of cards in it. If you are confident that the spectator understands the procedure, you can turn away while he completes the dealing.

After the dealing of the two hands, the spectator will be left with a small packet of cards in his hands. Ask him to note the top card of this packet and then to shuffle the packet to lose the card, and finally to drop the packet on top of the lower section of the pack that was left on the table at the beginning of the effect. For ease of explanation this spectator will now be called spectator 'A'.

Request spectator 'B' to pick up the first hand of cards from the table and spectator 'C' to pick up the second one. Ask each spectator to note and remember the top card of the hand they hold, and then to shuffle the cards. Either one then hands his cards to the other and the composite packet of hands is thoroughly shuffled.

Pick up the remainder of the pack from the table and hold it face down in your left hand. Take back the combined packet of hands from the appropriate spectator and place it on top of the pack, taking up a left little finger break below it. Cut the cards above the little finger break from the top to the face of the pack. Give the pack one perfect 'in' faro shuffle using the almost universal technique where the cards are held with their edges towards the performer so that as the two halves are pushed square it is easy to make a glimpse as shown in Figure 17.

Before the halves are pushed completely square, the left thumb pulls back the top card of the lower half slightly which allows you to see the top card of the upper half; the one immediately *above* the one being

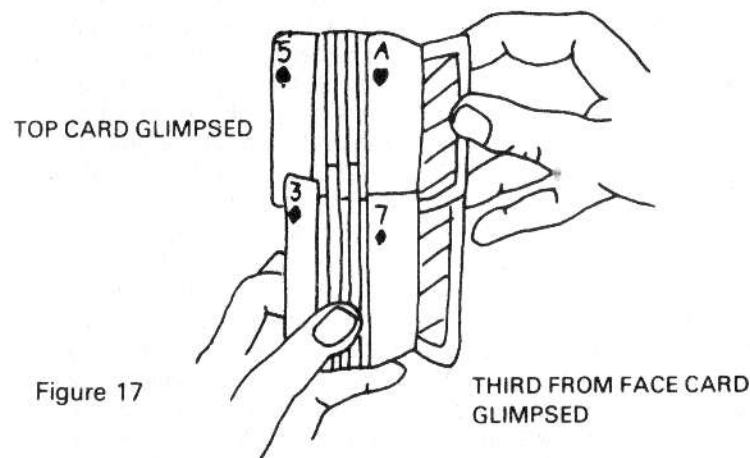


Figure 17

pulled back by the left thumb. This card is remembered, let's say it's the 5S. At the same time as this is taking place at the top of the pack, the right thumb carries out a similar action at the face. The right thumb pulls back the face card of the upper section of the pack which allows you to glimpse and remember the one immediately above it in the lower section, say the seven of diamonds. The halves are now pushed completely square and you finally remember the face card of the pack, say the ace of clubs, before placing the pack face down on the table. Thus, in a very fast and natural way, you have glimpsed and remembered the top, third from the face and face card of the pack before placing it on the table. Figure 4, should clarify the action.

The three cards remembered in our example were the five of spades, seven of diamonds and ace of clubs, and these are the direct mates of the three selected by the spectators in the correct A, B, C. order. Spectator 'A' will have noted the five of clubs, spectator 'B' the seven of hearts and 'C' the ace of spades. After the pack has been placed on the table I ask spectator 'A' to call out any six cards in the pack but to include among them the card he noted. I say that he can speak slowly or quickly, but that I will try and tell which card named is the selected one. Since you already know the name of the card, finding the right one to name is no problem. It is surprising how many people seem to accept the explanation as genuine and by the time spectators 'B' and 'C' have to name six cards, they take great care to name each card with identical inflexions.

If the reader has difficulty in remembering the three key cards, a

slightly different approach may be taken after the faro shuffle has been completed. No cards at all are glimpsed, but the pack is placed behind the performers back, and he removes the top card placing it face down in front of spectator 'A', the third from face in front of 'B', and the face card in front of 'C'. The pack is handed to spectator 'A' to remove his selected card, then to 'B' to remove his, and finally to 'C' to remove his. These three cards are placed face down on the table alongside the appropriate cards that the performer has already placed there. The three pairs of cards are then turned face up to show that they match in colour and value.

It only remains to mention the procedure to adopt if the effect is performed using a new pack which is in the following order from top to face, after the Joker etc., have been removed. Ace through king of hearts, ace through king of clubs, king through ace of diamonds and king through ace of spades. In fact, this order has to be amended slightly, and the ideal moment is when the jokers etc. are removed. You can spread the thirteen spades with the left thumb, and then after taking them into the right hand continue to spread the thirteen diamonds on the face of them, and then spread the remainder of the pack below the first twenty six cards. This repositions the thirteen spades so that they end up between the diamonds and clubs. The pack is now given two perfect faro shuffles, whether they are 'in' or 'out' is of no consequence as the pack is in a Stay Stack condition, and of course you can aid your twenty six card cutting by looking for the two cards of same colour and value at the centre point. Conclude the shuffles with a *false* cut.

Now the pack is cut into two face down heaps of twenty six each, the colour pair at the centre aiding your cutting as usual. One of these heaps will be in the reverse order to the other. Spectator 'A' now takes either half and proceeds with the dealing as already described. However, when he has selected his card and shuffled his packet, it is *this* packet that is returned to the top of the remainder of the pack and then cut to the *bottom*. Spectators 'B' and 'C's' packets after being shuffled together are replaced on *top* of the pack. One card must now be cut from the top to the face of the pack before carrying out the perfect 'in' faro shuffle where the key cards are glimpsed. When peeking the key cards by pulling back cards with the right and left thumbs you look at the one revealed by the right thumb *first* and then the one by the left thumb and finally the face card of the pack. This is necessary so that you remember the keys in 'A', 'B', 'C' order, the actual positions of the cards you have glimpsed, and in the order you must remember them being, third card from the bottom, top card and finally face card of the pack. The technical details of the glimpses are exactly the same as previously described and shown in Figure 4. If using the matching type of presentation with a new pack, you must remove the third from face, top and then face cards when the pack is placed behind your back to ensure they are placed on the table in 'A', 'B', 'C', order.

"JEFFERSON'S JEST"

If I were asked to pick my favourite effect out of this book, this particular one would be my choice. It is based upon Alex Elmsley's "Point of Departure" but certain alterations in the handling have been made, including the addition of a transparent envelope from which a selected card appears to vanish. It is surprising how much more effect a vanish has when the object to be vanished is enclosed within some other object, a theory which can easily be tested by performing this effect, followed by a conventional vanish of the face card of the pack using the hand as cover, and seeing which registers more strongly with the spectators.

The envelope required is rather like the type used to hold season tickets in Britain, but its size is important and it will probably be necessary to make it up yourself from a piece of celluloid. Figure 18a shows the format of the envelope, its length should be exactly that of a playing card but the width should be about $\frac{1}{8}$ " wider than a card, so that cards placed in the envelope do not fit too tightly. I make my envelopes by simply folding the celluloid in half and after cutting it to the right size, using sellotape to seal the bottom and side of the envelope. The half moon cut out at the end of the envelope must extend through both thicknesses of celluloid. Having equipped yourself with a transparent envelope and a pack of cards you are ready to proceed with the effect.

Place the envelope on the table and run through the pack from the face until you come to a red ace. Transfer this ace and the card to its left to the top of the pack, by cutting the face section of the pack away with the right hand, at the card immediately to the left of the ace. Place the right hand section behind those in the left and leave the ace and the card above it on top of the pack. Now return the cards in the right hand to the face of the pack and continue running through the pack until you come to the second red ace. Cut the pack at this point and fairly place the red ace on top of the pack using the same action as before.

If the pack were turned face down at this stage the order from the top would be, red ace, any card, red ace. However, in the action of turning the pack face down with the aid of the right hand, a break is picked up and eventually held below these cards by the left little finger, when the pack is in a face down condition. The technique I use is to bring the right hand over the face up pack, placing the thumb at the near short end and fingers at the far one. The right thumb drops three cards from the bottom of the pack and picks up a break above them. The right thumb and fingers then slide along the pack until they are about $\frac{1}{4}$ " away from the left hand long side and the left hand swivels the pack over until it is face down, the cards pivoting between the right thumb and second finger, the right thumb being pressed against the inner end and thus maintaining the break. Once the pack is face down, the left hand little finger can pick up the break below the top three cards and the right hand

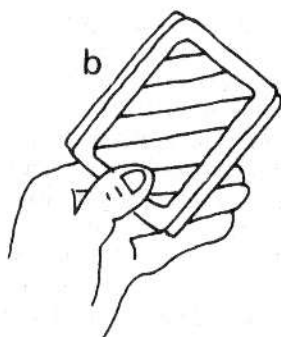
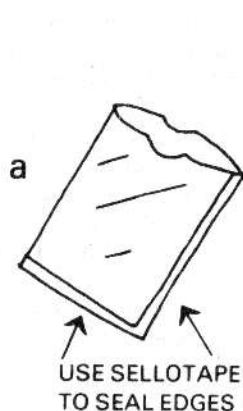


Figure 18

can move away.

The top ace is now slid off the pack by the left thumb and taken in the right hand, fingers on the face and thumb on the back, and exhibited to the audience. The right hand comes back over the pack to apparently take the other ace *below* the first one, but really two cards are taken as one with the aid of the break being held by the left little finger. The right hand second finger goes into the break and grips the two cards very tightly by pressing them against the thumb, and then moves away from the pack towards the right, the two aces being in a slightly fanned condition. As the right hand moves away, the left thumb lightly rests on the back of the pair of cards being taken as one, and moves to the right with them, to give the impression of pushing them off. The faces of the two red aces are displayed to the audience and then the face one is returned to the top of the pack, really of course, two being replaced as one. The ace remaining in the right hand is again shown and then turned face down and the top card of the pack slid off by the left thumb to be placed once more below the ace in the right hand. The two cards in the right hand which should now be in a casually squared state are placed in the outer breast handkerchief pocket of your jacket so that they protrude for about 1", the faces being towards the body. The action should be accompanied by some incredibly witty remark, such as, "lets put the aces here for a moment". Only the outer one of these two cards is really an ace.

The remainder of the pack is given an overhand shuffle to transfer the top card to the face, and is then fanned face down for the back of any card to be touched by a spectator. When a card has been touched, the pack is split at this point by the right hand so that the selected card is at

the face of the upper section. The card is shown to the spectators by simply raising the packet of cards in the right hand so that their faces can be seen, after which the cards are lowered to their original position, and the selected one openly slid off onto the face of the cards in the left hand, by pushing on the face of it with the right fingers and pulling with the left ones. The cards remaining in the right hand are replaced above those in the left. The pack is now turned face up in the left hand, but the same technique is used for obtaining a break under the face two cards of the pack with the left little finger, as has been previously described.

The selected card at the face of the pack is now apparently pushed forward slightly to an out joggled position, so that it extends for about 1" beyond the outer end of the pack. Actually two cards are pushed forward as one by placing the right thumb at the inner end of the two cards and second finger on the face and then moving the right hand forward slightly. I believe this type of push off was originated by Cliff Green. The right hand removes the two joggled cards holding them squared as one, the thumb being on the face and the fingers on the rear. The left hand twists over with the remainder of the pack and places it face down on the table.

The transparent envelope is picked up by the left hand and the two cards held in the right inserted into it. From the spectators viewpoint, the selected card has been removed from the face of the pack and placed in the envelope. The envelope is turned around to exhibit both sides of it and the card imprisoned inside. It is finally held in the left hand in a vertical position with the face of the card(s) inside towards the body and the half moon cut out at the top.

The right hand now reaches for the two cards projecting from the outer breast jacket pocket and appears to remove them, but in actual fact, pushes the one nearest the body down into the pocket with the right thumb and only removes the outer card. This card is immediately placed behind the envelope held in the left hand, behind meaning the side *nearest* the body. The effect from the audiences point of view being that the two aces have been placed behind the envelope, out of their viewpoint.

The group of cards is now tilted inwards towards the body by the left hand until they reach a horizontal position, the ace on the outside of the envelope now being nearest the floor. The right hand holds the group for a moment to aid the left in repositioning the group. The left hand takes up the grip on the end of the group as shown in figure 18b. It is important to note that the half moon cut out is under the left thumb. The right hand slides out the ace from under the envelope, moving it in an upwards and diagonal direction towards the right as it does so, and places it on top of the envelope. From the audience's viewpoint, one of the two aces below the envelope has been taken and placed on top, so that the envelope is now sandwiched between two aces.

The right hand comes over to the group and places the thumb on top

and the fingers underneath the outer short end and deals the uppermost ace face down onto the table. Care must be taken in doing this that it is dealt straight forward and that the long sides of the group remain parallel as the ace is dealt off. The right hand now appears to deal the envelope off onto the table but in actual fact the left thumb pushes on the back of the upper card in the envelope and the left first finger pulls on the face of the lower one, a very easy action because of the half moon cut out. This left hand action has the effect of feeding the envelope forward into the right hand where it can be dealt onto the table to the right of the card already there, and leaving the lower card from the envelope in the left hand, where it is assumed to be the second ace. Having placed the envelope on the table, the right hand takes the final card from the left hand and places it on the table to the right of the other two. The dealing action is carried out without undue haste, and provided you have ensured that your envelope is slightly wider than the cards, should present no problem technically. The spectators see the back of a card in the envelope, but this card is now an ace and the chosen one is the apparent ace at the right hand end of the tabled cards.

Pick up the card at the right hand end of the line of three with the right hand and place it still face down into the left hand. When picking it up, take it by the outer short end with the right hand and twist it round, end for end, as you place it in the left, so that the far short end now comes nearest the body. Now pick up the envelope repeating the end for end turn, and place it on top of the card in the left hand, but pick up a left little finger break below it as you do so. Finally place the last card from the table on top of the envelope. Repeat the twist around action as you pick the last card up, so that eventually when you have all three cards in the left hand the half-moon cut out will be at the outer end. Bring the right hand over the left one, thumb at the near short end and fingers at the far one and take the group of cards from the left hand, picking up a break above the face card with the right thumb. Move the group towards the pack to place them on top, but just as they reach the point where they are resting on top of the pack but still being held by the right hand make some remark such as "let me show you the faces of the aces" and immediately move them away from the pack again with the exception of the face card which is easily left behind on top of the pack, due to the right thumb break being held above it. The impression to aim for by your patter and actions, is that you are going to place the sandwich of cards on the pack but suddenly change your mind. Do not worry about this move—remember from the audiences viewpoint the selected card is still within an envelope, so the only thing you could possibly have done would have been to have left an ace on the pack, but you are now going to show that *both* aces are still present.

Transfer the cards from the right to left hand and use the same left hand grip as shown in Figure 18b only this time the half moon cut out will be at the outer end. With the right hand appear to withdraw the ace

from the face of the group, show its face and then replace it. What you actually do is to place the right hand forefinger in the half moon cut out and by light pressure draw out the ace from within the envelope. The right hand action is exactly the same as previously described for dealing the three cards on the table, except that the first card is taken from the face rather than the top. As soon as the ace is withdrawn, its face is shown and it is turned face down, and replaced *squarely below* the envelope. The uppermost ace is now taken off by the right hand, its face shown and then replaced on top again. Whilst this ace is being shown, the back of the other one is showing through the transparent envelope as silent evidence that the selected card is still present. The upper ace is replaced face down on top and the group taken into the right hand still squared but held so that they can be quickly fanned out. Say "Watch, evaporation", and quickly fan them in the right hand to reveal the empty envelope. Turn the fan to show both sides and then drop the group on the table. A spectator will normally want to look at them.

There are two final points I think are worth mentioning. The first is that if the performing conditions are suitable, it is quite easy to lap the unwanted card, rather than unload it onto the pack. If this approach is used, the correct moment is immediately after you have dealt the cards and envelope onto the table and are just going to pick them up again to replace in the left hand. The one at the right hand end is placed into the left hand which is rested at the near edge of the table, the card being positioned low down in the hand so that it is not visible to the spectators. As you reach forward with the right hand to pick up the envelope, the card in the left hand is lapped and then the left hand moved forward slightly to meet the envelope which is placed in it by the right hand, apparently on top of the card already there. The final card on the table is placed on top of the envelope and you are then ready to proceed with the final phase of the effect where the aces are shown to be either side of the envelope. It is important that the envelope is never brought near the edge of the table, which is why it is suggested that the lapping is done at this stage in the effect, rather than later.

The second point is that the vanished card should not be reproduced, as it detracts from the effect.

"THE FINISHING TOUCH"

This is a variation on the classic trick where aces appear to jump from one position to another in the pack. The method used is also the classic one of a pass, but I have tried to make the effect easier to follow for the spectators by having the aces face up, whilst the remainder of the pack is face down. In addition, a climax to the effect is given, which I have found is completely unexpected by the audience. It is surprising how appealing the plot of this effect is to an audience, and we owe a debt of

gratitude to the inventor of this beautiful theme, whose name seems to be lost in antiquity.

Run through the pack and remove the aces, placing them face up on the table. At the same time as you are removing the aces cull the four queens to the top of the pack. Whilst talking about the aces which are lying on the table, close up the face up pack and as the cards are squared up in the left hand, reverse the four queens by means of the Half Pass. Now cut one card from the face of the pack to the back, and turn the pack face down in the left hand.

Pick up one of the black aces from the table and place it face up on top of the face down pack. Pick up the other black ace from the table and place it face up on the bottom of the pack. Now spread the pack out in a face down fan, taking care as you do this to first of all push over the top black ace slightly with the left thumb so that it is jogged to the right, followed by a block of about 6 cards and then the remainder of the pack spread normally, until the other ace shows up, face up at the bottom. Emphasize the positions of the two aces.

Close up the spread and turn the pack face up in the left hand but as you do this carry out a Turnover Pass at the approximate centre point of the pack. Point out that the ace that was at the face of the pack has now gone and then turn the pack face down, to show that the one placed at the top has also vanished. Spread the pack face down between the hands to show that the two aces have come together at the centre of the pack. When you reach the aces in the spread, push them both over with the left thumb so that a back is visible below them, but then push a block of about six cards together, before continuing to spread the remainder of the pack.

Hold the spread pack in position between the hands to exhibit the two black aces face up at the centre and then close up the spread, but in this action get a left little finger break between the two aces. Turn the pack face up in the left hand, carrying out a Turnover Pass at the break point showing that a face down card has returned to the face. Turn the pack face down to reveal that the other black ace has jumped back to the top. Spread the pack so that it is held in a fanned position in the left hand by first of all pushing the face up ace at the top over with the left thumb, then a block of about six cards, and then the remainder of the pack, until the other black ace shows up at the face end of the pack. Hold the spread in this condition by the left hand only. Pick up the two red aces from the table and insert them together face up at the approximate centre point of the pack being held in the left hand.

Close up the spread with the assistance of the right hand and then casually respread the face down pack between the hands and re-emphasize the positions of the aces, taking care to push a block over after the first black ace has been pushed over. Close up the spread and in this action take a left little finger break between the centre red aces. Turn the pack face up in the left hand carrying out a Turnover Pass at the

break point and immediately after the pass retain a hold on the pack with the left hand, the position of the hand being exactly the same as if you were about to do a glide. Place the right thumb on the face of the pack and the fingers on the top and draw off the end cards of the pack simultaneously, and place them face down on the table. The action of taking off these two cards should immediately follow the pass. From the spectators' viewpoint the two black aces have been placed down on the table.

Turn the pack face down and start to spread the cards between the hands until you come to the two aces at the approximate centre point. Push these over with the left thumb to show a back below them and then the usual small block, followed by the remainder of the pack spread fairly. The face up aces at the centre will be seen to be black and after a pause, you can reach towards the two on the table with the right hand and turn them face up to show they are the red ones, and that a transposition has taken place. The spread pack at this stage is held solely by the left hand. Cut the cards in the left hand so that the two black aces become the two top cards of the face down pack, they of course still being in a face up condition, and close up the spread so that the pack is held square in the left hand. The two red aces are at this stage still on the table.

Pick up the red aces with the right hand and place them under the pack being held in the left, keeping them face up as you do this. Spread the pack between the hands pushing the small block after you have pushed over the two black aces, and then continuing through the pack until the two face up red faces are revealed at the other end. Stress the fact that you have two aces at each end of the pack and then close up the pack taking a little finger break at the approximate centre point of the pack. Turn the pack face up in the left hand carrying out a Turnover Pass at the break point, and then spread it face up between the two hands to show that the four 'aces' have come together at the centre of the pack. When you reach the four face down cards, push them over to reveal a face below them and then a small block followed by the balance of the pack. Hold the pack in its spread condition in the left hand and remove the four face down cards at the centre with the right hand still keeping them face down. Say "and that's about the best trick I know with four queens", on the final word, turning the cards in the right hand face up and dropping them on the table.

Since the four aces are still face up in the pack you may be tempted to spread the pack and reveal them for an additional climax. I strongly advise you not to do this, but to conclude the effect at the revelation of the queens. My normal procedure is to cut the pack so that the aces come to the top, face up under one cover card, which is automatic if you just cut the pack six cards below the point from which the queens were removed. The top card of the pack is then slid out from the top with the right hand, turned face down and then replaced, after which the pack is turned face down again by twisting the left hand back. The right hand

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can now apparently turn the top card of the pack face down but really turn all five cards down, a fairly easy action because of the natural pick up point where the cards are back to back. These actions are carried out with a casual 'toying with the pack' manner, and ample time will be given by the surprise appearance of the queens, and the reaction of the spectators.

"TWICE TWO"

The plot for this effect belongs to Karl Fulves, my contribution being solely the method used to achieve Karl's premise. Begin by secretly arranging the pack so that the four queens are face up under the top card of the pack, the queens being stacked in alternate colour sequence.

Give the pack a false shuffle which retains the top five cards in position and then say you will try and cut the pack so that a queen will appear face up at the top. Do this by double undercutting two cards from the top of the pack to the face, the pack being held face down during this action. A queen will appear face up on top of the pack as you promised. Bring the right hand over to the pack and apparently lift off the face up queen, but really take two cards as one, which will reveal another queen face up below the first, its colour being the same as the first one. Use the left thumb to push off the second queen slightly over the right hand long side of the pack and then take it into the right hand so that it goes on the face of the queen already in the right hand. With the aid of the left hand finger tips, square up the face up cards in the right hand and then pull the lower card of the three slightly to the left in a diagonal direction so that it is side jogged for about a white border but the index is not showing. From the audiences viewpoint you have made two queens of the same colour appear face up at the top of the pack and are now holding these in the right hand, still face up, but with the rear one jogged slightly to the left. The right hand grip on the queens should be with the thumb at the near short end, fingers at the far one, and hand curved over the cards along their length.

Use the left hand long side of the queens to flip the top card of the pack face up, leaving it for a moment face up on top of the pack. Say that this card will act as a prediction one and request the spectators to remember its name. Use the edge of the queens being held in the right hand to flip this card face down again and then push it slightly to the right with the left thumb, so that it is side jogged over the pack for about half its width. Now push it in between the face up queens in the right hand, its actual position being third card from the top of the group of queens. The jogged position of the lower queen makes it easy to insert the prediction card at the correct position but as you push it between the queens, injog it slightly, so that when it has squared up across the breadth of the packet, the right thumb can reach down and push the

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jogged section square, and in this action take a break immediately above the card. So that the right hand is free to push the jogged card square, the left hand holds the packet of cards for a brief moment at the long edges.

Having got the break, the right hand moves the packet back and forth between the left hand fingers in a squaring action and as it comes above the pack, releases the two cards below the break so that they are left square on top of the pack. The remaining two cards in the right hand are placed face up on the table. The depositing of the two cards onto the pack is done extremely quickly and as soon as they have been added to the pack, the right hand makes one more back and forth movement with its cards before placing them on the table. They should be placed on the table almost completely square because there are only two cards present, whereas there should really be three.

Say that the prediction card has been sandwiched between the queens for safe keeping and you would now like to have a card selected from the pack. Whilst explaining this, give the pack a single cut at its approximate centre point and as the two halves come together take a left little finger break between the two sections. Use the left thumb to riffle the outer left corner of the pack from top to face, requesting a spectator to call stop at some point. When he does so, bring the right hand over the pack to apparently lift off the cards at the position he has chosen, but really lift off all the cards above the left little finger break. This is the standard Riffle Force handling.

Before showing the spectator the top card of the lower section of the pack, tip the left hand upwards so that the faces of the cards are towards the audience and then thumb the card off of the pack for just over half its width, so that its name can be noted by the assisting spectator. This handling conceals the fact that there is a face up queen immediately below the selection. If you are working surrounded, turn the left hand almost completely over so that the backs of the cards are towards the floor before pushing the selected card over with the left thumb. After the card has been noted, draw it back square with the pack to cover the face up queen, before turning the left hand so that the half pack it holds is once again face down. Drop the cards in the right hand on top of those in the left and place the squared pack face down on the table.

Briefly mention the name of the prediction card that was placed between the face up queens and say this will be the mate of the card just noted by the spectator. Ask him the name of his card and when he names the same one as your prediction say "well, in that case, the only thing to do is to make the prediction vanish". Show this has happened by spreading the two face up queens yourself or inviting a spectator to spread them for you. Say that it is normal to end a trick by finding a chosen card, and then spread the main pack in a long face down spread to show that the two queens of the opposite colour have turned face up and caught a face down card between them. Turn the card between the queens over to reveal it is the selected one.

Alternative Procedure

This routine utilizes the principle of the Henry Christ Force for the purpose of forcing and reversing cards, the sequence flows well and can be used on occasions as an alternative to the first routine. Start by having a black queen, an indifferent card and the second black queen, face up beneath the top card of the pack, and the ace of spades in the fourth from top position. Reading from the top you have a face down card, a face up queen, face up indifferent card, face up queen, face down ace of spades and then the remainder of the face down pack.

Shuffle pack, retaining the top four cards in position and say you will try and cause a queen to appear face up on top of the pack. Give the pack a slip cut to lose the top card and the face up black queen will appear at the top as promised. Now continue with the procedure already described in the first version to show that another black queen is below the first, followed by the showing of the prediction card and its insertion between the two queens, prior to placing them face up on the table.

If you examine the pack at this stage you should have a face down card at the top, followed by the face up card and then the remainder of the pack face down. The pack is held squared face down in the left hand. Extend the pack towards a spectator and ask him to cut a section off. Take these cards from him and flip them face up onto the face down section in the left hand. Start spreading the pack between your hands, pushing the face up cards over until you come to the first face down card following them. Remove the face up section of the pack with the right hand leaving the face down one squared in the left. Lift the left hand up so that the faces of the cards are towards the audience and then push the top card of this section with the thumb, so that it extends for about half its width over the right hand longside of the pack. Ask a spectator to remember the name of this card, and then draw it back flush with the top of the pack using the left thumb once more. Drop the left hand so that the cards are once more face down and then place the cards from the right hand *below* those in the left, so that the pack is once more assembled into one.

Extend the pack to a second spectator to cut a section off and repeat the entire procedure as described in the previous paragraph, but at the final stage reassemble the pack by placing the cards in the right hand on top of those in the left.

Ask the first assistant the name of his noted card and then spread the pack to reveal that his selection is the only face up card in the pack. Cut the pack so that the face up card becomes the top card of the pack, and then flip this card face down and place the pack face down on the table.

Mention your prediction card the ace of spades, and say that this will be the same colour and value as the second assistant's selection. When he states that he noted the ace of spades, spread the two queens apart to show that the prediction has vanished.

Say that although the prediction has vanished, most conjurers end their tricks by finding the chosen card, so you will try and use the queens to help you. Cut about $\frac{2}{3}$ from the top of the main pack and place it to the right of the balance. Now cut about $\frac{1}{2}$ of the cards just placed down and place them to the right of the previous section. In effect, the original face section of the pack is positioned at the left hand end of the line of three packets. Place one of the queens face up on top of the centre packet and then drop the extreme left hand packet on top of the queen so that it is sandwiched between the two sections. Place the other queen face up on top of the left hand group of cards and finally drop the right hand section on top, so that the pack is once again assembled into one.

Pick up the complete pack and spread it face down between the hands saying "notice that the queens are well separated". As you close the spread, take up two breaks, the left little finger immediately above the card facing the queen nearest the face of the pack, and the left third finger immediately below the queen nearest the top of the pack. I find the breaks easier to obtain if the right hand second finger presses against the back of the queen nearest the top of the pack whilst the pack is being slowly closed, so that the left little finger can pick up its break first and then as the pack finally squares up, the left third finger can take over from the position being marked off by the right second finger.

Now do a triple running cut onto the table, by taking first the cards above the third finger break and placing them on the table, followed by the next section above the little finger break and finally the face section of the pack. Each section is taken by the right hand and placed on top of the one previously placed on the table, so that the pack is finally assembled into one again. Give the pack one more fair cut and then spread it face down on the table to reveal that the two queens have now come together with a single card caught between them, which then turned over, is seen to be the second selection.

"ANOTHER FINE MESS"

This is a variation on "Wrong Again", to give an effect which is similar to the classic Royal Assembly one. The amount of mixing apparently carried out is far less than in other versions of this effect, but I still consider the audience impact to be strong, and in fact, that the simplicity of the presentation helps improve the climax of the trick.

Remove the aces, jacks, queens and kings from the pack and arrange them so that the four aces are followed by the jacks, then the four queens and finally the four kings, the kings being at the face of the group of sixteen cards. The suit order of each group is of no importance and in fact it is an advantage if the suits are in a haphazard sequence.

Spread the sixteen cards face up between your hands, carefully pointing out the positions of the aces, jacks, queens and kings. Close up the

spread and turn it face down under cover of this action pass two cards from the rear of the packet to the face. Use the Turnover Pass for this move.

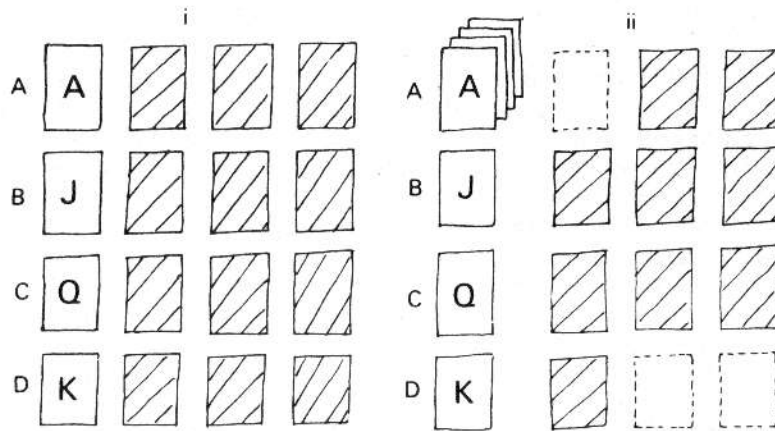


Figure 19

Deal out the first four cards face down in a line from left to right, turning the first card dealt face up. Deal the next four in a row beneath the first, again dealing from left to right and turning the first card dealt face up. Repeat this dealing for two more rows until the layout of the cards is as in Figure 19. The effect is that the top row contains aces, the second jacks, the third queens and the bottom one kings. A card is face up at the end of each row as a reminder of the type of cards in that row.

Say you will place two kings with two aces, and do this by picking up the two face down cards at the right hand end of row 'D', dropping them on top of the face down card immediately to the right of the face up ace, and then slipping these three face down cards beneath the face up ace. Figure 19 shows the appearance of the layout at this stage.

Now say you will place two jacks with two queens, and do this by taking the two cards from the right hand end of row 'B' and placing them together with the second card from the left in row 'C', beneath the face up queen.

Next, place two aces with two jacks by taking the only two cards remaining in row 'A', together with the last one in row 'B' and slipping them beneath the face up jack.

State that two queens and two kings remain, and as before take the two cards from row 'C' and the single card from row 'D' and slip them beneath the face up king.

After some appropriate magic action, such as doing nothing, reveal the faces of each group of four cards, to show that they have rearranged themselves so that all like types are grouped together.

"PARROTT FASHION"

Run through the face up pack and remove the two red queens, placing them face up on the table. Turn the remainder of the pack face down and immediately carry out a Half Pass with the lower section of the pack, picking up a left little finger break between the two halves as they come together. The result is that the pack is held in the left hand, apparently face down, but really with the lower half face up, and a little finger break between the two sections.

Pick up one of the red queens and insert it face down into the pack at the break point, retaking the break above the queen as it is pushed square. The queen is inserted from the rear end of the pack, which makes it easy to insert it at the right place and also to pick up a break above it. Pick up the other queen and place it on top of the pack, mildly pointing out to the audience that the two queens are separated by about half the pack.

Start to spread the pack between the hands inviting a spectator to select a card as you extend the fanned cards towards him. The spread is of course only made up to the break point, so that the face up cards are not exposed. When a card has been taken, close up the pack again, maintaining the break with the left little finger above the centre red queen, but also lifting the top card of the pack slightly with the right thumb so that it can hold a break below this card at the rear end of the pack. As soon as the spread has been squared, the upper section of the pack above the left little finger break is lifted off by the right hand which still keeps its thumb break under the top card.

The spectator is invited to place his selected card face up on top of the half pack in the left hand and you request the remainder of the audience to commit the card to memory. The right hand section is replaced on the left and a top card Cover Pass carried out, the left hand little finger retaking a break between the two halves as they come together. If you wish, you can now twist the left hand over so that the pack is face up and push the top queen over with the left thumb to expose its face slightly and say, "remember one queen at the top and one in the centre". After showing the queen, it must be drawn back with the left thumb so that it is once again square with the pack, before the pack is once again turned face down. If you include this flashing of the queen in the routine you must take care to maintain the left little finger break.

State that you will now turn half of the pack face up, and do this by cutting off the upper half of the pack with the right hand, taking all the cards above the left little finger break. Now turn the lower half remain-

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ing in the left hand face up and replace it still face up, below the cards in the right hand, but leave it jogged for about 1" to the left of the long side of the upper half. With the left hand spread out the face up cards slightly before squaring them up with the upper half to show that the cards really are face up. This is an important 'convincer' in the effect because the spectators had previously seen that the upper half was face down when a card was selected and they now see that the lower half really is face up.

After the pack is square, remark on the face to face condition of the halves and turn the pack over three times to illustrate your comment. Give the pack one cut and then spread it in a long line face down on the table to show that all the cards are now face down with the exception of the red queens, which are face up at the centre. Point out that they have one face down card between them and remove the group of three cards, turning them over to show that the one between the queens is the selected one.

"UNACCUSTOMED AS WE ARE"

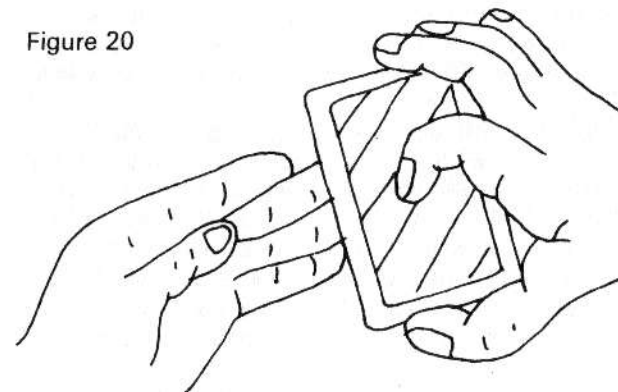
This trick is similar in effect to Dai Vernon's "Twisting the Aces" but does not use the Ghost Count. As the cards are not counted at anytime in the routine, there is a certain directness in the trick which is appealing.

Begin by removing the four aces from the pack and arrange them from top to face in a suit order you can easily remember. In my case, it is hearts, spades, diamonds and clubs, the club being at the face. Having got them into your known sequence, transfer the top ace to the face of the packet and they will be in the correct order to proceed. I suggest this approach, rather than arranging them in the correct order straight away, as most conjurers have a favourite sequence of suits that they know by heart, so why learn another one, and run the risk of forming a mental suit cocktail on some future occasion when the trick is being shown. From now on in the patter outline given I shall refer to the suit order I use, but the reader may well be using a completely different one.

Having shown the aces in a slight face up spread, turn the four cards face down and in squaring them up in the left hand, obtain a left little finger break above the face ace (hearts) and move the right hand away. Say that the action of stroking the four aces on the fingers of the left hand has a strange effect. Bring the right hand back above the cards being held in the left, placing the thumb at the near end, the forefinger on top and the remaining fingers over the far end. Keep the right hand well over the cards so that the fingers at the far will prove adequate for the half pass move to follow. Having explained that stroking has a strange effect, move the packet of four cards down from the base of the left thumb towards the finger tips of the left hand, which stretch open until they reach the position shown in Figure 20. Before opening however, and at the exact moment when the right hand takes hold of the cards, the

Cardboard Charades

Figure 20



ace below the left little finger break is turned up by gripping its right hand side with the left fingers and pulling it down and over. At the same time, the right hand is moving the packet downwards until it meets the face up ace and then continues until the packet passes off of the finger tips of the left hand. The stroking action is designed to cover the lowness of cards in the left hand after this type of reversal sleight has been carried out, the weakness of the move being in fact covered by the action required by the left hand, to allow for the stroking action. For the actual reversal of the lowest card I prefer to have the left forefinger around the outer end of the card with the remaining fingers at the right side, but the reader can experiment to find the easiest procedure suitable for himself.

After the stroking action, the cards are spread in a small fan and held in the right hand to show that the ace of hearts has turned face up at the bottom. The top card of the fan is now taken and placed at the bottom of the group by the left hand, the cards still being kept in their fanned condition. Say that the ace of hearts now occupies the position that the ace of spades did occupy, the ace you name, being the next one in your suit sequence. Bring the left hand up below the fan and use the two hands together to close the fan but in this action pick up a left little finger break above the bottom two cards and turn both of these cards over together, under the patter and action of the stroking procedure already described.

Spread the four aces in a fan as before to show that the ace of spades is now face up second from the bottom. Transfer the top card to the bottom keeping the fanned condition and say that the ace of spades now occupies the position that the ace of diamonds previously occupied. Close the fan between the two hands and take a left little finger break above the bottom three cards. Reverse these with the stroking action as

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before. Start to spread the cards out with the left thumb, but after pushing one card over, do a single buckle, so that the next two cards stay together and then the bottom card shows as a single card. If you can, allow the centre two cards to spread very slightly, rather than be dead square. Hold the cards in the left hand to exhibit the now face up ace of diamonds.

Take the top card with the right hand and push it into the fan immediately above the bottom card, and as you push it square, use a slightly diagonal action so that the left little finger can obtain a break below it. The packet is now being held in a squared condition in the left hand with a break above the bottom card. Say that the ace of diamonds is now in the position that the ace of clubs previously occupied and as it is at the top of the packet, with no cards above it, the spectators will be able to actually see it change to the ace of clubs. The ace named is of course the next in your suit sequence.

Bring the right hand over the packet and lift the top three cards off as one, by simply lifting the three cards above the break, the thumb at the near end, the forefinger on top and the other fingers at the far end concealing the thickness of the three cards. Lift the cards slightly above the one remaining in the left hand and then do a rapid forward and backward action with the hand, releasing the far ends of the cards from the right fingers as you do so, so that the cards rapidly turn right over lengthways until they are gripped by the right hand first finger and thumb at the far end, the thumb now being on top and the finger below. Immediately replace the cards on top of the one remaining in the left hand, this actually taking place on the backward movement of the cards. The effect is that the ace of diamonds visibly changes to the ace of clubs, and the four cards can now be fanned out and dropped on the table to show that the top one is the only one face up.

“TIT FOR TAT”

This is really a combination of two effects, the first Dai Vernon's “1, 2, 3” which was originally published in the Phoenix magazine, and the second Martin Gardner's “All the Nonconformists”, published in *Ibidem*. It is really the presentation ideas that are combined and not the methods, as these are dissimilar to the originally published ones.

Run through the pack and remove the ace, two and three of hearts and exhibit them to the audience. Arrange them so that the two is on top and then place them face down on the table in a slightly unsquared heap.

Have a card selected from the remainder of the pack and control it to the top. Drop the pack face down onto the table and in this action palm the top card into the right hand. Reach for the one, two, three, packet with the right hand, and pick it up by scooping it towards you until it reaches the edge of the table and then turn it face up by placing the right

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thumb on the face and then twisting the hand over. Place the face up packet with the added card into the left hand and transfer the face card of the packet to the rear, making some remark to cover this, of getting the cards into numeric order.

Spread the three cards out to show them once more, but use a single buckle so that the centre two are kept squared as one card. Close up the spread and hold the cards squared in the left hand still face up. One of the spectators is now invited to name any one of the three cards and you then show that it has changed to the selected one by the following moves. Note that whilst the cards are in numeric order, they may run from back to face, or face to back, so for ease of explanation I will refer to the card the spectator chooses by its position, rather than by its name.

If Rear Card Named

Push over the two face cards with the left thumb and hold the last two squared as one. Steady the cards with the right hand as you do this, and then hold the spread in the left hand alone, to show that the named card has changed to the selected one.

If Centre Card Named

Turn the complete packet face down as you take it with the right hand and rub the face of the packet on the left sleeve, remarking that this will have the effect of changing the chosen card into the selected one. Replace the packet face down in the left hand and fan it out by pushing the top two cards over and keeping the face two squared as one card. Take the spread cards into the right hand by gripping them fairly tightly so that they do not move out of position, and then twist the hand over to show the faces of the cards to reveal that the centre one has changed to the selected one, and then turn the hand back again so they are once again face down.

If Face Card Named

Take off face card with right hand and hold it for a moment saying “this is your choice”. Now take the next card from the left hand group on the face of it, but really take two as one by buckling the bottom card slightly. Finally take the last card from the left hand and place it on the face of those in the right. The impression given is that you have shown the named card as if to emphasize it, and then counted the other two on top of it.

The packet is then replaced in the left hand still face up and spread out

with the aid of the right hand, spreading only the face two cards and keeping the last two squared as one, to show that the named card has changed to the selected one.

The effect now proceeds on to its final phase, although the impression you endeavour to give when the named card changes to the selected one is that the trick is over. After the change, you will be left with the fan of three cards in one of two positions, if the face or rear card was named, the fan will be held face up in the left hand and if the centre card was named the fan will be held face down in the right hand. A different handling is used for each of these as follows:

Fan Face up in Left Hand

Twist the left hand over so that the fan is face down, and with the assistance of the right hand square the cards up and leave them face down in the left hand. Take the top one off with the right hand and replace it on top of the main pack. Say "you are probably wondering what would have happened if you had not named the (here say the name of the top card) but had chosen one of the others". Turn the cards remaining the left hand face up and push off the face one and take it in the right hand. Name the card being held in the right hand and say "supposing you had chosen this one". Replace the card in the right hand behind the two being held as one in the left hand, but leave it outjogged for about $\frac{1}{4}$ ", the cards still being face up.

With the right hand push the face two cards as one up until they square up with the outjogged one, and then pull just the face one back down again to its original position to reveal the change of the rear card to the selected one. This is an extremely simple action, the right thumb being placed on the lower short end and fingers on the face of the two of hearts, and the thumb pushing the two cards as one to line up with the rear one, and the right fingers pulling the two of hearts back down again by light pressure on its face.

Twist the left hand over so that the cards are face down and remove the top one and place it face down on the pack with the right hand, the heel of the left hand concealing the overlapping of the remaining two cards. As the right hand places the card on the pack, place the left forefinger on the outer short end of the jogged card and as the left hand turns over to the palm up position, the forefinger pushes down, so that when the face of the card remaining in the left hand is visible to the audience it is perfectly squared as one card, the two of hearts. Turn the left hand over again so that the two of hearts is face down and place it on top of the pack, really two as one of course.

As an afterthought say "of course you might have named the two, well in that case the two would have changed to the selected card." In line with this last remark, remove the top card of the pack and rub its face on

your sleeve, finally turning it face up and throwing it on the table to show it is now the selected card.

Face Down Fan in Right Hand

Bring the left hand below the right, and close the fan of cards up between the two hands and in this action pick up a left little finger break below the top two cards of the group. Say, "you are perhaps wondering what would have happened if you hadn't named the two". Spread the cards out in a face down spread with the assistance of the right hand, which keeps the top two cards squared as one by taking hold of them above the left little finger break and holding them tightly together as the spread is made. Also in the spreading action, push the centre card forward slightly in the fan so that it is outjogged for about 1". Finally hold the fan face down in the left hand which is really gripping the top and bottom cards firmly but has very little grip on the centre one due to its outjogged condition, which is easily removed by the right hand and placed face down on the pack.

Square up the remaining cards in the left hand and then turn them face up with the right hand and replace them still face up in the left. Take the face two cards squared as one with the right hand by buckling the lower one with the left hand, and exhibit the face up card in the left hand to the audience saying, "supposing you had named the (here name whatever card is in the left hand)". Replace the cards in the right hand on the face of the one in the left but injog them for about 1". Now conclude the sequence by following the final three paragraphs of the description already given for the "Fan Face Up in Left Hand" condition.

The trick must flow smoothly to be effective and there must be no hesitation in following through the various alternatives.

"BELOW ZERO"

There have been several ideas already worked out to give the effect of a card slowly sinking down in the pack. Dai Vernon had one version in print in the 'Phoenix' magazine, and Larry Jennings described a version of his own to me some few years ago. Both of the preceding ideas used full packs of cards, but the first version I heard of using just a small packet of cards was developed by Bob Ostin and called the "Submarine Card". The method I use is completely different to Mr. Ostins but the actual effect was inspired by his trick.

Remove six cards from the pack without drawing any attention to the quantity you are removing, and arrange them so that the top card of the group is a conspicuous one, such as an ace, king or joker. For ease of description I will assume that the card at the top of the packet of six is the

joker.

Place the packet of cards face down in your left hand but as you put them into position with the right hand, use the right thumb to drop three cards from the face of the group and then take up a break above these three cards with the left little finger. Spread the cards out in a face down fan but after pushing the top one over with the left thumb, take the next two cards squared as one, an easy move because of the left little finger break below them, and then continue to spread out the cards with the assistance of the right hand, until a spread of apparently five cards is held face down in the left hand.

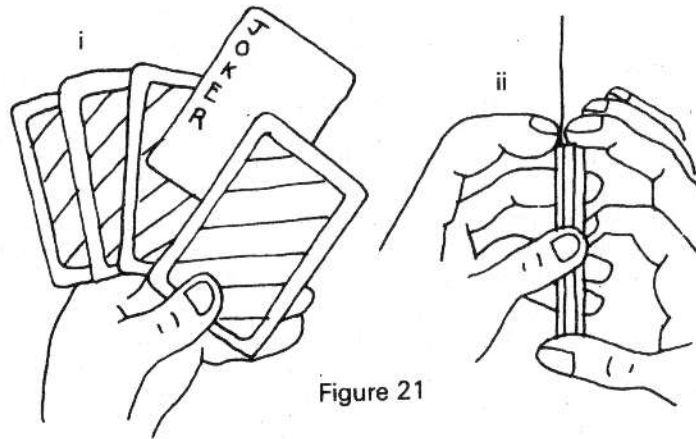


Figure 21

Remove the top card of the spread with the right hand, turning it face up to show it is the joker. Still keeping it face up, place it under the apparent top card of the fan and leave it outjogged for about half its length. See Figure 21 (i). Close the fan up taking care not to let the cards above the face up one spread and reveal that there are really two cards, and also to keep the joker in its outjogged position. Once the fan is closed, place the right thumb on the lower short end of the face down cards and the fingers on the far one, the forefinger curved on top of the cards and the packet itself being held in the left hand. At the same time as the right hand takes up this position, the left forefinger moves to the outer short end of the face down cards below the face up joker, and by a combined pushing action with the right and left hand fingers towards the right hand thumb, the face down cards that are both above and below the joker are squared up perfectly. Absolute squaring of the face down cards is essential, and Figure 21 (ii) shows the hand positions at this stage of the effect.

After the squaring action, the right hand changes its position so that

the thumb is on the left long edge of the packet and the fingers on the right one, with the forefinger still curved on top. By moving the right hand up and down a few times a squaring action is made along the long sides of the face down cards, the hand finally resting at the lower short end with the thumb on the left hand inner corner. By pressing down on the back of the cards slightly with the right forefinger and lifting upwards with the right thumb, two cards are released from the thumb and a break taken by the thumb above them. The right thumb runs along the near short end of the packet carrying the break with it until it reaches the right hand inner corner, where the break is taken up and held by the left little finger. The excuse for the thumb moving along the end of the packet is again for the seeming purpose of making the cards absolutely square.

After making some remark about causing the face up, outjogged joker to sink, you spread the packet of cards into a fan as follows: The top card is fairly pushed over by the left thumb until it extends for about half its width over the right hand long side of the packet. The right hand comes over to assist the spreading by placing the thumb on top of the packet, the second finger below the packet and going directly into the break held by the left little finger. The right hand thumb and second finger now grip together very tightly and the left thumb is moved from the top of the face down packet to the face of the outjogged joker. The left thumb holds the joker still, whilst the right hand moves the three cards it has locked together about $1\frac{1}{2}$ " to the right. This shows two face down cards above the joker but secretly the lower one consists of two cards perfectly squared together, with the joker sandwiched between them. As soon as the right hand has moved its cards to the right, the left thumb moves away from the face of the joker and spreads the two remaining cards below it in a slight fan. The right hand does *not* release its lock grip on the cards it is holding.

After the spectators have seen that the joker has sunk down through one card you casually say "two cards above the joker and two below it" and as you make this statement the right hand moves its group of three cards slightly to the right and back again, so that they just clear the right hand long side of the joker and are then replaced above the joker. The left hand holds the joker and the two cards below it steady whilst this takes place. Keep the movement of the right hand cards to a minimum, just enough to clear the joker and get back above it. From the spectators point of view the spread looks exactly the same as before, with two cards apparently above the joker and two below.

Close up the packet carefully, again leaving the joker outjogged for about half its length and repeat the squaring procedure previously described, but this time the right thumb takes a break above one card only and transfers this to the left little finger. The final position being the packet perfectly squared in the left hand with a little finger break above the face card, and the face up joker protruding for about half its length

from the far short end of the pack.

Say that the joker will sink through one more card and bring the right hand over to the packet to assist in the spreading action. Although the right thumb is resting on top of the packet it takes no part in the spreading of the first two cards which is done by the left thumb. Once these two cards have been pushed over slightly, the right hand second finger enters the left little finger break as before and locks all the cards above this break tightly between this finger and the thumb. The left thumb moves away onto the face of the joker to hold it still, whilst the right hand moves its locked group slightly to the right. The final card is spread with the aid of the left hand and the joker is now seen to be four cards down. The cards in the right hand are moved to the right and back again as before to show that the joker is fourth card down.

The packet is carefully closed once again and held in the left hand. The right hand comes over and moves the block of face down cards above the joker down for about $\frac{1}{4}$ ", by taking hold of them with the thumb at one short end and the second finger at the other.

The right hand now moves to the face up joker and pushes it down towards the face down cards until the joker is felt to line up with the upjogged face down card below it. These two cards can now be gripped as one by the right hand and pulled up slightly so that the joker is well outjogged again. The effect is that you are just adjusting the cards before proceeding with the trick, but you have actually squared up the face up joker with the face down card below it.

The left thumb spreads over the four face down cards above the joker to show that it has sunk through another card. After pushing the four cards over with the left thumb, they are taken in their fanned condition into the right hand leaving two cards squared as one in the left hand.

The face down cards in the right hand are replaced below the face up joker in the left but injogged for about $\frac{1}{3}$ of their length. The right hand comes over to square the injogged cards with the joker by placing its thumb on the inner short end of the face down group and fingers on the outer short end of the joker. As the cards are pushed together a Half Pass is carried out with the four lower face down cards so that they end up face up below the two upper cards. Its quite easy to pick up the break for the pass by pushing down slightly with the right thumb as the cards are squared.

The face up joker at the top of the packet is thumbed off and held in the right hand, leaving apparently four face down cards square in the left. Say that if the joker can sink through the cards one by one, you wonder if it could travel through all four at once. Offer to see if it is possible, and place the joker *still face up* below the face down packet in the left hand. State that whilst you think it might be possible to make it go through four cards at once, you doubt if it would be willing to do it whilst face up, so the first thing to try and do is to make it turn face down. As you say this, take the packet from the left hand with the right,

holding it from above, the thumb at the near short end, fingers at the far one, and forefinger on top. Move the packet away from the left hand and forward and back for about 6", and under cover of this movement release the right thumb grip so that the packet turns completely over end for end and is gripped at the far short end by the right thumb on top and the forefinger below and is returned to the left hand on the backward movement, but has really been turned completely over. The effect to aim for is a 'magical shake of the cards'.

Push the cards over with the left thumb one by one until five face down cards show, the last two being squared as one card. The right hand assists in steadying the spread but moves away afterwards, and leaves the fan held in the left hand. Say "Well, that seems to have made it turn face down, now it can travel to the top without us spying on it". Bring the right hand over and turn the top card of the fan face up to show it is the joker.

After the joker has been revealed at the top of the packet I replace it face up on top of the fan but injogged for about half its length and then close the fan up, taking care to leave the joker injogged. After closing the fan, the face down cards are naturally left in a slightly unsquared condition and the right hand comes up to the far short end of them to square them up. Under the cover of this action the right hand second finger goes under the group and pushes on the lowermost card so that it moves downwards to an injogged position for about 1". The right hand now moves to the near short end of the face up joker and pushes it forward until it hits the lower injogged card and is square with it. At this stage the joker will overlay the near short end of the pack for about 1", and the right hand can take hold of the two jogged cards by holding them at the inner end and turn them face down as one card on top of the packet. The packet is dropped on top of the pack and you are ready to go into your next effect, or if the reception of this one warrants it, change to singing or tap dancing.

"NORVELLE"

The feke throw used in the classic "Three Card Trick" seems to have been rarely used for any other purpose, which is rather strange because the sleight is such a deceptive one. In this effect I have applied the monte throw to achieve a one ahead condition, for use in a transposition trick involving a mentally selected card. I have previously mentioned in "The Devils Playthings" that in my opinion the best description of the actual 'throw' is to be found in "The Expert at the Card Table" by Erdnase, together with the best descriptions of many other fine things.

Check that you have a joker in the pack and that it is positioned around the centre before commencing the effect. Hold the pack so that the faces are towards you and run through them until you reach the joker

which is pushed down slightly to an injogged position. Continue to run six more cards past the joker and then cut the pack at this point and complete the cut, finally turning it face down in a squared condition in the left hand but taking care in the squaring action that the joker remains injogged. Bring the right hand over the pack to complete the squaring and in this action top palm the six cards above the injogged joker into the right hand, and push the joker square with the pack. Since you have not as yet told the audience what you are going to do, the impression given is that you have looked through the pack for some specific card and then cut the pack at this card to bring it to the top. Keep the cards tilted upwards when looking through them, and keep them moving so that the actual card you cut at is not apparent to the audience.

Push the joker slightly to the right with the left thumb and then use the right thumb to flip this card face up on top of the pack, letting the right hand naturally curve over the pack as it flips the joker over. Move the right hand away to the right again and exhibit the face up joker on top of the pack. Repeat the action of flipping it over again with the aid of the right hand, but as the joker lands face down on the pack let the six palmed cards drop on top of it. Keep the right hand over the pack and immediately pick up the top card between the thumb and second finger in the classic monte grip with the forefinger resting on the back of the card. The flipping over and picking up of the top card by the right hand must be an almost simultaneous operation, the overall effect being that you have shown the joker on top of the pack and ended up with it held face down in the right hand. The true state of affairs is that an indifferent card is held in the right hand and the joker is six down from the top of the pack.

Push the top card of the pack slightly to the right with the left thumb and then bring the right hand over the pack and pick up the top card between the third finger and thumb, below the supposed joker, in the classic monte grip. Turn the right hand over so that the face card is exposed to the audience and explain that you are going to show six cards one at a time and deal them into two packets on the table, and that a spectator should make a mental note of one of these cards and also remember in which packet you place it.

After you have made this statement apparently throw the face card of the two in the right hand face down onto the table, but really throw the rear card in the standard monte throw manner. Thumb off the top card of the pack with the left thumb and take it below the card held in the right hand in the same way as you did the first card. Show its face by twisting the right hand over and then apparently throw it face down on the table about 9" to the right of the first one, but again throw the rear card.

The two cards on the table will not be referred to as at position 'A' and position 'B'. Continue the action of thumbing off a card from the top of the pack and taking it below the one already in the right hand for two

more cards, the first being thrown on top of the face down card at position 'A', and the second on top of the one at position 'B'. In each case the faces of the cards are exhibited in the right hand and then the monte throw made as they are thrown on the table.

Thumb off another card with the left thumb and take it as before in the right hand. As the right hand twists to show the face of this card to the audience, the left thumb pushes over the top two cards of the pack so that the left little finger can get a break below them in preparation for the next move. Once the little finger has got its break the top cards are pulled back again with the left thumb so that the pack is in a squared condition. The right hand now monte throws its card on top of the two already at position 'A' and then comes back over the pack to again apparently take off one more card. However, because of the left little finger break it actually takes two cards squared as one, in exactly the same grip as was used for taking single cards off. The right hand twists to show the face of the card just removed from the pack and then monte throws it on top of the two already face down on the table at position 'B'. This will leave two cards squared as one in the right hand. These are immediately dropped on top of the pack which is still being held by the left hand and the top card thumbed off slightly by the left thumb, and then flipped face up on top of the pack by the right hand to reveal the joker.

The effect from the sequence described so far is that six cards have been shown and dealt alternately into two face down heaps, with a spectator committing one to memory, and also the heap into which it is apparently placed. I find it makes things easier for the spectator if you actually name the cards as their faces are shown, and it also ensures that he remembers one that is shown, and not one that he thought was shown. An important technical point is to keep the cards in the right hand always close together so that the face of the rear one is never exposed when the hand twists over to show the face card. You will have no trouble with this point if you use the Erdnase technique. After this short diversion we return to the point where the joker resides face up on top of the pack in the left hand.

Make some appropriate remarks about the strange powers of the joker and hand it still face up to the spectator who has remembered a card and ask him to drop it on top of the face down heap that contains his card. This will result in the joker being dropped on top of the cards at positions 'A' or 'B'. If it doesn't, take up Origami, and use this book for your modelling material. Whilst the spectator is engaged in placing the joker on the appropriate heap, pick up a left little finger break below the top card of the pack.

Pick up the three cards that do not have the joker on top of them in the following way: if they are from position 'A' take them one by one and place them on top of the pack so that their order is reversed, and then cut the pack once to apparently lose them, but retain the break with the right thumb as you make the cut, and retake it with the left little finger as you

complete the cut. If they are from position 'B', lose the left little finger break and pick up the three cards altogether with the right hand, placing them on top of the pack without altering their order and picking up a left little finger break below them. Cut the pack once, but maintain the left little finger break as described if position 'A' were being dealt with.

Cut the pack at the break and retain the upper half in the right hand placing the lower one face down on the table with the left. Place the right hand half into the left hand and then tip this half up slightly at the near short end so that the face of the bottom card is visible to you. Your excuse for this action is the remark, "I think that's about half" as you look at the edge to check. After you have noted the face card, drop this card off of the right thumb so that the second card from the face is partially visible to you and remember this one also. Release the right hand grip on the cards and leave them face down in the left hand.

Use the right hand to spread the half pack on the table in a fairly long face down line. Request the spectator who remembered a card to place the face up joker aside for a moment, and then slide the three face down cards that were under the joker into different parts of the face down spread, telling him as he does this to take care that the faces are not exposed as you do not wish to get a glimpse of them. At this stage do not ask him to square the spread up.

Bring the right hand over the half pack being held in the left hand in a casual squaring of the short ends, and use the right thumb to drop one card from the face. Keep the hand in position for a moment with the thumb pressing against the near short end to maintain the break above the face card. Ask the spectator to tell you the name of his noted card and according to the one he names, carry out one of the following actions.

If face card that you glimpsed earlier—Take up break from right thumb with left little finger and remove right hand from pack.

If second from face that you glimpsed earlier—Drop one more card from right thumb and then take up break with left little finger above the two cards, and remove right hand.

If a card that you have not glimpsed earlier—Drop two cards from right thumb and then take up break with left little finger above the three cards and remove right hand.

Pick up the joker with the right hand and make some further remark about its strange powers. Turn it face down and push it into the cards held in the left hand from the rear so that you can easily insert it at the break point. As soon as it is partially into the pack, release the left little finger break and as you push the joker square with the packet with the right thumb on its near short end, push downwards slightly with the thumb so that the left little finger can take up a break above the joker as it finally squares with the other cards.

Gesture with the right hand towards the face down spread on the table and ask the assisting spectator to carefully close up the spread until the

cards are perfectly squared, and then to turn the half pack face up and leave it on the table. His, and the audiences involvement with this action gives you excellent misdirection to bring the right hand back to the face down cards in the left hand and reverse the cards below the left little finger break by means of the Half Pass. Only two, three or four cards will be involved so the pass can be made very efficiently and *no* break is maintained after the completion of the pass. Immediately after the Half Pass is completed the right thumb drops two cards from the bottom of the half pack and the left little finger takes up a break above these two cards. The right hand can now be removed. Say that the joker is somewhere in the packet you are holding and as you make this remark give the packet two cuts as follows: cut the pack at about the centre but as you complete the cut, pull down on the left little finger at the break so that the upper section goes in between the two cards being pulled down and the remainder of the lower half of the pack. Insert the upper half from the rear end of the lower one and first of all push it sideways until the long sides of both halves line up, but the original upper half is jogged for about half its length at the near short end of the cards. Square the two halves together by pushing the inner end of the injogged half with the right thumb, the fingers being at the far end, so that it lines up with the other half, but in doing this push downwards with the thumb slightly so that as the halves come together the thumb can pick up a break between them. Give the half pack one more cut by simply cutting at the break and completing the cut. The two cuts described are made fairly rapidly as if you are ensuring that the joker is lost in the packet, before proceeding with the effect.

Take the face down half pack and hold it in the right hand so that it's positioned about 6" above the face up half on the table. Say that the magnetic power of the joker will be used to draw the spectators card out of the tabled cards and into the ones you are holding. Mention that as the tabled cards are face up, the selected card will still be face up when it reaches the face down cards you are holding so it will be easy to find. State that the joker will also turn itself face up to show that it is just as clever as any other card in the pack. Spread out the face down cards until you reach the two face up ones around the centre. One will be the spectator's card and the other the joker. Remove these two cards and drop them on the table in front of the spectator who noted a card.

Close up the remainder of the cards you are holding and hold them in the right hand still face down with the right hand holding them from above, thumb at the rear short end and fingers at the far one. Reach forward with the right hand and place the face down half on top of the face up tabled one but jog it slightly to the right. Draw the assembled pack towards you and square it up as you lift it from the table, doing this with the aid of the left hand. Turn the pack completely over and then spread it between the hands until you come to the point around the centre where they are face to face. Break the pack at this point and then turn the

lower half face down and replace it under the upper one so that the cards now all face the same way. Pick up the joker and the selected card and push them into the pack. The actions described in this paragraph are simply cleaning up ones, and should be carried out casually and without importance.

“WHISTLE AND I’LL COME”

There are very many ways of magically locating the four aces in the pack but broadly speaking they break down into two groups. The first of these is the type where the aces are found magically but revealed in a normal fashion, for example, one may appear at the top of the pack, one at the bottom and so on. The second is the novelty type of revelation where they are discovered in an unusual way, such as shooting from the pack into the air. The novelty type of revelation is used in this effect and the inspiration for the trick came from an Al Leech idea, published in the ‘New Phoenix’ some years ago.

Run through the face up pack and remove the four aces, placing them face up on the table. Close up the remainder of the pack and in this action carry out a Half Pass with the lower half of the pack and take a left little finger break between this section and the one above it. Keep the right hand above the pack for a moment immediately after completing the pass, and with the tip of the right thumb lift up the top card of the lower face down section of the pack, so that it is added to the bottom of the upper section. Retake a break with the left little finger below the card just lifted with the right thumb. At this stage in the effect you should

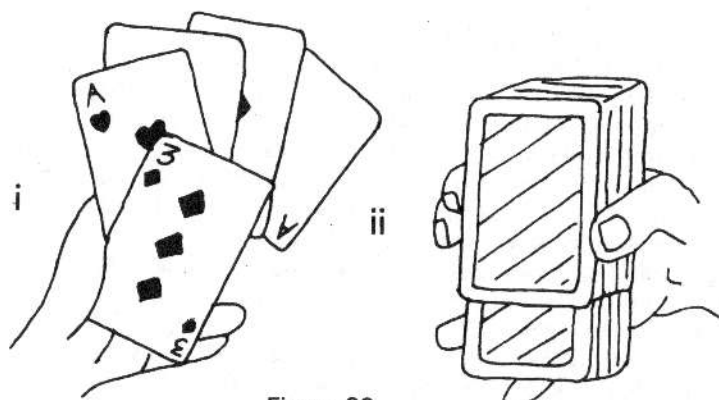


Figure 22

have about half the pack face up, one card face down, a break, and then the remainder of the pack face down.

Take one of the aces from the table and appear to push it face up into the centre of the face up pack. Really insert this ace into the break point and then swing it round, so that it is extending diagonally from the outer left hand corner of the pack and is covering the left thumb, which is positioned below it ready for a thumb count. See Figure 22 (i). Note that the easiest way of putting the card into the break, is by inserting it at the near short end and then swinging it round and upwards until it is in the correct position. Once the card has been inserted the left little finger releases its break.

As soon as the left thumb is covered by the outjogged ace, use it to thumb count two cards and hold a break ready for the insertion of the next ace. Pick up one of the three remaining aces from the table and insert it into the break point being held by the left thumb tip. The ace is again inserted face up and left outjogged but a little to the right of the first one. Repeat the thumb counting of two cards followed by the insertion of the third ace, and finally thumb counting two more cards prior to the insertion of the final ace. Note that all aces are placed in the pack face up so that they appear to be facing the same way as the remainder of the pack. Also, as you place them in position move each one a little to the right so that when all four have been inserted they extend from the outer end of the pack in a slight fan, the fan itself being positioned a little to the left to cover the left thumb. With the exception of the first ace they are inserted at the outer left hand corner of the pack.

Push all four aces in the pack in a slightly diagonal position and as you square them up with the remainder of the pack, take a left little finger break above them. *Drop one card* from the bottom of the upper section of the pack to the top of the lower one with the aid of the right thumb, and retake a break above this card with the left little finger. Keep the right hand above the pack making a squaring action and then carry out a Half Pass with the lower section of the pack. Immediately after completing the pass, hold the pack in the left hand and turn it face down. Tap the top card of the face down pack with the right hand fingers and say “some conjurers could make the aces appear at the top, but that’s too hard for me.”

Turn the pack face up and start to spread it out slightly from the face saying “I could just look for them and pick them out, but that would be too easy”. Take care that you do not spread as far as the top eleven cards of the pack. Close up the pack with the aid of the right hand until it is once again in a squared face up condition in the left hand, and then drop five cards from the bottom or lower side of the pack with the right thumb and take a break above these cards with the left little finger. With the right hand cut off about one quarter of the pack from the face and place it below the remainder, but as you place it in position, use the move originated by Ed. Marlo, by pulling down the block of five cards with the

left little finger so that the quarter pack goes above these cards. As you square up the pack take a left little finger break immediately above the quarter pack. You will need a patter line to cover the above actions and I usually say "Did you know that aces are influenced by certain sounds and it is possible to train them in much the same way as animals can be trained."

Turn the pack face down maintaining the break. Cut off the quarter pack from above the break and 'out' weave it into the remaining section of the pack, pushing the two sections together so that they are interwoven for about one and a half inches. As the weave has taken place from the face down end of the pack you will find a large block of cards at the face end that have not been shuffled at all. If you have used the standard technique for a weave in which the cards are held vertically in the hands, thumbs and fingers of each hand being on the opposite long sides, you will find it extremely easy to place the left forefinger on the upper short end of the face block and push downwards slightly, so that the whole block is in-jogged for about half an inch. Grasp the in-jogged end of this block with the right hand and transfer it from the face of the pack to the top, but as you place it on top, make sure that you line it up with the original top card of the pack, which means that the block lines up exactly with the quarter pack that is outjogged and partially woven into the larger section of the pack. Keep hold of the pack with the left hand, thumb at one long side and fingers on the other one, holding the cards at the meshed section so that they are locked in the partially woven condition.

Take the pack into the right hand and position it as shown in Figure 22 (ii) the faces of the cards being towards the palm. I find the easiest way of getting the pack into this position is to take it with the right hand, placing the right thumb on the top of the pack and fingers at the face and turn it over, replacing it for a moment in the left hand so that the faces are outermost, and then take it again in the right hand in the correct position. In positioning the cards they must be kept locked together at all times and the block of unshuffled cards at the top of the pack must end up in the upjogged position.

After all this work you are now at the stage where you can relax and indulge in a little presentation. Carry on with your theme about sounds affecting the aces and mention that you can locate them by simply whistling. Illustrate what you mean by giving a short whistle and at the same time release pressure between the thumb and first and second fingers of the right hand. This will allow the block of cards to drop downwards and rest on the right little finger, to reveal a face up ace at the front of the outjogged group. Remove this ace carefully with the left hand, taking care not to disturb any other cards and place it on the table.

Bring the left hand over to the cards and grip them tightly at the meshed centre point, the left forefinger being on the back of the cards, the thumb on the near long edge and the remaining fingers on the far

long edge.

Remove the pack completely from the right hand, turn it round end for end with the left hand and then replace it in the right, taking up the same grip as previously. This will again bring the block of cards on top of the pack to the upper position ready to repeat the dropping of this block to reveal the second ace. Before releasing the block however, use the left hand to square the block at the top of the pack up, by running the fingers and thumb along the opposite short ends. This is really not strictly necessary, but acts as a kind of insurance to guarantee a clean drop of the block.

You are now ready to release pressure on the long sides of the block so that it drops downwards to reveal the face up ace, which as before is removed with the left hand and placed on the table with the first one. The procedure previously described is repeated to reveal the third and fourth aces, for each one reversing the interwoven pack to bring the block to the uppermost position and also repeating the 'insurance' squaring between each revelation.

One brief mention of the presentation angle. I whistle very briefly prior to each of the first three aces appearing but for the final one let a spectator try his luck by whistling. I let him fail twice and then release pressure to coincide with his third whistle saying, "there, see how easy it is". If you can't whistle, buy yourself a toy whistle and blow this at the appropriate points.

Chapter 3

Tale Twisters

A SWITCH IN TIME

Effect

Four picture cards are placed in front of a spectator and four spot cards in front of the performer. Cards are interchanged between the two packets, but when checked, the spectator still has four picture cards, and the performer four spot cards.

The procedure is repeated with the same result, but when attempted a third time, the packets change over completely, the spectator now having the performer's spot cards and the performer, the spectator's picture ones.

Working Details

Remove four picture cards of the same colour but of mixed values, these might be the KS, QC, JS, JC., and place them face up in front of a spectator. Now remove four spot cards of the same colour and mixed values, but select cards that are similar in appearance. You might choose the 7C, 8S, 6C, 8C., and these are placed in front of yourself.

Having explained that the spectator has four picture cards and yourself four spot cards, turn each packet face down on the table.

Remove the top card of each packet and place it alongside its packet. Say you will change over one card from each group. Do this by picking up the single cards, one in each hand and pushing them into the second from top position in the opposite groups.

Square up the spectator's four cards, turn them face up and Ghost Count them to show four picture cards. The final card of the count is placed on the face of the packet and the packet is replaced face down on the table. Repeat this procedure with your four cards to show they are all spot cards, finally placing them face down on the table in their original position.

Tale Twisters

Say you will now change over two cards from each group. Do this by lifting off the top two cards of each group, one pair in each hand and then dropping them on top of the opposite groups. Again Ghost Count the spectator's group to show they are still picture cards and again placing the last card counted on the face. Replace the packet face down on the table but make sure it is in a slightly spread condition. Ghost Count your group to show they are spot cards and as you replace them face down on the table push off the top one so that it goes down on its own and leaves the lower three cards in the left hand.

Say you will now change over three cards in each group. Transfer the three cards from your left hand to the right and reach forward with the left hand to pick up the lower three cards of the spectators group (they are in a spread condition, so the pick up is easy). As you take these into the left hand, drop the three cards from the right hand on top of the single card left on the table. Now drop the cards from the left hand on top of your single spot card near you.

Point to the spectator's group and say, "I don't expect you would be surprised to find these were once again the picture cards, but I would, because the picture cards are here". On the final word, turn your packet over to reveal the picture cards. Let the spectator turn his over to find they are now spot cards. This switch over at the end of the effect comes as quite a surprise to the spectators.

Final Notes

When holding the packets face up prior to making the Ghost Count, always cover the upper left hand corner of the face card with the left thumb so that the index value is hidden and the lower right hand corner with the heel of the right hand, the thumb itself being stretched across the face of the card. This will ensure that the face card showing up twice will not be noticed.

Always refer to the two groups as the picture and spot cards and never draw attention to their actual values.

STRANGE ASSEMBLY

Effect

Four kings are removed and distributed face down on the table. Three cards are placed from the main pack upon one of the kings in much the same way as if a conventional four card assembly routine were being performed. The other three kings are shown to have changed to completely different cards but when the master packet is turned over, instead

of kings it is found to contain four aces. The missing kings are found reversed in the centre of the pack.

Preparation

Before presenting the effect, a slight arrangement of the top cards of the pack is required. Reading from the top this is, ace, ace, ace, KH, reversed X card, X card, X card, X card. The X cards can be any cards except kings or aces and the final one must be remembered (the one in the eighth position from the top).

Working Details

Run through the pack and remove the following four cards, throwing them face down on the table as you come to each one and letting them fall on top of each other, red K, black K, an ace, black K. These cards are removed from the face end of the pack and in locating and removing them you must never look beyond your remembered key card. Do not let the spectators see the face of the ace when you throw it down, the other cards can be flashed if you wish.

As soon as you have removed the four cards, run through the pack until you come to your key card and then square the cards, but keep a left little finger break between your key card and the remainder of the face up pack above it. By gripping the eight cards below your break, move them slightly and diagonally to the left and leave them in this jogged position. Now turn the complete pack face down and place it on the table taking care to maintain the jog so that when you pick up the pack later, you will easily be able to retake a break under the top eight cards.

Pick up the four face down cards, (order from the face, red K, black K, ace, black K) turn them face up and Ghost Count them to show kings, the last card counted going on the face of the group. Turn them face down and deal the top one on to the table nearest you, calling it the master king and the other three in a line a little above it.

Pick up the main pack and place it in the left hand, the left little finger taking a break under the jogged block of eight cards at the top. Thumb off the top three cards of the pack and place them on top of the master king.

Pick up the other kings from the table one by one and place them still face down on top of the pack in the left hand. Use the left thumb to push the top two over slightly into a spread condition and then bring the right hand to the pack and grip all of the cards above the left little finger break in a locked position so that you can move them all slightly to the right. The appearance being that the three kings have been spread out in a small fan and moved slightly to the right.

Lift the apparent fan of kings up from the pack so that you can tap the left long side against the top of the pack to square them up and then let the squared packet drop face up on top of the pack (really eight cards are turned over on to the back). Thumb off the top three face up cards and display them to the spectators, the effect being that the three kings have vanished. Turn the three cards face down and replace them on top of the pack. Give the pack one cut and place it on the table.

Say "you have probably guessed that all the kings are now together in the master heap, but that would only have happened if I had used aces". Turn over the master heap to travel the aces. After a slight pause, spread the main pack to reveal the four kings face up in the centre.

"COINCIDENCE IN COLOUR"

Effect

A group of about a dozen cards are given to a spectator and the performer holds a similar quantity. Each shuffle their cards and then place any two face down on the table. The tabled cards are turned face up and found to be all black and the performer remarks that this is a strange coincidence. His statement becomes more acceptable when the remaining cards he and the spectator hold are examined, because they are all red.

Working Details

Without letting the spectators see the cards you are removing, assemble two packets of about a dozen each, face down on the table. Packet A is all red cards and packet B is all red except for the top four which are black. Place the remainder of the pack aside face down and give packet A to a spectator and take B yourself.

Shuffle the packet retaining the top four cards in position and invite the spectator to shuffle his. Place the top card of your group face down on the table and request the spectator to place the top card of his group face down on top of your card.

Each of you shuffle your respective groups again and you keep your top three cards in position. After your shuffle and whilst squaring the cards in your hands, get a left little finger break under the top three cards of the group.

Request the spectator to place the top card of his packet face down on top of the two already on the table, and you then appear to place the top card of your group on top of the one he has just placed down. Really you place three cards as one down, by taking the three cards above your finger break, the right thumb at the near short end and the fingers at the

far one, to conceal the thickness. As the right hand places its cards down, it squares the completed tabled group up neatly to prevent the quantity of cards being noted.

Place the cards remaining in your hands on the table for a moment and pick up the small packet of four cards. As you mention how each of you freely selected two cards, reverse the order of the face down cards you are holding by counting off the first three genuinely, and then placing the last three (as one card) on top of these. Turn the cards face up and push over the face three one by one to display a fan of four black cards, the rear card of the fan really being three cards as one. Close the fan and drop the cards face down on top of the main pack.

Comment on the fact of you each taking two cards of the same colour from shuffled packets and then say "it's a bigger coincidence than we imagine, because all the other cards are red". Turn your respective groups up to show that this is so.

"MATCH-A-MATIC"

Effect

A spectator and the performer each take four cards from the pack. After mixing their cards, each removes one card from their group and after following a magical procedure, these are shown to match in colour and value. This is repeated successfully a second time. Finally, the performer takes the spectator's remaining two cards and adds them to his own. He carries out the 'magical procedure' and they are seen to be four aces.

Prior Arrangement

Reading from the top of the face down pack, the four aces, two cards of the same colour and value, two cards of the same colour and value.

Working Details

False shuffle the pack and then hand the top four cards to the assisting spectator, taking the next four for yourself. You can take yours by thumbing them off and not altering their order, or counting them off and reversing their order. The remainder of the pack is not used in the effect.

Request the spectator to mix his four cards without looking at them, whilst you mix yours. Mix your four by taking the top two and alternating them with the remaining two by pushing them against them, so that they interweave. If each pair is spread when you do this, it's an extremely simple operation. Repeat this interweaving two more times making a total of three baby faro shuffles. Don't worry about whether these are

'in' or 'out' shuffles, it's of no importance.

Now state that you are going to teach the spectator a 'magical procedure' which if followed correctly, will have a strange effect.

First he must transfer cards from top to bottom of his group, stopping whenever he wishes and holding the card stopped at in his right hand. Whilst he is doing this, you do exactly the same with your group, stopping on any card you wish and holding it in your right hand.

Now place your card on top of the three cards the spectator is holding and let him place his card on top of the three you are holding. Ask him to count through his four cards from hand to hand so that their order is reversed and the top card will end up at the face, illustrate this with your four cards but really do the Ghost Count, placing the last card counted on top. Ask him to carefully remove the face card of his group whilst you remove yours. Each of you rub the face of the card you have removed on the table and they are then turned face up to reveal that they match in colour and value. Place these two cards aside.

Ask the spectator to mix his remaining three cards whilst you mix yours. Make sure that whilst mixing yours, you end with the original top card still at the top. Tell him to again transfer cards from top to bottom of his packet, finally ending with any one he wishes in his right hand. You do the same, but actually stop on the third card in your group (the original face card) and hold it in your right hand. Exchange the single cards again, yours going on top of his two cards and his going on top of yours. Continuing the 'magical procedure' theme, tell him to count his three cards to reverse their order. You do the same, but use a three card version of the Ghost Count i.e. one off fairly, one back underneath and two pushed off, one off fairly. This looks as if you have counted your three cards to reverse their order.

Each of you remove the face cards of your packets, rub the faces of them on the table and then turn them face up to show that they are of the same colour and value. The 'magical procedure' has worked again.

Say you will try something a little different. Take the remaining two cards from the spectator and add them to your two. Now say "let's see what happens if we apply the 'magical procedure' to these four cards. Do this, by first of all counting them to reverse their order (I use the Ghost Count again so that it looks the same as my previous counts) and then rubbing their faces against the table, after first fanning them out slightly. Finally turn them face up to show four aces.

"AN ILLOGICAL CONCLUSION"

Effect

A small group of cards are placed face down on the table without their faces being revealed. Four red faced cards are then removed from the

pack and shown. Several interchanges of cards are made between the face down cards and the ones held by the performer but this always results in the performer still holding four red cards. The natural assumption on the audience's part is that the face down cards on the table must be all red ones, and therefore it is not surprising that changing cards has no effect on the colour of the ones held by the performer. They have a little more to ponder on when the face down group are turned face up, for they are all black cards.

Working Details

Run through the pack and remove three cards, two of which are black, the third one should be a red seven. The three cards are placed neatly squared, in a face down heap on the table with the red seven at the top. The spectators must not know exactly how many cards you have placed on the table, nor what these cards are.

Now remove five more cards from the pack whose order reading from the face must be, red eight spot, red spot, black card, black card, red spot. The spectators must not know exactly how many cards you have removed and as yet have not seen their faces. Place the main pack aside and hold the cards you have just removed face down in a squared condition.

Say "I would like to show you something interesting". Turn the packet of cards face up and Ghost Count them to show them as four red cards, the last card goes on the face. Use the same corner covering technique during the count at all stages in this trick as has already been explained in "A Switch in Time".

Turn the packet face down and hold it in the left hand. Remove the top card and slide it carefully below the face down tabled group. In its place take the top card of the tabled ones and replace it on top of the cards you have already in your hand. Turn the packet face up and Ghost Count it as four cards to show them all red, the final card going on the face. As you do this say "isn't that interesting, even though I've changed a card over, they are still all red".

Turn the packet face down and remove the top two cards and slide them below the face down cards on the table. Do not alter the order of these two cards.

In their place take the top two cards of the tabled ones but take them one by one and place them on top of the card in your hands, so that their order is reversed. Take care when you are changing cards during this trick that you do not spread the tabled group too much, for you do not want the audience to know how many cards are there until the conclusion of the effect. Always resquare the tabled cards after an interchange.

Turn the group in your hands face up and Jordan Count them as four red cards, the last card going on the face. As you do this say "isn't that

interesting, even though I've changed two cards over, they are still all red". Turn the packet face down and thumb off the top three cards keeping the last two squared as one card. Take the upper three and push them below the face down ones on the table. Once you have got them below the tabled ones, roughly square the complete group. Now take the upper three cards of the tabled ones one by one, and place them on top of the apparent single card in your hand. The order of the three cards added is thus reversed.

Turn the cards in your hands face up and Ghost Count them as four red cards. As you count the last two cards, outjog them slightly. Repeat your patter line "isn't that interesting, even though I've changed three cards over they are still all red". Turn the packet face down and lift up the upper three cards at the jog point so that the left little finger can get a break below them. Whilst the right hand is still in position, apparently squaring the cards, drop one card from the right thumb and retake the left little finger break above it.

Say "it doesn't seem to matter how many times I change over cards, the ones in my hand always remain red". In a casual illustration of this remark, remove the top card of the packet in your hand (really two as one, which is easy because of the finger break) and slide it below the tabled cards. Take the top card of the tabled ones in its place and place this card on top of the ones you are holding. Turn them face up and do a genuine count to show they are all red.

Conclude by saying "the reason I think it's most interesting, is because these are all black". Turn the tabled group face up in time with this remark.

Final Note

During all of the interchanges the left hand fingertips can assist the right hand in making the changes, if the cards the left hand is holding are kept fairly deep in the hand.

"INSTANT INTERCHANGE"

Effect

A small packet of red cards is handed to a spectator and the performer retains a group of black ones. The performer shows one of his black cards and lets the spectator cut it into the centre of his red ones.

The performer asks if the spectator would consider it *quite* a good trick if he could make the black card jump back from the spectator's group to his. When he agrees, the performer says "well in that case it

must be a *very* good trick if I make our complete packets change places". He turns his packet face up and it is seen to be all red cards except for the solitary black one in the centre. When the spectator examines his, he has the black ones.

Working Details

Remove twelve red faced cards and place them face down on the table. Face down on top of these place approximately twelve black cards, the remainder of the pack being placed aside. Pick up the group of cards and turn them face up. Spread them out as if to check that you have the right colours grouped together and get a left little finger break under the face card of the black group, and then close up the spread.

Push off the face red cards one by one with the left thumb and support them with the right hand so that they form a slight spread, but as you spread them count them silently until you reach twelve. Do not spread the twelfth card, but take the two cards as one above the break point, by inserting the tip of the right second finger and gripping them between this finger and the right thumb. From the audiences' viewpoint you have pushed off all the red cards and are holding them in a slight spread in the right hand. Turn the complete fan of red cards down and place them below the face up black cards in the left hand.

Spread out the black cards to show them to the spectators and then close them up again, but get a left little finger break under the face black card. As the right hand is still over the cards, carry out a Half Pass (reverse the section) with all the cards below the face one, using a general squaring up action as cover for the pass.

Hold the packet face up in the right hand, the hand being curved above the packet with the fingers at the far short end and the thumb at the near one. With the left hand fingers, draw the cards which are face down at the bottom of the packet slightly to the left one by one, so that they go in a casual spread onto the fingers of the left hand. Keep the left thumb against the left long side of the packet so that the fingers are prevented from drawing off more than one card at a time, a firm grip with the right hand on the short ends also helps to control the cards. Keep pulling cards out with the left thumb until a black card shows up. Remove all the lower face down cards and place them in front of a spectator. He will assume them to be the red cards.

You are apparently left with the face up black cards, and the black card at the face and the jogged black one at the rear, help to confirm the position. Square up the packet, turn it face down and cut one card from top to face. Whilst the right hand is still over the packet drop the two cards at the face from the right thumb tip and take a left little finger break above them. Remove the right hand from the packet for a moment.

Bring the right hand back to the packet, approaching it from the rear short end. Push the right first finger tip into the break next to the left little finger and then move the right finger towards the left until it reaches the approximate centre point of the card width, which opens up the break slightly. The right second finger will naturally also enter the break and by gripping the face two cards with these two fingers on the back and the thumb on the face, you can pull out these cards squared as one and show the face calling attention to its name. It is then replaced face down on top of your packet and immediately thumbed off and held face down in the right hand.

Place the card in the right hand on top of the spectator's group of apparent red cards, and ask him to cut the packet once, to send the card to the centre. Illustrate the cutting action by giving your packet a single cut.

Use the patter theme outlined in the effect, then turn your packet face up and fan it out, letting the spectator do the same with his. The packets appear to have changed places.

Chapter 4

Card Script

THE MAGICAL ELIMINATOR

Effect

A card is freely noted in a small packet of cards. The performer states that he will demonstrate a magical eliminating procedure that will gradually reduce the packet to a single card, and that this will be the previously noted one.

When the performer demonstrates the procedure, things seem to go completely wrong. However, the trick is successfully concluded with a surprise ending.

Working

Run through the face up pack and up jog any six red cards. Strip these out of the pack, turn them face down, and place them under the pack. Repeat this procedure with six black cards.

Turn the pack face down and thumb off the top twelve cards to show them for a moment, pointing out that you have six black cards and six red ones.

Square up the twelve cards onto the pack for a moment, and in this action obtain a left little finger break under the top face down card of the main pack. Lift away all the cards above the break with the right hand and place the remainder of the pack aside on the table.

Thumb off the six black cards, turn them face down and place them below the red cards. Do the same with the six red cards. Make some sort of comment as you do this, such as, "remember, six of each colour."

Cut the small packet of cards a few times and then give it a perfect faro shuffle, followed by one or two more cuts. If you do not do a faro shuffle you can simply hold the cards in the right hand by the opposite short ends, and then pull off pairs of cards from top and face of the group with the left hand, dropping the pairs one by one on top of each

Card Script

other on the table, until you are left with a single card in the right hand, which is dropped on top of all. If you use this procedure instead of the faro, do it fairly briskly, to prevent some sharp spectator noting that you have thirteen cards instead of twelve, *and do not cut first*. Turn the packet face up and spread it rapidly between the hands, commenting that it appears to be fairly well mixed. Look for two cards next to each other of the same colour, and cut the packet between these two cards, so that one ends at the top of the packet and the other at the face. If you do not see a pair of the same colour, it means they are already in position, and you do not need to cut.

Hold the packet of cards face down in the left hand and start to deal them one by one in a face down heap on the table, dealing rather slowly. Invite a spectator to call stop at any point in the deal. When he calls stop, you must show him the face of the card which occupies an odd position from the top of the packet. This is very easy to do, if you repeat the words, odd, even, odd, even, as you deal the cards in a heap on the table. When he says stop, you will automatically know whether the last card dealt was at an odd or even position. If it was odd, show its face to the spectators, and then place it on top of the cards remaining in the left hand, taking a left little finger break below it as you do so. If it was even, show the face of the top card of the undealt section, and then replace it on top, taking a left little finger break below it. Drop the dealt cards on top of those in the left hand, and after a slight pause, cut the packet at the break point and complete the cut.

Explain to the spectators that you will now demonstrate a magical eliminating procedure that will find the noted card for you. Point out that on no account are the spectators to help you in any way.

Place the top card under the packet and the next face down on the table, and continue this sequence of under/down, until six cards are face down on the table. Pick up these six cards with the right hand and fan them out slightly. Turn the fan face up just long enough for the spectators to see that all the cards are red, but not long enough for them to retain the names of the cards. Tap the fan square on the table top, and then discard the six cards face down on top of the main pack. As you carry out these actions say, "the red cards have been eliminated. Note that in the example I have given, the discarded six cards are red, but they could equally well be black, and in this case you would say "the black cards have been eliminated."

Turn the cards remaining in the left hand face up and push over the face five cards one by one to form a casual fan between the hands, the sixth and seventh cards being squared as one. I will continue the description as if the eliminated cards were red, just amend the patter lines to the colour that shows up when you do the effect. Say "I know your card is black, but I don't know which one it is, let's use the magical eliminator again."

Square the cards and turn them face down. Again do the under/down

procedure, this time placing the three eliminated cards face up on top of each other on the table. Turn the cards remaining in the left hand face up and spread them out, keeping the centre two squared as one, by means of the buckle count. Take the face card in the right hand for a moment, and say "only three to choose from, I wonder which one is yours" Replace the right hand card back *below* those in the left hand, square the packet and turn it face down.

Say you will use the magical eliminator for the last time. Place one card under, and the next face up on the table, placing the discarded one on top of the other three face up cards. Place the next card below the packet, and make sure that the packet is perfectly square. Appear to deal the top card face up onto the discard pile, but really deal two cards as one by buckling the face card with the left little finger.

Ask the spectator the name of the card he noted, and when he names it, act as if the trick has gone completely wrong. The audience will be sure it has. Say, "I did say it was a *magical* eliminator." Slowly turn the last card you are holding face up to confirm your statement.

"THE IMAGE MAKERS"

Effect

The performer explains that certain cards in the pack are very powerful and are capable of influencing other cards so that they become very similar to themselves. To demonstrate this face he removes the AC and the AS, to act as image makers. Another pair of cards are shown and placed between the image makers for a moment, when removed and shown again, they are seen to be the AH and AD. This procedure is repeated with several pairs of cards, and the image makers are always successful in changing them to the two red aces. The effect ends in an unexpected way when both image makers, and cards between them, change to queens, the performer remarking that however influential aces are, ladies always have the last word.

Working

The effect relies on a false count which changes the centre two cards of a group of four, for the outer two. The technique is a simple combination of the Elmsley and Jordan counts, and whilst I developed this approach independently, Jack Avis had preceded the idea by several years. Jack called his count the Siva Count, and it was published in issue eleven of the 'Epilogue' magazine.

It is the physical action of the counts that is identical, and *not* the

purpose. Jack's use was to show five cards as four, concealing one, and mine, to show four cards as four, concealing *none*. The technique used is as follows:

Hold four cards in the left hand, the fingers and thumb holding them at their left long side, in the standard Elmsley Count position.

Pull off the first card fairly into the right hand, by drawing it off with the right thumb.

As you appear to take the second card, replace the right hand card below those in the left, and at the same time, push over the upper two cards of its group with the left thumb, and take them into the right hand.

As you appear to take the third card replace the two in the right hand below those in the left, and then push the upper three cards over slightly with the left thumb, and take these three cards into the right hand.

Place the single card remaining in the left hand on top of those in the right.

Having mastered the above count, we are now ready to proceed with the routine. Whenever the feke count is used, it will be referred to by the initials S/C (Siva Count).

Before commencing, secretly get the following six cards, in order, at the top of the pack: AS, AC, QH, QD, QS, QC, the AS being the top card.

Run through the face up pack, and cut the two red aces to the top of the pack, taking care *not* to disturb your stack as you do this. When you remove the red aces, keep the cards tilted towards yourself, so that the spectators whilst seeing that you are transferring two cards to the top, do not know the names of these cards. Talk about removing two important cards as image makers.

Turn the pack face down into the left hand, and appear to lift off the top two cards with the right hand, really lift off four cards by counting them in a lifting action at the near short end of the pack. Turn the four cards face up onto the top of the face down pack, and take a left little finger break below them. Push over the AC slightly with the left thumb to display the two black aces. Use the right hand to take the spread aces and flip them face down on top of the pack, but really grip all cards above the break and turn them over. Thumb off the top two cards of the pack and place them face down on the table for a moment.

Fan out the remainder of the pack and have a spectator select any two cards, he must not select from the top six cards of the pack. Place the remainder of the pack face down on the table, and take the two chosen cards from the spectator and display them face up for a moment. Say that you will demonstrate the power of the image makers.

Turn the chosen cards face down and slide them between the two face down aces on the table. Pick up the four card group and hold it face down in the left hand ready for the S/C. Rub the right hand forefinger in a clockwise circle on the back of the top card, saying, "a clockwise

action is necessary to transfer the image." Now do the S/C. Continue, saying, "the action must also be applied to the image maker at this end." Do the clockwise action on the back of the new top card. Fan out the cards face down in the left hand. Withdraw the centre two cards with the right hand and turn them face up, to show they have become the AH and AD.

State that the image can be removed by a reverse clockwise movement. Replace the red aces between the two face down cards, and repeat the sequence explained in the previous paragraph, but move your right forefinger in a counter clockwise action on the back of each image maker, to follow the patten line already mentioned. When the four cards are fanned out and the centre two removed and shown, they will be seen to be the two that were originally selected from the pack—the image on them has vanished. Place these two cards face down on the table, and pick up the main pack and drop it on top of them, so that they end up at the face of the pack, the pack being face down on the table. The image makers are still being held face down in a slight spread.

Take the top two cards of the pack and place them between the image makers, saying, "let's try with another two cards". Repeat the clockwise rubbing action on the backs of the image makers combined with the S/C, and then remove the centre two cards, and show that they have taken on the appearance of two red aces. As you are showing these, *turn the image makers face up also*, and say, "even though they influence other cards, their own appearance remains unchanged."

Turn the image makers face down and replace the red aces face down between them. Do the reverse clockwise action and S/C, and then remove the centre pair of cards and drop them face down on the table, finally placing the main pack on top of them. Do not show their faces this time, just talk about the action once again removing the image.

Take the top two cards of the pack and place them between the image makers. Do the S/C and the clockwise rubbing action, and then remove the centre pair of cards and turn them face up, to show they are again the red aces. Turn them face down and replace them between the image makers.

Say you will remove the image once more, and do the reverse rubbing action on the back of each image maker once more, but when you count the cards to bring the lower image maker to the top, do a completely *fair* count in place of the S/C. Remove the centre pair of cards and place them on the table, finally dropping the main pack on top of them.

Take the top two cards of the pack and place them between the image makers. Do the clockwise rubbing action combined with a *fair* count. Remove the centre two cards and turn them face up. Appear surprised that they are queens, and then turn the image makers face up to show that they also are queens, remarking, "oh well, ladies always have the last word."

"PUSHOVER"

Effect

Four cards are removed from a shuffled pack and magically turn face up—in addition they change to four aces. This effect is based upon one of Peter Kane's clever ideas (he has many others) that was published in his second book.

Working

Secretly start with the four aces in positions 6, 7, 8 and 9 from the top of the pack, with the card in position 10, face up.

Hold the pack face down in the left hand and riffle up the near short end with the right thumb until you can see the back of the reversed card, tilt the pack up slightly so that you can see the near short end, and as soon as you see the back of the card, take a left little finger break below it.

Thumb over the top five cards of the pack and flip them face up onto the top of the pack. Spread out the face up cards by pushing them over with the left thumb, until they are displayed in a face up fan, still resting on top of the pack. In the spreading action, injog the last face up card slightly. Point out that there are four available spaces between the five cards, one space between each pair of cards. Close up the spread onto the top of the pack until they are casually squared, and then take hold of all cards above the left little finger break with the right hand and flip them over so that they fall face down on top of the pack. Immediately press down with the right thumb on the injogged card, and lift the five cards above it away from the pack in a squared condition, the right hand holding them from above, thumb on the near short end and fingers on the far one. Hand the remainder of the pack to a spectator and request him to shuffle it. Whilst he is doing this, reposition the five cards in the right hand, so that they are in your normal right hand grip for a weave shuffle. Take care that only the back of the top card is viewed by the audience when you do this.

Request the assisting spectator to return the main pack face up onto your left hand and then with the aid of the left thumb, lift it up slightly, so that it is positioned in the hand ready for a weave shuffle. Weave the small packet in the left hand into the main pack in the right, and push the two sections together until the small packet extends for about half its length from the larger one. You can weave in at any point you wish, and the audiences' attention is drawn to the fact that you are filling in the spaces between the five cards with cards from the shuffled main pack. Once the cards are meshed for half their length, pull the right hand packet upwards and away from the pack, which will automatically draw

out of the main pack the four meshed cards. Place the remainder of the main pack aside on the table with the left hand.

Place the cards from the right hand into the left, still in their outjogged state, and holding them in the left hand so that the left thumb is on one long edge and the fingers on the opposite one, faces of the cards towards the palm of the hand, and the cards themselves being positioned well away from the palm. In addition, they must be placed in the hand so that the four cards extracted from the main pack are nearest to you. Remember to keep the backs of the cards towards the audience at all times.

Place your left forefinger on the *far* short end of the cards, and your right thumb on the *near* one, and push with the thumb on the cards until they protrude for about $1\frac{1}{2}$ ". Now change the grip of the right hand so that it is actually holding the injogged four cards tightly, the thumb on the face of the group and fingers on the back, but keep the grip at the near short end, so that the fingers do not conceal too much of the backs.

Remove the left forefinger from the far short end, and then, fairly rapidly, push the four cards being held by the right hand square with the five cards they are meshed into. This will cause a group of face up aces to come into view at the outer end of the five card packet, these aces will of course be squared up, one behind the other in a continuing action, after a slight pause to let the face up appearance register with the spectators, move the right hand to the upper short edge of the face up aces, and place the thumb on the face of the aces and the second finger on the face card of the five card group. Move the second finger upwards, drawing the card it is resting on with it, until it more or less lines up with the ace group. Now grip the upper four cards fairly tightly and move them as a block to the right, so that they pivot on the left second finger and start to revolve in a clockwise direction until they completely leave the five card group. Now spread the aces in a fan with the right hand and drop them still face up on the table. Spread the five cards remaining in the left hand without drawing too much attention to them, and then drop them on the main pack.

Note that the drawing of the card up with the right second finger is a concealed action, as the backs of the five card group are towards the audience.

"KINGS GO FORTH"

Effect

Four kings are removed from the pack and placed on the table. The remainder of the pack is cut into two face down heaps, one for a spectator and one for the performer. Performer and spectator each select a card and return it to the opposite heap. The kings are vanished and two

reappear in each heap, with a card caught between them. Not only are these the chosen cards, but the kings have also drawn them back into the original heaps that they came from.

Working

Run through the face up pack and remove the kings as you come to them, placing each face down below the pack. Whilst not essential, it makes for a slightly more effective climax to the trick, if the kings are in alternating colour sequence. Turn the pack face down and spread over the top cards to display the face up kings. In closing the spread, get a left little finger break below the four face down cards below the kings. Bring the right hand over the pack, fingers at the far short end and thumb at the near one. Lift off the eight cards above the break, plus one more card, which is obtained by reaching down slightly with the right thumb. Keep the break between this card and the eight above it. The right fingers conceal the thickness of the block.

Pull off the face king onto the pack with the left thumb. Pull off the next king onto the pack with the left thumb. Pull off the third king onto the pack and unload the single card under cover of the third king, so that it ends up in the second from top position of the main pack. Place the last king in the right hand on top of the pack (really five cards as one). The pack is held completely square with no breaks, and the actions described are performed as a confirmation that you did remove four kings.

Bring the right hand over the pack, fingers at the far short end and thumb at the near one, and lift up four cards with the thumb, pulling them up one by one. Lift the top four cards away from the pack and place them on the table, still apparently all face up. I normally place them across the empty card case, which makes it easy to pick them up later.

Pick up a break with the left little finger under the top two cards of the pack, and then give the pack a single cut at the appropriate centre point by taking the upper half with the right hand, the thumb picking up the break at the near short end, and placing it below the other half. Retake the break with the left little finger as the halves come together. Cut off the cards above the break and place them in front of the spectator. Tilt the half remaining in your hand upwards slightly, so that you can see the near end. With the right thumb, riffle the cards from face to top, your thumb being positioned on the near end, when you get near the top of the cards you will see the back of a reversed card. Stop riffling at this point, and reach down with the right thumb and lift up one card, and take a break with the left little finger below this card. As you carry out this riffling action, say, "yes, I think that's about half." The position at this stage, is that the left little finger is holding a break under the top four

Card Script

cards. Give the half pack a single cut, but really just cut the cards above the break to the face, keeping the right fingers over the outer end to conceal the lack of thickness. *Do not* retain any breaks after the cut, but as you are squaring the pack in the hands, let two cards drop from the face, and take a left little finger break above these two cards. Remove the right hand from the cards.

Turn the top card of the tabled half face up with the right hand, and draw attention to its name. Say, "this is your card, from your packet." Turn the card face down and insert it into the cards you are holding in the left hand, pushing it in at the near short end, and inserting it at the break point. As you push the card square, get a left little finger break above it, so that you have a break above the face three cards. Bring the right hand over the cards, again concealing the far short end with the fingers, and cut the pack at the break point, completing the cut and taking a new break with the left little finger, under the top three cards of the group.

Triple lift the top card and leave it face up on top for a moment, keeping the little finger break below it. Call attention to the card, and say, "this is my card." Turn the three cards face down as one, onto the pack, and then lift off two as one with the right hand, and place them on top of the spectator's half pack. Give these cards a single cut and request the spectator to place his forefinger on top of these cards for a moment. As he is doing this, bring the right hand back to the cards in your left hand, and palm the top one into the right hand. Reach down with the right hand and pick up the face up king group, taking it by the opposite short ends, the hand being curved over the face of the cards. This pick up is very easy, if you have previously rested the kings across the card case. Place the face up kings in the left hand, ready for the Findley Tent Vanish, the cards being held a little above the pack by the left thumb tip on the upper long side.

Talk about the kings finding the two cards, and appear to lift them away with the right hand, but really replace the palmed card onto them and move the left thumb outwards slightly so that the five cards fall down onto the main group below them. Move the right hand away, keeping it curved slightly, as if it were holding the kings. When it is positioned over the spectator's half, slowly close the right hand in a rubbing action, and then open it to show the kings have vanished. Ask the spectator to remove his finger and spread out his half pack face down on the table. Whilst he is doing this, give your half a single cut.

When the spectator has completed his task, two kings will show up in the centre of his spread, with a face down card caught between them. Now spread your half to reveal the same condition. Say, "not only have the kings found the cards, but they have kept things tidy by drawing your card back to your half, and mine back to mine" Turn the face down cards between the kings over, one by one, as you make this remark.

Card Script

"THE AMBITIOUS GHOST"

Effect

This is a small packet ambitious card sequence that was inspired by Al Baker's, 1, 2, 3, 4 version, published in the 'Pallbearers Review'. It is over very quickly, and is ideal as an interlude before continuing with the main effect using the four cards.

Working

Remove the A, 2 3 and 4 of spades from the pack, and arrange in numeric order, reading from the face. Fan them out and display them to the audience, drawing attention to their order. Close up the spread and turn it face down. Say, "let's reverse the order of the four cards, so that they run in order from the top." Ghost Count (Elmsley) the cards, placing the last one on top.

Take the top card and place it on the bottom of the packet, tap the packet with the fingers of the right hand, and then turn the top card face up to show the ace is back on top. Remove the ace and place it face up on the table.

Take the top card of the three remaining and place it on the bottom of the packet, saying "the two now goes underneath". Turn the top card face up after tapping the packet, and show that the two is back on top. Place the two on the table.

Place the top card of the two remaining below the single card, saying, "now the three goes underneath." Turn the top card face up to show the three has returned, and then drop it on the table. Show that only the four spot remains in your hand. Mention that the four spot has done nothing so far, so you will give it a hard test. Pick up the three cards that were discarded onto the table, and assemble them into a face down packet. Place the four spot, also face down, on top of this packet, and then Ghost Count the cards, but time the count as follows: "the four", count off one card, "and three cards above it," count the remaining three cards. Flip the top card face up to show the four spot has risen to the top.

"CHOOSY CHOICE"

Effect

A spectator manages to sort out a quantity of cards into the four suits, although he only sees the backs. This is a variation on Karl Fulve's, "Even Money Proposition" and Bro. Hamman's "Suit Yourself".

Working

Run through the pack, and throw out in a face up heap on the table, five clubs, five diamonds, five spades and five hearts, the hearts being the face five cards of the group. Discard the remainder of the pack.

Pick up the twenty card group and hold it face up in the right hand in the Biddle grip, the hand being curved above the cards. Draw off the first two hearts singly into the left hand, and as you pull the third one off with the left thumb, place the first two cards back underneath the right hand cards. Continue drawing off cards fairly with the left thumb until you come to the club section. Here the first four clubs are pulled off normally, and the final one (really three cards as one) placed on the face of the cards in the left hand. From the audience's viewpoint you have drawn attention to the fact that you have five cards of each suit grouped together.

Turn the cards face down and thumb off the first five cards, placing them at pos. A. As you place them down with the right hand, turn the top one face up, and place it in front of the four face down cards. Thumb off the next five cards and place them at pos. B, again turning the top one face up, and placing it in front of the packet. Repeat with the next five cards and place at pos. C. You now have five face down cards left. Thumb off the top four and place them at pos. D, and place the final card face up in front of them. Remember that you thumb off cards at all times, and do not alter their order.

Pick up the four cards beneath the face up heart and apparently mix them up, but keep track of the original top two cards. Say, "if I mix these, it is still very easy for me to extract two hearts because they are all the same suit." Pick out the original top two cards, flash their faces to show they are hearts and drop them face down, on the face up heart indicator. Say, "I will make it harder for *you* by mixing the remaining two hearts with two of the spades." Take the top two cards from the face down four at pos. B, and mix them with the two already in your hand. Invite a spectator to select any two of these, as you fan them out for him, and drop his selections face down on the spade indicator. Drop the remaining two cards in your hand away from the suit groups, at pos. E to form a new group.

Pick up the top two cards from pos. C and mix them with the remaining two cards at pos. B. Say "I will mix two of the diamonds with two of the spades." Invite a spectator to select any two cards from these four. Drop the two he selects face down on the face up diamond indicator. Discard the remaining two on top of heap E.

Take the top two cards from pos. D, and mix them with the two remaining cards at pos. C. Let a spectator chose the two he thinks are the clubs, and drop his selections, still face down, on the face up club indicator. Discard the remaining two cards on top of heap E.

Pick up the two face down cards remaining at pos. D, and use them to

scoop up the heap of cards at pos. E, so that they go to the bottom of this heap. As you do this, say, "if you were not successful in finding the correct suits, these will be in an awful mess." Drop the top two face down on the indicator at pos. D, the next two at pos. C, the next at pos. B, and the final pair at pos. A. You now have your face down cards on each face up indicator.

Let a spectator turn the cards on each indicator face up for the climax.

"SURPRISE SURPRISE"

Effect

Five cards are freely selected by a spectator and isolated. A further card is selected and initialled by a second spectator. When the first five cards are examined, four of them are found to be aces—the fifth one is found to be the initialled selection. The trick was inspired by Alex Elmsley's "Between Your Palms."

Working

Secretly get the four aces to the top of the pack. Hold the pack face down in the left hand, and cut about $\frac{1}{4}$ of the pack from face to top, taking a left little finger break between the sections as they square up. Turn the pack face up, and Half Pass the lower section at the break point, retaking the left little finger break above the now face down lower $\frac{1}{4}$. (The break was of course maintained when you turned the pack face up).

Bring the right hand over the pack to cut off a section from the face, thumb at the near short end, and fingers at the far one. Drop five cards from the bottom of the upper section of the pack at the break point by releasing them from the right thumb, and retake the left little finger break above these five cards. The right thumb now moves upwards until it reaches the approximate centre point of the complete pack, and then cuts off the face half and spreads it face down on the table. A spectator is invited to push five cards out of this spread. Gather up the remainder of the spread, and place them face up again on the remainder of the face up pack in the left hand.

Transfer the face up pack to the right hand for a moment, the hand taking it from above in a Biddle type grip, and the thumb taking over the break from the left little finger. Pick up the five face down cards from the table with the left hand, and slip them still face down, beneath the face up pack. Retake the face up pack into the left hand, taking over the break again with the little finger. Take care that you do not flash the faces of the face down cards, and make sure that the audience understands clearly that these five cards are face down at the *bottom* of the

face up pack.

Riffle the outer left corner of the pack with the left thumb, inviting a spectator to call stop at some point. Really carry out the standard Riffle Force, and cut at the break point. Invite the spectator to remember the face card of the lower section, and if convenient, have him initial the face of this card, as you extend the half pack towards him.

Replace the right hand section on top of the left hand one, and immediately Half Pass the lower section of the pack, and then spread the face up pack between the hands, until you come to the five face down cards at the bottom. Place the main pack aside, and just retain the five cards.

Hold the face down cards in the left hand, ready for a minor variation on the Jordan Count. Pull the first one off with the right thumb, pull the next one off with the right thumb, pull the next one off, put all in the right hand back below the two cards remaining in the left hand, and then push off the upper four cards with the left thumb and take them in the right hand, place the final card on top of the four in the right hand. As you do this, say, "remember these five cards were freely selected."

Fan out the five cards face down. Turn the top one face up and replace it in the same position. Say "how strange, it's an ace." Turn the bottom one face up and replace it in the same position, saying, "how strange, another ace". Turn the second from top over and replace it in the same position, saying, "how strange, another ace". Turn the second from bottom face up and replace it in the same position, saying, "how strange, a fourth ace". You now have a face up fan of aces with a face down card in the centre of them. Say, "the strangest thing of all is this centre card (tap the back of it) because that's the one that was signed." Turn the fan over to show the card, as you conclude the sentence.

"COLOUR ME JORDAN"

Effect

Two mentally selected cards vanish and appear in each of two spectators pockets. This trick is not mine, but a classic of Charles Jordan, all I have done is to add back colours to the effect.

Working

Needed are two packs of 52 cards, one with blue backs, and the other red. Arrange one pack so that reading from the face you have 24 red backed cards. Each 24 card group must consist of the same cards from each pack, although they do not need to be in the same order as each

other. Arrange the second pack so that reading from the face you have 24 blue backed cards, four red backed cards and 24 red backed cards. Again each 24 card section must contain the same cards. Place the packs in their cases and you are all set.

Remove each pack from its case and give each pack a shuffle that exhibits the back colours well, but does not disturb the position of the top and face 24 cards. I use a simple overhand shuffle, running small sections of cards from the top, and throwing them back on top. You must not expose any of the backs of the face 24 cards.

Place one of the packs in the left hand and quickly count off 26 cards from the top of the face down pack. Count out loud so that the spectators understand that you are counting off half the pack. Secretly, count 27 cards, by taking two as one on your first count. This is quite easy if you take a left little finger break under the top two cards, before you start counting. Hand the counted cards to spectator A and request him to place them in his pocket. Place the remainder of the pack, carefully squared, face down on the table in front of spectator A.

Repeat the procedure described in the previous paragraph with the second pack, and spectator B.

Pick up the cards in front of spectator A, and place them face up in your left hand. Spread them out with the assistance of the right hand, and ask him to mentally select one. Do not expose the face of the lowermost card whilst he makes his choice.

Keep the cards square in the left hand after spectator A has noted a card, and pick up the half pack in front of spectator B, placing them in the left hand a little above and jogged forward, of the cards already there, and holding them near the left fingertips. They are also face up. Fan them out with the help of the right hand, and request spectator B to mentally make a note of a card in this half. Again, do not let him see the face of the lowermost card. After he has made his choice, close up the spread, and get a left little finger break *above the lowermost* card of this section. Also, as you close the spread, move this half pack inwards and downwards, so that it more or less lines up with the other half pack.

At this stage in the trick, request the two spectators to remove the half packs from their pockets and hold them face down in their hands. Under the misdirection that this action gives, turn the cards you are holding face down, doing a Turnover Pass at the break point, and immediately spreading out the face down cards, until you reach the colour break point at the centre of the spread. Remove the upper section and place it in front of spectator A, and place the lower one in front of spectator B.

Make some magical gesture from the tabled half pack in front of spectator A, towards the half that he is holding, and then place the tabled half face up in the left hand. Deal the cards from this half face up onto the table, counting them out loud as you do so. Ask spectator A to stop you when he sees his card. You will only reach 25 in your count, and he will not see his card. Have him check through the half he is holding, and

Card Script

he will find it there. Repeat this procedure with the other tabled half and spectator B.

"GREEN TURTLE"

Effect

The A.S. is placed on the table, and a card selected and replaced from the remainder of the pack. The ace first of all draws the chosen card to the face of the pack, then itself takes on the appearance of the chosen card, and finally vanishes, to reappear face up in the centre of the pack, with the other three aces.

Working

Arrange the pack as follows, reading from the face: x card, AH, AC, AD, *reversed 9D*, 8D, remainder of pack, with the AS at about the centre of this section.

Fan through the face up pack, and throw the AS onto the table. Push the face dozen or so cards over as a block so that you do not expose your stack. Turn the pack backs towards the audience and give it an overhand shuffle, pulling the top and bottom cards off together first, and throwing the final section of the shuffle back on the face. This brings your stack back to the face, *minus* the original face card.

Fan the pack face down for one to be chosen. As soon as a spectator has taken a card, close up the cards into the left hand, and get a left little finger break under the top card. Take back the chosen card and place it on top of the pack. Give the complete pack a few cuts (double undercut technique) so that the chosen card ends up second from the face. Turn the pack face up in the left hand, and get a little finger break under the face card of the pack.

Pick up the A.S. with the right hand and talk about its magnetic powers. Place the ace *face down* on the face of the pack, and rub the back of the ace with the fingers of the right hand, explaining that this generates the magnetism. Now move the right hand to the near short end of the pack, and grip the two cards above the left little finger break tightly together, and draw them towards you for about $1\frac{1}{2}$ ". This will expose the face of the chosen card, apparently below the face down ace. Keep your thumb on the near short end of the injogged card(s) and move the right hand fingers upwards, so that they rest partly on the back of the ace, and partly on the face of the chosen card. Now move the right hand outwards, so that the face down ace squares up with the main pack, and the chosen card outjogs at the far short end. Remove the outjogged card

Card Script

with the right hand and place it on the table, and then remove the ace, turn it face up and place it also on the table.

Turn the main pack face down in the left hand and say you will repeat the demonstration. Whilst the right hand is still over the pack, riffle upwards from the face with the thumb, until you see the reversed card (five from the face, so you can count rather than look if you wish) and take a left little finger break above this card. Pick up the chosen card with the right hand, and after showing it, turn it face down, and push it into the pack at the near short end, really inserting it at the breakpoint. Angle the pack so that the audience cannot see exactly where it is being inserted. As you push it into the pack, leave about $\frac{1}{4}$ " jogged out at the near short end. Turn the pack face up into the left hand, and before you remove the right hand, lift up on the jogged card with the right thumb, so that the left little finger can take up a break below this card.

Pick up the A.S. from the table and place it face up on the face of the pack. Rub the face of the ace with the right fingers, and then slide it inwards slightly so that the face of the card below it is exposed. Appear surprised that this is not the chosen card, and repeat the squaring of the ace with the pack, rubbing and sliding down a few times, but still without success. At a point when the ace is in an injogged position, push it upwards to square with the pack, but place the right fingers on the face of the card below it, so that it becomes outjogged as the ace squares up. Pull the outjogged card out of the pack with the right hand, and push it back into the pack at approximately the centre. As you do this, say, "let's get rid of this card, perhaps it's an unlucky one."

Go to rub the face of the A.S. again, and then say "oh I know what's wrong, the ace should be face down." Turn all the cards above the little finger break over onto the pack as one card. Rub the back of the ace and slide it back to expose the card beneath, and appear surprised that it still hasn't attracted the chosen card. Repeat the rubbing a couple of times more, and then remove the face down card, and hold it so that its face is towards you. Say, "I see what's happened, it pulled too hard, and got your card stuck on its face." Throw the card you are holding face up on the table.

Under the surprise of the chosen cards appearance give the main pack a single cut. Spread the pack face down on the table, and say, "it isn't really stuck to your card, it's stuck with three friends right here." Tap the face up aces with the right forefinger as you complete the sentence.

"RETURN OF THE CANNIBALS"

Effect

Four jacks are shown, and one by one, six cards are inserted between

them, and completely vanish, the jacks (cannibals) having apparently eaten them. The only effect the meal has on them, is to bring them out in spots.

The cannibal plot belongs to Lin Searles, a gentleman whose contributions to card magic have always been very fine.

Working

Secretly have the four tens on top of the pack.

Run through the pack, removing the jacks and placing them on the face of the pack. Hold the pack face up in the right hand in the Biddle Grip, the hand being curved over the pack, thumb on the near short end, and fingers on the far one. Draw off three jacks into the left hand one by one, by placing the left thumb on the face of the cards in the right hand, but as you draw off the fourth jack, replace the three cards in the left hand below the pack in the right, and by pressure with the left fingers, retake just the lowermost jack into the left hand. At the same time, the right thumb is drawing off the face jack. You end with two jacks only in the left hand. Place the jacks face down on the table so that they are overlapping the near edge of the table slightly. Make sure they are perfectly square. Give the main pack a false shuffle that keeps the top six cards in position.

Thumb off the top three cards of the face down pack, thus *reversing* the order, and drop them in a heap on the table. Turn the pack face up and lay it on the table just below your left hand. Place the pack in a slightly diagonal position, so that the outer short end is pointing to the approximate two o'clock position.

Pick up the face down jacks and hold them square in the left hand. Talk about the jacks representing cannibals. With the right hand take the top card of the heap of three and place it on top of the jacks. Slide the bottom card of the jacks out and place it on top, and say "we'll just give them a moment for their meal." Do the Ghost Count with the jacks (3 cards counted as 4) placing the last card counted on top. As you do the Ghost Count, count out loud, "one, two, three, four," and then say, "that's one gone."

Pick up the upper card of the two remaining on the table, and place it on top of the jacks. Slide the bottom jack out and place it on top, and then *FAIRLY* count again (4 cards as 4) saying, "that's another one gone." Place the last tabled card on top of the jacks, and gain cut one card from bottom to top. Ghost Count again (5 cards as 4) and say, "that's the final one gone." Note that the count referred to is the standard Elmsley one, and the same technique is used after the first and third cards are inserted.

Turn the jacks *face up* and spread them over in a fan, pushing over three cards, and keeping the last two squared as one. Display the fan for

a moment, saying "hungry little fellows," and then square them up *face down* between the hands, the right hand being curved over them, thumb at the near short end and fingers at the far one. Get a break under the top card with the right thumb tip. At this stage act as if the trick is over.

The following action is difficult to describe, but done smoothly is very deceptive. It is an unloading move for the four cards below the break, these cards at the moment being supported by the left hand. The left hand twists in a clockwise direction, and moves down towards the face up pack on the table, taking the four cards it is holding with it, and adding them to the face of the main pack, as the hand opens and draws the pack inwards and off the table edge, and then twists over so that the pack is face down in the hand. In a continuing action, the top three cards of the pack are thumbed off one by one into a face down heap on the table, and the main pack is then placed aside, face down on the table. Practice this move to get it smooth and fairly rapid, and it can be used deceptively, even when surrounded.

The right hand is left holding a single card, but the fingers hide the lack of thickness at the far short end. As you carry out the unloading sequence, say, "let's see if they are still hungry."

Transfer the card in the right hand to the left, keeping the back of the card towards the audience. Pick up the top card of the three cards on the table, and place it on top of the card in the left hand. Slide the face card out, and place it on top, using the same action as when sandwiching the cards at the earlier stage of the trick. Now count the two cards as four by taking the first card fairly, the next unfairly, by loading the first one back into the fingers of the left hand as you take the second, the third unfairly again, repeating the same technique as used on the second one, and the final one fairly. Count out loud 1, 2, 3, 4 as you take each card, and repeat the line, "another one eaten." You will find no trouble at all with this count if you can already do the standard Ghost Count, and counting 2 as 4 looks much the same as counting 4 as 4.

Place another one from the two remaining on the table on top of the cannibal group, and again cut one card from bottom to top. Ghost Count the three cards as four, repeating your patter lines about another one being eaten.

Place the final card on top of the cannibal group, and cut one card from bottom to top. Ghost Count the four cards as four to show the final card has been eaten. You could do a fair count here, but I think the appearance is more consistent with your previous actions if you do the Ghost Count again.

Fan out the four cards face down in the right hand, and say, "the only ill effects of all this eating, is to bring them out in spots." Turn the fan over, and drop it face up on the table.

Chapter 5

Trigger

“TRIGGER”

If you can already do the two-handed Turnover Pass, it will take you very little time to learn the Trigger adaptation.

It is essential that you view the action in a mirror when learning the sleight, as this is the only way to get the handling correct. Also, when learning the move, place a face up card on top of the face down pack, so that the correct illusion will be given during the action of the sleight. In the illustrations the two of diamonds is face up, and all the cards below it face down.

The sleight will be described in line with the illustrations.

Figure 23 (Audience's view)

The pack is apparently face up in the left hand and a break is secretly being held at the near short end. The break can be held by the flesh at the base of the left thumb or by the edge of the left little finger tip.



Figure 23

Trigger

Figure 24 (Audience's view)

The right hand has come over the pack, thumb resting on the near short edge and fingers on the far one.

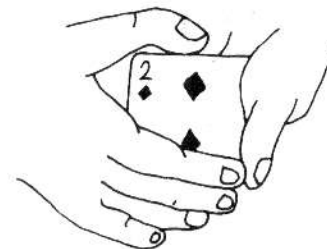


Figure 24

Figure 25 (From the performer's viewpoint)

The lower half of the pack is twisted downwards and out to the right by lowering the left hand fingers slightly, and then pushing on the face of the half pack with the left first finger until the pack is in the position shown by the drawing. The right hand is still in position, concealing the left hand action.



Figure 25

Figure 26 (Audience's view)

The left hand thumb moves downwards and towards your right and at the same time both hands twist inwards towards the body slightly so that the pack tips up to an approximate 45° angle. The left hand thumb continues to push downwards so that its half squares up with the other one. Watch the action carefully in a mirror, to make sure that you do not flash the face card of the upper half as you tilt the pack upwards.

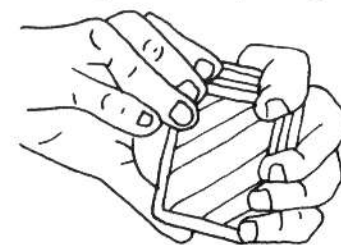


Figure 26

Trigger

Figure 27 (Audience's view)

The right hand releases its hold on the pack, whilst the left hand continues its twisting action until the pack is vertical. The right hand takes hold of it again at the upper short end.

Figure 27

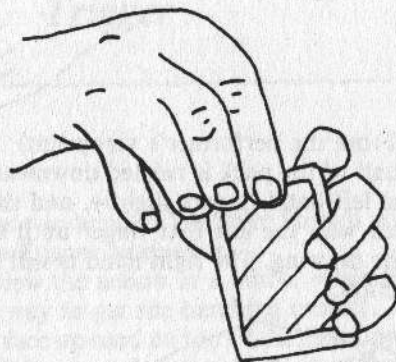
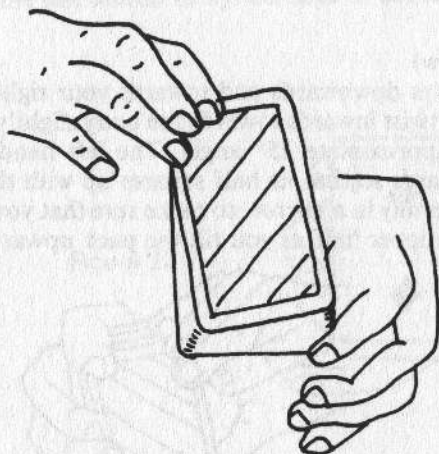


Figure 28 (Audience's view)

The left hand releases its hold on the pack and the right hand continues the twisting action by turning its wrist inwards slightly.

Figure 28

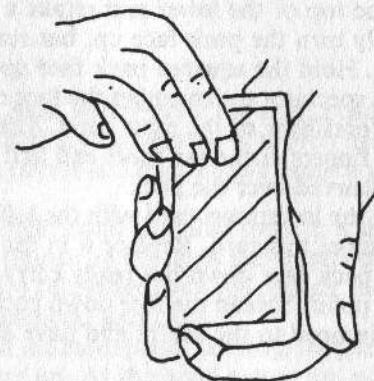


Trigger

Figure 29 (Audience's view)

Continue the right hand action, finally placing the pack face down in the left hand as the turning action brings the pack to a horizontal position.

Figure 29



All the above actions should blend into one smooth sequence, with no jerkiness. It should be carried out rapidly, remembering the small amount of time it would take to *fairly* turn the pack over.

"SHOWDOWN"

Effect

A spectator notes the top and face cards of the pack and the pack is immediately spread to show that the cards noted have turned face up at the centre of the pack.

Preparation

Secretly have two cards face up at the bottom of the face down pack. The interesting thing about this trick is that the cards that reverse for the climax of the effect, are really already reversed before the trick starts. How else could they turn face up so quickly?

Trigger

Performance

Shuffle the pack, retaining and concealing the reversed cards at the bottom and end with the pack face down in the left hand.

Cut the pack once, taking a left little finger break between the two halves as the sections come together. As you are completing the squaring of the pack between the hands, drop one card from the face of the upper section to the top of the lower and retake a break at this point.

Apparently turn the pack face up, but really carry out Trigger at the break point. Hold the squared pack face up in the left hand.

Request a spectator to remember the face card of the pack, pointing to it with the forefinger of the right hand. Take the face up pack into the right hand, fingers at the far short end and thumb at the near one, the hand being curved over the pack.

Draw out the lowermost card with the left hand and request a spectator to remember this card. Replace it in the same position.

Turn the pack face down but really carry out Trigger at the approximate centre point. Spread the face down pack out to show that the noted cards have jumped to the centre and have also turned face up.

Variation involving three cards

Start with two cards reversed at bottom of face down pack as in the previous version.

Fan pack for a card to be taken and retained. Close up the cards and cut once and take a left little finger break between the reversed cards, exactly as before.

Request that the card taken is remembered, and then take it back face down and push it into the centre of the pack at the near short end so that it goes in exactly at the break point. Once the card is partially into the pack, the break can be released by the left little finger.

As the card is squared with the pack, lift it slightly so that a left little finger break can be taken below it.

Trigger at the break point and request a spectator to remember the face card. Take the pack into the right hand, fingers at the far short end and thumb at the near one, the hand being curved over the face up pack. Appear to draw out the lowest card with the fingers of the left hand but really put out the second card slightly by using the Side Glide. Request a spectator to remember this card.

Push the protruding card square and then apparently turn the pack face down, really carrying out the Trigger move at the appropriate centre point.

Spread the face down pack out to reveal that the top and bottom cards have turned face up at the centre and caught the selected one between them.

Trigger

"HOP-A-LONG HOFZINSER"

Effect

Four aces are shown and then a card is selected. The selected card changes over with the ace that matches its suit.

Performance

Run through the face up pack and remove the aces, placing them on the table. Close up the pack and hold it squared in the left hand, drawing attention to the four aces on the table. Drop the left hand to your side for a moment.

Pick up the aces with the right hand and hold them in a slight spread, faces towards the audience, fingers on the faces and thumb on the backs. The aces should be in a known suit order from top to face, in my case the order being, heart, spade, diamond and club.

Bring the left hand up with the main pack, but keep the pack low in the hand, the pack still being face up. As the hand moves up, place the aces from the right hand face down on top of the face up pack. If sufficient attention is drawn to the aces, it will not be apparent that they are going on top of the face up pack.

Lift up about one quarter of the pack with the right thumb at the near short end, pick up a break at this point and carry out Trigger so that the pack is apparently turned face up.

Slowly spread the cards out from the face and request a spectator to draw any one from the spread. Remember to spread the cards slowly so that you do not reach the reversed aces. After a card has been taken, square up the pack and hold it in the left hand. Note the suit of the card taken.

Break the pack at the near short side with the right thumb at the point where the lowest ace faces the lower quarter of the face up pack. If you estimate about three quarters of the pack and lift this up with the right thumb, you will normally hit the right point straight away, because of the break which will naturally form at the reversed cards. If you miss the natural break, drop the break and riffle up with the right thumb until you see a back drop from the thumb and then take a break with the left little finger below the face down ace. Lift up all the cards above the break with the right hand and extend the left hand with its cards towards the spectator and request him to place his chosen card face down on top of this section. Replace the right hand section of the pack on top of the left hand one and square the pack.

Push over the cards from the face until you come to a face down card and then square the cards again but get a left little finger break above the

Trigger

face down card. As you do this say, "Remember your card is face down in the face up pack."

Carry out Trigger at the break point, as you appear to turn the pack face down. Deal the four aces face down in a pile on the table but second deal on the ace that corresponds to the suit of the card chosen and continue to second deal on any aces that come after this one. If, for example, the card selected was a diamond, you would deal normally on the first two aces and second deal on the last two. (If the suit order of the aces was heart, spade, diamond, club).

Trigger the pack at the approximate centre point as you appear to turn it face up and place it aside on the table.

Pick up the aces in a slight spread and adjust them so that the face three conceals the rear one. Flash the face of the spread to the audience for a moment by twisting the right hand and then turn them face down again and square them up.

Place the top card under the group and take the next one and place it face up on the table. Repeat this procedure until you are left with one face down card in the left hand. Point out that strangely you have been left with the ace that is of the same suit as the chosen card. Say, "That's not a bad trick, but this is a better one." Slowly turn the card in your hand face up to show it is the actual selected one and then spread the pack and reveal that the reversed one within it is the ace.

"TRIGGER HAPPY"

Effect

The four kings are placed on top of the pack and the ace of spades face up at the centre. The kings change places with the ace and the speed of the transposition is so fast that the pack becomes red hot, or to phrase it less dramatically, the backs change from blue to red.

Preparation

Remove the kings and the ace of spades from a red backed pack and replace them with kings and an ace from a blue backed pack. Scatter them through the red pack, making sure they are not too near the top or face.

Performance

Run through the face up pack, upjogging the ace of spades and kings

Trigger

as you come to them, and leaving them in an outjogged position. Hold the partially spread pack in the left hand and pull out the four kings one by one with the right hand, making sure that you have a king of the same colour at each end of the group. Turn all four face down and place them below the face up pack. Now pull out the ace of spades and place it face down below the pack.

Turn the pack face down in the left hand and square it up with the assistance of the right hand. The kings and ace are face up at the top of the face down pack. Make sure that you do not expose the red backs as you square the pack and turn it over.

Thumb over the ace and remove it with the right hand, placing it face up on the table.

Thumb over the face three kings to show the faces of the four and then square them back on to the pack with the right hand, in this action getting a left little finger break under the three kings that were spread. Appear to remove the squared up kings with the right hand, fingers at the far short end and thumb at the near one, but actually only remove the three cards above the break. As the right hand moves away with its cards, the left hand does a wrist turn so that the pack ends face up and the king is concealed. As this wrist turn takes place, the right hand places its squared kings face up on the table a little apart from the ace.

With the assistance of the right hand, readjust the pack so that it is held in a natural position face up in the left. During this action, get a left little finger break above the lowermost card of the pack (a king).

Apparently turn the pack face down but use Trigger at the break point. Transferring just one card will feel strange at first, but with a little practice it's not too difficult. The pack now appears to be face down in the left hand.

Pick up the pile of kings from the table and place them face up between the fingers and thumb of the left hand, the main pack being held deeper in the same hand. Ghost Count (Alex Elmsley) the three kings as four with the assistance of the right hand and then flip them face down on top of the pack. Apparently turn the pack face up but use the Trigger move, taking your initial break at the approximate centre position of the pack.

With the left thumb, get a slight break above the four face down cards at the centre of the pack, the break being held almost at the outer left upper corner. The pack will normally break naturally at the correct point for the break, but if any difficulty is experienced, the pack can be riffled slightly with the left thumb until the appropriate point is reached.

Pick up the ace of spades and insert it face down into the pack at the break point being held by the left thumb. As the ace is squared up with the pack, get a left little finger break above it with the left little finger. Apparently turn the pack face down, really carrying out the Trigger move at the break point.

Thumb off the top four cards and take them into the right hand

Trigger

without altering their order, but make sure that the upper card of the four is positioned so that its face will not show if the group is turned face up. Twist the right hand to briefly flash the faces saying, "Remember the kings are on top of the pack." Twist the right hand to turn the cards face down and replace them on top of the pack for a moment. Reposition the right hand so that it is curved over the pack, thumb resting on the near short end and fingers on the far one. Square up the four cards on to the pack and apparently immediately lift them away from the pack with the right hand but really only take the top card, the right hand fingers concealing the lack of thickness at the front edge.

Move the right hand to the centre of the table and say, "Watch the kings." Turn the ace in the right hand face up and drop it on the table.

Bring the right hand to the pack and apparently turn it face up but really using Trigger at the approximate centre point. Spread it face up between the hands to reveal the four face down cards at the centre. Remove the four cards with the right hand and turn them face up saying, "The kings are here." Drop the kings in a face down group on the table.

Mention that the transposition between the ace and kings is so rapid that the friction created causes the pack to become red hot. Turn the pack face down between the hands and spread it to reveal the red backs.

"JAIL BREAK"

Effect

Four aces are sandwiched between two jacks, the aces representing prisoners and the jacks prison guards. This group of cards is placed in the centre of the pack which the performer explains represents the prison. Even with all these precautions the prisoners escape and leave the guards all alone in the centre of the prison.

Performance

Remove the four aces and place them in a slight spread face up on the table. Remove the two black jacks and place a jack face down at each end of the aces, so that the aces are sandwiched between the jacks.

Cut the remainder of the pack into two face up heaps on the table, explaining that the half packs represent the prison walls. Mention how thick the walls are, and then place the pile of aces and jacks on top of one of the face up halves (the aces are face up and the jacks face down). Place the other face up half on top to complete the assembly of the pack.

Spread out the face up pack to re-emphasise the positions of the prisoners. Point out that there is a guard each side of them, and each side

Trigger

of the guards a thick prison wall.

Close up the spread, and in doing this get a left little finger break above the face down card nearest the face end of the pack.

Apparently turn the pack face down but carry out Trigger at the break point. Hold the face down pack square in the left hand.

Talk about the impossibility of the prisoners escaping and then carry out the Erdnase Colour Change which transposes the positions of the top and second card (page 151 of "Expert at the Card Table" by Erdnase, or page 49 of "Inner Secrets of Card Magic" by Dai Vernon).

The effect of the Colour Change is to cause one of the aces to appear face up on top of the pack. Place the ace on the table saying, "One prisoner has escaped." Repeat the Colour Change move three more times and as each ace appears face up at the top remove it and place it on the table.

Appear to turn the pack face up but really carry out Trigger at the appropriate centre point. Spread the cards out to show that the two guards are left reversed at the centre but that the prisoners have escaped from between them.

"GREENHORN"

Effect

An instant transposition of two cards, one being face up and the other face down.

Preparation

Start with one card face up at the bottom of the face down pack. Try and arrange the face up one to be a very easy one to remember. As an example, let's say it's the Joker.

Performance

Shuffle the face down pack without revealing the face up one and without altering its position.

Spread out the pack face down, requesting a spectator to select a card. As soon as he has removed one, close up the pack and apparently turn it face up but really carry out Trigger immediately above the face up card at the bottom. An easy way to get the starting break, is to buckle the bottom card slightly with the tip of the left forefinger, so that it opens up slightly at the near short end.

Trigger

Draw attention to the face card of the pack and request the spectators to remember it. In our example it will be the Joker.

Keep the pack apparently face up in the left hand and take the chosen card back from the spectator with the right. Push the chosen card face down into the approximate centre of the face up pack and as you push it square get a left little finger break below it. Apparently turn the pack face down but really carry out Trigger at the break point.

Ask the spectator the name of his selected card and then very slowly turn the pack face up to show it is now on the face in place of the Joker.

Spread out the pack to show the Joker is now face up at the centre.

“HORSE SENSE”

Effect

The trick is based upon Bro. Hamman's "A Four-tunate Choice" from the Pallbearers Folio No. 7, page 542, and the effect is the same: the backs of two cards change colour and the faces of another two change from Jokers to queens. Only four cards are used and none are faked.

Preparation

Two red backed Jokers are required and two blue backed queens. The queens should be of the same colour as regards suits.

Place the two Jokers face up between the face down queens and the packet of four cards in your pocket or wallet, and you are all set.

Performance

Remove the packet of cards and hold them so that the top card is a face down one. Take care not to flash the other side of the packet as you remove it.

Spread the cards out in a slight fan and say, "Here's a little trick with four Jokers, two are face up and two are face down." By this time the spectators will have seen that there are two Jokers face up between two face down cards. Close up the spread and get a left little finger break between the Jokers.

Apparently turn the small packet over and respread it, but actually carry out Trigger at the break point. When spread, there will be a face up Joker at each end and two face down cards between them, which is exactly what you would see if you really had four blue backed Jokers.

Trigger

Ask a spectator to nominate the centre Jokers or the end Jokers. When he makes his choice, pull the appropriate pair away from the fan and into the right hand.

If he has nominated the end pair, rub the backs of the Jokers on the table or sleeve of your jacket and turn them over to show that the backs have changed to red. Pause for a moment and then say, "You are probably wondering what I would have done if you had chosen the centre pair; well, in that case I would have changed them to queens." Slowly turn the pair in the left hand face up to show that this has actually happened.

Obviously it does not matter which pair he chooses, you simply adjust your patter accordingly.

Chapter 6

Some Late Extra Card Tricks

“THE ‘THING ER ME JIG’ TRICK”

This trick uses the remember/forget plot originated by J.N. Hofzinsler.

Performance

Hand the pack to a spectator for shuffling and then take them back and deal three face down hands of cards of seven cards each. Place the remainder of the pack aside, as it is not used in the effect.

Ask the spectator to select any of the three hands. Pick up his selection and fan it out face down, requesting him to remove any two cards. Tell him to remember one of the cards and to forget the other.

Close up the spread of cards remaining and hold them face down in the left hand. Take back the two selected cards and place them on top of the cards in your left hand, and as you do this get a left little finger break below the top card of the pair. Bring the right hand over to the packet, placing the fingers at the far short end to conceal the thickness, and the thumb at the near short end, and appear to cut it once to lose the pair. Really just take the single card with the right hand and place it below the others, imitating a normal cutting action. You now have one selected card at the top of the packet and one at the face.

Take the packet into the right hand for a moment, thumb on the face and fingers on the back. With the left hand pick up one of the two heaps remaining on the table using the same grip on this packet as the ones in the right hand. As you pick up the heap with the left hand, tilt the packet in the right hand slightly, so that you can glimpse and remember the face card.

Place the cards in the right hand on top of the remaining heap on the table, and the cards from the left hand on top of all. You have sandwiched the heap from which the pair was selected, between the other two.

Pick up the complete heap of cards from the table and give them a false shuffle. I use the Hunter one which fits in well with a packet of this

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size, i.e. undercut about half the group and run six cards on to the remainder. Throw the remainder of the cards in the right hand on top of those in the left but outjog them. Undercut at the jog, run six cards and throw the balance on top. Hold the packet FACE UP in the left hand.

Ask the spectator the name of the card he remembered. If he names the card you glimpsed, leave the packet FACE UP. If he does NOT name the glimpsed card, casually turn it FACE DOWN, before proceeding.

Spell out the word REMEMBER, dealing one card for each letter, and you will end on the card he remembered.

Say “do you remember the card you forgot?” Whatever his reply, spell out the word FORGET, continuing from the next card of the ones remaining in your hand, and you will conclude on the card he forgot.

“SATAN’S MIRROR”

Effect

This is really a form of sucker trick, although it uses a theme that I have found audiences find interesting. A pocket mirror is shown and the performer claims that it has the power to capture reflections. He successfully demonstrates the mirror’s ability, and in conclusion the reflections are turned to their owners quite safely.

Requirements

A small pocket mirror and carrying case to hold it. Most chemists (drug stores, across the water) sell these. Also, 5 blank faced cards.

Preparation

Place the mirror in its case in your left hand jacket pocket, and alongside the mirror with their faces towards the body, place the following five cards, with the 9S at the face of the group, 7S, 10D, 6C, 8H, 9S. On top of the remainder of the pack place the 6S, 8D, 7C, 10H, 9C, the 9C being the top card of the pack. Have the 5 BLANK faced cards at the face of the pack.

Performance

Shuffle the pack without disturbing the stacked cards, and end with it face down in the left hand. Then take about a dozen cards from the top

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of the pack with the right hand, and push them into the approximate centre of the remainder of the pack, by breaking the pack to make a passage for them with the left thumb at the outer left corner. As they go into the pack, push them in slightly diagonally, so that the left little finger can get a break above them.

Give the pack a single cut at the break point and retake the break as the halves come together again. Bring the right hand over the pack, thumb at the near short ends and fingers at the far one, and let 5 cards drop from the face of the upper section to rest on top of the left little finger. Lift the upper section away with the right hand and keep the 5 cards marked off at the face by pressure with the right thumb tip (the 5 blank faced cards).

Use the left thumb to pull off the top card of the right hand half so that it rests on top of the cards in the left hand, projecting slightly over the right hand long side. Now flip this card face up with the left hand long side of the right hand section, and then flip it face down again. Draw off another card from the top of the right hand section using the left thumb, and flip this one face up and then face down.

Continue this sequence until 5 cards have been shown, but when you flip the 5th one face down, let the 5 cards marked off at the face of the right hand section drop on top of the left hand one. This is the standard Drop Addition technique. Thumb off the top 5 cards from the left hand section on to the table using the left thumb. Place the balance of the pack aside after assembling the two halves, as it is no longer used in the effect. Note that you have shown the faces of 5 cards, but have not verbally named them, this is important.

Mix the 5 cards on the table up, using both hands, and then arrange them in a face down line from left to right. Say, "I think you will agree, I could not know the order of the 5 cards."

Remove the mirror in its case from your left hand jacket pocket, retain the mirror in the right hand, and return the case to your pocket with the left. Make sure that you position the case NEAREST your body.

Talk about the mirror having magical powers and being able to collect reflections and retain them within itself. Lift the left hand card of the row very slightly and push the mirror partially below the card, saying that the mirror has to see the object before it can capture its reflection. Whilst you are explaining this, make it quite plain that you are LOOKING AT THE REFLECTION of the index corner of the card in the mirror, by bending down slightly to peek at the apparent reflection. Remove the mirror from the card and gaze at the mirror's surface saying, "I will try and see the captured reflection." The audience will consider this nonsense, knowing full well that you have seen the name of the card when you pushed the mirror below it. After a slight pause say, "Yes, I think it's the 7S."

Continue this procedure with the remaining four cards, naming them as the 10D, 6C, 8H and 9S. After you have named all five cards by studying the captured reflections, look straight at the audience and say,

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"I don't think you believe that the mirror really has captured their reflections." Turn each of the five cards over to reveal that their faces have vanished. This is quite surprising to the audience, and you should act as if the trick is over.

Gather up the 5 blank cards and hold them in the left hand, neatly squared, with your thumb stretched over their face, the cards really being held between the left fore-finger at the rear and thumb at the face. The mirror is still held in the right hand and you should make some comments about its strange powers, despite its normal appearance.

As you draw attention to the mirror, the left hand goes to the pocket for the case. The blank cards are inserted into the pocket so that they end nearest the body, and at the same time the case and other 5 cards are gripped together by the left forefinger on one side and the remaining fingers on the other. The hand is withdrawn from the pocket with the case and cards, but the 5 blank faced cards are left behind. The switch is technically easy, but must be given sufficient practice to acquire smoothness. Remember, you are apparently just going to the pocket to obtain the case, and you must act as if this is your ONLY intention.

Keep the faces of the 5 cards gripped against the case and away from the audience. Place the mirror in the case and drop the cards face down on the table.

As if a sudden thought has struck you, say, "I wonder if we could return the captured reflections from the mirror?" Take the mirror from its case and tap it on the backs of the tabled cards, as if shaking the reflections out of the mirror. Turn the cards over to reveal that they have regained their reflections.

"WITCHCRAFT"

This, and the effect that follows, use the rather tedious down/under shuffle. It is not therefore suggested that they are used as programme items, but rather, in more informal conditions, to which they are much better suited. The first item is the location of a card, and the second the location of a card plus the revelation of an apparently unknown quantity of cards. Hardly breathtaking effects, I know, but I hope the methods will be of interest.

Method One (fairly easy)

Preparation

Have the following 13 values stacked on top of the pack, the 2 being the top card, 2, 4, 6, 8, 10, Q, 1, 3, 5, 7, 9, J, K. The suits are not

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important but should be well mixed, and the suit of the K should be remembered.

Performance

False shuffle the pack and then cut the packet of 13 cards from the top and place them face down on the table. The exact point to cut at is made easy by looking for the K you remembered, as you estimate 13 cards. It is better to OVER-estimate and then drop cards until the K is in view at the face of the upper section, before lifting this section away and placing it face down on the table.

Explain that you would like a spectator to think of any value from 1 to 13 and then to deal cards equal to this value, into a face down heap on the table. Illustrate the procedure yourself by dealing 3 cards from the main pack saying, "If you were to think of 3 you would deal 3 cards down." Hand the remainder of the pack to the spectator so that he can deal down his value. Turn away whilst he does this, explaining that you do not want to have any idea of his chosen value.

When he indicates that he has finished dealing, turn back and ask him to place the remainder of the pack aside. Pick up the 13 card packet placed aside earlier and fan them faces towards the spectator. Ask him to look to see if there is a card amongst them of his value. Say, "If there is, please remember it, if there is not, let me know and I will add some cards to this group from the pack." This is just a "throw off" line, because there will always be a card of his value in the group. Point out the impossibility of knowing the card he remembers.

Square up the 13 card packet and hold it face down. Pick up the cards that the spectator dealt and the 3 that you dealt, and place BOTH on top of the 13 card packet.

Position the cards ready for a faro shuffle and cut exactly 7 cards from the face of the group with the right hand. This cut is made certain and easy if you remember that the Queen must be at the face of the remaining section when you have cut 7 cards off. Just break off what you estimate is 7 with the right hand thumb, and then adjust to get a Q at the face of the remainder, before lifting the cards away completely, by picking up or dropping cards from the right thumb. Faro shuffle the cards in the right hand into those in the left from the face end of the left hand group. The King must be at the face after the shuffle (out shuffle from face).

As you complete the faro shuffle, push the right hand section in slightly diagonally, so that when the packet is returned to a face down position in the left hand, the left little finger can obtain a break above the uppermost jogged face down card. A break is thus being held above the face 13 cards when the packet has been square faced down in the left hand.

The right hand comes over the packet, thumb at the near short end and

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fingers at the far one and 3 cards are dropped from the face of the cards above the break. The break is STILL MAINTAINED BELOW the 3 dropped cards. After dropping 3 cards, the right hand removes all the remaining upper cards and appears to place them below the cards in the left hand in a cutting fashion. However, the Marlo Pull Down is executed by the left little finger as they go under the packet, so that they really go below the upper 3 cards. They are also injogged slightly as they square up breadthwise with the other section. In a continuing action, the right hand takes the cards above the injogged section and places them BELOW the remaining cards. The effect of this procedure from the audiences' viewpoint, is that the packet has been casually cut twice, following a shuffle.

Say that you are now going to use a procedure that will haphazardly eliminate all the cards except one. Place one card face down on the table and then one under the packet, and continue this procedure until only one card remains in your hand. Ask the name of the noted card, and then turn it slowly face up.

Method Two (very easy)

Preparation

Have the following 13 value cards stacked on top of the pack, the 7 being the top card: 7, 1, 8, 2, 9, 3, 10, 4, J, 5, Q, 6, K. As in the previous version, the suits should be mixed, and the suit of the K remembered.

Performance

Cut off the top 13 cards, as before, and place face down on the table.

Let the spectator think of a value from 1 to 13 and deal cards on the table equal to this value. Illustrate the dealing procedure by dealing 3 cards in a pile on the table yourself, as in previous version.

Fan the 13 cards for the spectator to note the card of his value and then give this packet a Reverse Faro Shuffle, leaving the K on the face, before placing it face down on the table. Reverse Faro means simply running through the face down packet without altering its order, but jogging all cards at even positions up slightly. These cards are then stripped out as a block and placed on top of the remainder.

Gather up the packets by taking your 3 card one first, the 13 card one next, and the spectator's one on top of all.

If you use a good false cut, use it at this point in the trick, and then do the down/under elimination to conclude the trick.

“NOW AND THEN”

Method

Run through the face up pack, counting from the face until you come to the twentieth card (twenty-first if you are using a 53-card pack). Injog the twentieth card, and remove the card immediately above it, and place it face down on the table, saying that this card will help you with a part of the trick.

Place the pack face down on the table with the injog still maintained. The pack should be in a casually squared position so that the injog is not obvious. Casually cut off a section of the pack, but really cut at the injog, pressing down on it slightly with the right thumb, and give this section to a spectator for shuffling. He is really given exactly 32 cards.

After he has shuffled the cards, turn your head away and ask him to deal two hands of cards from the section he is holding. The hands are dealt in conventional fashion and must of course have the same number of cards in each. There are no restrictions on the dealing, and he may stop whenever he wishes. Tell him to deal quietly, as you do not want to have any idea of the number of cards being dealt.

Now request him to place one of the dealt hands into his pocket. He then looks at the top card of the remaining hand, and finally drops the undealt cards on top of this hand so that his noted card is sandwiched between the two sections. He can be allowed to shuffle the two sections BEFORE noting his card and assembling them, if you wish.

Turn around and pick up the composite heap, casually giving it a couple of false cuts that will leave it exactly in the same order. If you are too honest to ever indulge in false cuts, do nothing at all to the packet.

Do an under/down elimination shuffle with the packet, and as you do this, silently count the number of cards as they are dealt on the table. When you are left with a single face down card, ask the spectator the name of his noted one, and slowly turn the one you are holding face up. Do not include this last card in your mental count.

Pick up the card that you removed at the beginning of the effect and hand it to the assisting spectator. Say this card has the power to count, and ask him to touch it on the cards in his pocket for a moment, and then hand the card to you. Place it to your ear so that it can whisper its finding to you. Whilst it is whispering, mentally deduct your total from 31 and then announce the quantity of cards the spectator has in his pocket.

If you wish to do a DOWN/UNDER instead of an UNDER/DOWN elimination, cut one card from top to face before you commence the elimination shuffle.

Alternative Procedure

Follow the instructions for the first version until you have cut off the 32 cards and handed them to the spectator. Now continue as follows:

Request him to deal out three hands of cards and to stop whenever he wishes. He must of course have the same number of cards in each hand, and as before you look away whilst he is dealing.

Ask him to place one of the hands in his pocket. He then shuffles the undealt balance remaining in his hand, and makes a note of the face card of this group. This section is now sandwiched by the spectator between the remaining two hands on the table, one going above it, and one below.

You turn around and take the assembled packet from him, false shuffle and false cut if you wish, and then do a DOWN/UNDER elimination, to end on his noted card.

Follow the same instructions as in the first version to find out how many cards he has in his pocket.

NOTE:—The preceding two ideas will work equally well with 16 cards, if you wish to cut down the amount of elimination dealing. Just count to 16 at the beginning of the trick and injog the 16th card, throwing out the previous one as already explained. When you cut off the upper section of the face down packet at the injog, place this section aside and let the spectator pick up the LOWER one to deal from.

Finally, your key to subtract from to find out the quantity of pocketed cards will be 15.

“STRETCHING A POINT”

Some little time ago, Peter Kane marketed an excellent close-up card trick called “The Elongated Lady.” This effect was inspired by Peter’s trick, and I suggest it should be used as a lead-in to your favourite four ace routine, rather than as an effect in isolation.

Peter’s trick uses a different method to this version, and I recommend that you should invest in his effect, if you would like to add a strong off-beat item to your repertoire.

Effect

A card is apparently stretched and then reverts to its normal size.

Important

Use cards that have a close, consistent back design.

Method

Remove the 4 aces from the pack and hold them face down in the left hand. Have any one selected by a spectator, and then take it and place it face up, in the third from top position.

Close up the spread of aces and get a break under the face up one. Turn the complete packet face up, maintaining the break, and then do the Half Pass with the lower 3 cards. If you are familiar with Ken Krenzel's "Automatic Half Pass" published in Epilogue Special No. 2, use this, as it fits in perfectly.

Hold the cards face down in the left hand, and draw the top card slightly inwards with the right. Push the top card and the second card forward together, by placing the right fingers on their backs, until the top one squares up with the lower two aces. This will leave the second from top card out-jogged for about 1" and the audience will assume this to be the back of their chosen ace. Move the face card forward for about $\frac{1}{2}$ " which will expose a back below it at the near short end.

During the next phase of the trick the left hand grip on the packet is important. The packet must be deep in the hand, with the left thumb resting on the face card, and pressing down very slightly. The left fingers curl slightly around the right long edge to keep the cards square across their width.

Use the right hand to pull the face down cards out along their length slightly, alternating at far and near short ends, as if stretching the face down card out. Pull each end out about $\frac{1}{4}$ " at a time until a faint click is heard and/or felt, which means the two cards are now butted together below the top and bottom cards of the packet.

Because of the light pressure on the face with the left thumb, you can now appear to push the "stretched" card back and forth with the right hand. The right thumb pushes on the near short end to move the "stretched" card forward about 1", and then moves to the opposite short end, and uses its fingertips to push the "stretched" card inwards for about 1". The right hand continues this opposite end pushing a few times, and an excellent illusion is created of the stretched card moving back and forth. End this sequence after one of the inward pushes with the right fingers.

Take hold of the near short end of the "stretched" card with the right hand and lift it upwards slightly, then push it forward for about $\frac{1}{2}$ ". This will position it above the other face down card and their adjacent edges will no longer butt together. You can now slowly push the far and near short ends inwards a little at a time, to reduce the card to its original size. As you finally push the near short end square, push it also downwards slightly so that the left little finger can get a break above it, as the cards square up. The packet of four cards is now square and held in the left hand. Immediately this position is reached, a Half Pass is carried out with the lower three cards of the packet. After the completion of the pass

the left hand remains in position, fingers on the bottom of the packet and thumb on the top, and turns the packet over in an inwards direction until it is face down. The right hand has of course been removed to allow this action.

Finally fan the four cards out to show that the chosen ace is still reversed in its original position, and briefly show it on both sides before dropping the spread on the table.

"THE PAINT BRUSH CHANGE"

No claim for originality is made for this sleight, although it was one of the first "moves" I worked out many years ago, and used primarily as a colour change. When Dai Vernon visited Britain for the first time, he mentioned in conversation that he had used the move himself for exactly the same purpose. I do not know if Dai invented the move, but it's likely he did, and possibly others have hit on the same idea. In any case, I would like to describe my handling of the sleight in conjunction with a simple effect, and follow this by three other tricks using it.

As a Colour Change and Appearance

Have a card chosen and returned to the pack, and control it to the second from top position. (Bluff pass is a good method.)

Turn the top card face up and then flip it face down again. During this action, get a left little finger break under the chosen card (second from top).

Take the top two cards as one, face down into the right hand, the cards being gripped at the extreme right hand long side, thumb on the top and fingers below. Move the right hand and its card(s) away from the pack for a moment, and then use this card(s) to assist in flipping the next top card of the pack face up. The card is left face up on top of the pack.

Hold the pack completely square in the left hand and draw attention to the card face up at the top. Bring the right hand and its face down card(s) to the pack and let the faces of the cards touch. Now move the right hand to the right, so that the face down card(s) slowly travels across the face up one. When the point is reached where the overlap is about $\frac{1}{2}$ ", tilt the right hand card(s) up slightly so that its face rests on the fingertips of the left hand, and its left hand long edge is still touching the face of the card at the top of the pack.

The right hand now moves to the left and upwards slightly, and the left hand fingertips press on the face of the lower card of the pair, so that it folds down on top of the card at the top of the pack. The right hand reaches a position of about 3" above the pack, and then immediately moves downwards again with its single card, and flicks the left hand long

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side of this card on the left hand fingertips. This up and down action is repeated two or three times. It should look as if you are just flicking the left fingertips with the card in the right hand, and during this action the face up card on top of the pack visibly changes to the chosen one. The complete sequence should be a rapid one.

Drop the card from the right hand face up on the table, remarking that it seems to have strange powers. As you do this, get a left little finger break under the top two cards of the pack.

Apparently turn the face up card on the pack face down, but really turn over two cards as one, with the assistance of the little finger break. Take the top card and push it into the centre of the pack but retain the break under the single card now left at the top.

Pick up the card from the table and place it face down on top of the pack. Repeat the Paint Brush Change sequence already described, taking the top two cards of the pack as one.

Note that you DO NOT turn the top card of the pack face up, after removing the top card(s). Just carry out the change as described, but this time on the FACE DOWN top card. The chosen card appears to magically jump from the centre and appears face up on top of the pack.

“WARPAINT”

Effect

This is a straightforward matching and colour change trick which is easy to do, but carries a strong impact at its conclusion.

Preparation

Place a card with a different coloured back to your main pack in the second from top position. The top card of the pack should match the odd one's face.

Performance

Shuffle the pack, retaining the top two cards in position, and taking care not to expose the odd coloured back.

Double lift the top card(s) and leave it face up on the pack, keeping a break below it. Let a spectator sign the face of this card whilst you hold the pack.

Take hold of the face up card(s) with the right hand and flick it on the right hand long side of the pack a couple of times, doing the Paint Brush

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Change in this action, and then drop the face up card in the right hand on the table, still face up.

Turn the pack face up and spread it between the hands, requesting a spectator to select any card (not the top one). After he has taken a card, square the remainder of the pack and hold it face down in the left hand.

Take his selected card and place it face up below the top card of the face down pack. Spread the cards slightly to show exactly what you have done and then square them up, taking a left little finger break below the face up card.

Take the signed card from the table and place it face up on top of the pack, pointing out that although it is unable to actually touch the selected card, it is still able to exert a strange power over it.

Take the top three cards as one into the right hand, gripping them at their right long edge, ready for the Paint Brush Change. Twist the right hand briefly to show the apparent back of the card(s) it is holding, and then turn the hand back to its original position with the card(s) face up above the face down pack.

Carry out the change as already described but this time adding two cards to the pack from the rear of the three in the right hand. After the change, the situation will appear the same from the spectator's viewpoint, you have apparently just flicked the left hand fingertips a few times with the face up card in the right hand.

Move the right hand with its card away from the pack for a moment, and then spread the top card of the pack with the left thumb to reveal that the selected card below it has changed to a duplicate of the one in the right hand.

Mention that there is little point in having two identical cards in the same pack, so the best thing to do will be to change the back of the signed one to avoid confusion. Turn the right hand card over to reveal the back change, and then hand it to the spectator who signed it, saying, "Perhaps you would like to keep this as a souvenir, who knows, you may eventually find the other 51 cards and have a complete pack."

“SAME AGAIN PLEASE”

Effect

This is a form of coincidence trick in which cards are magically changed to match others. There is an apparent failure on the final attempt, but this is quickly rectified by the performer.

Preparation

Secretly arrange three pairs of similar colour and value cards on top of the pack, in the following order: 4S, QD, 7D, 7H, QH, 4C. The cards suggested are just given as an example, of course.

Performance

Give the pack an "in" Faro shuffle, in which only the top 6 cards from either side need to be accurately intermeshed. If you do not use the Faro shuffle, just place a card between each of the stacked ones, and one at the top of the pack, before showing the effect. Either approach will leave you with the 4S (in the example given) in the second position from the top, with the remainder of the stack occupying the even positions below it.

Follow the shuffle with a false cut, which loses the top card, and then deal out two face down hands of cards from a pack in a conventional dealing fashion, three cards in each hand.

Turn the top card of the left hand group of three cards face up, and leave it face up on the table. It will be the 7D.

Take the top card of the other group, and place it face up below the top card of the pack. As you square up the pack after placing it in position, get a left little finger break below the face up card.

Place the 7D from the table face up on top of the pack and then take the top three cards of the pack with the right hand, holding them squared as one card. The grip is at the right hand long side, in the position used for the Paint Brush Change. Flick the right hand long side of the pack with the face up 7D, carrying out the change as already explained. Place the 7D back on the table face up, and then spread over the top three cards of the pack and take them in a slight spread into the right hand to show that the face up card between them has changed to a matching seven.

Remove the 7H from the centre of the two face down cards, using the extreme fingertips of the left hand first and second fingers, and place it on the table with the 7D. Place the two cards in the right hand UNDERNEATH the main pack in the left hand.

Repeat exactly the sequence described in the previous four paragraphs to produce the two queens, and again conclude the sequence by placing the two face down cards in the right hand back beneath the pack. As you are squaring the pack between the hands after replacing these cards, lift up the top two cards of the pack slightly with the right thumb tip, and move them as one card about $\frac{1}{2}$ " to the right. After moving them over, lock them in position by pressure with the left thumb.

Turn up the final two face down cards on the table face up. Leave the 4S on the table and place the other card still face up, apparently in the second from top position of the pack. Really just push it in from the right hand side so that it goes below the two cards jogged over as one. Do not attempt to square it with the pack at this stage, just push it in enough so that if you release the right hand grip on it, it will remain supported by the cards either side of it, assisted by slight downwards pressure with the left thumb.

Square up the pack with the assistance of the right hand, and obtain a

left little finger break below the face up card (below the top three cards). Place the 4S from the table face up on top of the pack and carry out the Paint Brush Change, but this time holding four cards as one. After the change, place the 4S face up on the table.

Push over the top card of the pack, and remove it and lose it somewhere in the centre of the pack. Appear surprised that the face up card exposed at the top of the pack does not match the 4S. Place the pack into the right hand, as you do this carry out the Dai Vernon Top Palm from "Select Secrets." In a continuing action, let the pack drop on to the table from a height of about 6". If this sequence is performed smoothly, the wrong card will almost visibly change to the right one, and the effect concludes with a correct match.

It is easy to get rid of the palmed card, by scooping up the face up cards lying on the table, and in this action adding the palmed card to them, before turning them face down and returning them to the main pack.

"COMMAND APPEARANCE"

Effect

From a shuffled pack, the performer magically produces the four queens (or aces, if you happen to do four ace tricks).

Preparation

Secretly cull the queens to the top of the pack, each pair of the same colour being together.

Performance

Give the pack an "in" Faro shuffle, in which only the top four cards of each half have to be accurately intermeshed. Follow this with a Slip Cut or Double Undercut, to lose the top card. The pack has apparently been shuffled and cut, but actually the top card is a queen and the other three are in odd positions below it. If you do not Faro shuffle, simply arrange the queens in the alternating sequence at the top of the pack before commencing.

Place the top card of the pack face up on the table. Take the next card and place it FACE UP below the top card of the pack. After showing the position of the face up card, square up the pack, but in this action get a left little finger break below the face up card.

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Place the card from the table face up on top of the pack and then take hold of the three cards above the break with the right hand, in position for the Paint Brush Change. Carry out the change as already described and then replace the card remaining in the right hand face up on the table. From the audiences' viewpoint, you have simply flicked the right hand long side of the pack with the face up card, and then replaced it on the table.

Spread the top three cards of the pack to show that the card below the top one has now changed to a queen, matching the colour of the one on the table. Place the queen from the pack alongside the one already on the table.

Lose the top card of the pack by a Slip or Double Undercut.

Take the top card of the pack and place it face up on the table, spreading over the top few cards of the pack as you do this. As you square the cards after placing the card on the table, get a left little finger break under the top two cards of the pack.

Bring the right hand to the rear end of the pack and insert the right thumb into the break at the right hand end of the near short end of the pack and the fingers on the back of the top card(s). Draw the card(s) backwards slightly, and then right away from the pack, turning them face up in this action by twisting the right hand away from you. Use the left thumb to push over the top card of the pack slightly, and then insert the face up card(s) from the right hand below the jogged card. Just push it in from the right hand side of the pack, feeding it in between the jogged card and the one below it. Once it has been pushed well below the top card, release the right hand and lock the top few cards of the pack in position by pressure with the left thumb. Display the cards in this position for a moment. With the assistance of the right hand square the pack, but take a left little finger break below the face up cards (below the top three cards of the pack). From the audiences' viewpoint, you have simply placed a card face up in the second from top position of the pack.

Pick up the face up card from the table, and place it face up on top of the pack. You are now going to flick the right hand long side of the pack with the face up one, but a slightly different Paint Brush Change technique is used, which results in a double change.

Bring the right hand to the pack and insert the fingertips in at the break point and the thumb on the face of the top card. Lock all four cards together as one, and make sure that the right thumb is **OVERLAPPING** the right hand long side of the block of cards. Move the block of cards to the right as one card until they are just resting on the right hand long side of the pack.

Twist the block upwards slightly, letting it pivot against the long edge resting on the pack. Now push with the right thumb tip and pull with the right hand first and second fingers which will result in the rear card being separated from the face three. Move the right hand towards the left so that the face three cards of the group fold down on to the pack and in

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almost the same movement twist the right hand so that the rear card of the block ends up face up above the pack, the right thumb on its face and fingers on the rear.

The complete sequence described in the previous paragraph is performed smoothly and at speed, and the action should appear to be much the same as the normal Paint Brush Change action, used in the first part of the trick, but the effect this time is that the face up card in the right hand visibly changes to a queen. This queen is held in the right hand, whilst the left hand thumb pushes over the top card of the pack to show that the face up card in the second from top position has also changed to a queen. You have now produced all four queens and with sufficient intensive thought can proceed with a follow-up trick using them.

"HAPPY FAMILIES"

The idea for this trick came about after reading Stewart Judah's "Lightning Strikes Twice." It is a card trick without any manipulative skill whatsoever, so may be slipped in after your demonstration of one hand centre dealing, to give your hand a rest.

Procedure

Remove the J, Q and K of hearts and place them in a face up fan on the table. Repeat this with the J, Q, K of spades and the J, Q, K of clubs. Patter about each of the groups representing a family—mother, father and son.

Hand one of the sets to a spectator and ask him to mix them up, and then deal them in a face down row on the table. Hand a second "Family" set to another spectator (or the same one, if your average audience is about the same size as mine) and let him mix these up and deal one on top of each one already on the table. Repeat this procedure with the final group of three. If you are lucky, this will result in three face down piles on the table.

Request a spectator to gather the piles up in any order, one on top of the other, cut them if he wishes and then hand them to you.

Mix the face down packet up by doing as many Reverse Faros and cuts as you wish, and the audience will stand. Reverse Faro means simply to run through the group of cards jogging upwards all alternate cards, and then stripping them out as a group, and placing them above or below the remainder. As you shuffle the cards in this way, say, "As the families travel through life, they tend to get separated." Cuts can be interspersed between the shuffles if you wish.

Deal out the nine cards in a face down row from left to right, leaving a small gap between each card and its neighbour.

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Hand your pen or pencil to a spectator and ask him to place it on three cards in a row, by positioning it horizontally so that it touches all three.

Gather up the line of cards with the exception of the three covered by the pencil, starting at the left hand end of the row, and placing each card on top of the one to its right. As you gather the cards, count the ones to the LEFT of the three chosen, which will give you an answer from 0 to 6. If the answer is 0, think of it as 3. If the answer is ABOVE 3, subtract 3 from it to give an answer of 1, 2, or 3. You will therefore be left with a key number of 1, 2 or 3, and this must be remembered.

Place the gathered cards behind your back, or under the table, and hold them face up. With the assistance of the right hand, count off the face three cards, so that their order is reversed, and then place them back on the face of the remaining three. Pull off the face and rear cards with the right hand and bring them out in a face down condition.

Move the pair of cards back and forth along the line of three face down cards on the table as if seeking an empathy between the pair you are holding and one of the tabled ones. Finally, drop the face down pair just below the card that corresponds to your mental key number when reading from RIGHT to LEFT of the tabled three, i.e. Key 1, extreme right hand card; Key 2, middle card; Key 3, extreme left hand card.

Remove another pair with the right hand, taking one from the face and one from the top of the remaining four cards, and bring them face down into view. Drop this second pair on the card to the RIGHT of the one with the previous pair on it. If there is no card to the right, just move back to the opposite end of the row and drop the pair on this card.

Place the final pair, face down, on top of the remaining single card.

Patter about the families always trying to unite for Christmas, and then turn each of the pairs face up, one by one, to reveal that each is of the same suit. Replace them just below their associated face down cards.

Say that only one member of each family is missing, and then turn each of the three face down cards over in turn, to reveal that they complete the respective families.

“MONTMARTRE”

This trick has become a favourite of mine because of the multi-climaxes which seem to appeal to spectators. The plot in which a group of cards follow the face up/face down condition of a master one, was shown to me by Mr. Gordon Bruce.

Preparation

In addition to four cards from your normal blue backed pack, you will need four yellow backed picture cards, say the JC, KH, JH and KC, and

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two red backed picture cards, say KS and QD. The colours suggested here are of course arbitrary and may be changed to suit availability in your particular area.

To commence the effect, the cards should be arranged as follows, from the face of the packet. Yellow backed JC, blue backed JD, blue backed AH, yellow backed KC, red backed KS, yellow backed KH, yellow backed JH, red backed QD, face down blue backed Joker and face down blue backed AD. This packet of ten cards is placed in your pocket or wallet, so that when you remove it to demonstrate the effect, the face of the cards will show.

Performance

After performing one or two tricks, say that you would like to show an interesting thing with some of the picture cards, and to save time you have already extracted the appropriate cards from the pack, and placed them in your pocket.

Remove the packet of cards from your pocket or wallet, taking care not to expose the backs, and hold the packet face up in the left hand. Bring the right hand over the packet, thumb at the near short end, and lift up a little more than half the thickness of the packet with the thumb. Let the cards drop singly off the thumb tip, until you see the KS at the face of the lower section. Lift off the upper four cards with the right hand and place them in a squared face up pile on the table.

Change the left hand grip on the remaining cards in the hand so that the thumb is on the face overlapping the left long side and the fingers below. (This is the same grip you use when doing the Elmsley or Jordan false counts).

Bring the right hand to the group and place the thumb on the face. Use light pressure with the thumb to draw the face card off, and into the right hand. The remaining cards in the left hand must remain absolutely square. Draw off two more cards in the same fashion, and then take the final one (really three as one) on top of those already in the right hand. Practice this count well, as it is used continuously throughout the routine. Tilt the cards slightly, so that the faces are towards the spectators if conditions allow it. After showing the (four) picture cards, place the packet, carefully squared, face up on the table.

Pick up the other group of picture cards from the table and Elmsley Count them to show four picture cards. Place the last card counted on the face of the group. Turn the packet face down, and thumb off the top card into the right hand, taking care to keep the remaining cards carefully squared. Turn the cards in the left hand face up, and drop them in a FACE UP SPREAD on the table. Drop the single card from the right hand on top of the three card spread, still leaving it face down.

Talk about the cards from one heap being able to influence cards from

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the other one, and illustrate this premise in the following way.

Pick up the first group you counted, and hold it face up in the left hand. Take the face down card from the other group, and place it on the face of the cards in the left hand, but in an injogged position. Now place the fingers of the right hand on the jogged card and the one below it, and push both forward together until the injogged face down lines up with the lower cards, and the face up card becomes outjogged. Take the outjogged card away with the right hand and drop it still face up on the table to form a new packet.

Jordan count the six cards in the left hand as four, placing the last card **BELOW** the previous ones. The cards have apparently all turned face down in sympathy with the face down card placed with them. After the count, hold the cards square in the left hand.

Take the JC from the tabled group and place it face up on top of the left hand group in an injogged position. Exchange it for the face down one below it using the technique already described, and drop the face down card on the table to form a new pile, still face down.

Count the cards in the left hand to show they are all face up using the simple pull off count described at the beginning of the routine, and remember that the final card (three as one) is placed on the face of the preceding cards.

Hold the face up cards square in the left hand, and take the JD (lower of the two on table) and place it face down and injogged, on the face of the left hand cards. Exchange it for the face card of the group as already explained, and drop the KS on top of the QD that is already on the table. Jordan Count the six cards in the left hand as four to show they are all face down, remembering that the final card must go **BELOW** the previous ones.

Take the KC from the table and place it still face up on top of the left hand cards in an injogged position. Exchange it for the face down card below it, and drop the face down card on top of the face down card already on the table.

Count the cards in the left hand using the pull off count to show all four are now face up, but this time place the final card counted (three as one) below the others. As you square the cards with the assistance of the right hand after the count, let the lower two drop from the right thumb which is resting on the near short end of the group and take a break above them. Take the complete group into the right hand, thumb still on the near short end and fingers on the far one, the hand being curved above the face up group. The break above the lower two cards is still maintained by the thumb.

Pick up the main pack with the left hand and hold it face down. Push over the top card slightly to the right with the left thumb, and then flip it face up on to the top of the pack with the left long edge of the cards being held in the right hand. Mention that there is one card in the pack that is more powerful than any other and that this card is the (here, name

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whatever card appears). Flip it down again, but in this action drop the two cards from below the break on top of it. (Standard Drop Addition Move.) **IMMEDIATELY DROP** the face up cards in the right hand, in a face up pile on the table, and push over the supposed named card, a little to the right with the left thumb.

Take the top card of the pack into the right hand, and place the remainder of the pack on the table with the left hand well away from the three groups of cards already on the table.

Offer to demonstrate the power of the card which you are holding face down in the right hand.

First rub it on the backs of the face down pair and then flip them face up to show they have changed to a pair of aces. Now rub it on the faces of the face up pair (QD and KS) and flip them face down to show that their backs have changed to red. Rub it on the faces of the final group, and then flip these four face down to reveal their yellow backs.

Pause for a moment, and then say, "This card is so powerful, he can even change his own personality." Slowly turn the card in your hand face up to reveal the Joker.

Chapter 7

That Certain Something

"GROWN UP HOFZINSER"

The classic Hofzinsler effect, upon which this effect is based, is a strong one and can hardly be improved on. This, therefore, is a variation and not an improvement, and, as such, will hopefully escape Al Baker's wise words about many a good trick dying of improvement.

I consider this effect to be a strong commercial presentation for a lay audience and, in saying that, realise that some card enthusiasts will read no further.

Requirements

Needed are four jumbo cards which reading from the face of the packet should be the AH, AS, QD and AC. These four cards are placed in the inside breast pocket of your jacket.

On top of your normal size pack, place the AD followed by the QD and you are all set. QD is the top card of the pack.

Performance and Presentation Outline

Remove the normal size pack from your pocket and give it a brief shuffle, retaining the top two cards in position. Cut the pack and take a left little finger break between the two halves as they come together. Riffle down with the left thumb at the outer left corner and invite a spectator to call stop at some point. When he has done so, use the right hand to lift off all the cards above the break. This is the standard Riffle Force procedure. Thumb off the top card of the lower section face down onto the table and reassemble the pack, by placing the lower half on top of the upper one, and holding the pack face down in the left hand.

Say that you have four cards taken from another pack that will help you out with the trick. Reach into your pocket and bring out the four

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jumbo cards. Hold the jumbo cards face up in the left hand, the packet being gripped at its left long side by the tips of the left hand fingers and thumb. The normal size pack is also being held in the left hand, but gripped down in the hand, so as not to interfere with the grip on the jumbo cards.

Bring the right hand up to the jumbo cards and Elmsley Count them to show the four aces. After the count, the AH will again be at the face of the packet. The count should be casually done, only mentioning aces after the first one has already been counted into the right hand. Turn the giant "aces" face down and deal them from left to right in a face down row on the table.

Pick up the face down selected card from the table with the right hand, holding it at the right lower corner. Tilt the card so that its face is towards the audience and say, "The suit of your chosen card must be the same as one of the aces, but we do not know which ace it is." Continue, "I am going to move the card face down over the aces and try and stop over the ace whose suit is identical to the chosen card."

Turn the selected card face down and slowly move it backwards and forwards along the row of aces, finally bringing it to rest over the extreme left hand one of the row. Ask a spectator to turn one of the other aces face up and leave it in its original position. When he has done this, turn the card towards the audience and say, "Does its suit match the chosen card?" When he denies this say, "Well, that leaves me with a one in three chance of being right." Turn the chosen card face down again and have him turn another of the aces in positions two to four face up. Tilt the chosen card up so that its face is towards the audience and again ask if the suit of the turned up ace matches it. When the spectator assisting says "No," continue saying, "Well that gives me a one in two chance of being right."

Turn the chosen card so that it is face down again and have the final face down ace in the second to fourth position turned face up. At the very moment that this ace is being turned over, top change the card in your right hand for the one on top of the pack. The misdirection is very strong and high technical ability in the execution of the Top Change is not required, just do it *quietly* and without haste. To help even more, as the ace is being turned face up say, "I wonder if this suit matches?" The spectator will deny that it does once again and it appears that the trick has been successfully concluded, for logically the card you are holding face down above the first "ace" must be of the same suit.

Continue saying, "Sometimes when I have done this trick people have said it's quite good, but it could be just luck and nothing more, but it's not luck and there is something more. Watch very closely, for I am going to cause the image of the ace below your card to contract and travel upwards." Turn the card in the right hand face up to reveal it is now the AD. Place the face up AD in the left hand. Proceed, saying, "and conversely the image of your chosen card will expand and travel down to the

ace." With your right hand pick up the first ace and turn it face up to show that it is indeed a giant replica of the chosen card.

"THE CARETAKER"

Perhaps a better title would have been "Karl's Concept" for the trick uses a placement procedure which to the best of my knowledge was originated by Karl Fulves. The basic effect is a card location that involves no prior arrangement of the pack, nor indeed that the pack should be a complete one. In other words, an ideal trick to do with a borrowed deck.

Procedure

Run through the face up pack, secretly counting from the face until you have thumbed over 18 cards. Mark off this position by keeping the right second finger pressed on the back of the 18th card from the face. Continue spreading through the pack until you reach the 3, 7, 8 or Q of diamonds, which is removed and placed face up on the table; it does not matter which one of the four you use. It is unlikely that all four are in the face 18 cards of the pack, but if you do have to remove a card from this section, you must alter your mark off position so that it still is 18 cards from the face.

Close up the face up pack and take up the break with the left little finger. Whilst the right hand is still over the pack after squaring it, press the right thumb against the break at the right hand end of the near short end of the pack. Move the right hand thumb towards the left hand side of the face up pack, the break being carried along with the thumb. At the same time move the left thumb down to the lower left corner until the thumbs meet. The left hand thumb now takes over the break. The preceding moves are made under a natural squaring action, after the spread cards have been closed.

Twist the left hand so that the pack is face down in preparation for a riffle shuffle. With the right hand cut the lower section of the pack to the right, cutting exactly at the break. Riffle shuffle the two sections together, trying to get a fairly even distribution of the smaller right hand section into the left one. Push the two sections *partially* together so that they mesh for about one-third of their length.

Pick up the complete pack from the table with the right hand by placing the thumb on the near long side and fingers on the far one, positioning the grip at the meshed section.

Holding the complete pack about one inch above the surface of the table, slowly release the still meshed cards and let them drop to the table, inviting a spectator to call stop at any point he wishes. As soon as he has called stop, pick up the card you removed earlier with the left hand and

keeping it *face up*, place it below the left hand section of the meshed cards being held by the right hand, so that the card at the bottom of this section is completely covered.

Twist the right hand slightly so that the cards move in an anti-clockwise direction and take them into the left hand, which grips them at the meshed part, thumb on top and fingers below. Release the right hand grip completely, and lift the cards up so that the face of the bottom one is facing the spectators. Request the spectators to make a note of the card visible to them. Retake the cards in the right hand, again gripping near the centre so that their partially merged condition is maintained, and replace them on top of the remainder of the pack which was left on the table. As the right hand replaces them it moves them in a slight anti-clockwise direction so that the reversed card at the face ends up on top of the *right hand* section of the tabled position of the pack. Now strip out the complete right hand section of the pack and drop it on top of the left hand one. Follow this action by a few straight cuts of the pack. Note that the strip out action can be a slow open one, or a secret one, by using one of the standard push through or strip out techniques.

Explain that the reversed card is a form of Caretaker and will help you to perform the trick. As you are saying this, run through the face down cards and remove the reversed one, placing it still face up on the table. As you remove it, cut the pack at this point and complete the cut.

Say you will test the Caretaker's ability by spelling its name, one card for each letter. Do this, *including* "the" and "of" in the spelling. When you reach the final letter, hold the card face down in the right hand and ask for the name of the card noted earlier. Turn the card face up to show the Caretaker has been successful.

"DAGWOOD'S EATS"

Some years ago there was a newspaper cartoon series running in Britain, which I think originated in America. The main character used to be fond of multi-layer sandwiches called Dagwoods, and this is the story outline I use to present the following "small packet trick."

Needed, are four blank face cards with blue backs and three kings with red backs. The back colour of the four blank cards does not have to be blue, but it should contrast with the red of the kings. Place the three kings on the face of the four blanks and the set of seven cards in your pocket, wallet or wherever you keep your small packet tricks. (Dustbin is not accepted as an answer!).

Talk about going into a sandwich bar and asking for a Dagwood Sandwich. Say that the counter assistant did not understand what you meant, and you explained that it was four slices of bread and three slices of meat in one sandwich. By this time you have removed the packet of seven cards and are holding them face down in the right hand, fingers at the far

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short end and thumb at the near one, the palm of the hand being towards the floor.

Say that the assistant prepared the sandwich like this. Use the left thumb to draw off the top face down card into the left hand. Now turn the remaining cards in the right hand face up by twisting the hand at the wrist. Draw off the uppermost face up king into the left hand with the left thumb so that it lands on top of the card already there. Twist the right hand again so that the packet is face down and use the left thumb to draw the next card into the left hand. Continue this procedure of twisting the packet in the right hand and drawing cards off into the left until all of the cards are in the left hand in an alternating face down, face up condition. As you carry out this action, say, "Slice of bread, slice of meat, slice of bread," each slice coinciding with a card being drawn off. Take care that you do not expose the blank face of the last card by twisting it over fairly quickly before placing it face down into the left hand.

Spread out the seven cards to show their alternate condition and say, "That's not a Dagwood Sandwich, it's the right quantity of meat but the meat should all be together." Say the counter assistant took back the sandwich and said, "You mean like this?" Hold the packet face down in the left hand in the Glide position. Draw out the bottom card with the right hand and place it on the table, now take the next but execute the Glide so that a second face down card is placed on top of the one already on the table. Draw out the next two cards normally. Glide on the next and take the last two normally. Each card is placed on top of the previous one to form a slight spread on the table. The result is that all the meat (the kings) is together in the centre of the bread.

State that you said, "That's more like it, but the bread's too dark and the meat's too pale." Continue, saying that the assistant commented, "You can't get much redder meat than that" (turn the kings face down to reveal their backs), "and you can't get much whiter bread than that" (turn the face down cards over to reveal their faces).

"JUSTIN TIME"

This is a presentation idea on a principle of Karl Fulves and a development of that principle by Lin Searles. To start the effect you need a Royal Flush in order, in positions one, two, three, four and six from the top of the face down pack.

Push off the top four cards of the pack and place them in a squared packet on the table, let's call this packet "A". Cut off another small packet, which we will call "B" and place this onto the table alongside the first. Cut the remainder of the pack into two packets and place both of these onto the table. Force packet "A" on a spectator by the well known standard procedure. Gather up the remaining three packets, making sure that packet "B" goes on top. Tell the spectator to spread his packet out

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and illustrate this by spreading over the top few cards of the pack. As you close up the spread, get a left little finger break under the top five cards of the pack.

Ask the spectator to slide one card out of the spread and remember it. Take back the remaining three cards and place them on top of the pack. Lift off all the cards above the break with the right hand, the fingers concealing the lack of thickness at the far short end and have the spectator replace his noted card on top of the lower section of the pack. Slap the cards in the right hand on top of those in the left, and square the pack. The selected card should now be in the ninth position from the top.

Give the pack an out Faro shuffle. Only the top nine cards of the pack need to be accurately shuffled. Turn the pack face up and appear to pull off the cards from top and bottom together and lose them by *pushing them into the centre* of the pack. As you pull them off, carry out the Glide at the lower side of the pack so that the second from top card is really pulled out, together with the face card. Place the pack face down on the table.

Invite a spectator to cut off about half the pack, and hand it to you.

State that you will carry out an eliminating procedure to find the chosen card. Do this by running through the face down pack and upjogging alternate cards, thus the second from top is outjogged, fourth from top, etc., strip out the jogged packet and place the *remaining one* (one with the original top card) face down on the table. Repeat this eliminating procedure until you are left with a single card. As you eliminate a section, place it face down on the table alongside the previous one. This will result in four face down heaps on the table.

Ask the name of the noted card and slowly turn it face up to show you have been successful in finding it. Mention that the card chosen has always been a lucky one for you when playing poker, and that you will give it a little test. Take the top card of each of the four face down heaps and add these four cards, still face down to the chosen one, to form a five card poker hand. Say, "I wonder if it's still lucky for me?" turn the cards face up and show that it is.

"IT'S A SET UP"

This trick is based on the Galbreath principle, which was first explained in the "Linking Ring" several years ago. Other people have also claimed the discovery of the principle but as I'm not a real magician I find it difficult to state who discovered it first, so I refer to the principle by the name most card magicians associate with it.

To prepare for the effect the pack must secretly be arranged in alternate colour order: red, black, red, black, etc. Any jokers should be removed.

Working and Presentation Outline

Hand the pack to a spectator and ask him to give it a few cuts followed by a riffle shuffle. He can also conclude with a few cuts if he wishes. Take back the pack and spread it out face up, commenting on how well the spectator has mixed the cards. Look for any pair of cards of the same colour, cut, and complete the cut between these two cards.

Explain that you will play a new card game with a spectator involving six hands of six cards each. Deal out six hands of cards, dealing in a conventional fashion from left to right but arrange the hands in a horizontal row on the table. Continue dealing until there are six cards in each hand. Place the remainder of the pack aside.

Pick up the heaps of cards in positions one and two of the row, holding them face down, one in the left hand and one in the right. Explain to the spectator that you will give him several advantages as he has never played before. Ask him which of the two hands you are holding he would prefer. When he nominates one, place it face down near him and place the remaining one in line with his, but closer to you. Repeat this procedure with the hands in positions three and four of the row and finally those in five and six. As you offer each pair for selection, place one in front of the spectator and one in front of yourself, until the spectator has three hands in a row in front of him and you also have a row of three hands, each of your hands being positioned a little below the spectator's.

Explain that the spectator has three hands to play against your three hands and you have already let him have a free choice of the hands he will play. Now say that you will give him further advantages by letting him look at his hands. Turn each of his hands face up on the table and spread each out slightly so that the colours of all cards are visible. Pick up one of your hands and continue explaining the game, saying that it is really based completely on chance and that you have to try and guess which cards are red and which are black with the cards face down. As you say this, deal your six face down cards into two face down heaps on the table, but as you deal them, look at the spectator's face up hand immediately above the hand you picked up and deal out according to the colours of the spectator's hand when reading from *rear to face*, i.e. if his cards were red, black, black, red, black, red, you would deal left, right, right, left, right, left, into two face down heaps. Repeat this procedure with each of your other two face down heaps, again taking your cue for the dealing sequence from the colour order of the spectator's hand immediately above it. You will eventually end up with six face down heaps on the table.

Turn the spectator's three hands face down and say that it is now his turn to deal each hand into two heaps, trying to separate the reds from the blacks. Point out that not only was he allowed to choose his own hands, but he has also had an opportunity to study them face up. Let him

deal each hand into two face down heaps as you did.

Finally, turn each of his six groups face up and for each wrong colour give him a minus point. Now turn yours face up to show 100% success. Say, "It must be beginner's luck, because I've never played this game before."

"PENNY LANE"

This trick and the one that follows it were inspired by effects developed by Karl Fulves and Bro. Hamman.

Check that the top two cards of the pack are spot ones. Turn the pack face up and secretly reverse the lower two spot cards. This is the starting position for the trick.

Run through the face up pack and pick out any two kings, placing them face down below the pack as you come to them. Turn the complete pack face down and as you square it up into the left hand, get a left little finger break under the uppermost four cards; this is where the cards are back to back. Push over the top picture card slightly to the right with the left thumb and comment that the pair of picture cards have magical properties. Bring the right hand to the pack and grip the four cards above the break and flip them face down onto the pack. The effect being that the two picture cards have been flipped face down. Immediately thumb off the top two cards and place them face down on the table.

Spread the pack between the hands for two cards to be chosen by spectators A and B. As you spread the pack, count off in pairs from the top and mark off the sixth card from the top by pressing on its face with the right second finger. After two cards have been taken, close up the pack and pick up the break from the right finger with the left little finger, so that it now holds a break below the top six cards of the pack.

Lift off about half the pack with the right hand picking up the break with the thumb at the near short end. Let the cards dribble down onto those in the left until all below the break have been released and just six cards remain in the right hand. Have spectator A replace his card on top of the cards in the left hand. Place the cards in the right hand on top of those in the left but keep a break between the two sections with the left little finger. Lift off about half the pack again with the right hand, again taking up the break with the right thumb. Let the cards dribble down onto those in the left hand until you reach the break. Have spectator B replace his card at this point and then drop those remaining in the right hand on top of all. During the above control sequence which will leave the chosen cards in positions seventh and eighth from the top of the pack, keep the right hand fingers fairly deeply over the far short end of the cards it holds, to conceal their thickness.

Give the pack a brief overhand shuffle by undercutting about half, injogging the first card pulled off and shuffling off the remainder. Conclude by undercutting at the injog, running six cards and throwing

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the balance on top. This brings the two chosen cards to the top. Place the pack face down on the table.

Pick up the two picture cards that are face down on the table and say that you will test their magical ability. Take the top card of the pack and push it *between* the two kings. Hold the three cards in the right hand in the Monte Throw position.

Say that you will try and cause the two kings to take on the image of the card placed with them. Twist the right hand to show the face down card and then turn the packet face down and apparently throw the face card onto the table. Really throw the top card down by means of the Monte Throw move. To carry out this move, you must lift the upper card slightly with the right second finger before carrying out the throw. Twist the right hand again to show the face card and again use the Monte move to apparently throw the face card down on top of the previous one already face down on the table. Twist the right hand to show the final card and then push this card into the centre of the main pack. All three cards have been shown to be the same.

Take the top card of the pack and push it between the two face down cards on the table. Now repeat the sequence already described in the preceding paragraph, to show all three cards the same, having apparently taken on the image of the card placed between them. After showing the last card, push it into the centre of the main pack.

State that having tested their magical ability and found them successful, you will now give them a much more severe test. Ask for the names of the two selected cards, and then slowly turn the pair of face down cards up to show that they have changed to the named cards.

“ONE TWO THREE BLANK”

The credits mentioned in the previous effect also apply to this one, and in addition Edward Marlo must be thanked for the “Penetration” sequence used towards the end of the routine.

In addition to the pack of cards, three cards with blank faces will be required, their backs must match the main pack. If blank faced cards cannot be readily obtained, three aces may be used with little reduction in the climax of the trick. Place the blank cards or aces on top of the pack and you are all set. If aces, do not use the AH.

Performance

Hold the pack face up and secretly reverse the lowermost three cards. Now follow the same technique described in the Monte Throw Routine to apparently remove three kings and place them in a pile face down on the table, really ending with the three blank cards on the table.

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Turn the pack face up and run through it, removing the A, 2 and 3 of hearts. Place them in a face up line on the table in numerical sequence from left to right.

Pick up the three kings from the table and hold them face down in the left hand with a little finger break below the top one. Pick up the AH with the right hand and place it face down on top of the king packet and then immediately take off the top two cards as one in the same right hand grip and rub this card(s) on the top of the left hand packet a few times. Now rub the card(s) on the face of the left hand packet a few times, finally sliding it below the packet. The effect should be that you have rubbed the ace on the top and face of the packet so that it can pick up its image, finally placing it below the packet.

Triple lift the top three cards of the packet by buckling the face card slightly with the fingers of the left hand, and let it fall face up onto the remaining card. Triple lift again, and flip it face down, finally placing the top card face down on the table.

Double lift to show the next card, flip it face down and place the top card face down on the table on top of the card previously placed down.

Turn the next card face up genuinely and then place it face down on top of the previous two. The effect of these actions has been to show all three cards as the AH. Place the final card remaining in your hand face down on the table in the original position occupied by the AH.

Place the pile of three cards face down in the left hand, getting a break below the top one, and then pick up the 2H and repeat the procedure described in the previous four paragraphs to show that all three cards have apparently changed to the 2H. Place the final face down card in the left hand back on the table in the position originally occupied by the 2H. Repeat the procedure with the 3H.

At the conclusion the position is that the three kings are face down in a pile on the table and the A, 2, 3 of hearts are back in their original positions, but face down. Place the pile of kings face down on top of the 3H, pause for a moment and then turn the top card of the packet face up to show the 3H has come to the top. Place the 3H face up on the table.

Place 2H face down on top of the three cards, pause for a moment and then slide out the face card of the packet, turning it face up to show the 2H has travelled from top to face. Place the 2H face up on the table.

Place the three cards on top of the AH and show it has travelled to the top, finally placing it face up on the table.

Hold the three kings face down in the left hand and say, “All this activity has made the kings lose their identity.” Turn them over to reveal the blank faces (or aces).

“THE SMILING MULE”

Before describing the technical details of this effect, I should explain

that it is a card trick in two parts, the first a humorous procedure and the second a surprise twist on this procedure which justifies the gag. I hope this also clarifies the title.

Performance and Patter Outline

Run through the pack and remove the two red aces. Push them together into the approximate centre position of the pack. Spread the pack face up between the hands to show the pair of aces at the centre, making sure the audience understand the position. Close up the pack, getting a break between the aces, and turn the pack face down, carrying out a Turnover Pass at the break point. Place the squared pack face down on the table.

Explain that you will invite a spectator to name any card and that this card will immediately appear between the two aces. Point out strongly the impossibility of this action and even have a spectator place his finger on top of the pack to prevent any subsequent manipulation, if you wish.

When the spectator has named a card, reiterate your statement that it will appear *between* the two red aces. Pick up the pack using no fast movements and turn it face up. Show there is a red ace at each end, so the named card is indeed between them. Spread the cards between the hands until you reach the named one and exhibit the spread in this condition to the audience to prove your claim. This situation always causes amusement and audiences assume that they "have been had" with a gag which is now over—they even rarely notice the face that in some way the aces have jumped from the centre to the ends.

Under cover of the "misdirection of amusement" carry out the Hofzinger cull move with the named card, so that when you close up the face spread, it ends up below the pack.

Turn the pack face down, carrying out the Turnover Pass at the approximate centre point and place the pack face down on the table.

Say, "I think you would have been much more impressed if just your card had appeared between the aces, instead of the whole pack." Pick up the pack very cleanly, and slowly spread it face up between your hands to reveal the aces at the centre with the named card caught between them.

"FACE TO FACE"

I believe the principle used in this effect was originated by Dai Vernon and recorded in the "Daley Notebooks." This is a very simple application of the principle, but gives a quick straightforward effect for those occasions when you are handed a pack and asked to "do a trick."

Hold the pack face down in the left hand and cut off about half with the right. Hold the right hand section from above, with the fingers at the

far short end and thumb at the near one, the hand being curved over the packet.

Twist the right hand to show the face card of its section and then turn the hand back so that the cards are again face down.

Put the left thumb below its half and use the thumb to flip it face up on the hand. Push the face card over a little to the right, drawing attention to its name.

Bring the right hand half towards those in the left and pivot the face card out slightly using the Ovette/Kelly technique. As the halves meet face to face, let the side jogged card at the face of the left hand section slip in immediately above the pivoted card of the right hand section. Continue moving the right hand towards the left, but position it about 1½" forward of the left, so that the cards come face to face in an outjogged position. Adjust the cards so that each half is square, but maintain the outjogged position of the upper face down section.

Take hold of the complete pack with the right hand, thumb on top and fingers below, and grip it fairly tightly to keep the jogged condition as you let go completely with the left hand. Twist the right hand back and forth a few times to show the cards at the face of each half and request a spectator to name one, pointing out that he has a completely free choice.

When he has chosen one, place the pack back in the left hand so that the half containing his card is uppermost and in an outjogged position. Place the right thumb tip on the near short end of the upper face down section and the fingers at the far short end and tilt the packet forward by lifting the inner end with the thumb. At the same time push with the right fingers on its end so that it moves inwards and lines up with the far short end of the lower section. Now lift the upper section completely away from the pack and place it face down on the table, inviting a spectator to cover it with his hand.

You are left with a face up half in the left hand with a face down card that has secretly been loaded below the face card. Turn this half face down and in this action carry out a Turnover Pass at the approximate centre point. End by holding the half face down in the right hand.

Say you will cause the card noted at the face of the half the spectator has his hand on do a circus trick. It will leap into the air and do a somersault and, whilst it is in the air, you will catch it in your right hand. Thrust your right hand forward, about 12" above the spectator's, and say, "Got it." Spread your face down half out to show the face up card at the centre. Let the spectator look at the face of his half to see that his card really has gone. He will normally do this without any prompting anyway.

"FIRESIDE FACES"

A story is told of how pictures form when gazing into a coal fire, the

story being acted out with playing cards. The trick has an unexpected visual ending which is quite effective.

The only preparation is to have a card secretly reversed in the second from top position. The name of this card and the top card of the pack should be remembered, and they should both preferably be spot cards. For example, let's say the top card is the 4D and the reversed second from top is the 5C.

Give the pack a brief shuffle, retaining the top two cards in position, and then extend it towards a spectator, requesting him to cut off about half the pack. Flip the cut off section face up onto the remainder of the pack.

Spread through the face up section of the pack, saying that you will remove a card for yourself with strange powers. It does not matter which card you choose but try and find a picture one, as it makes for a more effective ending. Place your card face up on the table.

Continue spreading the face up section until the top face down card of the lower section shows up. Lift the lower section to a vertical position and thumb over the top card, requesting a spectator to remember it. Due to Mr. Henry Christ's ingenuity the card he looks at will be the 5C. After he has noted it, draw it back square with the packet, and lower it to a horizontal position. Place the other section of the pack on top, but keep a break between the two halves. Cut or Double Undercut the pack at the break point to bring the lower section to the top.

Repeat the procedure already explained, having another spectator cut off about half the pack, and place it face up on the remaining face down section. Run through the face up section as before, removing a card for yourself which is placed with the one already on the table. Try to remove another picture card that links in some way with the first one, i.e. same suit, same colour, etc., and give this link as your reason for removing these particular cards. Let the spectator note the first face down card (4D) and then reassemble the pack, finally cutting at the break to bring the 4D and 5C back to the top.

Pick up one of the picture cards from the table with the right hand and during this action get a left little finger break under the top two cards of the pack. Place the picture card face up on top of the pack but outjogged by about one-third of its length. Gaze at the face of this card, pattering about pictures appearing when you gaze at a fire, and how you have developed this process and applied it to playing cards. After a second or two, state that the card you can see is the 5C, the first spectator confirming that this was his card.

Pick up the second picture card from the table and place it face up on top of the pack so that it is injogged for about $\frac{1}{4}$ " Gaze at the face of this card for a few seconds and then name the 4D, the second spectator's card.

Place your right thumb on the inner edge of the injogged card and push it forwards until you feel your thumb butt against the two cards

above the left little finger. Continue pushing with the right thumb which is now pushing three cards as one, until about $\frac{1}{4}$ " of the back shows at the inner end of the pack. The pair of face up cards will now be slightly outjogged in an overlapping display.

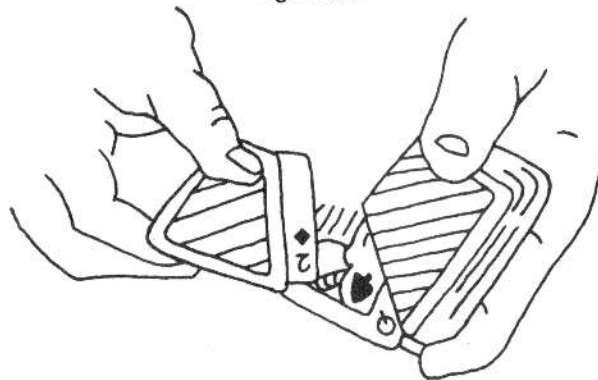
Bring the right hand to the far short edge of the face up pair, placing the fingers below them and thumb on the face. Grip them tightly (really four cards) at the position nearest the far short end of the main pack and, keeping them locked together, lift them away from the pack and turn them face down by simply twisting the right hand towards the body until the cards assume a face down position. Place them back on the pack so that the top card(s) lines up exactly with the main pack, the single card below it assuming an injogged position.

With the right hand, lift off the upper card(s), placing the thumb at the near short end and fingers at the far one, the hand being curved above the card(s). Use the left hand long side of this card to flip the injogged one below it face up and take this card in its face up condition below the face down one(s) in the right hand, positioning it so that it projects for about $\frac{1}{4}$ " beyond the left hand *long side* of the upper card(s), its face being clearly visible to the spectators. Support the cards in this position for a moment by holding them against the pack with the left thumb and then take them again into the right hand, changing the right hand grip so the thumb is on top and fingers below, their position being such that the four cards are locked together and from the audience's viewpoint appears as just two cards being held face to face in an overlapping display.

The preceding moves take only a few seconds to carry out, and are designed to give a fairly logical way of turning the cards over.

Explain that some people have difficulty in seeing pictures in fires, so you will try and make the images you have seen a little clearer.

Figure 30



Keeping the cards in the right hand in a horizontal position, bring them a little to the right of the main pack being held in the left hand. Now move them upwards and during this action place the fingertips of the left hand on the back of the protruding face up card. By pressing slightly with the left fingers the card is pulled down onto the top of the pack in a *face down* condition as in Figure 30. At the same time the right hand fingers push on the lower card of the upper pair so that it moves over towards the left to replace the one that has been stolen onto the pack. The effect of this procedure is to give a visual change of the face up card to the 4D. In addition the face down upper card has changed to the 5C. The technique is similar to that of the Paint Brush Change.

Drop the two cards from the right hand face up onto the table, saying, "There, now can you see them?"

"REVERSE PREDICTION"

This is a straightforward card revelation. After all, you should do one trick where the pack doesn't change colour, grow large, grow small, turn a somersault, etc.

Note the values of the face two cards of the pack and mentally add them together. Turn the pack face down and secretly reverse the face two cards. For example, let's say the total of the two cards face up at the bottom is eleven.

Fan the cards for one to be taken and as you do this count one less than your remembered total and mark off a break at this point. In our example it would be ten cards from the top. Once a card has been taken, close up the pack and keep the break with the left little finger. Request the spectator to remember the card and to show it to any other spectators. As he does this, drop the left hand down towards your left side slightly, and then bring the hand up again but with the pack secretly turned over, so that the two reversed cards are now at the top. The break must still be maintained.

Take back the selected card and push it face down into the pack at the break point. As you square it, get a left little finger break above it. Under cover of the same squaring action, lift up the top card of the pack slightly and take a break below it with the left third finger.

Give the pack a Double Undercut, taking off the top half at the little finger break point and keeping the top card break with the right thumb tip. Complete the Double Undercut move so that the top card ends at the face. The pack is square and no breaks are held.

Say that you will try and find two cards in the pack whose total values will tell you the exact position of the chosen card. Take the pack into the right hand, thumb on the top and fingers on the face, and then throw it back sharply into the left hand. The top and face cards will automatically be retained in the right hand. Move this hand towards the

spectators and twist the wrist so that the two cards it holds are face up. Say, "What do the two values add up to?" This approach draws attention to the right hand and not the pack in the left. The pack has actually landed into the left hand face up, but if you catch it fairly deep in the hand and use a little covering movement in the throw, it will pass unnoticed.

Hand the pack to a spectator and let him count down from the top of the pack to the value indicated by the two cards. When he does so, he should be surprised to find the chosen card has turned face up. Conclude by saying, "You may have seen me get your card to the number, but did you see me turn it face up?"

"STUDIED IMAGE"

In this effect a "tongue in cheek" patter theme is used to sell a reversed card trick. This certainly is a case where the presentation is more important than the method, although I think the technique used is reasonably direct and efficient.

Working and Presentation Outline

You must start with a card secretly reversed at the bottom of the face down pack.

Spread the pack casually between the hands and then close the spread so that the pack is held square in the left hand. Take care that you do not expose the reversed card. I normally give them a shuffle, retaining the bottom card in position, and when spreading them to show the *backs*, say, "Look how well mixed they are." This type of line can be delivered without comic ability and still raise a grin.

Close up the cards and hold them face down in the left hand. Riffle down the outer left corner with the left thumb, inviting a spectator to stop you at some point. Break the pack at the requested spot, taking the upper half off with the right hand and request the spectator to remember the card at the face of this half. Replace the upper half on the lower but carry out the Ovette/Kelly Placement, so that the noted card ends up at the face of the pack.

Spread the pack face down between the hands, taking care not to reveal the reversed card near the face. Look at the backs and say you are going to try and make an image appear on the back of one of the cards that will tell you the name of the noted one. Say that the image will only be a faint one, but that with years of practice you are able to see it. Close up the spread as you are explaining this and in doing this carry out the Spread Half Pass at the approximate centre point of the pack. All this means is that the lower half is secretly turned face up under cover of the

top half being closed above it.

Again pointing out how faint the image will be, slowly start to spread the pack between the hands until the face up card shows up at the centre. Break the pack so that the right hand is holding the upper half with the face up card at the bottom of it. Move the right hand towards the table and deposit the face up card there for a moment. Lean over and gaze at the card intently, saying, "It's not too clear but I think it's the image of the 7 diamonds" (here name whatever card it is). As you do this, push over the top card of the left hand half slightly and get a break below it with the little finger. Sometimes a spectator will smile and say that he can see the image, too. If this happens, comment, "Can you really? It took me years and years of practice and it's still none too clear."

Place the right hand section back on top of the left, maintaining the break with the left little finger.

Pick up the face up card from the table with the right hand and push it still face up into the pack, making sure it goes *very* near the face end. As soon as the card is square with the pack carry out a Half Pass at the break point and *immediately* twist the pack over end for end so that it is face up. Say, "Having read the image on the back of the card, it is now a simple matter to run through the pack and remove your noted card." Do this in line with your patter.

"A TRICK FOR MR. FIELDS"

In this effect, the performer appears to explain his system for finding the name of an unknown card. However, his explanation carries a "sting in its tail" which makes an effective ending to the trick.

Performance Outline

Run through the face up pack and remove the ace to ten of hearts, placing them on the face of the pack in numeric order, ending with the ten at the face.

Spread over the face ten cards and then close them and lift them away from the pack, but in this action remove one extra card behind them. Count them from the left hand to the right, thus reversing their order, placing the last two as one card, on top of the two of hearts. Call attention to the numeric order of the ten cards as you show them.

Turn the packet face down and appear to mix them up by using the well known Hay Mow Shuffle. That is, push off a few cards from the top into the right hand, and then a few cards from the bottom of the packet on top of these. Continue this action, pushing off cards alternatively from the top and bottom into the right hand. This action looks like a convincing mix, but in reality only cuts the cards. Give the packet a few

genuine cuts to finish, finally glimpsing the value of the face card and cutting cards equal to its value from top to face of the packet. It is quite easy to transfer the correct number of cards if you spread the packet before making the cut. If the card you glimpse is a high one, give the pack another cut or two until a low one appears at the face, so that you only have to transfer a few cards. If the ace of hearts is the card you glimpse, no cut at all is necessary, and if the card you glimpse is not a heart, cut the packet to get a heart at the face.

Spread the packet face down and remove the second from face card, placing it in your right hand trouser pocket. Make sure that no-one sees its face. As you close up the remainder of the spread, get a left little finger break above the fourth card from the face.

Explain that you have a magical system for finding out the name of the card in your pocket, and that it consists of making the cards rearrange themselves into numeric order so that it is easy to see which one is missing.

Turn the packet face up, maintaining the little finger break, and start to spread the cards out slowly. After you have pushed over the first two cards, take the next two as one (easy because of the break) and continue spreading the remainder out normally. The spectators will note that the cards are in numeric order and you point out that it's therefore easy to see that the four of hearts is missing.

Close up the spread, and as you do this, Side Steal the eight of hearts into the right hand. Reach into the trouser pocket with the right hand and bring out the palmed card back to the audience. Turn it face up as if to confirm that it is the missing four of hearts. Appear surprised that it is not the four, and place it face up on the table. Turn the packet face up and re-spread it to show that the missing card is indeed the eight spot.

"THE HELENSBURGH TRIANGLE"

Briefly, the plot of this effect is that cards placed between a pair of queens vanish. Eventually the whole pack is placed between the queens, and it, too, vanishes, but in an unexpected way. Put another way, it's a plot for the colour changing pack—confused? Then read on.

Working Outline

You will need a red backed pack of cards, plus the two black faced queens from a blue backed pack. The pack should be stacked as follows, reading from the face of the pack. About ten cards, red backed QS, about ten cards, blue backed QC, remainder of pack, *reversed* red backed QC and finally the blue backed QS facing the same way as the bulk of the pack.

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To perform the effect, run through the face up pack and remove the QS and QC as you come to them, placing them face up on the table, the QC being on the face of the QS.

Turn the remainder of the pack face down in the left hand and get a left little finger break below the top card of the pack. Pick up the pair of black queens in the right hand, keeping them face up, holding them in a slightly spread condition. Bring them towards the pack and let the card above the little finger break feed in between them. Square the cards on top of the pack with the right hand but keep the break (now below three cards) with the left little finger.

Place your left thumb on the face of the QC and hold it in position on top of the pack whilst the right hand draws out the two cards below it to the right and away from the pack in a squared condition, fingers at the far short end and thumb at the near one. The left little finger keeps a break below the QC. Bring the right hand cards back over the pack and add the QC below them as the left thumb goes onto the face down card and retains it in position as the right hand moves away to the right with its packet. The face down card is retained on top of the pack but should be *jogged slightly to the right* so that the face of the QC shows below it. The remaining card(s) in the right hand is placed on top of the pack, also jogged to the right. This results in a very fair display of the face down card sandwiched between the face up queens.

Close up the spread and get a left little finger break below the face down card. Now deal the queens onto the table one on top of the other in a slightly spread condition to show that the face down card has vanished from between them. The QC will be on the face of the tabled queens.

Repeat the vanishing sequence described in the preceding three paragraphs a couple more times, finally ending with the queens face up on the table.

Adjust the left little finger break so that it is now below the top two cards of the pack. Pick up the queens from the table with the right hand by first picking up the QC and using it to scoop up the QS. The QS is thus transferred to the face of the pair, after which they are adjusted to a squared face down position in the right hand, the grip being at the opposite short ends.

Bring the right hand over the pack and place the left thumb on the back of the uppermost queen as if you are going to draw it onto the pack, but really change the pair of cards in the right hand for the pair of cards on top of the pack by gripping the pack pair with the third finger and thumb of the right hand and moving them to the right and away from the pack as the left thumb presses down on the pair originally in the right hand and keeps them on top of the pack. It should look as if one face down queen has been retained on top of the pack and one left in the right hand. No left little finger break is any longer required.

Say as well as making cards vanish between them, the queens can also do acrobatics. Place the card(s) in the right hand on top of the pack,

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injogged slightly, then push the card(s) square with the pack and slide a single card back to the injogged position to reveal that the lower queen has turned face up. Take the top queen and turn it face up, slipping it below the face up QC, and then turn both face down on top of the pack, taking care that they do not spread.

Say you will give the queens a real test by trying to make the whole pack vanish from between them. Turn the pack face up and pull out the QC using the Glide, and place it on the face of the pack. Turn the pack face down and flip the top card (QS) face up and face down again, saying, "A queen at each end of the pack."

Position the pack deep in the right hand in a necktie deal position and then deal the top two queens face up on the table, saying, "Look, the pack has vanished." Flip the queens face down with the right hand and say, "It's not hidden under one of them!"

Look at your left hand and say, "Oh! it's this you are wondering about, this pack is nothing to do with this trick, it's a red backed one I use in my next trick." Spread the pack in a long face down spread showing that it is indeed a red backed one.

Chapter 8

Sleights

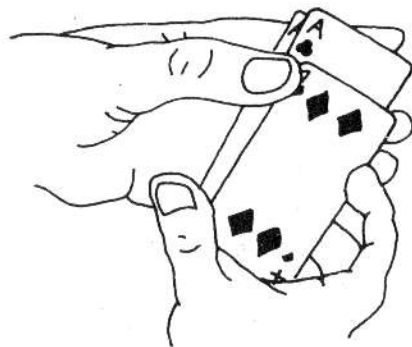
“THE MULTIPLE SHIFT”

I first read of this excellent sleight in the Tarbell Course of Magic, the move being the invention of the Master himself, Dai Vernon.

The handling I use is a little different to Mr. Vernons, and is as follows:

We will assume that two cards are to be inserted into the pack and controlled, although it could be a larger quantity or just a single card.

Figure 31



- 1) Hold the pack in the right hand as shown in Figure 31 and insert two cards into different parts of the rear half of the pack with the left hand. Keep the left hand in position as shown in Figure 31. Note how the forefinger is at the centre of the upper short end.
- 2) Push the left forefinger slightly forward towards the face side of the pack so that the protruding cards are slightly under tension and the cards between them are locked together. Grip the sides of the pack with the fingers and thumbs of both hands, keeping the right hand forefinger on the face of the pack as shown.
- 3) Keep the right hand *absolutely still* and move the left hand downwards, taking with it the protruding cards and all the cards behind

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the face one of the pair, the section moving downwards as a locked block. Figure 32 shows the position after the cards have been pushed downwards. Figure 33 shows an exposed view with the left hand removed completely and the position of the rear section of the pack and upjogged card can be clearly seen. In practice of course the left hand is never removed and in fact *does not change position at all*, once it has pushed its section down.

Figure 32

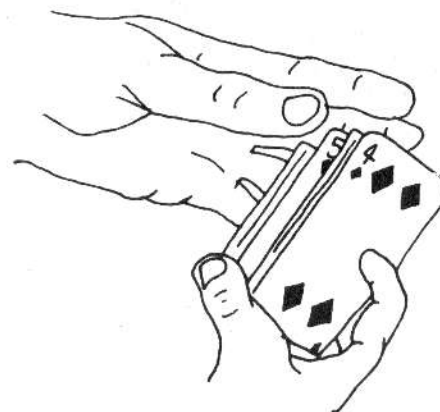
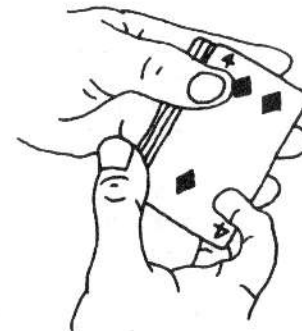


Figure 33

- 4) The right hand thumb and little finger now grip the injogged rear section of the pack on opposite edges, there being no need to alter the position of the right hand at all to do this. The left hand grips the front section of the pack and the upjogged card between the thumb and second finger, the thumb being moved very slightly upwards to make this possible.

Sleights

The right hand now briskly pulls its section downwards and places it on the face of the section being held by the left hand, the right hand grip still being completely between the little finger and thumb. The result of this action is to leave the two cards originally inserted into different parts of the pack, together at the top.

“THE HALF PASS”

I do not know who to credit for this sleight, it seems to be as old as the Pass itself and yet still not used to any great extent by conjurers. The basic handling I use is as follows:

- 1) Start with the pack face down in the left hand with a flesh break held at the base of the thumb at the point at which the Half Pass is to be made.
- 2) Bring the right hand over the pack, fingers at the far short end and thumb at the near one and take hold of the section above the break. Keep the right hand well over the pack so that the fingers give plenty of cover at the outer short end.
- 3) Keeping hold of the upper section with the right hand, pull the lower section down with the fingers of the left hand so that it hinges downwards, the pivot point being at the base of the left thumb. The left forefinger is just around the outer short end of the pivoting half. As the left hand continues the pivoting action, the section leaves its pivot point as shown in Figure 34, and revolves until it is almost face up. The left hand now moves upwards taking the cards up, to square with the upper section, as shown in Figure 35.

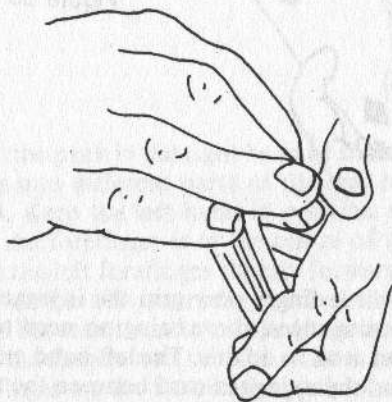
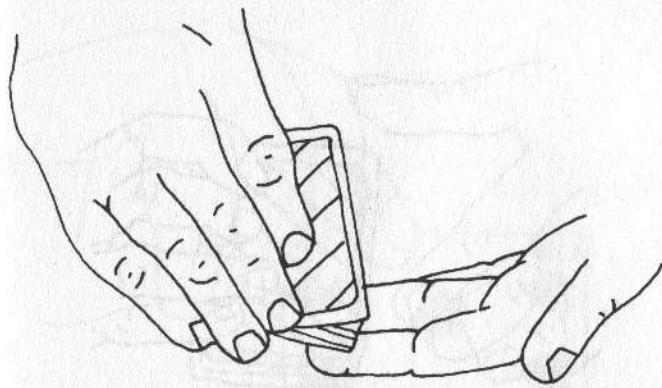


Figure 34

Sleights

Figure 35



The left thumb moves down to rest on the top of the pack (Figure 36) so that it is now actually gripped between the left fingers below and the thumb on top. The Half Pass is complete and the right hand can be removed if the trick requires it. However, I normally continue the action as follows:

Figure 36

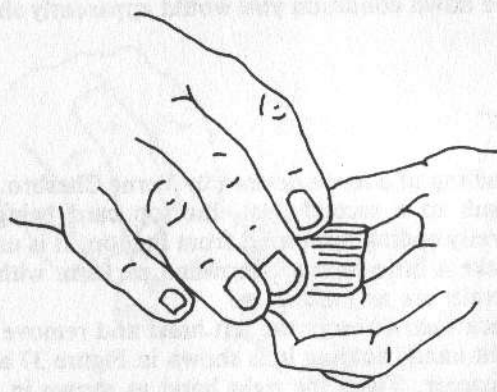
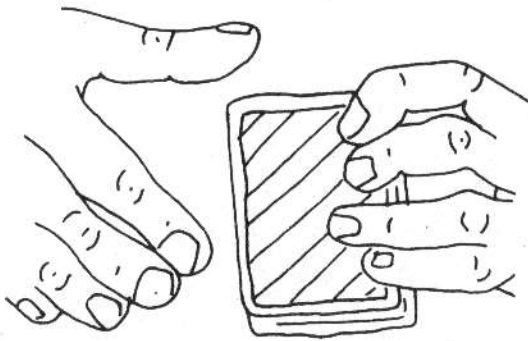


Figure 36a



- 4) The right hand is moved slightly upwards away from the pack and the left hand immediately starts to revolve the pack along its length by simply twisting the hand towards your body until the fingers are uppermost, as shown in Figure 36A.

The turnover action described in '4' above follows on immediately after the Half Pass action has been completed. Of course, it can only be used if it fits in with the routine you are doing. If you did it with a pack starting in a face down condition you would apparently show a back at both sides.

“SECONDS IN”

This is my handling of a move devised by Verne Chesbro. It is, in fact, the opposite result to a second deal, the top card being shown and replaced but secretly ending up second from the top. It is useful in many tricks but will take a little time to learn and perform with confidence. The technical details are as follows:

- 1) Hold the pack face down in the left hand and remove the top card with the right hand, holding it as shown in Figure 37 at the bottom right hand corner. Twist the right hand as shown in Figure 37 to show the face of the top card, keeping the card close to the pack and not quite in a face up condition as compared with the face down pack. A side on view of this position is shown in Figure 38.

Figure 37

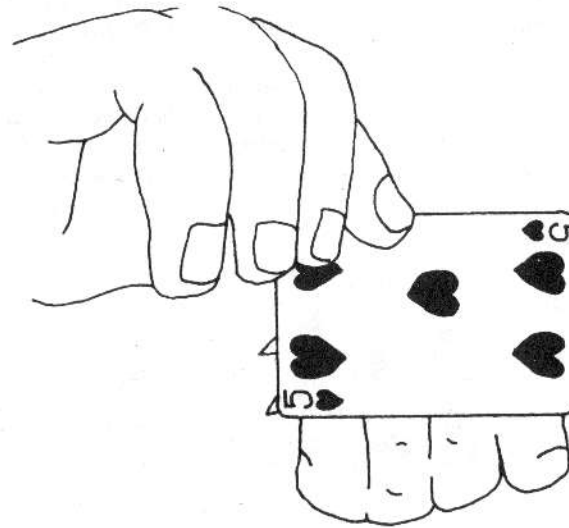


Figure 38



Sleights

- 2) As the card is being shown by the right hand, the left thumb pushes the top card of the pack over slightly. This action is exposed in Figures 37 and 38, but it is important to remember that Figure 37 shows the audiences' view and that the card you can see protruding from the top of the pack slightly in this illustration, would not normally be seen, due to the card in the right hand concealing it. Figure 38 is an exposed side on view.
- 3) The right hand now starts to turn so that its card will again end in a face down condition but in doing this it feeds the left hand long side of the card below the one protruding from the top of the pack. Figure 39 shows an exposed side on view of this action.

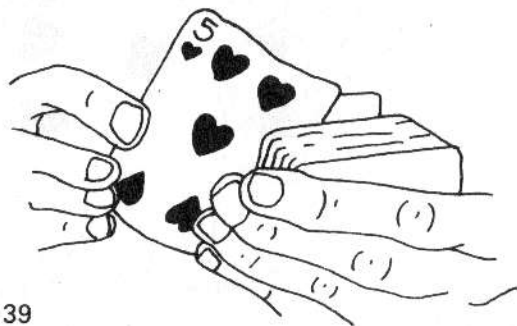


Figure 39

The right hand continues the action of twisting to bring the card completely face down and pushes it inwards using the forefinger on the right long edge so that it squares up with the main pack. The right forefinger also serves the purpose of pushing on the edge of the card it is being fed under, so that this also squares up with the main pack.

As the card is being fed below the top card, the left hand pivots the pack downwards *very slightly*. This action is important and helps considerably in covering the move.

The move can be fitted into many tricks, one of the most obvious being the 'Ambitious Card', its use cutting down on the excessive use of the Double Lift in this effect.

"THE WEAVE SHUFFLE"

The perfect weave (or faro) shuffle has been around for a long time but in my opinion, it was not until Alex Elmsley developed his many tricks and principles using the shuffle, that its full potential became known.

Sleights

A perfect weave means that exactly half the pack is merged with the other half so that every card alternates, however, nearly all of the tricks using the weave shuffle in this book, only require a few cards from the top of each section to be accurately meshed, a much easier procedure.

The handling used is the same, whether the complete halves are merged or just a few cards, so the description will assume that you wish to carry out a complete weave of a fifty two card pack.

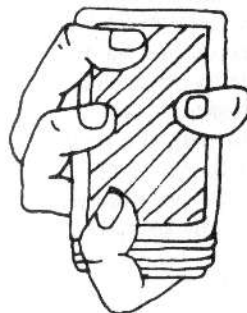
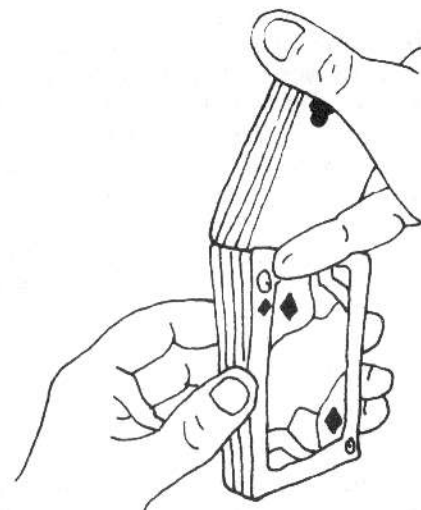


Figure 40

Figure 41



Hold the pack in the left hand as shown in Figure 40, thumb on the near long side, forefinger resting on the back of the pack and remaining fingers at the far long side. Bring the right hand to the face of the pack and use the thumb to lift off exactly half the pack by placing it on the near long side, estimating the half way point and lifting these away from the face end of the pack by raising the right thumb slightly as in Figure 40. The forefinger and little finger of the right hand rest on the face of the pack, the remaining fingers being on the far long side. Lift the face half completely away from the rear one for a moment.

Move the right forefinger to the upper short end of the pack and bring the halves together as shown in Figure 41. Note how the right little finger forms a rest for the face cards of the two halves. Adjust the halves so that only the edges of the cards immediately above the right little finger are touching, the halves being held in a slight V shape to make this possible. Now move the upper half slightly towards you with the right hand and the lower one slightly away from you with the left, which will result in the halves meshing together as shown in Figure 41. Do not hold the cards too tightly whilst the shuffle takes place, although only practice can tell you the correct pressures to apply.

General Notes on Weave Shuffles

- a) An 'out' shuffle with an even quantity of cards means that the top and face cards of the group remain in these positions after the shuffle.
- b) An 'in' shuffle with an even quantity of cards means that the top and face cards lose these positions after the shuffle, ending second from the top and second from the face.
- c) An 'out' shuffle from the face of an odd quantity of cards means that you must cut the larger section (in the case of a 53 card pack, 27 cards) from the face before you shuffle.
- d) An 'in' shuffle from the face of an odd quantity of cards means that you must cut the smaller section from the face before you shuffle.
- e) For 'out' or 'in' shuffles from the top of an odd quantity of cards, just follow the rules in 'c' and 'd' above, but apply them to the top of the pack.
- f) A normal odd quantity weave shuffle means you merely shuffle the smaller half into the larger.

"THE MONTE THROW"

My monte routine is described in Chapter one of this book and for that routine it is only necessary to learn a good right hand throw, so the left hand will be ignored in the description that follows.

You will need just two cards to practice the move. Take the first face down in the right hand, the second finger pressing against the far short

end and the thumb the near one, the hand itself being curled over the top of the card. The right forefinger rests lightly on the back of the card. Now take the second card below the first, third finger pressing against the far short end and thumb the near one. The thumb is now pressing against the near short edge of two cards. The two cards should be lined up one below the other and kept *very close together*, the left hand long edges actually touching each other and the right hand ones being about a quarter of an inch apart. It is easier to pick the cards up from the table, if they are curved along their length slightly.

The right hand twists clockwise at the wrist to show the face of the lower card. It turns to bring the cards face down again and moves towards the left. After moving about six inches towards the right second finger moves outwards very slightly and at the same time the right hand moves back towards the right. The result of these actions is that the upper card of the pair drops straight down onto the table. As the right hand is moving back the grip on the card remaining in it is changed by placing the right second finger on the far short end and released the third finger. When the right hand comes to rest, the fingers are exactly in the position they would assume if the lower card really had been dropped.

Practice the throw by really dropping the lower card and imitating this action. It is possible to get to a standard where it is quite impossible to detect the fake throw and not too much practice is required to reach this standard.

"THE CLASSIC PASS"

It seems to me that the Pass is a much underrated sleight. When correctly done, it is fast, silent and extremely efficient and well worth the practice required to achieve these characteristics.

There are of course many substitutes for the Pass, but before considering them, make sure you compare the *effect* they give with that which the Pass gives. The effect of the Pass should be that a card is chosen from the pack by a spectator and then replaced on top of the lower half of the pack. The upper half is then placed on top to sandwich the card at the centre. The card in these actions has been controlled to the top of the pack, there are *no* post replacements, spreads, cuts or shuffles from the spectator's viewpoint. There are few view substitutes that will give this exact effect in such a clean way.

My handling of the Classic Pass is as follows:

- 1) Fan the pack for a card to be taken and then close it and cut off the upper half with the right hand.
- 2) Have the card replaced on top of the lower half and then place the upper half on top of the lower one, inserting the tip of the left little finger between the two halves. Note in Figure 41 how the left hand forefinger is curled around the outer short end of the pack. The

Sleights

right hand is not shown in Figure 41 for clarity, but is of course curved over the pack after replacing the upper half.

- 3) The right hand is stretched well over the pack, so that the fingers give plenty of cover at the front, the hand only gripping the lower section of the pack between the fingers at the far short end and thumb at the near one. My grip is only really between the second finger and thumb of the right hand, as can be seen in Figure 42.

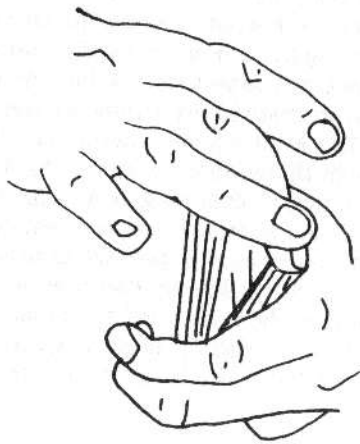


Figure 42

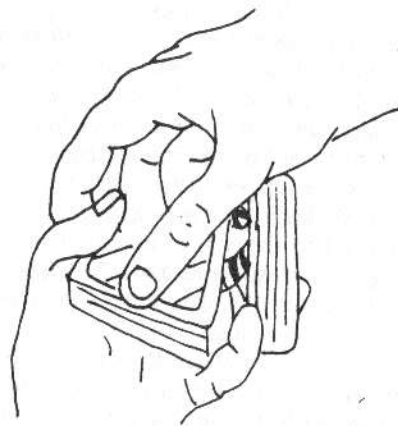


Figure 43

Sleights

- 4) The left hand now moves the upper half slightly to the left by simply moving the fingers towards the left. This action will cause the upper half to pivot upwards as shown in Figure 42. At the same time the right hand pulls upwards slightly on the lower half, a rear view of this being shown in Figure 43. The combined actions of the two hands will result in the two sections changing places and it only remains to close the left fingers in again to bring its half back to square up with the one gripped by the right hand.

The reason for the left forefinger being curled around the outer short end is to prevent this half from swinging out too far, a very common fault in the execution of the Pass.

General Notes on the Pass

It is most important that the halves *do not touch each other* during the actions. This results in a completely silent Pass.

Never attempt the Pass without some form of misdirection. Get their attention away from your hands for a moment.

Timing (which is part of misdirection) is most important. I normally place the upper half on top of the lower and immediately do the Pass, as I look straight at the spectators and say "you didn't take the Joker did you?", or some other type of pointless question.

"THE TURNOVER PASS"

The Turnover Pass I use is based on the Hermann one and its subsequent updating by Hugard and Braue, in their book "The Invisible Pass".

A card is selected from the pack and returned to the top of the lower half. As the top half is replaced a flesh break is taken between the two halves at the base of the left thumb.

The right hand comes over the pack to take up the position shown in Figure 44. Note how the hand is low on the back to give plenty of finger cover at the outer short end.

The left hand fingers now pull down on the right hand long side of the pack and as this section starts to reach a vertical position, the left hand long side moves across the face of the upper half, not touching but very close to it, until the lower half reaches the position shown in Figure 45. As soon as this position is reached, the right hand starts to push down on the upper half slightly, so that it pivots against the right thumb and the right hand long side starts to move downwards.

The left hand now starts to twist over to a palm down position, the left thumb pushing on the edge of the long side it is touching until the lower half squares up with the upper half as shown in Figure 46. As the pack reaches its face up position the right hand is removed.

Figure 44

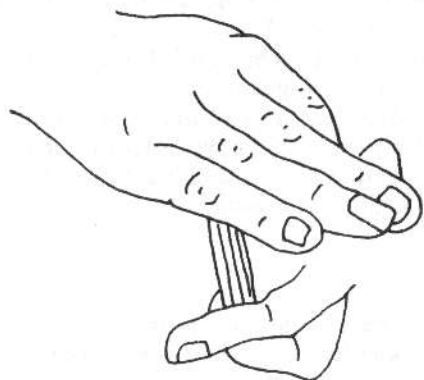
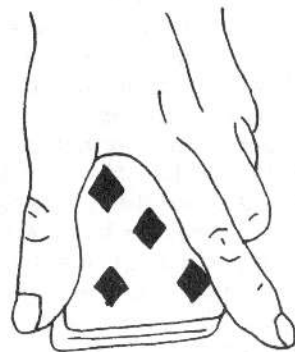


Figure 45

Figure 46



Note that in Figure 45 the right hand fingers have been extended to give an exposed view of the action. In performance, these fingers remain curled over the front of the pack as in Figure 44.

Do not use the Turnover Pass unless you have a part in your routine where the pack has to be turned over. I know this seems an obvious remark, but I have seen many conjurers use the move without any justification for turning the pack over, other than their own knowledge that the move is deceptive.

"THE PUT DOWN"

Some twenty years ago I worked out this move to use in an Ambitious Card routine, but if you learn it, many other uses will be discovered.

Start by holding the pack face down in the left hand and riffle off the top two cards from the left thumb at the outer left corner of the pack. The action of the left thumb is concealed by the right hand which comes over the pack palm down, covering the outer left corner completely.

Insert the right hand finger tips into the break that has been formed under the top two cards, the thumb resting on top of the pack. Grip the two cards as one between the right hand fingers and thumb and twist the hand upwards to show the face of the top card, as shown in Figure 47.

Figure 47



Sleights

Twist the hand downwards again and at the same time slide the face card slightly to the left with the right fingers. An exposed view of this action is shown in Figure 48.

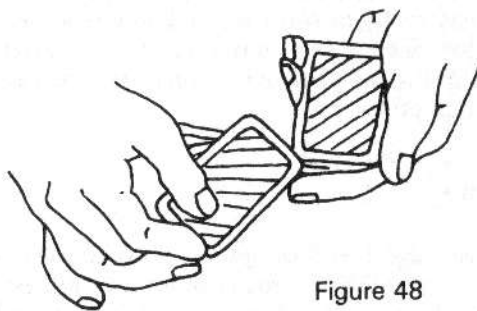
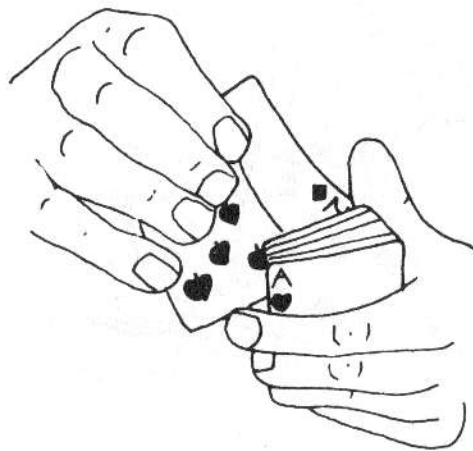


Figure 48

Place the uppermost card on top of the pack so that only the corner is actually on top. Again refer to Figure 48 for this position.

Press down on the pack with the outer left corner of the card resting on it. This will cause the card below it in the right hand to separate slightly at the inner short end. Now start to move the right hand and the card(s) it holds inwards to line up with the short ends of the pack. The lower card will automatically be fed into the approximate centre of the pack by this sliding action. Figure 49 shows an exposed view from underneath of this procedure.

Figure 49



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As soon as the lower card has entered the pack and the upper one has lined up with the short ends, the right hand *releases* its grip completely but is still curved over the pack. The fingers of the right hand are kept together, but Figure 50 shows an exposed view at this point with the fingers apart.

Figure 50



Under cover of the right hand, the left finger tips draw the lower side jogged card square with the pack and the left little finger takes a break above it.

The right hand now, slowly cuts off all the cards above the break, leaving the top card in its sidejogged position and completes the cut. The pack is completely squared with the aid of the left hand and then the top card flipped face up to show the apparent rise of the centre card to the top.

NOTE:—If you wish to bring the card to the bottom of the pack, just press down a little harder at the stage in the move where the top card is overlapping the pack (Figure 48) and the lowermost card will slide under the pack during the right hands action, rather than being fed into the centre. In this variation no subsequent cut is made.

“THE SECOND DEAL”

This sleight has a reputation of being extremely difficult, it is difficult, but not extremely so.

There are an awful lot of techniques in print but in the main they fall into two basic approaches, a ‘push off’ deal or a ‘strike’ deal. I have used both types of deal, and have concluded for general conjuring applications that the ‘strike’ technique is the better one to use. One major advantage the strike deal has over the ‘push off’ is that it is not essential

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that the cards are in good condition, if your technique is correct, you can use even old cards successfully.

Do not be put off by friends telling you its not worth the effort to learn a Second Deal, as it has very little use in card magic, it is a sleight of considerable power which has not been used extensively, simply because not many people do it. It's not that they cannot do it, but that they *think* they cannot do it. Once this mental block has been pushed aside, progress will be rapid. So, take your cards in hand and give it a try—please.

Figure 51

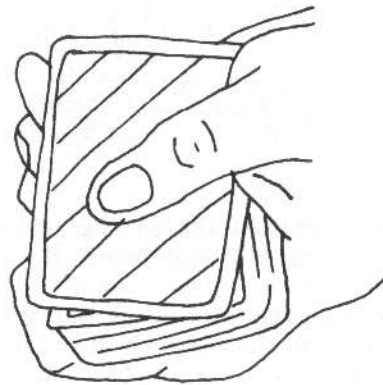


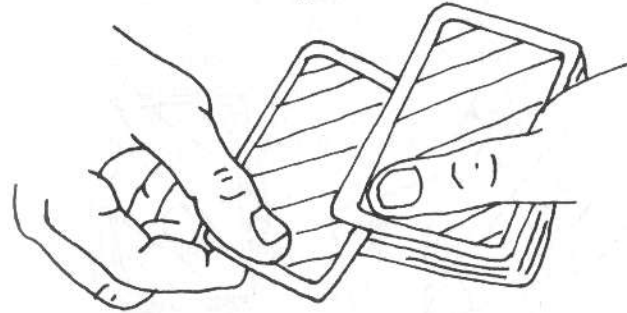
Figure 51 shows how the pack is held in the left hand. Note how the pack is slightly beveled, keep this bevel very slight. The fingers are at the side of the pack and the thumb is resting on top. *The grip on the pack should be very light.*

I am now going to describe how to deal the second card, which is contrary to most instructions that start with the method for dealing the top card. It is my opinion that you should make the dealing of the second card as natural as possible, and having achieved this, try and duplicate the action when dealing the top card.

Bring the right hand towards the left with the thumb extended in a natural manner and the fingers curled in slightly but *not* beyond the tip of the thumb. It is important that the right thumb is not extended out like a fish hook with the fingers curled tightly in, to make the position of the thumb look even more unnatural. Look at Figure 52 for the appearance the right hand should have.

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Figure 52



As the right thumb moves over the top of the pack, pull the top card down slightly with a light pressure of the left thumb as shown in Figure 52. Try and keep this gap no more than a white border width, but do not worry if you have to make it wider for a reliable deal. At the time the left thumb moves, the right one should be positioned just past the centre point of the far short end of the pack.

Move the right hand towards the right and with a light touch, lower the right thumb so that it touches the back of the second card from the top. Continue moving the complete hand to the right in a dealing action and at the same time move the right thumb to the right at a much faster speed than the hand. With practice the second card will come out cleanly and as it protrudes from the right long side of the pack, the right first and second fingers move up to its face, locking it against the thumb so that it can be completely removed from the pack. The left thumb moves the top card back square with the pack.

The part of the right thumb which 'hits' or 'strikes' the card will vary with individuals depending on the shape of their thumb. Look for a slight bump at the left hand side of your thumb and use the lower part of this projection to strike the card out.

As soon as the card is away from the pack and whilst the right hand is still moving, slide the right thumb downwards slightly so that it is not positioned at the extreme top edge when the card comes to rest.

For dealing the top card, follow the procedure already described without the left thumb pull down of the top card. Imitate the exact hand movements that are made when you deal the second card.

When dealing, do not use an excessive up and down movement of the pack in the left hand, remember that *a natural deal will always be more deceptive than a technically perfect one.* There should be a left hand movement, but *no more* than is normally present when you deal or take cards from the top.

In my opinion the golden rule for second dealing is lightness of touch

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in both the holding and dealing hands. Think of the pack as an egg and you will not go far wrong.

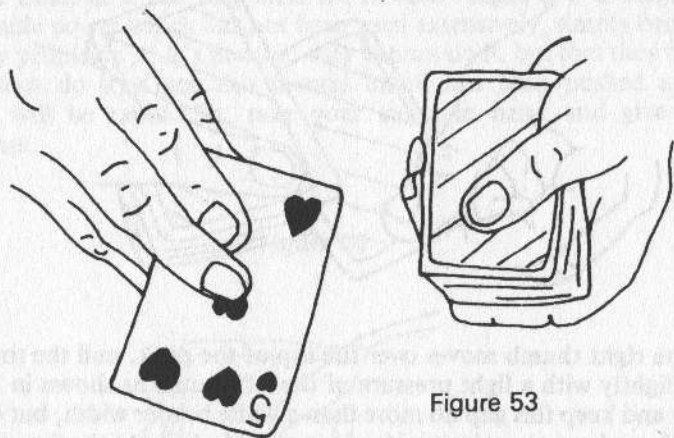


Figure 53

If you wish to deal a card face up, take it in the grip described but place the third finger of your right hand on the back of the card and extend the third finger until the card takes up the position shown in Figure 53.

“THE BOTTOM DEAL”

The Bottom Deal I use is based on the Fred Robinson method published many years ago in the ‘Gen’ magazine.

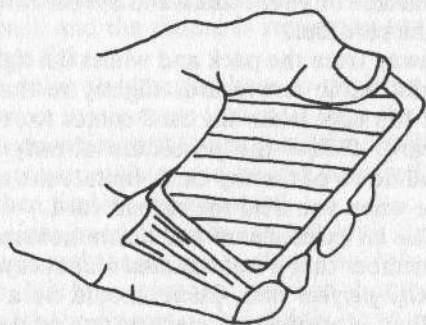


Figure 54

Sleights

The left hand grip of the pack from the audiences’ viewpoint is shown in Figure 54. In actual fact the first three fingers of the left hand take no part in holding the pack and an exposed view of the grip with these three fingers extended is shown in Figure 55. From this illustration, it can be seen that the left hand little finger is positioned at the bottom right hand corner of the pack and it is pressure of this finger against the base of the hand that supports the pack. The other right hand fingers are closed in against the pack but take no part in holding it.

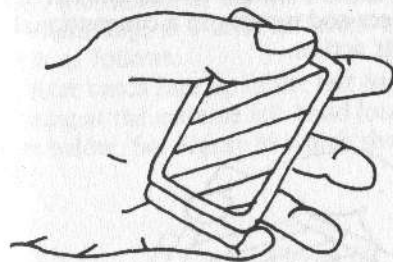


Figure 55

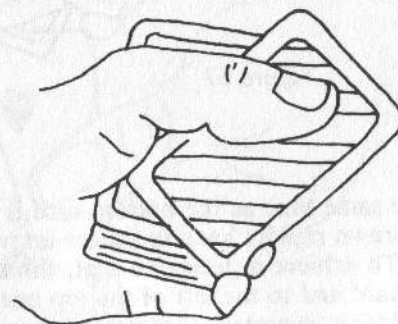


Figure 56

Figure 56 shows the way the top card of the pack is pushed over prior to being taken by the right hand and dealt out. Note how it pivots against the left little finger and rides over the top of the other three fingers of the left hand. Once it has been pushed over slightly, the right hand takes it at the right hand upper corner, thumb on top and fingers below and moves the card *directly sideways and away from the pack*. This action causes the card to snap off of the left little finger and move sideways away from the pack, rather than diagonally. Figure 57 shows the direction the card moves and although this illustration shows the bottom card being taken,

the position applies to the top card also. Having understood the action of taking the top card, the actual Bottom Deal is carried out in the following manner.

First of all the left hand thumb pushes over the top card as shown in Figure 56. The right hand approaches the pack to take the card and positions itself so that its thumb rests lightly on top of the pushed off card, whilst its second finger goes beneath the pack and rests on the face of the outer right corner of the bottom card.

The right second finger pushes upwards and the complete hand moves to the right in a conventional dealing action. This action will draw the bottom card to the right also, firstly pivoting against the left little finger, and then snapping off the finger and moving in a conventional sideways direction. Figure 57 shows this action.

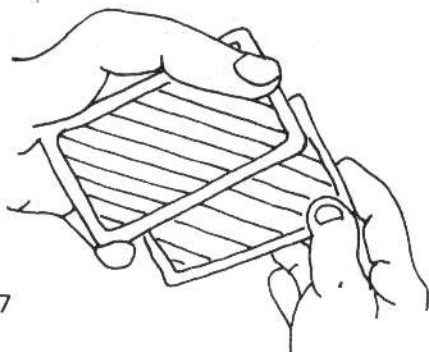


Figure 57

At the same time as the bottom card is moving to the right, the top card is drawn rapidly back to square up with the main pack by the left thumb. To achieve a deceptive deal, the movement to the right of the bottom card and to the left of the top one must be made in unison.

I consider it important that *no* undue up and down motion of the left hand should be made when the deal takes place. Note the natural action of the left hand when a normal deal is made and do no more than this when you carry out the feke deal.

Keep the left hand grip on the pack light and also the pressure of the right hand, whether it is dealing the top or bottom card.

I recommend that you practice the Bottom Deal with a full pack. Many books recommend half a pack but you will get a much better return for your effort, in the way of increased uses, if you perfect it with a full pack.

Do not always deal cards onto the table when you are practicing, remember that in many magic tricks you will simply be taking the top

card into the right hand without dealing it down so make sure you can do this in a deceptive way.

“THE GHOST COUNT”

The ‘Ghost Count’ or ‘Four as Four’ count was originated by Alex Elmsley and first published in his booklet titled, ‘The Four Card Trick’.

Because of its many applications, it has become very popular with conjurers and like many good things has perhaps been a little over used, this is in no way a criticism of the move itself, which is quite brilliant.

My own handling, is a little different to that originally described by Alex, and is as follows:

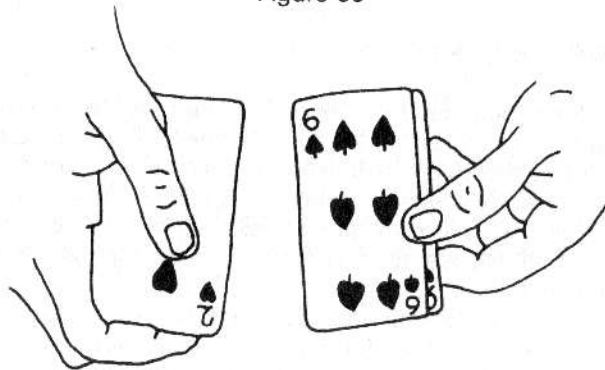
- 1) Hold four cards face up in the left hand in a squared condition, the grip being at the extreme left hand long edge, thumb on the face and fingers below. See Figure 58 which shows how the left hand grips the cards.

Figure 58



- 2) Bring the right hand up to the packet and stretch the thumb *well* over the face and the fingers below. Draw off the face card by downward pressure with the right thumb until it rests in the right hand as shown in Figure 59. Note carefully how it is taken well into the hand.
- 3) Pull slightly with the left hand fingers below the packet and push slightly with the thumb above so that the upper two cards are jogged over a little way as shown in Figure 59.

Figure 59



- 4) Bring the right hand up to the packet to apparently draw off the face card on top of the one already in the right hand. Actually place the right hand card below the packet where it is gripped by the fingertips of the left hand, and take off the upper two jogged cards into the right hand by gripping them between the thumb above and fingers below, the grip being the same as shown in Figure 59. The actions described in paragraph 3 and 4 blend into almost a single sequence.
- 5) Take off the remaining two cards in the left hand one by one, by drawing them off into the right hand by downward pressure with the right thumb.

The above actions, whilst looking like a fair count of four cards, actually conceals the third card down from the face.

“THE JORDAN COUNT”

This count was invented by Charles T. Jordan and conceals the bottom card of a four card group. The original handling given by Jordan was not quite the same as that which follows.

- 1) Hold the four cards in the left hand in exactly the same grip as shown in Figure 58.
- 2) Use the right thumb to draw off the upper two cards one by one into the right hand.
- 3) Bring the right hand up to the left to draw off another card from the face, in this action the two cards in the right hand going below the two in the left. As soon as the right hand cards square up with those in the left push all the cards above the bottom one slightly to the right with the left thumb at the same time, pulling the lower one

slightly to the left with the left fingers. This action is similar to that shown in Figure 59. In a continuing action take the three jogged cards away into the right hand by gripping them, thumb above, and fingers below.

Finally take the last card from the left hand on top of those in the right to complete the count.

“THE OVETTE/KELLY PLACEMENT”

This is an extremely useful move in card magic, and because of its comparatively simple technique, tends to be overworked as a control. Having learnt it, my advice is to use it with discretion.

Hold the pack face down in the left hand, the position of the left hand itself being fairly low down in front of the body.

Use the left thumb to riffle down from top to bottom at the left outer corner of the pack, inviting a spectator to call stop at some point. Lift off the upper section of the pack at the requested position with the right hand. The position of the right hand is important. It is curved over the pack, palm down, fingers at the far short end and thumb at the near one. The fingers should extend *well down* over the front of the pack.

Lift off the upper section and move the right hand upwards so that the face card of the upper section is facing the spectator. The right hand just moves naturally up, until its back is towards your body to do this. Ask the spectator to remember the face card.

Start to move the right hand back down towards the packet in the left hand. Keep the right hand a little to the front of the left as it comes towards it. As the right hand moves downwards it naturally turns its section forward to a horizontal position.

As soon as it reaches this position, the right hand fingers curl slightly until they rest on the face card of the right hand section. The right hand fingers now move *slightly* to the right and then *forward*, taking the face card with them during these movements. This action will cause the face card to pivot away from the packet, maintaining contact with the pack at the outer short end and moving away from it at the inner one for about $\frac{1}{4}$ " only.

The right hand moves back to place its section on top of the left and as it does this the left hand grips its section solely between the little finger and base of left thumb so that the first three fingers can be moved away from the pack slightly. *Do not* straighten the fingers, just move them away from the pack a little to allow room for the face card of the upper section to slip in between them and the bottom of the left hand section as the right hand replaces its section on top. Refer to the illustration given in the Bottom Deal description elsewhere in this chapter, for the left hand grip.

The action of the right hand is a slightly diagonal one as it approaches

Sleights

the left hand section a little to the front and right of the left hand's packets outer corner. The face card of the right hand packet runs smoothly onto the face of the left one, whilst the remainder go on top. The left hand finger move up to retake their position on the right hand long side of the pack, the right hand moves away, and the move is complete.

"THE HAMMAN COUNT"

This sleight was invented by Bro. Hamman and has become very popular with card conjurers. The quantity of cards used can vary but I will describe the move as used in 'Oil and Queens' from Chapter 1.

Hold the nine cards face up in the right hand, the hand being palm down and curved over the length of the cards, the fingers pressing against the far short ends and the thumb against the near ones.

Using the left thumb, draw off the cards from the face of the packet one by one so that they rest on the fingers of the left hand, which is palm up. Draw off four cards in this way and as the left hand approaches the right to apparently draw off the fifth card, move the left hand and its cards well to the right below those in the right hand. This means that the right hand cards are jogged to the left of the ones below them and the left hand can grip them at the base of the thumb and draw the complete right hand packet into the left hand. At the same time the right hand grips the opposite short ends of the left hand packet between its third finger and thumb at the part of the packet that is protruding slightly to the right of the upper packet and retains this packet, as the left hand pulls the upper packet onto its fingers. The appearance should be that the left hand has drawn off one more card from the face of the right hand packet, but in fact the right and left hand packets have been completely exchanged.

The remaining cards in the right hand are drawn off one by one into the left and the count is complete. Thus, one section off the complete packet is really counted twice, so that the other section can be concealed.

Chapter 9

Round Up

This section contains a number of tricks not previously published and some that originally appeared in Mr. Karl Fulve's magazines.

I am indebted to Karl for permission to reprint them.

"SHAKEDOWN"

Effect

Four aces are sandwiched between two jokers, after one of the aces have been remembered by a spectator. The packet of six cards is placed beneath a handkerchief and gripped tightly by a spectator. He is asked to give the cards a shake, which results in three of the aces dropping from beneath the handkerchief. The one remaining is the remembered one, and it is still trapped between the jokers.

Working

Remove the aces from the pack and drop them in a pile on the table. Now remove the two jokers and place these face up on the table in a slight spread.

Pick up the aces and invite a spectator to take any one and remember it. Hold the remaining three in a face down spread and invite him to push his selected ace *among* them. As he does this, remember how far down from the top it goes—it can only be in position two or three.

Say you will mix the aces up so that even the spectator does not know where his chosen one is. In doing this, make sure that it ends at the face of the face down packet, an easy operation, since you know it is at position two or three before you start mixing. If it is at position two, push two cards from the top into the right hand without altering their order and then place one of those remaining in the right hand on top of

Round Up

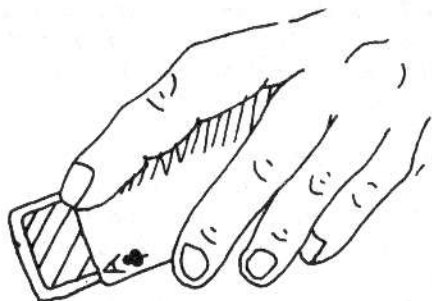
them and one underneath. Now retake the four cards into the left hand and mix them again by taking the top card into the right hand, the next one on top of it, the next below and the final one on top.

If the chosen ace starts at position three, just follow the above instructions starting at 'now retake'. These simple mixes look casual and end with the selected ace at the bottom.

Sandwich the face down aces between the face up jokers on the table. Pick up the complete packet and hold them in the left hand in the Jordan Count position. Count them as follows: take off the first four cards fairly into the right hand by pulling them off one by one with the right thumb. As you take the fifth card, place all the cards in the right hand below those in the left and then immediately push off the upper five cards with the left thumb and take them into the right hand. Place the final joker on top to complete the count. As you count the cards say, "remember, four aces sandwiched between two jokers." Transfer the packet to the left hand.

Take an opaque handkerchief from your pocket with the right hand and throw it over the cards. As soon as the handkerchief covers the cards, use the left thumb to thumb count the upper three cards by releasing them from the thumb one by one and press the thumb against the side of the packet to retain the break for a moment. Now use the left forefinger against the outer short end to push down all the cards below the break for about one inch. Keep the forefinger in position after pushing the cards down.

Figure 60



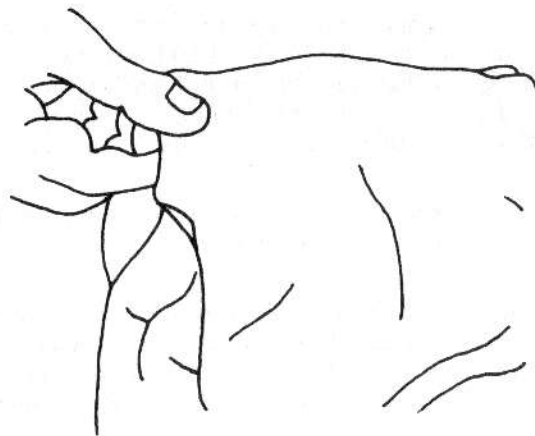
Turn the left hand completely over beneath the handkerchief without altering your grip on the packet. If the handkerchief were removed at this point, Figure 60 shows the appearance of the left hand grip on the cards.

Keeping the cards in a horizontal position, invite a spectator to grip the packet tightly at the short end nearest the left forefinger. Illustrate how he should grip them by placing your right hand in position as shown in Figure 61. Remove your right hand and let him take hold of the cards in a

Round Up

similar way. Note that your left forefinger beneath the handkerchief is

Figure 61



still in position and prevents him gripping the cards too far down.

Once he has a tight grip, remove your left hand from below the handkerchief, making sure that he keeps the packet of cards in a horizontal position still.

Ask the name of the chosen ace and then invite the assisting spectator to grip as tightly as he can and then shake the handkerchief and cards as violently as he can. This will result in three aces dropping out, none of them being the chosen one. Ask him to look carefully at the ones he is still gripping tightly beneath the handkerchief and he will find the chosen one between the jokers.

"SON OF TETRADISM MINUS 48"

This is a different method for accomplishing one of Peter Kane's effects. In this version the original full pack stack is reduced to four cards and the second deal is replaced by the faro shuffle. The faro shuffle can in fact be removed and any false shuffle used, but this would also remove the interesting link between a basic faro principle and the effect.

To prepare the trick take any four like value cards and place them at positions 1, 18, 35 and 52 from the top of a 52 card pack. In the descrip-

Round Up

tion I will assume that four sixes have been arranged in the appropriate positions.

Performance

Remove the pack from its case, taking care not to expose the six spot at the face. Give the pack as many 'out' faro shuffles as you wish, which will retain the top and face cards in position and exchange the cards at positions 18 and 35, between these two locations. There must be no cuts between shuffles, unless they are false ones that bring the pack back to its original state.

After the shuffles cut the pack at the approximate centre point and take a break between the two halves with the left little finger as they come together.

Riffle down the outer left hand corner of the pack with the left thumb and invite a spectator to call stop at some point. Appear to cut off the upper section with the right hand at his requested point but really lift off all the cards above the little finger break. This is the standard Riffle Force procedure.

Give the spectator a choice between the card at the top of the lower section or face of the upper one. Remove the one he decides on and place it face down on the table.

Reassemble the halves of the main pack, it does not matter which half goes on top of which.

The pack can now be given as many *genuine* cuts and faro shuffles as you wish. All faros must of course be perfect odd pack ones, as you are now working with 51 cards. However many faro shuffles and cuts you give the pack, the remaining three sixes will remain in the same positions relative to each other.

Thumb off 17 cards without reversing their order and place them in a face down heap on the table. Thumb off another 17 cards to form a second heap and place the remainder of the pack face down to form a third heap. Push any one of these heaps towards a spectator.

Invite the spectator to turn the top card of his heap face up and replace on the table to form a new pile. In unison with him, using your left and right hands turn the top cards of your heap face up and place on the table to form two face up heaps. Continue this dealing in unison with the spectator until the three sixes turn up at exactly the same positions as each other, quite a surprising outcome to watch.

Finally have a spectator reveal that the card chosen at the beginning of the trick is the fourth six spot.

Round Up

"CHAIN LIGHTNING"

I like tricks with surprise endings, particularly when the method seems very obvious to the spectators, but finally the 'tables are turned' on them. In this effect four small packets of cards are shuffled by a spectator and replaced on the table. The performer picks up the first heap and spells hearts by transferring one card for each letter from top to bottom of the packet and upon turning the final card face up, it is found to be a heart. This is repeated by spelling and finding cards of the other three suits with the other three packets. The performer remarks "the trick would be easy if each packet consisted of cards of the same suits, and in fact they are." When he turns each packet face up, they are indeed of the same suit, but the suits are completely different to that of the one spelt out.

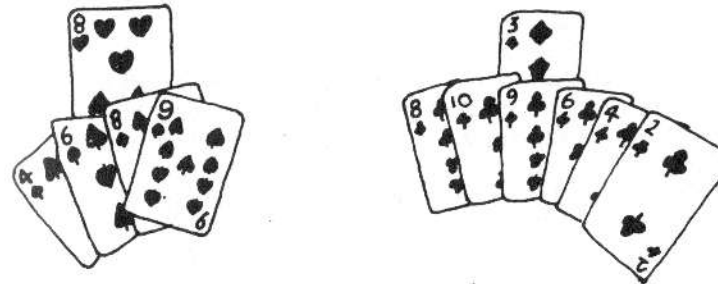
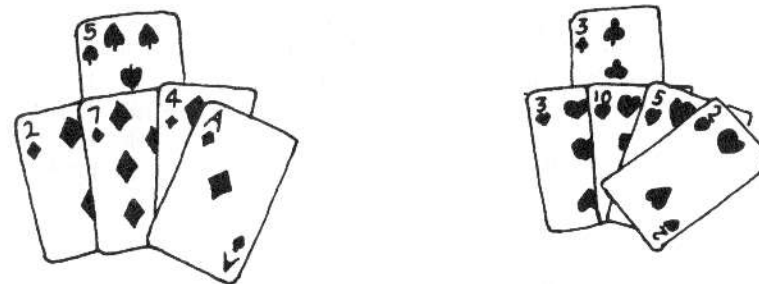


Figure 62



Performance

Run through the pack and select any five spade spot cards and place

Round Up

them in a face down heap on the table. Next remove five diamonds and place them down immediately to the right of the previous heap. Now remove seven clubs and place them to the right of the previous group and finally four hearts which go at the extreme right hand end of the row. Whilst removing the hearts, adjust the pack so that a heart will be at the top when it is turned face down. It is not essential that all the cards removed are spot ones but I prefer them as it gives a clearer display at the climax of the trick.

Request a spectator to pick up each heap in turn, give it a shuffle and replace it face down on the table in the same position. Whilst the shuffling is taking place, top palm the heart from the pack into the right hand and place the balance of the pack aside. The four packets on the table will now be referred to as nos. 1 to 4 reading from left to right.

Scoop up heap 1, adding the palmed heart to the top in this action. Spell our HEARTS, transferring one card from top to bottom for each letter. Turn the *NEXT* card face up revealing that it is a heart and place it face up on the table at position A in Figure 62. Transfer the remainder of the heap to the right hand and in this action palm the top card into the right hand by using Dai Vernon's Top Palm from 'Select Secrets' or any other you know that's as good. (which is unlikely)

Scoop up the cards at position 2, adding the palmed card to the top and spell SPADES, turning the next card face up and placing it at position B. Drop the remainder of the packet face down on top of it, again palming the top card in the right hand as before.

Scoop up the cards at position 3, adding the palmed card to the top of them and then spelling DIAMONDS. Turn the next card face up and place it at position C. Drop the remainder of the cards face down on top of it, palming the top card in the right hand in the packet transfer action, as before.

Scoop up the final packet at position 4, adding the palmed card and spell CLUBS, turning the next card face up and placing it on the table at position D. Drop the remainder of the packet face down on top of it.

Prepare for the climax by stating how easy the trick would be if each packet shuffled by the spectator had been of the same suit. Finally, turn each packet face up and place it in a spread on top of the face up spelt card, as shown in the illustration saying, "they are, but not how you thought."

"CHANGING TIMES"

This is an updating of a well loved card effect, the inventor of which, unfortunately, I am unable to credit. The trick is the one in which a spectator and the performer each select a card and after the pack has been mixed in a face up/face down condition, these are the only two cards which are eventually found to be reversed. In the original trick the performer had to miscall his card. In this version the performer's card is actually shown and the general handling changed a little.

Round Up

Performance

Hand the pack to a spectator for shuffling and after he has done this, ask him to retain about half the pack and hand you the remainder.

Ask him to place his half behind his back and to pull any card out and hold it face down in his right hand. As he does this, you appear to do the same with your half. As soon as you have got it behind your back, thumb off the top two cards into the right hand, turn the remainder of the cards face up in the left hand and finally place one card from the right hand pair face down on top of the face up pack. Now bring your hands to the front with a card face down in the right hand and the remainder of the cards apparently face down in the left.

Show the card in your right hand to a few members of the audience, inviting them to remember it. Also take a look at it yourself.

Ask the spectator to look at his card and then show it to a few members of the audience. If possible tell him to show it to different people than the ones who are remembering yours to avoid confusion. Turn slightly to your right and away from the spectators saying you do not want to get a peek of the spectator's card as he shows it round.

At the very moment he is exhibiting his card quietly exchange the card in your right hand for the one on top of the cards in your left by the standard Top Change technique. Do not rush the move, the misdirection cover is strong, they will not be looking at you, just do it smoothly and efficiently.

Push the card in your right hand into the centre of the spectators half and take his chosen card from him and push it into the centre of your half. As you push it in get a left little finger break above it.

Cut off the section of your cards above the break and place them *face down* onto the table. Invite the assisting spectator to cut off about half of his cards, turn them *face up* and place them on top of the tabled ones. Now place all of your remaining cards *face down* on top of the composite heap and finally request the spectator to place the remainder of his *face up* on top of all.

Pick up the complete pack and turn it face down. Ask the spectator to name his chosen card and you name yours, both being confirmed by other spectators who saw them previously. *Slowly* spread the pack face down on the table to reveal that the only two cards face up are the named ones.

This trick is very effective for an audience as long as you carry out the assembly of the face up/face down sections in a fair and unhurried manner.

"COLLECTING BOX"

Effect

Three cards are removed from the pack, turned face-up and

Round Up

momentarily placed at the face of the deck. The performer then has two cards chosen and returned to the deck. The three reversed cards (and there are only 3) are momentarily placed in the card box. On being removed, it's seen that there are now 5 cards, with the 2 chosen cards sandwiched between the random 3 cards.

Method

Prior to presenting the routine leave two cards secretly in the card box. They should both be face-up when the case is tabled with the half-moon cut-out side up. I suggest arriving at this by having the complete deck in its case before commencing the performance and simply leaving 2 cards behind when removing the deck. The case is closed and placed aside.

Working

Hold the pack face down. Push the top 3 cards over slightly with the left thumb, and take them in the right hand in a slightly fanned condition. Turn the pack so it's face-up in the left hand. Square the 3 cards, flash the face card of this group, and place them face-down on the face of the deck.

Turn the complete deck face-down. Immediately half pass the lower section. Take a left little finger break between the halves as they come together. Whilst the right hand is still over the pack, lift up the top card of the lower section and retake the left little finger break below this card. Move the right hand away from the pack for a moment.

Riffle down from the outer left corner with the left thumb. Riffle Force the card below the break on Spectator "A". When you show the card he stopped at, keep the lower pocket horizontal and push the top card over with the left thumb so part of the card under it is exposed. Lift the half pack to a vertical position so "A" can see the face of his card. Do *not* obscure the face end of this packet. You want the back of the reversed card there to be visible to the spectator.

Reassemble the deck. As you square up with the right hand, drop one card from the face of the upper section to the top of the lower one. Retake the left little finger break above this card. Move the right hand away.

Use the Riffle Force to have "B" note a card, using the technique already described for "A". When the deck is reassembled, immediately half pass the lower section of the pack and in almost the same movement turn the complete pack face-up as described in chapter 8.

Thumb off the 3 face-down cards, holding them slightly fanned in the right hand. Put the remainder of the deck aside. Point out the two available spaces in the spread of 3 cards, one between the top and centre

Round Up

card, the other between the centre and bottom card. I normally point to these spaces with my left *1st* finger to emphasize the remark.

Square the packet of 3 cards and turn it face-up. Slide the face-up packet into the card box. Keep the card box closed until you have slid the cards between the flap and the face side of the card box. Then flip open the flap and close it again to let the 3 cards fall onto the 2 cards already in the box. This procedure insures there'll be no flash of the two cards already in the box.

Shake the card box over the deck. Open the case and remove the packet, holding it face down in the left hand as if for the Ghost Count. Say, "Instead of 3 cards we now have 5". To confirm this, pull off the top card into the right hand with the right thumb, then the 2nd card and the 3rd. When apparently pulling the 4th card into the right hand, put all the right hand cards back below those in the left, then push the upper block of 4 cards with the left thumb and take them with the right hand. Take the last card and put it on top of those in the right hand. This is the Jordan Count done with 5 cards instead of 4.

Fan the 5 cards face-down and hold it in the left hand. Pull out slightly the cards in positions 2 and 4. Leave them outjogged. Point out that the 2 spaces mentioned earlier have now been filled. Have the two chosen cards named. Then turn the outjogged cards face-up to reveal they are the selections.

"DIVIDED WE STAND"

The inspiration for this routine was "Even Money Proposition" in the May, 1969 *Pallbearers Review*.

Run through the pack and remove any 6 red cards, dropping them in a face-up packet on the table. Now remove 6 blacks and drop these face-up on top of the red cards already on the table. Finally, remove the Joker and place it on the face of the tabled packet. The remainder of the deck is placed aside as it is not used in the routine.

Pick up the packet of 13 cards and spread them in a face-up fan, holding the fan in the right hand. Exhibit the cards to the spectators, and by indicating each card in turn with the left fingers, point out carefully that there are 6 reds followed by 6 blacks, with the Joker at the face. As you tap each card with the left fingers, work from the back to the face of the group.

Close up the face-up spread with the assistance of the left hand and pick up a left little finger break above the 3rd red card from the back of the group. Turn the cards face-down and in this action carry out a turn-over pass at the break point, thus shifting 3 cards from the top to the face of the group.

Hold the cards face-down in the left hand using the type of grip you'd normally use when holding a small packet. With the right hand slide off

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the face card and place it face down on the table at point "A" in the sketch below. Call this card the Joker and say that it will act as a Divider Card.

B A C

Spread the top 6 cards off the group without altering their order and place them still face-down in a squared packet as position "B". Count the remaining 6 cards from left to right hand, thus reversing their order. Hold them still face-down in the right hand in a squared condition. The right hand holds them from above by the narrow ends in a Biddle-type grip.

Flash the face card of the packet in the right hand, saying, ". . . and here are the 6 black cards." Place the packet face down at position "C" and immediately remove the top card with the right hand. At the same time the left hand removes the top card of packet "B" and flashes its face, saying, "We will take one red and one black card." The card in the right hand has of course remained face-down since being removed from the top of packet C.

The two cards are now mixed together face-down and handed to a spectator. He is asked to slide one underneath the Joker at position "A" and place the remaining one above the Joker.

A further two cards are taken by the performer, one from the top of each packet at "B" and "C", mixed face-down and handed to the spectator. He is again requested to place either one below the Joker packet. To assist him in doing this, you lift the packet at "A" with the right hand and then replace it face-down again on top of his selection. Indicate that he should drop the remaining card on top of the Joker packet.

The next cards are now taken from packets "B" and "C" but in mixing these you must remember the one that comes from "B". The two cards are as usual handed to the spectator to distribute above and below the Joker packet, but you must make a mental note of whether he places your packet "B" card on the face or top of the packet. Just remember "top" or "face."

Continue the procedure of taking a card from the top of packets "B" and "C", mixing them and letting the spectator place them above and below the Joker packet, until all the cards are used. Always lift packet "A" to allow the spectator to place his selection below it, because if you let him slide it under there is a chance that he will not place his card exactly at the bottom.

Pick up the group of 13 cards from the table and spread them out slightly between the hands, the cards still face-down. Say, "Now remember, you have freely distributed cards on either side of the Joker." As

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you close the spread, pick up a left little finger break above the 3rd card from the face of the packet if you remembered "face" earlier, and under the 3rd card from the top if you remembered "top."

Turn the group face-up, carrying out a turnover pass at the break point and spread the cards in a face-up line on the table, showing that the spectator has successfully distributed 6 cards of the same color on either side of the Joker.

NOTE:—Cards can be flashed at appropriate points in the routine, but don't be tempted to overdo this. I personally do not think it necessary to flash any more than the two cards detailed in the instructions.

"SIMPLE MATHS"

In this trick the magician apparently locates the spectator's card by a process of simple mathematics. The trick is brought to a surprise finish when the spectator's card unexpectedly turns face-up.

Starting Position

The pack is held face-down in the left hand in the usual dealing position. The bottom three cards of the pack are reversed. Hold a left little finger break above the three face-up cards.

Performance

Spread the pack between the hands, requesting a spectator to select a card. Spread the cards slowly from the top so that he'll take a card before you get near the reversed cards at the bottom of the pack.

When he takes a card, close up the deck and take it in the right hand from above, fingers in front, thumb at the back, in what is sometimes referred to as the Biddle Grip. The break above the bottom three cards is maintained by the right thumb. Use the right forefinger to swing out the upper half of the deck so it can be taken by the left hand. Place the cards remaining in the right hand on top of those just placed in the left. Retake the break from the right thumb with the left little finger.

After the spectator has noted his card take it from him and push it into the pack at the near short end, inserting it into the break. As soon as it enters the pack, release the break. Push the card flush with the deck with the right thumb, obtaining a break above it as you do so. The break is formed with the right thumb pressing down on the card, and then shifted to the left little finger.

Pause, then give the deck a cut at the break. You may if you like give

Round Up

the deck a false shuffle that retains the top four cards. Tell the spectator, "Your card is lost somewhere in the pack. I'm going to try to find it by simple maths. I'll let you freely select two cards from the pack and we'll concern ourselves only with the numeric values of these cards. All picture cards count as ten. When you choose two cards, we'll subtract the value of one from the value of the other and use the answer to count down in the pack and find your card."

Hold the pack in the right hand from above (Biddle Grip). Let the cards slowly dribble from the face or bottom of the pack into the left hand, inviting a spectator to call stop at any time. When he calls stop, flip the section remaining in the right hand face-up onto the face-down portion in the left hand.

Tap the exposed face card of the pack with the right forefinger, saying, "This is one card you cut to." Then spread the face-up cards rapidly until you reach the first face-down card. Remove the face-up section and place it face-up on the table. Flip the top card of the remaining section face-up, saying, "... And this is the other."

As soon as you see the values of the two cards, mentally subtract one from the other and think of the answer as a word rather than a number. (If the two values are the same, think of the answer as ZERO).

This will give you a word that spells with three, four or five letters. If it spells with 3 letters, remove the face-up card on top of the face-down packet in the left hand and place it face-up on the table. If it spells with 4 letters, do nothing. If 5 letters, take the card lying face-up on the tabled section and place it still face-up on top of the section you are holding in the left hand.

Now say, "Recall I said we'd subtract one card's value from the other." The spectator does this and announces the result aloud. Hand him the packet in your left hand. If there are any face-up cards on top of this packet, flip them face-down.

The spectator spells out the answer, dealing a card for each letter. His card ends up on the last letter and it is also face-up. Say, "I made it turn face-up in case you were not interested in mathematics."

"DOUBLE DISCOVERY"

In this effect the mates of two freely chosen cards are discovered in a novel manner with the cards in the spectators hands from start to finish. Any deck is used and there is no prior preparation.

When the cards are handed to you, remove ten pairs from the pack, each pair consisting of two cards of the same value and colour. Drop each pair on top of the previous pair removed from the deck.

Pick up the packet of twenty cards and apparently give it a casual over-hand shuffle. In fact you run an even number of cards and replace them above or below the remainder of the packet. Finally say, "Let's make

Round Up

sure the pairs are really separated," and quickly deal the twenty cards into two packets.

Pick up either packet and place it on top of the other. Square the cards and give the combined packet a few genuine cuts.

Presentation

Nominate two spectators "A" and "B" to help you. Deal out the twenty cards into two face-down heaps, alternating a card to each heap as you deal, until there are 10 cards in each heap.

Request each spectator to pick up his heap and cut it as often as he wishes. Now ask spectator "A" to remove *either* the top or face card of his packet and place it face-down on the table. Request "B" to do the same. Again emphasize that he has a choice of the top or bottom card of his packet. Tell him to place his card on top of the card removed by "A".

Tell spectator "A" to deal his remaining nine cards in a line on the table, but before he does this say, "You can deal them from left to right or right to left. You may deal with your packet face-up or face-down." If the spectator decides to deal from the face of the packet, ask that he turn the cards face-down as he deals them onto the table. You explain that you don't want to see the face of any card in the row.

This freedom of dealing is a strong feature of the effect and should be emphasized. When "A" has completed dealing his cards, turn to "B" and give him the same instruction; he can deal from the top down or from the bottom up and he can deal from left to right or from right to left but he is to deal his cards on top of A's cards so as to form pairs.

At the conclusion there will be nine pairs of face-down cards on the table. You are ready for the climax to the trick. Run your hand above the row of cards, moving it back and forth. Eventually stop at the centre one (fifth in from either end).

Push this pair of cards out of the row, saying that it seems to be giving off strong vibrations.

Turn over the pair of cards that the spectators chose earlier. These may be the eight of clubs and the five of hearts. Explain that the mates of these cards maintain a sympathetic bond. Then the other pair, the one pushed from the row, is turned over to reveal the other black eight and the other red five, a perfect match.

"TWISTER"

Before commencing, arrange the pack so that there are six *non* pointer black cards on the face of the pack and remember the seventh card from the face as a key for later use. The non pointer cards should if possible be

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spot ones. I say, if possible, because the arrangement can be made very quickly in front of the audience and you may find a group of non pointer black cards that contain a picture card, and there is no reason why these should not be used. Having made this arrangement, you are ready to commence the effect.

Say you would like to show a trick with twelve cards, six of each colour. Run through the face up pack as you explain this, pushing over a small block first so that your stack is missed. Upjog any six black *pointer* cards and then strip them out and place them on the face of the pack. Now run through the pack again and up jog any six red cards and then strip them out and place them on the face of the pack.

Square up the pack and in this action use the right thumb to make a break at the near short end of the pack at a point which you estimate is about twenty two cards from the face. Let cards drop off of the thumb tip one by one until you see your remembered key card, and then take a left little finger break immediately above it. This means you have a break under the face eighteen cards of the pack. The pack is now face up in the left hand and the right hand has been removed.

Bring the right hand back to the pack and start to spread the cards from the face with the left hand, counting from one to six as you do so. Do not alter the order of the cards in the counting, simply push them over slightly and support them with the right hand. Do *not* spread them neatly, let them jog up and down a little. When you have reached the number five, pause for a moment, before saying six and pushing the final red one over. Now start to push the black cards over, again counting from one to six and pausing when you reach the number five. As you bring the group of eleven cards being supported by the right hand back over the pack to apparently take the final black card below them, push the tip of the right third finger into the break being held by the left little finger and continue moving the right hand toward the left until the eleven cards being held are immediately above the block below. The untidy condition of the cards that have already been counted will conceal the edge of the block being added below them. Remove all of the cards above the left little finger break with the right hand and place them below the pack, immediately turning the pack face down and squaring it up. Remember that when pushing off the face cards to show there are six reds followed by six blacks, the order of the cards is not altered in any way. They are simply pushed over by the left thumb and supported by the right hand.

Thumb off the top six cards and drop them in a heap on the table. Now thumb off the next six and drop them at a different position. Place the remainder of the pack aside. Pick up each group of six in turn, give them a brief shuffle and replace them on the table. When you do this move the two packets around the table a bit, the purpose of this being to make it almost impossible for the spectators to remember which packet should be red cards and which should be black. Take care that they do

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not see any faces when you shuffle the cards. Finally spread out each group of six cards slightly.

Explain to one of the spectators that you will turn your back and he is then to slide any card he wishes out of one of the groups, remember what it is and then push it anywhere he wishes among the cards of the *other* group. When he indicates that he has done this, turn around and pick up the group of five cards from the table and push them into the center of the main pack, saying, "These are no longer required."

Pick up the remaining group of cards from the table and casually shuffle them, finally holding them squared, face down in the left hand. Say "Somewhere in this group is a card that you have chosen and although the cards have been well mixed, I am going to find it instantly." Act as if you are performing a miracle location, and then turn the packet so that the faces are toward you and spread them out. Look for the odd card in the group of seven, which will be a pointer or a non pointer and remove it and place it face up on the table. Say, "Is that correct?" and after the spectator has acknowledged that it is, say, "I know it's easy, but it's not as easy as it looks, because these are black as well." As you conclude this remark, spread the six cards remaining in your hand face up on the table.

"CIRCULATION"

This is a direct location of two chosen cards using a property unique to the weave shuffle when using an appropriate quantity of cards. The handling is as follows:

Run through the face up pack and throw any nine spot face up on the table, saying that nine is a magic number. As you are looking for this card, take the opportunity of mentally counting twenty six cards from the face of the pack and marking off this position by a left little finger break as you close up the pack.

Appear to cut an unknown quantity of cards from the face of the pack but really lift off the cards above the break point so that you have exactly twenty six cards.

Spread the twenty six cards face down between the hands inviting two spectators to select one card each. Whilst spreading the cards, mentally count eight from the top and after the two cards have been taken, close up the spread and keep a left little finger break under the top eight cards.

Invite one of the spectators to replace his card on top of the packet. Give the packet a single cut at the break to apparently lose the card but as the two halves come together take a new break between them.

Have the other chosen card replaced on top and again give the pack a single cut at the break point to lose the card. After this cut, do not keep any breaks.

Turn the packet face up and spread it out in a fan, taking care not to

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expose the rear card. Pick up the nine spot, turn it face down and insert it in the ninth position from the face of the packet. Make some further remark about nine being a magic number.

Turn the packet face down and give it as many cuts and perfect weave shuffles as you wish. This gives an excellent impression of it being well mixed. Finally spread it face down lengthways on the table. It is better for the climax if the nine spot is fairly centrally positioned, so if you see it is very near one of the ends, give the packet a further cut to put it nearer the centre, before spreading the cards out.

To demonstrate the magic properties of the face up nine spot, count exactly nine cards to the left and right of it and push the cards at these positions out of the spread. Ask the names of the two selections and then turn the 'counted to' ones face up.