

Duffie's Card Compulsions

Peter Duffie

Illustrated by Joseph K. Schmidt

Executive Editor, Stephen Hobbs

Edited by Matthew Field, Mark Phillips, and Harvey Rosenthal

Published
by



Richard
KAUFMAN and Alan
GREENBERG

Kaufman and Greenberg publishes many fine books on the magical arts.
For more information, write to:
Richard Kaufman, 8385 16th Street, Apt.124, Silver Spring, Maryland 20910

Book and Cover Design by Richard Kaufman
Dustjacket Photo Distortion by Christine Szepesi
Printed and Bound in the United States of America
First Edition
9 8 7 6 5 4 3 2 1

© Copyright 1995 by Peter Duffie.

All Rights Reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system now known or to be invented, without written permission.

To James and Margaret Duffie,
my parents, to whom I offer my deepest gratitude for their unbounded love and understanding as they
watched a keen interest transform into a raging obsession.

And to Jean,
who brought real magic into my life.

Table Of Contents

Preliminary

Introduction: Roy Walton.....	8
Foreword: Peter Duffie.....	9

Routines

• The Three Packet Shuffle	19
Mis-Read Palmistry	23
City Slickers.....	26
• Marriage On The Rocks	30
Sherlock Never Married.....	36
Baker Street Branch	41
Dearly Departed	44
Exodus.....	49
The Lucky Ten.....	53
Just For Starters	56
Aces Apace	60
Aces At Once	64
• Divisory Capacity	69
Widowed.....	73
The Claustrophobic Cards.....	77
Triple Trauma.....	81
The Ultimate Truth.....	84

A Pocketful of Lies

Bernard Rasmussen's Alternative Opening	
Truth Serum	90
Widespread	93
A Hint Of A Tint.....	97
Pokericulous	100
Four-Knowledge	102
Four-Knowledge (Without Seconds).....	107
A Great Deal Of Thought.....	110
A Hofzinsler Trilogy	113
• Triggered Hofzinsler	113
No-Trigger Hofzinsler	116
A Mild Solution.....	117
Caprice	119
Time Zones.....	126
Two Timing	126
Jet Lag.....	128
Centerpoint.....	131
Cardtell	134
Sleuthsayers	136
A Willful Sandwich Transposition	140
The Fortuitous Card Catcher	143

The Case In Hand.....	146
The Red And Black Scenario	152
Epitaph For A Card Cheat.....	156
Fastack	161
The Judas Shuffle And Its Applications	167
To Stack Four Aces for a Four-Handed Game	
To Stack the Aces for Any Number of Cards	
To Stack a Royal Flush (5 cards)	
The Judas Fastack Shuffle	
Eleven Plus	170
Eleven Plus Plus.....	173
Almost But Not Quite.....	174
The Working Assembly	176
Mixed Reaction	182
The Maze Connection.....	186
The Vegas Connection.....	190
Flight Of Hand.....	194
The Protection Racket.....	199
Only A Game.....	202
Rooms For Maneuver	205
Two Decks But With A Single Thought	209
The Self-Seekers	213
Within You Without You.....	217

Re-Scan Variant	223
No Two Ways About It	226
Changing Sides.....	229
Thoughts On The Bottom	232
The Final Solution.....	235

Sleights And Slants

The Packet Palm	242
Center Block Palm	244
The Day Double Lift.....	247
The Grift Shift	248
The Nulling Factor	250
The Correction Pass	252
The Double Innercut	253
The Double Overcut	255
The Production Cut	257
Peek Break Technique	258
Stanley Collins' Replacement.....	260
Spin-Cut Lapping	262
Toss-In Lap Switch.....	264
P.O.U.S. (Palm Off Utility Sleight)	266
Duffie's Depth Deception	268

Introduction

I am delighted to write some words of introduction to this major work on card magic by Peter Duffie.

I have known the author since he was at school and over the years have seen his conjuring abilities progress at an astonishing rate. While his ideas cover the whole spectrum of magic, he excels when addressing himself to cards and I suspect, like Hofzinsler, they may be his first love in magic.

Peter has created a vast amount of material, always maintaining an extremely high standard, and seems incapable of producing anything mediocre. The term "elegant" can truly be applied to his work and, whether it be tricks or sleights, he homes in on the best approach with unfailing accuracy.

I cannot praise his work too highly. In addition, he is an extremely pleasant person, always willing to assist anyone with their magical problems and without any of the affectations that burden some other talented individuals.

I guarantee that any true lover of card magic will be delighted with the contents of this book and its study will be an invaluable insight to understanding the construction of fine magic.

Books on card magic come and go, but this one will come and stay.

Roy Walton

Foreword

Before I explain a little about the contents of this book, it might be a good idea if I told you something about myself.

I was born in Glasgow in 1957, the same year that Rusduck launched his thought-provoking newsletter, *The Cardiste*. I am in no doubt that the latter event was the more important of the two. I am, however, eternally grateful for the first.

My uncle was responsible for implanting the obsession with card magic in my head by repeatedly showing me the few card tricks he had picked up during his time in the army. He also made a chalk mark pass through a table onto his hand which was held palm up below the table top and made a coin vanish instantly by snapping his fingers and thumb. Those latter two non-card items I hold responsible for my deep interest in magic in general.

My grandmother bought me my first deck of cards when I was eight years of age and I proceeded to learn my uncle's card tricks. The deck was Patience size (a miniature deck used for the game of Patience, or Solitaire) and that was fine for my small hands.

The tricks were: a color change of the face card of the deck, the classic burglars trick, and the retention of the order of the court cards after repeated cutting by a spectator.

A few years later I found Tam Shepherd's Trick Shop in Glasgow. The man behind the counter, realizing that I was eager to learn, recommended that I save up and buy *The Royal Road to Card Magic*. This was

followed by *Expert Card Technique*, *Hugard's Card Manipulations*, *More Card Manipulations*, *The Expert at the Card Table*, *The Stars of Magic*, *Steranko on Cards*, and the list goes on.

I was most impressed that the "man behind the counter" could do everything that was in any book that I purchased. A move called the Pass really puzzled me. How could you possibly cut a deck of cards without it being seen? I asked the man behind the counter about this, and he took a deck of cards from his pocket and asked me to select one. After I returned my card to the middle of the deck, he placed the deck onto the counter. I assumed that he had changed his mind about showing me the Pass until he turned over the top card. I was astounded. Because he knew that I was interested, and had attempted to read all the books that he had recommended, he proceeded to explain the technique to me.

One day I was in the shop and I met another magician who was interested in cards. His name was David Laing (now pretty much out of magic) and he showed me a card trick which had a definite touch of class to it. He told me that it was in a small book which was on sale in the shop—*The Devil's Playthings*. The cost was £1.25 and I saved up my pocket money and returned to buy it. When I asked for the book, "the man behind the counter" told me that the tricks were not easy. This only served to make me more determined, however, and I bought it. The biggest revelation hit me when I opened the book to see a photograph of the author, Roy Walton. It was "the man behind the counter!"

Since those early days I have enjoyed Roy's friendship, and his unselfish attitude toward others is commendable.

Shortly after I had bought *The Devil's Playthings*, I met another card enthusiast by the name of Gordon Bruce. Gordon was attending Glasgow University where he was studying English. Soon, however, he successfully auditioned for a place in The Scottish National Orchestra as a double bass player, where he remains to this day.

Gordon had come into magic a few years prior to myself, but his skill and creativity with cards was quite amazing. Gordon asked me to show him a trick, and I performed Vernon's "Cutting the Aces" from *The Stars*

of *Magic*. To say that I was nervous would be an understatement. Gordon, however, seemed pleased to see someone at least attempt a decent card effect and told me as much some years later. Up until Roy took over the shop in Glasgow, with one possible exception, there was no one in Glasgow, or Scotland for that matter, with a deep interest in card magic, so Gordon was pleased that at least there was now someone else he could meet and talk with outside of the magic shop.

That was some twenty years ago. Since that time the card and close-up activity, as well as creativity, in and around the Glasgow area has grown at an incredible pace. Today Glasgow is a world center for card magic, and it's all because of Roy Walton. Perhaps a vote of thanks should also go to L. Davenport Ltd., who had the good sense to employ Roy as their Glasgow branch manager all those years ago. Today, Roy and his most charming wife Jean own the shop.

The first trick I ever published appeared in the Scottish Conjurors Association club magazine *The Thistle*. I offer no point of reference as I do not want anyone to find it!

Toward the end of 1981, Jerry Sadowitz and I got together and produced a manuscript titled *Alternative Card Magic*. As it happened, none were sold by us, as Martin Breese offered to buy the rights and subsequently published the booklet in July 1982. Several other books appeared through the same publisher—two further joint efforts and several solo publications. My last contract with Martin Breese was in 1987 for my book *Applications*. This eventually saw print some six years after I delivered it to the publisher!

In 1991 I found myself out of work. A decision was made to write a card manuscript aimed at the non-technical magician. This meant devising self-working tricks, something which I had never previously contemplated. What at first seemed to be an impossible task suddenly became easy, and the result was a booklet of twenty card tricks called *Imagine*, which I published in 1991, and the title of which was inspired directly by the John Lennon album of the same name.

Imagine was quickly followed by *Obsession* which came out in early 1992, and contained twenty more easy-

to-do card tricks. To complete the trilogy, I brought out a third manuscript later the same year, called *Ulterior Motifs*, with also contained twenty self-working card tricks.

During this time my friend Steven Hamilton had started his new close-up magazine *Profile*. Steven asked me to team up with him as co-editor and I joined *Profile*, then in its second year, in June 1992. Up until that point I had published five tricks in the magazine and one more was to follow before I decided to stop doing so. As co-editor I didn't think it prudent to continue to see my name as a regular contributor, especially as there was a backlog of other people's material. I was flattered, however, that Steven had asked me for the items considering he was not short of material. I always think it is sign of contributor scarcity when one continually sees the editorial team of a magazine publishing their own stuff.

Only three of the tricks from *Profile* are reprinted in this book, "Centerpoint," "Cardtell," and "The Lucky Ten," with some additional routining appended to the latter.

In October 1993 I released my fourth self-produced booklet containing another twenty card tricks entitled *Card Selection*. This time, however, I changed the format and offered a balance between self-working and sleight-of-hand card magic. This deliberate change in policy set the booklet apart from the previous three and allowed me to publish some of the more demanding card magic that I had been creating during the trilogy era.

Which brings me to the present and to this book, my first major work. The majority of the routines contained herein are appearing in print for the first time. Most of the items which appeared in *Imagine* have been included here; although few remain as they were. Any changes to these routines are as a result of natural progression and evolution, with no gratuitous alterations just to make them appear different.

There are also a few new handlings for some of my previously published effects, for example "Dearly Departed," "Widespread," and "The Final Solution." In such cases the changes are quite extensive, and the improvements substantial. "The Final Solution," for instance, renders the original "Hofzinsler in My Pocket," which appears in *Alternative Card Magic*, obsolete.

Since completing the manuscript for this book I have had the pleasure of viewing a video featuring Alan Ackerman. Among the many effects featured, he performed two, "76 Collectors," and "Gemini Mates," which are closely related to my own "Misread Palmistry" and "City Slickers." After some pondering, I decided to leave the book as it is and hope that Mr. Ackerman will be satisfied that our paths have crossed by fate alone.

During the planning of this book, I avoided any segmentation of the tricks into chapters. This was a conscious decision from the outset as I personally find it rather arduous plowing through a whole chapter of four ace tricks, followed by a chapter of sandwich tricks. Instead I have arranged the routines in such a way as to provide the reader with constant variety. I have also varied the tricks so that the required levels of skill fluctuate continually from trick to trick.

•

There are five routines in the book that require a Bottom Deal. I toyed with the idea of describing the method I use to accomplish this. After due consideration I decided against it. The Bottom Deal I use is a personalized item which is simply an adaptation of the Roy Walton method from his book *The Complete Walton* Vol. One, which in turn was based on the Fred Robinson technique which can be found in Lewis Ganson's *Routined Manipulation* Part One, and which will appear in a potentially forthcoming book about Fred Robinson, the man and his magic.

Let's look at this in another way. If you already use a Bottom Deal, then it is highly unlikely that you would change your preferred method after reading mine. On the other hand, if you have never dealt a bottom in your life, then you will have to undertake the serious task of learning one. May I suggest that you learn this invaluable utility sleight by checking out the above two sources. Also worth a definite look is the Laurie Ireland method which can be found in the booklet *Lessons in Dishonesty*. A more recent source, which I highly recommend, is *Gene Maze and the Art of Bottom Dealing*. By studying the various methods, you will eventually find the grip that suits you best and can concentrate on working on that method.

I cannot bring myself to recommend the Erdnase method for Bottom Dealing because I don't like it. I can see no reason for pushing out the bottom card with the fingers of the hand that holds the deck when the option of striking out the card with the dealing hand is open to you. This is a purely personal aversion and it is up to you to seek out the method best suited to yourself—for that reason alone you should not bypass the Erdnase approach just because I find it unsuitable.

It is my opinion that the Bottom Deal is one of the most difficult of all card sleights to master, much more so than its sister sleight the Second Deal, which in itself is not easily acquired. It stands to reason that to remove the card that lies directly beneath the top card of the deck, and make it appear that it is the top card that you are taking, must be somewhat easier than removing the card that lies fifty-second from the top and creating the same illusion. Add to this the noise factor and the tell-tale finger drop of the hand holding the deck and I think you will see how I arrive at my conclusion, whether you agree with me or not.

There are of course no hard and fast rules as to what is difficult and what is not. Everything is relative to the ability of the individual. So perhaps, unlike myself, you will master the Bottom Deal in a very short space of time.

In a couple of the routines I advocate the use of the LePaul Second Deal. Within the description of the trick "Four Knowledge" I explain my handling and thoughts on this deal. The main differences are in the left-thumb action and the right-hand take. The style, however, remains as described in *The Card Magic of LePaul*. I am not suggesting anything revolutionary as the amendments I have made are inspired by Dai Vernon's New Theory Second Deal.

Whether you use the original LePaul method, or adopt my suggested amendments, I believe that this overhand method for second dealing has been overlooked by many. I have used this method for nearly twenty years now and I feel that any thoughts I have on this, no matter how small, may be important. The only negative thing I can say about this sleight is that it is not appropriate when dealing continuously from a full deck as it looks somewhat unnatural. As a double lift substitute it works well, however, and when used with a small packet I know of no better method.

Fourteen sleights and subtleties are described in the sleights chapter at the end of the book. Not all of these items are utilized in the tricks. My reason for including sleights without a given purpose is simply that I believe that you may find them extremely useful at another time. As Henry Christ said, and Dai Vernon was fond of pointing out, one should not try to make a trick out of a sleight because the end result will, more times than not, be a weak trick.

I could quite easily have concocted some inferior tricks as a way of demonstrating the practicality of these sleights, but I would only be doing the sleights a grave injustice. Sleights are your tools of work, and it is rare that one sees a carpenter making a table out of his hammers, though I did see a hammer make a table out of a carpenter once—but that's another story!

One move that is utilized within several of the routines is The Correction Pass. This is a handling which I developed from a Paul Curry Half-Pass. You can, however, substitute any other suitable method that you are familiar with in order to try out the trick. The Correction Pass can be learned later, and then you can decide if it suits you or not.

You will find only one routine in this book which uses a gaffed card (a double facer), and that is "Exodus." It doesn't look like a gaffed card trick, and that's the way it should be.

I do, however, have a mild passion for gaffs and gadgetry as long as they are used in a sensible and subtle way. There are many effects that just cannot be recreated exactly using regular cards. You might get close, but the *effect* will fall short. So by dismissing the use of a gimmick, you might in fact be settling for second best. As far as I am concerned, if a gimmick will assist in the creation of the ultimate effect, it seems logical to use it.

In *The Vernon Chronicles* Volume IV, the execrable biography of Dai Vernon, Warren Keane is quoted as saying, "If you value your reputation, never employ trick cards." He goes on to say, and I quote, "Once you

are discovered among your circle of friends you'll never have a reputation as being clever. They'll always minimize your skills by saying you use trick cards." If these quotes are accurate, then it is not a magical problem that Keane is talking about, but an ego problem, and that is a different thing entirely.

So, if you perform a no-gaff sleight-of-hand card routine, after which your friends condemn you for using gaffed cards, as Keane suggests they might, you should take it as a compliment. It simply indicates that your sleight of hand has fooled them. So instead of a dent to your ego, it should be a boost to your morale!

•

I never hand out anything for examination unless the presentation calls for it, or the effect is such that not to do so would lessen its impact. A deck of cards is a commonplace item. Every member of the public has seen one, handled one, and in all probability, possessed one. I see no reason to plant doubt in the minds of the audience by suggesting that the deck you are using might be phony. If someone asks to look at the deck, that's fine.

The simple gesture of handing the deck out for shuffling gives the spectators ample opportunity to inspect the pasteboards if they so wish and, more times than not, they will simply shuffle the deck and hand it straight back to you.

•

As you read through the book you will find my presentations incorporated into each trick. It is my hope that you will adopt and adapt my suggestions and devise your own presentations. How you present your magic is a highly personal thing. If you have difficulty in this area then by all means adopt my presentations as written, then adapt the wording to suit your own persona.

This leads me into a brief mention of one of the most important aspects of magic, misdirection. If it's so important, then why only a brief mention? Well, it's all been said by Andrew Galloway in his four published books, three about John Ramsay, *The Ramsay Legend*, *The Ramsay Classics*, *The Ramsay Finale*, and a book of his own, *Diverting Card Magic*.

In my opinion there is nothing else to be said, and I feel that there are too many contemporary magicians over-complicating, by unnecessary analysis, what is basically a set of simple rules, and I can do no better than quote the master himself, John Ramsay:

"If you want someone to look at something, look at it yourself."

"If you want someone to look at you, look at them."

If you add a Vernonism (adopted from Doctor Elliott), "*Be natural*," to the above two Ramsayisms, you have it all. The only thing you have to learn is the *how* and *when*. Read the Galloway writings and you will find everything you will ever need to know.

I have, however, included some misdirection points in the descriptions throughout this book. This does not mean that you only misdirect at the given times. The overall success in misdirecting an audience is wholly due to your continual rapport with them and the individual spectator, or spectators, that you are working with—which takes us back to the presentation. In my opinion misdirection and presentation are two inseparable entities. Lose one, and the other becomes vulnerable.

Shifting back to presentation, there is one further thing I would like to add. All too often I see magicians who think they are stand-up comedians. They presume that their great comedic style and sharp wit is all that's required to present a competent magic act. They see no necessity for practicing their tricks because they're only a prop. Unfortunately, it is rare that they are actually funny. They haven't studied the art of comedy, and their belief that anybody can be a comedian is as deplorable as their obvious contempt for magic.

I would say it's best to avoid the comedy trap unless you are a natural. Magic in itself is both humorous and entertaining when presented in an agreeable manner. Don't spoil it all by trying to be outrageously funny, unless you have that rare gift for comedy like Bob Read or Tom Mullica. By all means use good one-liners and intelligent ad-libs, your magic will do the rest. The only further essential requirement is that they like you. If they don't like you as a person, there is little that can be done to save your performance.

•

In conclusion, I would like to offer a few words of gratitude:

To Roy Walton for his very kind introduction to this book and his immeasurable help and encouragement over the years.

To Richard Kaufman for having enough confidence in me to undertake the project and publish this book.

To Steve Hamilton for a suggestion regarding the title.

And finally to Joseph Schmidt who is the finest living illustrator of magical literature. I am greatly and sincerely honored to have his artistic talents within these covers. The fact that Mr. Schmidt works purely from text alone is more incredible that anything you will read in this book!

So, in closing, I do hope that you find something of interest within the pages that follow. I claim no originality for anything within this book, or indeed for anything else I have published, or will publish. To claim originality is to infer that you know everything. That, my friends, is arrogance beyond all bounds of decency.

Peter Duffie

Compulsion Number One

The Three Packet Shuffle

The starting point for this routine was my previously published "A Personal Triumph" which appears in the book *Contemporary Card Magic*. That item was based on Bill Simon's "Four Packet Shuffle" from his book *Slightly Sensational*. A further inspiration is the late Steve Pressley's "One Thirteenth" which appeared in his excellent book *Endless Possibilities*.

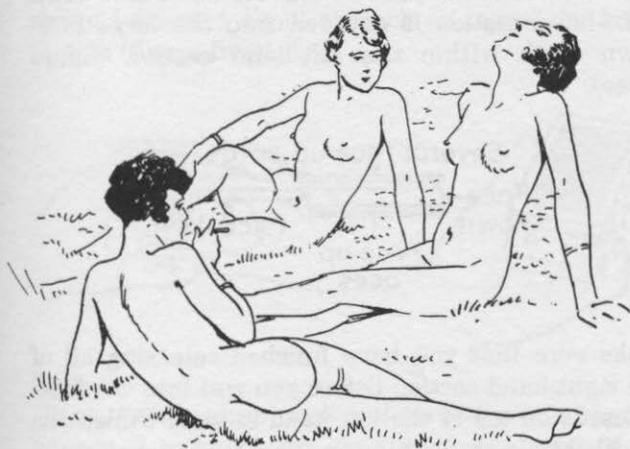
Set-Up

Before commencing, secretly cull the four Aces to the top of the deck.

Working

1. Shuffle the deck, retaining the Aces in position on top, then set it face down on the table in position for a riffle shuffle.

"I was doing some card tricks the other night and I asked someone to shuffle the deck, so he took the cards and cut them into three piles. I thought this



was unusual, but I said nothing and continued to watch with curiosity."

With your left hand, cut off the top quarter of the deck and place it on the table to the left of the main section. Then, with your right hand, cut off the same size packet again (this will be less than half of the main section) and place it to the right of the other two packets to form a row. The packet in the middle should be slightly larger than the two outer packets and the four Aces are on top of the left-hand packet (figure one).



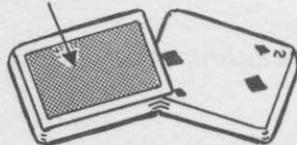
1

"But then he turned the middle pile the wrong way up and then he started to shuffle the cards together."

Turn the middle packet face up and riffle shuffle this packet into the left-hand packet, executing a Zarrow Shuffle below the four Aces on top of the left-hand section (figure two), then square up. See

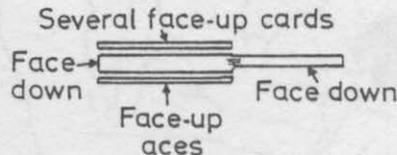
Ganson, Dai Vernon's *More Inner Secrets of Card Magic* for this well-known full-deck control.

4 Aces



2

Flip this combined packet over, then position the right-hand packet in readiness for a second riffle shuffle. This time the shuffle is genuine. To do this, allow the first four cards to fall from the left-hand packet, then start to shuffle the packets together. The face-down right-hand section is shuffled into the large face-down block within the left-hand section (figure three).



3

Make sure that you have finished releasing all of the right-hand section before you run into the face-up cards on top of the left-hand section. Finish the shuffle by slowly pushing the packets square.

"By now I knew that I was dealing with an unusual individual, perhaps even an idiot. However, I kept my cool and carried on as if everything was normal."

2. Pick up the deck and place it in left-hand dealing position. With the right hand cut off about half the cards and transfer them to the bottom of the deck but, in doing so, execute a Buckle or little finger Pull-Down of the bottom card so that you can slide the cut-off cards above it (figure four). Openly retain a break between the two halves of the deck after the cut. Flip over the upper section, leaving it stepped forward about an inch on top of the lower section (figure five).



4

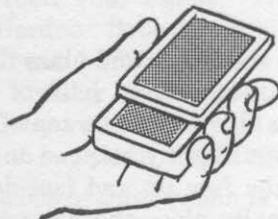


5

"I cut the mixed up deck and turned over a card, it happened to be an Ace, so I made the most of my

good fortune and pretended that this was what I had intended all along."

Remove the top card of the upper section and, after a pause, snap it face up to reveal an Ace. Place the Ace onto the table, then slowly square the deck and put it down as well.



6



7

3. Reach over with your right hand and cut deep to the natural bridge, where the sections meet back-to-back. This will be about three-quarters down from the top of the deck. After showing the packet on both sides to display backs, place the cut-off section into your left hand. Now pick up the remaining section from the table and flip it over onto the deck so that it is stepped forward for about one inch (figure six).

"I cut the deck again and chanced my luck—and found myself staring at another Ace!"

Remove the top card from the upper section, revealing a face-up card below as it is taken away, and then snap the card face up to reveal the second Ace.

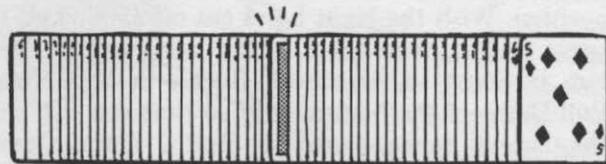
Push the upper section square with the lower section but, in doing so, lift up the inner edge of the top card of the lower section and establish a little finger break below it.

4. Cut off the cards above the break and place them onto the table. Next cut off about half of the remaining cards and place this section on top of the one on the table, leaving it slightly stepped to the right, thus emphasizing the face up and face-down condition of the deck. Finally place the balance in your hand on top of all, again stepping it slightly to the right (figure seven).

"I should have quit while I was ahead, but I felt I was onto a good thing, so I cut the deck once, twice, and three times for luck—and luck, it seemed, was the order of the day—because there was the third Ace."

Square the deck and lift it off the table, then flip it over into the left hand. The third Ace will appear face up on top. Remove this Ace and place it onto the table with the other two.

"With only one Ace to go, I got cold feet, I couldn't risk the humiliation of missing it, so I decided to cheat and use a little magic, one snap of the fingers and all the wrong cards now face the right way round, with one exception."



8

Place the deck onto the table. Finally, turn the deck face up and spread to reveal that all the cards now face one way with one face-down exception (figure eight). Pause here to allow this first climax to register. Finally, remove this solitary face-down card and snap it face up to disclose the fourth Ace as you say, *"This card might be the wrong way round, but it certainly looks like the right card to me!"*

End Notes

A word of warning—by presenting the above routine as outlined, you are inviting some smart-ass to later mix your deck up. So beware and be ready.

Compulsion Number Two

Mis-Read Palmistry

Here is an alternative method for Alex Elmsley's "Between Your Palms." This method was inspired by Gordon Bruce's version titled "A Palmist's Prediction." When Gordon showed his handling to Alex Elmsley in 1976, Mr. Elmsley commented, "It could be rather risky." I wonder what he would have to say about the following?

The basis of this version is the well-known principle of misrepresentation where two cards which look similar in appearance to two others are used as makeshift duplicates. This principle seems to have been first described in Roterberg's 1897 book *New Era Card Tricks*. A further routine using the principle can be found in *Scarne On Card Tricks* entitled "Cross Suits." Dai Vernon also utilized the principle in his trick "The Corsican Climbers."

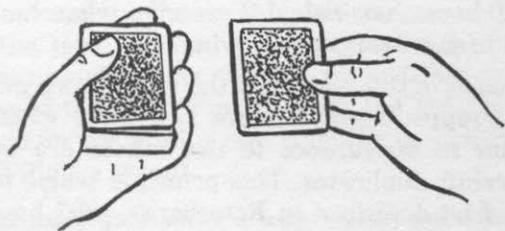
Set-Up

The preparation is simple. Set the top three cards in the following order from top down: 6 of Clubs-6 of Spades-7 of Clubs.



Working

1. Spread through the deck and remove the Seven of Spades, keeping it face down. Ask a spectator to hold out a hand with open palm uppermost. Place the Seven of Spades face down on the palm then ask him to place his other hand flat on top, as you comment, *"You may find this hard to believe, but at this very moment you are holding the future in your hands."*

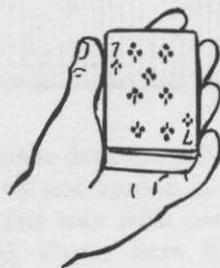


1

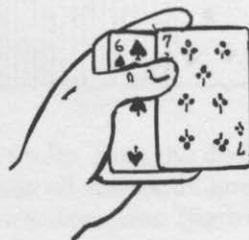
2. Have a card selected and signed across the face by a second spectator. The card is now returned to the deck and controlled to the second from the top position—The Vernon Depth Illusion (Tilt) or a Bluff Pass are ideal for this purpose.

3. Obtain a break below the top *four* cards. Push over the top card and take it momentarily with the

right hand (figure one), then replace it on top. Immediately flip over all four cards as two (figure two), retaining a little finger, or flesh break, below them. This should look as if you have removed the top card in order to facilitate the turning of the top two cards.



2



3

Push over the upper card with the left thumb to display the Seven of Clubs on top of the Six of Spades (figure three).

Do not refer to the suits of the cards. Instead ask if a six or a seven was selected. The answer will probably be no, but if it is yes, say, "Good, now I know a little bit more than I did a moment ago!" Flip all four cards face down again and remove the top two cards without reversing their order. Ask the

first spectator to raise his upper hand slightly, then slide the two face-down cards between his palms and *under* the card already there.

4. Continue, saying, *"The values of these two cards are Six and Seven; now that is significant because if we add the values together we get the number thirteen. This is considered unlucky for some. . . but it can be a lucky number for others. Let's see how fortuitous it is for us. If I count down to the thirteenth card in the deck we should find the card that you freely selected and signed only a moment ago."*

Pick up the deck and slowly count off twelve cards one at a time face down onto the table. Turn over the thirteenth card and appear disappointed that it does not bear the spectator's signature. Flip over the next card as if it might be that one. You appear to have failed.

5. Ask the first spectator to lift his upper hand. Then reach forward and lift off the top two cards. Turn them face up and drop them onto the table, saying, *"Well, it does appear that thirteen is indeed an unlucky number. Perhaps the card that I gave you to hold before the trick even started will prove to be luckier."* Have the first spectator name the card

he selected, then have the other spectator turn over the card that he has been holding since before the trick commenced to reveal that it is the selected signed card, commenting finally, *"You didn't believe me but I told you that you held the future in your hands!"*

End Notes

If you have never used the misrepresentation principle you may be a little apprehensive about employing it in front of an audience. In the above routine, the two original cards are only seen for a moment, after which all references are made only to their values. As long as the suits are never referred to, the principle is a sound one. It has stood the test of time with some very blatant and unsubtle handlings. If it has worked under those conditions, you should have absolutely no worries about performing "Mis-Read Palmistry."

Compulsion Number Three

City Slickers

The first trick in *More Self-Working Card Tricks* by Karl Fulves contains an interesting principle. The trick is called "Gemini Twins" and involves a spectator mysteriously matching up two pairs of cards. What follows takes the idea a step further by doubling the scope from two match-ups to four.

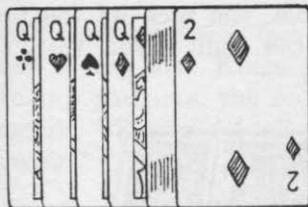
Working

1. Spread through the deck and remove the four Kings, at the same time secretly culling the four Queens to the rear of the deck. Note the suit order of the Queens from rear to front. Let's assume that the Queens are in Club-Heart-Spade-Diamond order from rear to face (figure one). Arrange the Kings in a face-up pile so that they run in the reverse suit order to the Queens, but with the last two (Spades and Diamonds) transposed. So the order of the Kings in this instance should be Spade-Diamond-Heart-Club, with Clubs at the face (figure two).



2. Talk about dating agencies and explain that you will try to show that they are of questionable value saying, "There's no need for them, all you have to do is go into the city and look. Here, let me show you what I mean. The Kings will be the four men who are in need of female company and the pack will represent the big city where there is an abundance of single ladies."

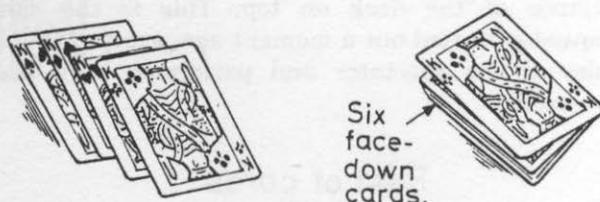
As you are talking, Double Cut the Queen of Clubs to the bottom, then table the deck and riffle shuffle as follows: Cut the



top half of the deck to the left and start the shuffle by allowing the Queen of Clubs to fall from the bottom of the right-hand section first, then shuffle fairly until you hold only five cards with the right thumb and three with the left thumb.

Now allow two cards to drop from the left thumb, followed by all five from the right thumb, then the last single card from the left thumb falls on top of all. Finally, push the cards together and square up.

This shuffle loads five cards under the top Queen of the deck. *It doesn't have to be five*, as you will see in a moment. If you find difficulty in holding back five cards, then you can hold back four, or even three. However, if you choose to hold back three, I suggest you shuffle again and load in another two or three.

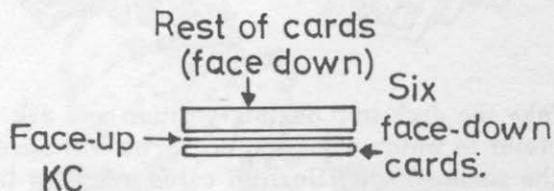


2

3

3. Take the deck into dealing position and ask the spectator to watch what you do, as he will have to do the same shortly. Deal off cards one at a time into a face down pile on the table, and stop after you have dealt six in all. Do not count out loud; this should appear to be a casual deal of the cards with an impulsive stop. Ask the spectator to assist by picking up the top King from the face-up pile—the King of Clubs—and dropping it on top of the dealt cards, still face up (figure three). Now drop the balance of the deck on top of the face-up King (figure four).

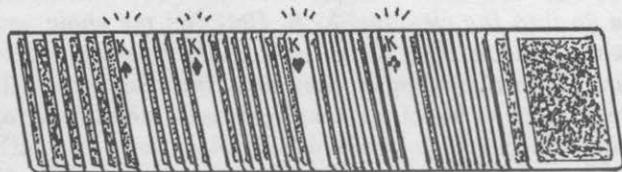
4. Ask the spectator to pick up the deck and to deal off a number of cards in the same manner, and to stop whenever he wishes. Tell him not to deal more than a dozen because the process is going to be repeated a few times. When he stops, pick up the next King—the King of Hearts—and drop it face up on top of the dealt cards, then ask him to drop the balance of the deck on top. This is the same sequence carried out a moment ago, except that the roles of the spectator and performer have been reversed.



4

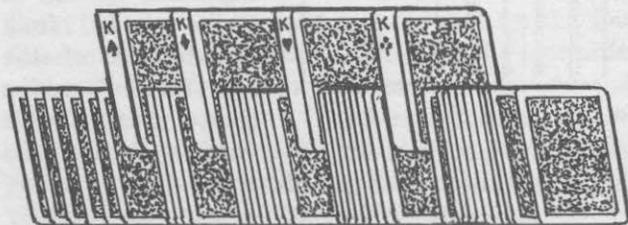
5. Take the deck from the spectator and say, *“That’s two of them gone into the big city in search of company. . . I wonder how they’re doing?”* As you say the final words of the sentence, deal the *bottom* card of the deck onto the table, then continue to deal straight from the top, stopping after about ten cards. Ask the spectator to pick up the next King—

the King of Diamonds—and drop it onto the dealt cards, then drop the balance on top.



5

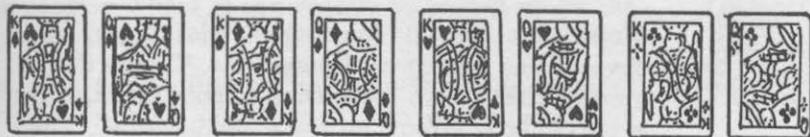
6. Finally the spectator takes the deck and deals some cards onto the table, you pick up the final King and drop it onto the dealt cards, then the balance is dropped on top.



6

After a suitable build-up, ask the spectator to spread the deck face down across the table to reveal

the four face-up Kings (figure five). Slowly remove each King along with the face-down card directly above it (figure six) and place the kissing pairs in a row (figure seven).



7

Finally, turn over each face-down card to show that somehow the four Kings have found their exact matching partners, the four Queens, with a final comment, *"What did I tell you? No need for dating agencies!"*

End Notes

If you are performing this for magicians, and you have an ally who can do one Bottom Deal, then you can allow him to carry out the third stage. This means that after your initial demonstration, the other three Kings can appear to be distributed by three audience members, without you ever touching the deck again.

Compulsion Number Four

Marriage on the Rocks

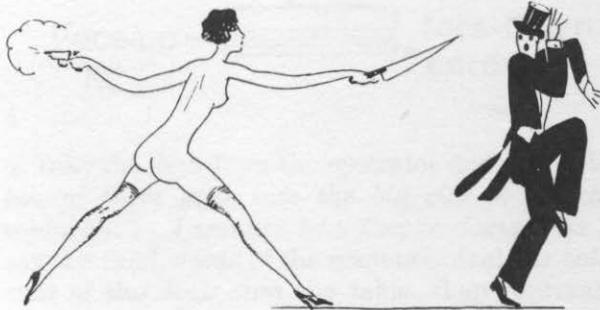
Hofzinsler's "Royal Marriages" plot is a much favored one among card magicians. This is the full routine that I have been using to good effect. It has a particularly strong "in their hands" finish. There are three stages to the routine, and all are fairly quick.

Stage One

1. Spread through the deck and remove the following four cards, in the given order, without letting their faces be seen, and place them face down on the table to form a pile, with the King of Clubs on the top: King of Diamonds-King of Spades-Queen of Spades-King of Clubs.

Now form a second face-down packet by removing the following four cards, this time the Queen of Hearts is at on the top: Queen of Clubs-Queen of Diamonds-King of Hearts-Queen of Hearts.

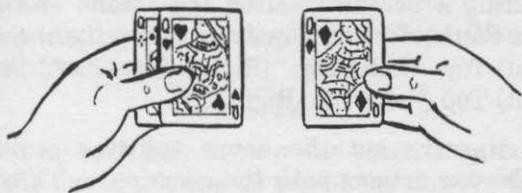
Lastly take out the Ace of Spades and place it face down on top of the deck, drawing attention to it by



saying, "This might look like an ordinary Ace to you, but it is in fact an Ace marriage counselor, and we may or may not require his services later, so I'll place him on top of the deck on stand-by."

Place the deck face down to one side on the table, in a position where it can readily be picked up by the right hand.

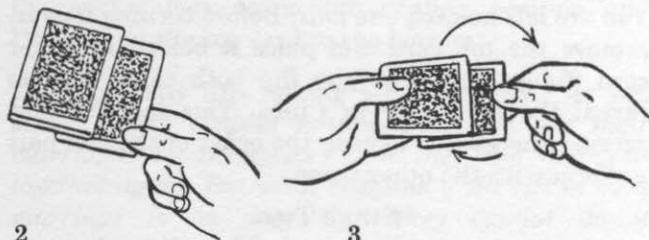
2. Pick up the first packet from the table (King of Clubs on top), and turn it face up. Immediately carry out an Elmsley Count to show four kings, placing the last card to the bottom as you say, "These are the four Royal suitors, as yet unmarried." Place the packet face down on the table to your left.



1

Pick up the other packet and begin another Elmsley Count to show four Queens; however, after you have counted "two" do not count the third and fourth cards, instead, simply spread them with the

left hand to show two more Queens (assuming a left-to-right count) (figure one), then drop the right-hand cards back on top and turn the packet face down. (LH cards go on top if going R-L)



2

3

This time you say, ". . . and here are the four possible brides to be." Drop this packet face down on top of the King pile, saying, "I'll drop the Queens with the Kings, and see if I can marry them up."

3. Pick up the combined pile by lifting off the top card and using it to scoop up the other seven cards (figure two), leaving the card on the bottom. Place the packet in your left hand.

Make a magical gesture over the packet, then push off the top two cards *without reversing their order* and turn them face up to reveal a perfect marriage between the King and Queen of Hearts. Drop these two cards together *face up* on the table.

Turn over the next pair to show the King and Queen of Diamonds, then drop them face up beside the first pair. Repeat to show the King and Queen and Spades, and drop them face up on the table.

You are left holding one pair. Before turning it over, remove the top card and place it below the other card (figure three) as you flip both cards over to reveal the final pair in Clubs. This last transfer action is necessary to keep the order of the last pair uniform with the other three.

Stage Two

4. Pick up the King and Queen of Hearts together and place them face up into your left hand. Next pick up the King and Queen of Diamonds and place them on top of the first pair, followed by the King and Queen of Spades, then the King and Queen of Clubs on top of all.

You now perform a sequence which belongs to David Luenberger and which formed a part of his "Royalty" routine published in *Epilogue* Issue 22. The concept was also devised independently by Gordon Bruce, who showed it to me in another context around 1974.

Turn the packet face down and hold it in dealing position in the left hand.

Position Check: The order of the cards from top to bottom should be: Queen of Hearts-King of Hearts-Queen of Diamonds-King of Diamonds-Queen of Spades-King of Spades-Queen of Clubs-King of Clubs.

You will apparently split the pairs by dealing the cards alternately into two face-down piles. Two Second Deals, however, will ensure that the pairs remain intact. I use the LePaul Second Deal, and you will find a description of this sleight in the trick, "Four Knowledge," which can be found elsewhere in this book.

Deal the cards one at a time into two face-down piles, dealing alternately, left and right, and executing a Second Deal on the second and sixth cards. So the dealing sequence is: Top (Left)-Second (Right)-Top (Left)-Top (Right)-Top (Left)-Second (Right)-Top (Left)-Top (Right)

As you carry out the above splitting sequence, match your actions with the comments, "*Of course not all marriages run smoothly. . . not even Royal ones, so let's divorce the couples.*" Pick up the left-hand pile and drop it on top of the right-hand pile, and leave the complete packet lying on the table. In actual performance you can place either packet on

top of the other, but for the sake of this description place the left onto the right.



4

Make a mystical pass over the packet, then lift the top two cards together and turn them over to reveal the Queen and King of Spades (the Queen is uppermost). Placing them face up on the table in front of you, to your left. Turn over the remaining three pairs to reveal that they all match once again, and place them onto the table to form a face-up, left-to-right row, in Spades-Hearts-Clubs-Diamonds order (figure four).

Stage Three

5. Pick up each pair in turn and place them face up into the left hand, one on top of the other, starting with the Spades and working along to Diamonds, which ends up on the face.

Turn the packet face down and hold it in readiness for an Overhand Shuffle. Run four cards singly then throw the balance on top. Repeat this, running

another four cards singly, then throwing the balance on top. Finally, to complete the shuffle, run one card only then throw the balance on top. Instead of running this single card you could take the packet face down into dealing position and Double Cut the top card to the bottom.

To accompany this mixing sequence, say, "*As you saw. . . the couples managed to sort out their marriages by themselves and they are all back together again. But what happens if the rift in each marriage is so deep that they cannot do it themselves? Well, I'll show you.*"

6. Hold the packet face down in the left hand in dealing position in readiness for a further mix. Push off the top two cards *without reversing their order*, and drop the two cards face down on the table together. Push off the next pair of cards and drop them on top of the first, followed by the third pair, then the fourth, saying, "*Our couples are now hopelessly mixed up.*"

Turn the packet face up and spread the cards to show the mixed condition of the cards, lingering as long as you want, because there is no noticeable sequence to the suits of cards. Take the cards into the right hand, keeping them in a fanned condition.

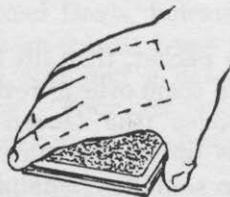
Position Check: As you look at the fan, the cards should read from left to right: King of Clubs-Queen of Hearts-King of Diamonds-Queen of Clubs-King of Spades-Queen of Diamonds-King of Hearts-Queen of Spades. The Queen of Spades is at the face.

With your left hand, remove the rear pair from the fan, the Queen of Hearts and the King of Clubs (with the Queen uppermost). Turn them face down as you drop them onto the table. Now remove the next pair from the back of the fan, the Queen of Clubs and the King of Diamonds, and drop them face down on top of the first pair, then repeat with the next pair, the Queen of Diamonds and the King of Spades, dropping them face down onto the pile, and finally turn the remaining pair, the Queen of Spades and the King of Hearts, face down and drop them on top of all, saying, *"Not one good marriage among them!"*

This convincingly shows that each pair is definitely mis-matched, but it also secretly puts them all back together again, with the exception of the top and bottom cards.

Pick up the packet, and say, *"In their present state the couples need help, and that's where our Ace marriage counselor comes in."*

As you are speaking, palm the top card of the packet into the right hand and continue to hold the packet from above (figure five). Ask the spectator to hold out one of his hands and place the packet onto it. Pick up the deck and add the palmed card as you casually square it.



5

Execute a Double Lift to show the Ace of Spades, then turn the double face down again, retaining a break below the two cards. Move your right hand over the deck and lift off the top two cards as one, holding them with the fingers at the outer end and thumb at the inner end. Turn the hand palm up briefly to show the Ace once more then drop the double face down on top of the packet in the spectator's hand.

7. This final sequence is a close relation to Roy Walton's "Over-Worked Card." Ask the spectator to transfer the top card of the packet to the bottom. Explain, *"You see, the marriage counselor works from the bottom up, and as he travels, he fixes each marriage, and if I cannot convince you, then watch!"*

Snap your fingers over the packet, then ask the spectator to turn over the top card. He will be surprised to find the Ace of Spades is back on top. Let this effect register, then take the Ace from him, saying, *"It appears as though the counselor has completed his work."*

Finally, have the spectator turn over the cards two at a time to reveal that all the pairs are indeed back together again.

This last stage is very powerful because not only does the spectator perform "The Ambitious Card" all by himself, but all the cards appear to rearrange themselves while they are in his hands.

End Notes

An alternative to palming off the top card of the packet and adding it to the deck is to hold the packet in the left hand and remove the Ace from the top of the deck with the right hand. Show the Ace to the audience, then ask the spectator to hold out his hand. As you gesture, Top Change the Ace for the top card of the packet, then drop the new card face down on the spectator's outstretched palm. Finally drop the packet on top of the card and finish as described.

Compulsion Number Five

Sherlock Never Married

This effect and the one that follows came about after reading Phil Goldstein's "Sherlock," which appeared in *Abracadabra* No. 2410. The plot is a combination of Hofzinsler's "Royal Marriages" and the final phase of Roy Walton's "Oil and Queens."

Working

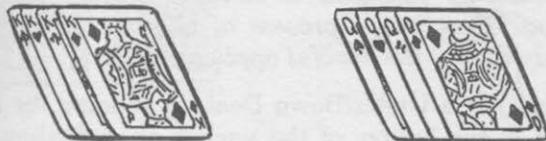
1. Openly remove the Kings and Queens from the deck, at the same time secretly culling the four Aces to the top.

Place the Kings and Queens in two face-up piles on the table, the only stipulation being that the bottom two cards of each pile (the two cards nearest the table) should be of the same suit and in the same relative position (figure one).

Remove the two Jokers and place them face up to one side. Place the deck face down into the left hand in dealing position and obtain a break below the top four cards.



2. Pick up the Queens and drop them on top of the Kings, then pick up the combined face-up packet and hold it from above with the right hand in readiness for a Braue Addition. With the left thumb peel the top Queen onto the deck, then lever it face down; as you do this the four face-down Aces are picked up below the packet (figure two) and a right thumb break held above them (figure three). Peel off the second Queen and lever it face down on top of the deck and repeat with the third Queen. After the third Queen has been flipped over, the right hand lowers the entire packet onto the deck and immediately flips the last Queen face down onto the deck (figure four).



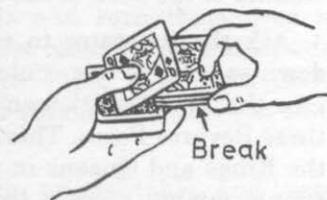
1

The top four cards are now thumbed onto the table in front of a spectator, as you say, "Can I trust you to be alone with the four ladies of my deck for a moment?" As you thumb off the fourth card, take the opportunity to push over the next two very

slightly so that your left little finger can establish a break below them.

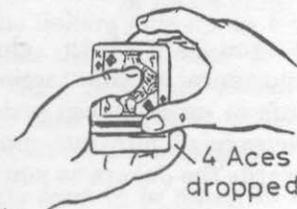


2



3

3. Pick up the face-up King packet in a right-hand Biddle Grip. Now say, "Here are the four gentlemen, and as yet they remain unmarried." With the left thumb, peel off the



4

first King and lever it face down on top of the deck, secretly picking up the two broken cards below the packet and holding a right thumb break above them. Peel off the second King and as you lever it face down, allow the two cards to fall from the right thumb on top of the deck. Peel off the third King and lever it face down, then snap the final King and flip it face down on top of all.

Deal off the top four cards into a face-down pile in front of you reversing their order, then place the balance of the deck to one side.

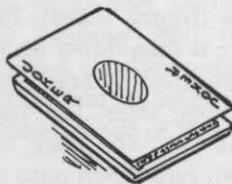
4. Ask the spectator to mix the four "ladies" face down so that no one could know their order as you mix the four "gentlemen" by simply carrying out three Reverse Faros. This shuffle simply marries up the Kings and Queens in your packet, so any other simple mixing process that does the same can be used. I use the Reverse Faros because I don't have to think about it.

As you are both shuffling, emphasize the importance of your actions by saying, *"With the cards in an unknown order, I will demonstrate the efficiency of our two marriage consultants."* Nod towards the Jokers as you finish the sentence.

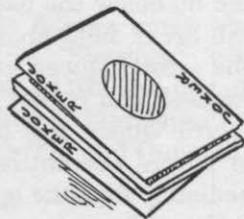
Place your packet face down on the table. Ask the spectator to drop his cards face down on top of yours, then pick up the complete packet and deal it into two face-down piles by dealing alternately, as if in a two-handed game.

5. Ask the spectator to remove the top card of either pile and place it face down in front of him without looking at it. Say, *"This card will be the client."* Assemble the two piles by placing the smaller three-

card packet on top of the other. Leave the combined packet on the table. Pick up the two Jokers and hand them to the spectator, and instruct him to place one of the Jokers face up on top of the packet (figure five) and the other Joker face up on the bottom (figure six).



5



6

6. Pick up the packet, saying, *"Let's see if the consultants can find a suitable partner for our client. They use a process of elimination as they study each of the hopeful applicants."*

Carry out a Under/Down Deal, by placing the first card to the bottom of the packet, then dealing the second card onto the table, the third to the bottom, then the fourth on the table on top of the first, and so on until all nine cards are in a single pile on the table.

Spread the cards to show that the two Jokers now have one face-down card between them (figure

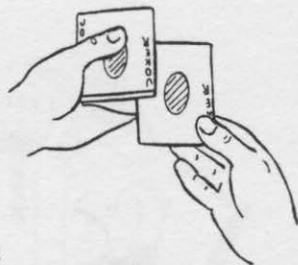
seven), saying, "It looks as though they have found someone." Remove this card, leaving the Jokers in the spread, and turn it face up. Now ask the spectator to turn over the "client" card to reveal a perfect suit match of King and Queen. Place these two cards face up to one side.

7. Gather the spread of cards and take them into the left hand in readiness for a second Under/Down Deal. Do not disturb the order of the cards as you pick them up, leaving the Jokers in their face-up positions within the packet.



7

Continue saying, "These guys are so enthusiastic about their job that they will even go to work without any client!" Repeat the Under/Down process dealing all eight cards into a pile on the table. Spread the packet to reveal that there are



8

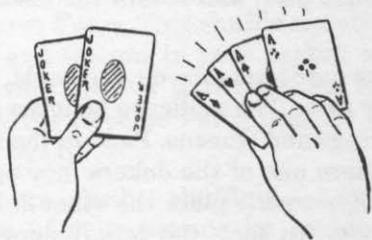
now two face down cards between the Jokers. This time remove the complete sandwich—the two Jokers and the two unknown cards—then extract the two face-down cards and turn them over to reveal a second perfect love match, with a King and Queen of the same suit. Place these two cards beside the first pair, and retain the Jokers in your hand.

8. Only four cards remain on the table, and these are the four Aces. The audience believes them to be the other Kings and Queens. Pick up the four tabled cards and place one of the Jokers face up on top of them, then *apparently* place the other Joker face up on the bottom. In fact, the left fingers Buckle or Pull Down the bottom card and the Joker is inserted second from the bottom (figure eight).

Now say, "The consultants seem to be doing so well that it seems a pity to stop them, let's see if they can do it one more time." Carry out a Under/Down Deal for the last time. On this occasion however, all four face-down cards will be dealt to the table.

Stop at this point, which leaves you holding two face-up Jokers. Appear puzzled, as if something has gone wrong, and say, "Well, there seems to be a problem, our consultants have finally failed." With

your free hand pick up the four face-down cards and glance at their faces, then, as if all is suddenly clear, say, "No, there's no problem. It's simply that these four have decided to remain single, in fact they happen to be the most prominent singles in the deck!"



9

As you complete the sentence, turn the four cards face up to reveal the four Aces (figure nine).

End Note

On occasions I allow the spectator to perform the three Under/Down Deals. However, if I think the spectator will be confused as to what is required, I do the routine as described. I always let magicians do the dealing. Do not assume, however, that all magicians are familiar with the procedure, because they are not.

On one occasion I said to a well-versed card enthusiast, "Now give the packet an **Under/Down** deal." He gave it a **Down/Under** Deal. So always be precise in your instructions, guiding the spectator through the procedure if necessary.

Compulsion Number Six
Baker Street Branch

This is the second effect inspired by Phil Goldstein's "Sherloct." Here I have combined Mr. Goldstein's principle with that of "Eleven Plus," which you will find elsewhere in this book. Also incorporated is an idea that allows the force number to be changed as required. The "Eleven Plus" principle uses the Rusduck Stay Stack which first appeared in Issue One of *The Cardiste*.

Set-Up

Before commencing, remove thirteen cards, the Ace through to King of various suits, and arrange them in numerical order with the Ace on top. Place this thirteen-card packet face down on top of the deck. Now remove the two Jokers and place them face down on top. Give the deck a complete cut to centralize the set-up.

You also require six pieces of paper and a pen. On each slip of paper write a different monetary amount as follows: \$9, \$11, \$13, \$15, \$17, \$19.



This can be done openly in front of the audience, or you can prepare the slips in advance. However, do not let it be seen that the number progress in increments of two. Place the slips together in the above order with the \$9 slip on top.

Working

1. Introduce the six money slips and show a few of the amounts in such a way that the number progression is not noticeable, saying, "*Here are some pieces of paper with different amounts of money written on each. I would like you to select one.*"

Deal the slips into a left to right row on the table with the writing side downwards. Mentally number each slip from left to right:

One	Two	Three	Four	Five	Six
\$9	\$11	\$13	\$15	\$17	\$19

The spectator makes his selection by sliding any one of the six slips out of the row and leaving it, amount unseen, in front of him. Make a mental note of the number.

Pick up the other five slips one at a time in a random order and spread them out to show that

they are indeed all different, then place them into your pocket as you bring out the deck.

2. Explain that the amount of money on the chosen slip will represent the amount deposited into the bank, and that the two Jokers will represent the bank's auditors. Spread through the deck with the faces toward you and stop when you come to the two Jokers. The cards to the right of the Jokers are your Ace to King stack. Remove the Jokers, drop them face up on the table, then cut the stack to the top so that the top card of the deck will have the same value as the number slip chosen.

So, if the spectator chose slip number Three, you will cut the deck at the Three in the stack, bringing the Two to the face of the deck and the Three to the top. If he chose slip number One, you will cut all of the stack to the top, so that the Ace is on top.

3. Turn the deck face down and deal off the top eight cards into a face-down pile on the table, then place the balance of the deck aside. Pick up the eight-card packet and execute several Reverse Faros. The number of Faros is unimportant as the cards will retain their necessary relationship because of the Stay Stack principle. Finally, give the packet a quick Overhand Shuffle by running

four cards singly, then throwing the balance on top of them. This latter action takes you out of the Stay Stack and into a rotation stack. Hand the packet to the spectator.

Note: If you are not keen on the Reverse Faro, you can simply carry out the overhand shuffle action, either once, or three times.

4. Ask the spectator to cut the packet a few times then to remove either the top or bottom card and turn it face up onto the table. Explain that the value of this card will represent the balance in the account and, as the spectator is the only depositor, this should therefore equal the amount of money on his bank slip—the slip of paper he selected. Tell him to turn the slip over, revealing that the amount of money is greater than the card value. Say, *“It appears that the account is short by (state the difference between the two amounts). As you have not made any withdrawals, there appears to be some misappropriation of funds. We will therefore call upon the bank’s auditors to find the missing funds.”*

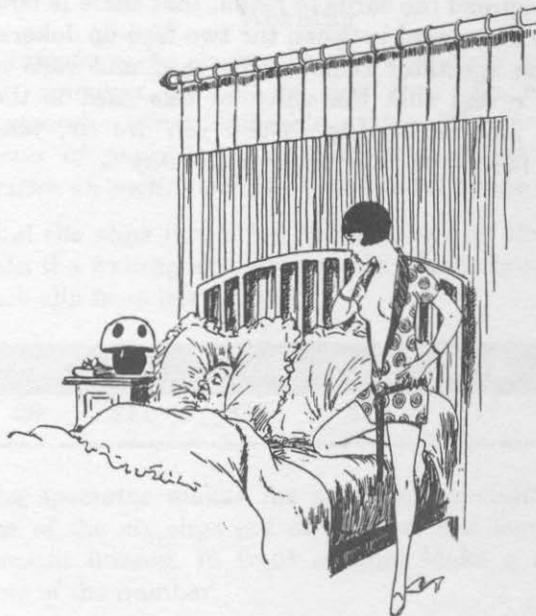
Ask the spectator to pick up one of the Jokers and to place it face up on top of the packet. He then picks up the other Joker and places it face up on the bottom of the packet. Under your guidance, he now

carries out an Under/Down Deal until all the cards are in a single pile on the table. Alternatively, you can do this yourself, however, as a one time procedure, it is an easy matter to instruct the spectator to carry out the correct actions.

Finally, spread the cards to reveal that there is now one face down card between the two face-up Jokers. Have the spectator remove this card and turn it over to reveal that the value of this card is the missing amount, saying, *“There you are sir, your account is back in order. Have a nice day!”*

Compulsion Number Seven

Dearby Departed

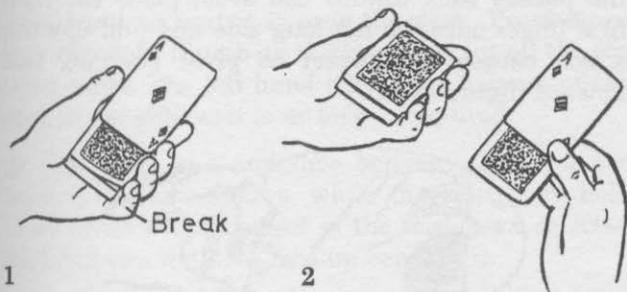


In the book *Alternative Card Magic*, I included a rather cluttered effect entitled "Change of Departure," which was based on Alex Elmsley's classic "Point of Departure." What follows is a much improved version of my "Change of Departure." The vanishes I employ are based on those used by Larry Jennings in his classic effect, "The Visitor."

Working

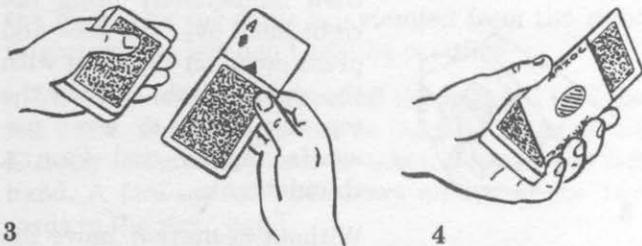
1. Start by removing the two Jokers and place them face up on the table, then remove the two red Aces and place them face up beside the Jokers. Have a card is selected, returned to the deck, and control it to the top.
2. Pick up the two Jokers, explaining that they are two very clever magicians, adding, if you can say it in such a way as to be comedic rather than supercilious, "*And so, along with myself, that makes three!*"

Place the Jokers face down on top of the deck and retain a little finger break below them, commenting, "In a moment the Jokers are going to find your card in a manner that would've made even the great Houdini proud. But first, allow me to give you a taste of what they are capable of."



With your right hand, pick up one of the red Aces from the table and place it face up on top of the deck so that it is jugged forward for half its length (figure one). Without delay, the right hand grasps the face-up Ace and the two cards above the break by their right sides, fingers below and thumb above. The cards are carried to the right as a unit (figure two). Immediately, the left thumb pushes over the new top card and this is taken above the face-up Ace in alignment with the face-down double card (figure three).

It should appear that the face-up Ace has been sandwiched between the two face-down Jokers.



Show the sandwich back and front then leave it in a Tent Vanish position, with the outjugged Ace face down and the Jokers facing outward (figure four). Then, with the right fingers, push the Ace flush.

Lift the packet away from the deck with the right hand and rub the cards on your left sleeve. Place the packet square on top of the deck, retaining a little finger break beneath it, then deal the two face-up Jokers onto the table. The Ace has disappeared.

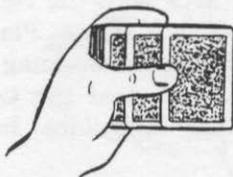
3. You are still holding a break below the top two cards of the deck. Pick up the two Jokers and place them face up on top of the deck, injugging the lowermost one very slightly (figure five). Place your right thumb on top of the cards at the right long

side and your fingers below the cards by entering the break. Flip over all four cards onto the deck, then immediately bring the right hand over the deck and press down on the injog with the right thumb, causing the top two cards to lever upwards slightly and form a thumb break.



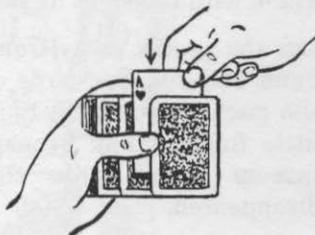
5

Without hesitation, move the top two cards to the right as one. Then, with the left thumb, push over the next card, to give what appears to be a face-down two-card fan (figure six).



6

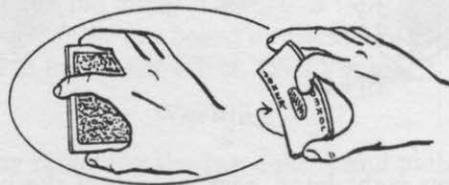
Pick up the other red Ace and slide it face up between the two spread cards (figure seven). Square up the sandwich but, in doing so, pick up the top



7

card of the deck so that it is added to the underside of the packet. The packet now consists of five cards.

Move the packet away from the deck and rub it against the left sleeve, the right hand holding the packet from above in a Biddle Grip. As you move the packet back toward the deck, place the right first finger onto the left long side and pull upward, which causes the packet to pivot partially face upward (figure eight).



8

The cycle is completed as the packet is placed on top of the deck. A Joker shows face up on top. Retain a left little finger break below the packet as you place it onto the deck.

Slowly deal off the two face-up Jokers to reveal that the second red Ace has disappeared.

4. At this point you should be holding a break below the top three cards of the deck. These three cards

are the two face-down red Aces with the face-up selection below them.

Pick up the two Jokers and place them face up on top of the deck, injogging the lowermost Joker slightly as you did a moment ago. Flip over all the cards above the break onto the deck, then move the right hand so that it is over the deck. Press down with the right thumb on the injog and lift off the top three cards. The left hand places the balance of the deck to one side as it is no longer required.

At this stage the audience believes that you are holding the two Jokers, while in reality you hold three cards which consist of the face-down selected card and two red Aces face up beneath it.

5. Make the following announcement, *"At this stage, the two Jokers would normally reveal your card in the spectacular manner I promised, however, they got so fed up with people constantly asking them what happened to the red Aces, that they developed a new addition to their routine. Watch closely."*

Hold the packet at the right fingertips in the position normally associated with the Elmsley Count. You are in fact going to carry out it's predecessor, Eric De La Mare's Three as Three Count. For com-

pletteness, and for those of you who are unfamiliar with this count, here is the procedure. You will show two face-down cards with a face-up red Ace in the middle as the cards are counted from the right fingertips into left-hand dealing position.

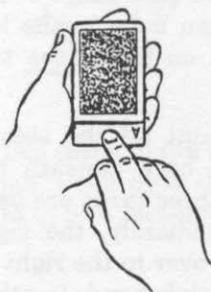
a) With the left thumb, peel off the top card into the left hand. This is the same as the first stage of the Elmsley Count. The card is taken deep in the left hand. A face-up red Ace shows on top of the two cards in the right hand.

b) The left hand returns to count off the second card, and places the first card back beneath the packet, and for this instant the three cards are back together again as a unit. Immediately, the right thumb pushes the top two cards over to the right as one, and they are taken into the left hand. In other words, the two cards which are in the right hand and the single card in the left hand, are secretly exchanged. There must be absolutely no hesitation during the switch, and a fluent tempo must be maintained throughout.

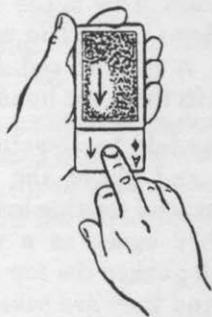
c) The card remaining in the right hand is counted and placed onto the cards in the left hand.

Say, *"One red Ace has returned."* With your right fingers push the top card forward about an inch and

place your left first finger at its outer end. Place your right second finger on the face of the newly exposed red Ace (figure nine) and drag it inward. At the same time, the upper card is pushed flush with the left first finger (figure ten). The Ace is removed and dropped face up onto the table.



9



10

6. Make a throwing motion toward the packet with the right hand, then carry out the De La Mare Count once again. This time you have only two cards, and so the procedure is almost automatic. The switch on the count of "two" is between two cards, making the Block Push Off unnecessary.

This again shows two face-down cards with the second red Ace face up between them. Carry out the

same removal procedure as you did with the first Ace. Because you only have two cards this time, you have to act as if your left first finger is squaring the upper card with another as the face-up Ace is removed and dropped to the table.

At this point I bring my right hand over and apparently "square" the single card, which the audience still believes to be the two Jokers, as I say, *"Now that we have got that bit out of the way, what was the card that you selected?"* The card is named. Continue, *"Well, I have to admit that I get a little jealous of these guys some times and, as I am supposed to be the magician, I like to finish center stage alone."*

As you finish the preceding sentence, press your right hand flatly on top of the card in the left hand, then let the single card drop onto the table. The Jokers have now disappeared and in their place is the selected card, the sudden appearance of which will hopefully satisfy the expectations of your audience.

Compulsion Number Eight

Exodus



This is the only routine in this book that employs a gimmicked card. The card is double-faced and is used to maximum advantage in this second variation of Elmsley's "Point of Departure." The second vanish is again taken from Jennings' "The Visitor."

Set-Up

You need a double-faced card which shows a Joker on one side and an Ace of Hearts on the other.

From your deck remove the Ace of Hearts and write your initials on the face of the card. Place this card into your right jacket pocket. If you do not wear a jacket, place it into your right trousers pocket.

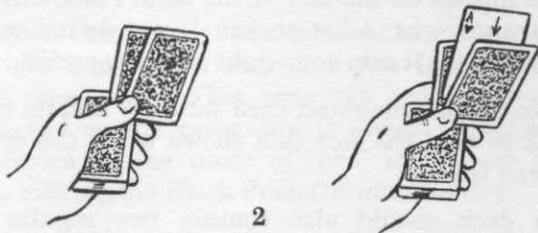
Place the double-faced card into the middle of the deck so that the Ace side shows when the deck is spread face up.

The deck should also contain two regular and identical Jokers which match the other side of the double-faced card.

Working

1. Spread the deck between your hands and remove the two red Aces, leaving them face up on the table. Slide the Ace of Diamonds in front of the spectator and hand him a pen with which to sign his initials on the face of the card. You then take the pen and write your initials on the face of the Ace of Hearts *in the same way* as you did on the Ace in your pocket.

2. Spread through the deck and remove the two Jokers, placing them face up on the table. Square the deck and place it face down deep in left-hand dealing position. Pick up the two Jokers and place them face down on top of the deck so that they are diagonally outjogged off the outer right corner of the deck in a spread condition (figure one).



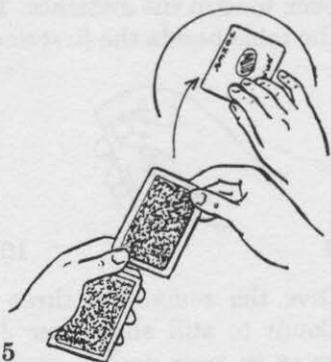
Pick up your card, the Ace of Hearts, and slide it face up between the two face-down Jokers (figure

two). Now bring the right hand over the cards and square the three-card packet. Do this in such a way that the packet comes directly over the deck, at which point the right thumb allows the bottom card of the three to fall, unseen, onto the top of the deck (figure three).



The packet (now only two cards) is moved forward so that it is held at its inner left corner, between the tip of the left first finger and the thumb. The packet is held distinctly apart from the deck (figure four). The right hand now deals the *lower* card (the double-facer) to the table at the same time swinging the inner end of the card rapidly outwards, away from your body. This brings the Joker side of the double-faced card into view and conceals the Ace on the reverse side (figure five). The second card of the pair is then snapped face up and dropped on top of the first card. The Ace of Hearts has vanished.

3. As the effect of the first vanish is registering, obtain a little finger break below the top card of the deck. Pick up the two Jokers, one at a time, reversing their order. Place both of them on top of the deck, jogged to the right, with the upper-most of the two (double-facer) overlapping the lower to form a spread (figure six).



5

With the right hand, pick up the Ace of Diamonds and slide it face down between the two face-up Jokers (figure seven), then square the three-card packet and turn it over onto the deck. Immediately lift all four cards above the break and flip them over again onto the deck. Snap your fingers, then deal the top two cards (both face-up Jokers) one at a time to the table to show that the second Ace has vanished.

4. Place the deck face down in the center of the table. Pick up the top Joker of the pair (the double-facer) and place it face up on top of the deck. Next, place the deck squarely on top of the face-up Joker

on the table. The deck is in effect sandwiched, face down, between the face-up Jokers. Invite the spectator to give the deck one complete cut to centralize the Jokers.



6



7

Turn the deck face up and ribbon-spread it widely across the table. The two face-down Jokers are seen in the middle with the two face-up signed Aces between them (figure eight). Allow this, the third magical event, to register before proceeding.



8

5. Remove the four-card sandwich from the spread and turn over the two face-down cards at either end

to show that they are the Jokers. Turn them face down again, leaving them as they were. Square up the packet and place it on the table. Gather the rest of the deck and place it to one side. The gathering of the deck serves as time misdirection and you should act as if the trick is over.

Now look at the spectator and ask, "Do you remember what these cards are?" Point to the packet on the table, then pick it up and turn it face up. Carry out an Elmsley Count to show that all four cards are now Jokers, saying, in reply to his answer, "I'm sorry, but this trick is all about Jokers!"

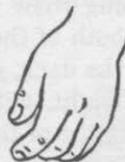
6. Place the packet into the left hand in position for a Gambler's Cop. Show your right hand empty as it goes to your right pocket and removes the previously signed Ace of Hearts. Do not show the face of this card yet, but drop it face down on the table. As this is happening, the left fingers buckle the bottom card of the packet in readiness for a Gamblers Cop (figure nine).

The right hand now comes over and picks up the packet as the left hand turns inwards with the copped card (figure ten, an audience view), and enters the left jacket pocket. The copped card is

moved to the finger tips, then the hand is brought back out again with the card in view and with its back toward the audience. This card is dropped onto the table beside the first one.



9



10

Give the remaining three cards a quick Elmsley Count to still show four Jokers, then place them away in your pocket, saying, "Well, we don't need these any more."

Finally, and dramatically, turn over the two tabled cards to reveal that they are the signed Aces.

End Note

The final Elmsley Count is optional, and you may consider it unnecessary. Remember that it is not used to prove anything, rather it is carried out in a very offhand manner as you almost shrug your shoulders and say, "Well, we don't need these any more." If you cannot do the count without drawing attention to it, then leave it out.

Compulsion Number Nine

The Lucky Ten

I worked this trick out after being shown Roy Walton's "School Daze," which in turn is a variation on a Henry Christ idea called "The Sum and the Difference." Both tricks appeared in the magazine *Profile*. The quick alternative handling at the end allows me to perform the effect more often. I only use the End Notes addition when the time and conditions for the complete set-up are limited.

Set-Up

An easy to remember set-up is required but I think the effect is worth it.

Hold the deck face up. Remove an Ace through to Ten of mixed suits and arrange them in numerical order with the Ten at the face. Place this ten-card stack on the face (bottom) of the deck. Now spread through and corner crimp the twenty-first card from the face. The bend should be at the inner right corner when the deck is *face down*. See the End Notes for a non-crimp approach.



Working

1. Shuffle the deck retaining the order of the bottom half, then Double Cut the bottom card (the Ten) to the top. See "The Double Overcut" in the sleights chapter of this book for my thoughts on this procedure.

2. Spread the deck and have a card selected, ensuring that it is taken from above the crimp. To do this, simply do not spread the lower half. Square the deck into the left hand and pick it up with the right hand from above. Swing cut the upper half into the left hand. Have the selection placed on top of the left-hand cards then drop the right-hand cards on top and square up.

Hand the deck to the spectator and ask him to give it a few straight cuts, then take it back and cut the crimp to the bottom. The method I use for locating a corner crimp without having to look at the deck can be found in *Expert Card Technique*, p. 124, under the heading, "Establishing a Break from a Bridge." Though it is not credited, the method is Dai Vernon's.

3. Explain to the audience that "ten" is your lucky number. Directing your attention toward a second spectator, ask him to think of any number between

One and Ten, but not to tell you what it is. I suggest the use of a second spectator here, because if you use the same spectator, in all probability he will end up forgetting his card.

Hand the deck to the second spectator and say, "*As I told you, my lucky number is always ten, but no one in this world could possibly know your number because you're merely thinking of it, so in your mind I want you to add our two numbers together, then deal off that number of cards into a pile on the table.*"

He now does this by dealing the cards one at a time into a face-down pile. Continue, "*I now want you to subtract your number from my number and deal that number of cards into a new pile next to the first.*"

Once he has done this, continue saying, "*You will agree that these two piles are totally random?*" He must agree because he still hasn't revealed his number. Have him place the balance of the deck onto the table at the end, beside the larger pile, to form a row of three piles, each diminishing in size.

4. Starting with the largest pile, and working along to the smallest, say, "*So my lucky number was ten. Please turn over the top card of the first pile.*"

Indicate the large end pile. He does this to reveal a ten spot. Continue, "*You have a number also but you haven't told anyone as yet. For the first time, what is the number that you are thinking of?*" After he has announced the number, have him turn over the top card of the middle pile, to find that the card value matches his thought-of number. Finally turn to the first spectator and ask, "*Now you didn't think of a random number, but you did pick a random card. What was the card you picked?*" He names the card, then you turn over the top card of the last pile to reveal it!

End Notes

"No Crimp But Still Lucky"

To perform the above effect without the twenty-first card crimp does expedite the set-up time. If I am sitting chatting with some friends, I can easily cull and arrange an Ace to Ten at the top of the deck. This stack can be retained during several tricks, before being brought into play. (See Roy Walton's "Latent Stack" in the *Devil's Playthings*). However, you will not have the crimped card in place. Under such circumstances, proceed as follows:

a) Cull any Ace to Ten to the *top* of the deck. The ten cards are in order with the Ace at the top.

b) Spread the deck and have a card selected—as you start to spread, push over three groups of three cards, then injog the tenth, then continue to spread until a card has been drawn.

c) Cut at the injog and lift off the top ten cards and have the selection replaced on top of the lower section. Drop the cut-off packet on top and square up.

d) Carry out an Overhand Shuffle as follows: Undercut about half the deck, run five cards then injog the sixth and shuffle the rest on top. Form a break *below* the injog and shuffle to the break then throw the balance on top. This adds five cards to the top—you need another five so repeat the shuffle.

Alternatively, if you prefer to Riffle Shuffle, you can Zarrow Shuffle twice under five cards to achieve the same result.

e) You can now proceed as described in the first handling from Step 3 onward.

Compulsion Number Ten

Just for Starters

No card book would be complete without a four-Ace opener. This is the one that I use the most. The idea is based on an Al Leech Ace production and the finish has been known to puzzle a few magicians.

Set-Up

A small set-up of the five face cards is necessary. From the face to rear of the deck: Any card-Ace of Clubs-Ace of Diamonds-Ace of Spades (face-down)-Ace of Hearts (face down)-balance of deck face up.

Working

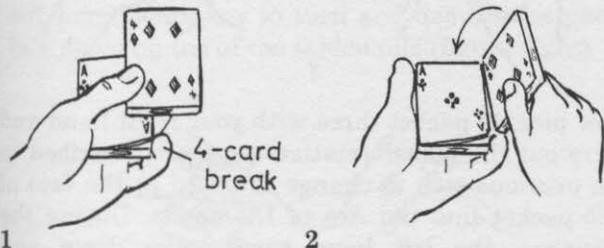
1. Shuffle the deck retaining the five face cards, then set it face down on the table. Invite a spectator to cut the deck into four approximately equal piles. Size is unimportant, but by saying "approximately equal" you prevent the spectator from cutting into the small stack.

Try to direct the cutting procedure so as to leave the pile with stack on bottom at one end of the row. If it



doesn't work out it is of little consequence, as you can simply pick up the stack pile first anyway.

2. Assuming that the pile with the stack is at the left end of the row, you will pick this up first, then work along and finish with the pile on the right. This is not essential but it looks neater. If the stacked pile is not at either end, then you will appear to pick the piles up at random, starting with the stack.



With the stacked pile in your left hand, flip it face up into dealing position. Draw attention to the card on the face, saying, "That's not a bad card (comment according to whatever the card might be) but an Ace is much better."

As you say the above, bring the right hand over the packet and lift up the top card slightly with the right thumb, then execute a Turnover Pass, secretly

shifting the face card to the top as the packet is turned face down. As soon as you have turned the cards over and made the Pass, the right hand takes the packet and rubs it against the left sleeve. Finally, the packet is slowly turned face up to reveal the Ace and the cards are replaced, face up, in the left hand.

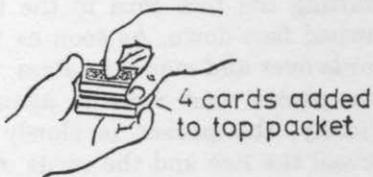
3. Look at the audience and say, "I think you'll agree that the Ace of Clubs is better looking."

As you are talking, bring the right hand over and square the packet. In doing so, lift up at the inner end, at the natural bridge, and obtain a left little finger break below the top four cards.

You will now perform a transformation sequence which belongs to Al Leech.

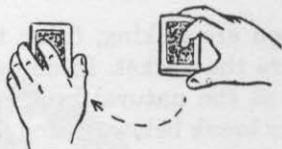
Continue, saying, "Now let's see what the next card that you cut to happens to be." With your right hand, pick up the second pile from the table, turn it face up, and hold it momentarily by its left side between the left thumb and fingertips (figure one). Draw attention to the card showing at the face, making any suitable comment, then flip the packet over side-ways onto the face-up Ace (figure two). In one fluid action, the right hand grasps all the cards above the break from above, fingers at the outer

end, thumb at the inner end, and lifts them away (figure three). At the same time, the left hand turns palm down and places its cards face down on the table (figure four).



3

The stack has been transferred from packet one to two. The right hand now rubs the face of the packet on the left sleeve (figure five), then returns to the left hand where the packet is flipped face up into dealing position (figure six).



4



5

The face card of the second packet

has changed into an Ace, and you say, "By rubbing the card on my sleeve it changes into the Ace of Hearts, again a much better card."

4. As you are talking, obtain a break below the top three cards with the left little finger.



6



7

Now pick up packet three with your right hand and carry out the transformation sequence described in the previous step to change the card at the face of this packet into the Ace of Diamonds. During the sequence, the left hand turns palm down and deposits its packet face down on top of the first packet, concealing the reversed card on bottom.

At the end of the sequence, the packet should be face up in the left hand, with the Ace of Diamonds in view. Comment, saying, "Diamonds are a girl's best friend. Me? I'll go for any old Ace."

5. Obtain a break below the top two cards with the left little finger, then carry out the transformation

sequence one more time, changing the face card of the last packet into the Ace of Spades. Again the left hand turns palm down and deposits the lower packet face down on top of the tabled pile. As the Ace of Spades appears, say, *"And the fourth Ace, the best of them all, the Ace of Spades."*

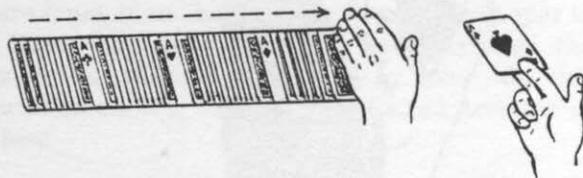
The left hand now starts to turn inward as the left thumb pushes over the Ace of Spades (figure seven). The right hand immediately takes the Ace as the left hand continues to turn and deposit the packet face down on top of the tabled pile (figure eight).



8

6. Look confidently at the audience and say, *"So now I can show you a fabulous trick with the four Aces."* Look down at the table then pause, as you suddenly realize that you forgot to remove the other three Aces out as they were produced. Say, *"That was a really smart thing to do. I forgot to take out the Aces!"* At this stage you must act as you would if

the situation were for real, then say, *"But the Ace of Spades is smarter, if I just tap the Ace on the deck—"*

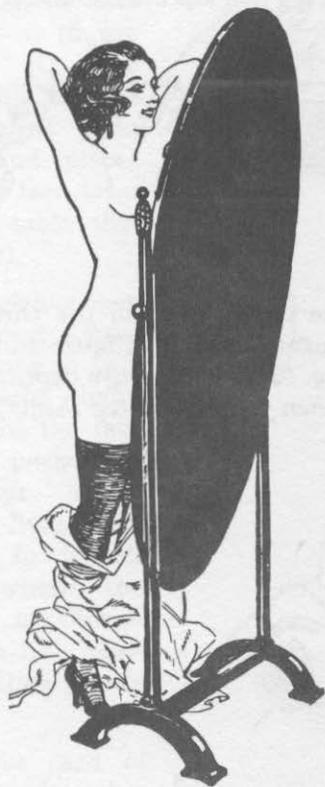


9

Ribbon spread the deck to reveal the three Aces have magically turned face up (figure nine), and conclude by saying, *"You can always depend on the Aces turning up when you really need them!"*

Compulsion Number Eleven

Aces Apace



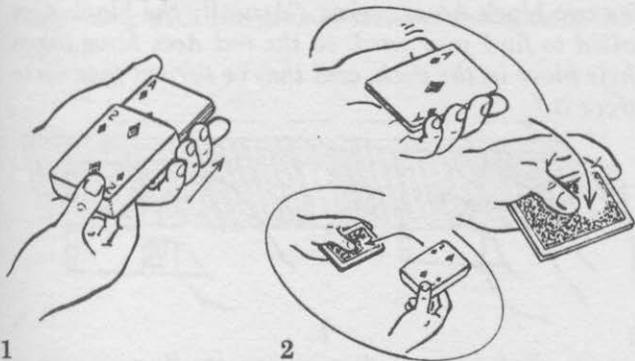
"Aces Apace" is an Ace transposition effect with an unanticipated climax. The routine was initially inspired by "Daley's Last Trick," with the extra kicker coming after some further experimentation.

Working

1. With the deck face up, spread through and upjog the four Aces as you come to them. Close the spread, then strip out the Aces, adding one card from the rear of the deck by means of the Vernon Strip-Out Addition. This can be accomplished without any get-ready by simply buckling the bottom card with the left fingers, then moving this card forward until it is squarely beneath the outjogged Aces (figure one). As this takes place, the deck is held at the inner right corner between the right thumb, on top, and the first and second fingers, below. All five cards are now pulled forward and out of the deck.

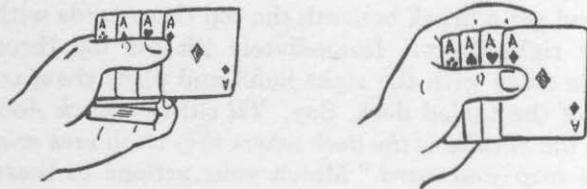
The left thumb is placed below the five-card packet and the cards are flipped face down (figure two).

The face-down packet is then placed beneath the face-up deck and the deck turned over, bringing the face-up Aces to the top. Place the deck into left-hand dealing position.



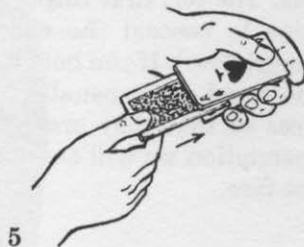
2. Spread the deck and invite someone to select a card, taking care not to expose the presence of the extra card behind the Aces. Using either a Bluff Pass or Vernon's Depth Illusion (Tilt), return and control the selection to a position directly beneath the five face-up cards. A break is obtained below all six cards. Now push over the top three cards to display the Aces (figure three), then close the spread and lift off all six cards above the break with the right hand. The balance of the deck is placed face down on the table.

3. Hold the Ace packet in the left hand and spread the top three Aces, holding the lower three cards as one. The left first finger should lie along the front edge to conceal the extra thickness at the front (figure four). If you hold the packet a little deeper in the hand than usual this will help. Arrange the Aces so that they are separated by color—for this description we will assume that the red Aces are at the face.



Take the two red Aces with the right hand. Turn them face down and start to place them below the cards in the left hand. As you do so, the left fingers Double Buckle the bottom two cards and the two Aces are inserted above them (figure five), as you say, *"In a moment I am going to use two of these Aces to find your card. The red Aces I'll keep for now and I'll do a trick with them first."*

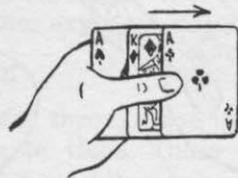
4. With the packet still in the left hand, push over the two black Aces, saying, *"The black Aces I will use to help me find your card."* As you are speaking, square the two black Aces with the packet, then buckle the bottom card and rapidly flip over all five cards onto the single card. Bring your right hand over the pack-



et and get a break beneath the top three cards with your right thumb. Immediately lift the top three cards away with the right hand and place them on top of the tabled deck. Say, *"I'll cut the black Aces into the middle of the deck where they shall seek and then trap your card."* Match your actions to these words by giving the deck a complete cut.

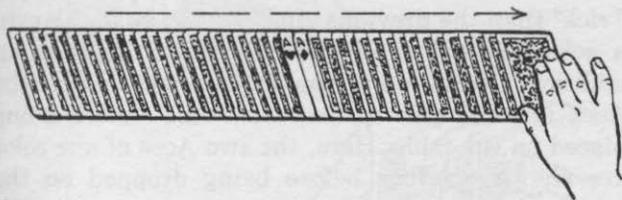
5. At this stage the audience believes that you are holding the two red Aces. Count the three cards as two by simply pulling off the top card and placing it to the bottom, commenting, *"While the black Aces are busy looking for your card, I'll show you something interesting with these red Aces."* Give the cards a flick, then perform the Vernon Through-the-Fist Flourish variant, in this case to openly turn the

packet over in an eye-catching manner, and to reveal a black Ace. Any other magical gesture will suffice here. Take the packet back into the left hand, buckle the bottom card, and spread to reveal the two black Aces, saying, *"Actually the black Aces failed to find your card, so the red Aces have taken their place in the deck, and they've turned face up to prove it."*



As you say the last sentence, the right hand moves toward the deck. The left hand holds the black Aces in a spread, with the selected card hidden behind the face Ace (figure six), but all attention is now focused on the deck. As the right hand reaches the deck, the left hand casually places the black Aces to your left on the table, but as it does so, the left thumb pushes the upper Ace over so that all three cards are visible (figure seven), then the cards are dropped to the table. However, as this is happening, the right hand ribbon-spreads the deck across the

table, revealing the two red Aces face up in the middle (figure eight). *All eyes will be on the deck.* No one will look over at the black Aces because they are completely out of the picture. The magic is happening with the deck in front of them, or so they believe.



8

6. Keeping all attention on the spread deck, spread the red Aces further apart with your right fingers as if looking for something, then suddenly say, *"Then again perhaps the black Aces didn't fail after all."* Slowly look over to your left at the tabled black Aces, and the audience will do likewise, to see the selected card between the two black Aces.

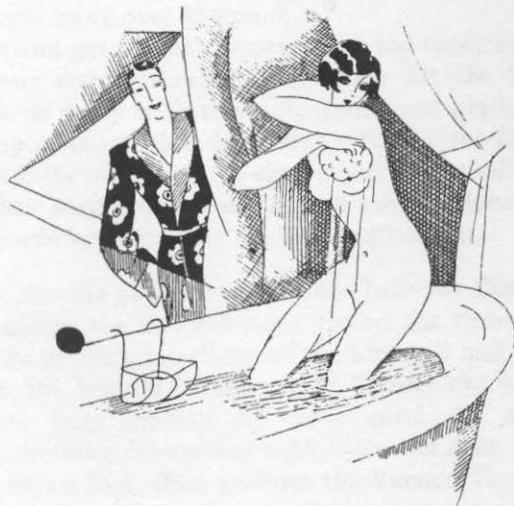
End Note

The importance of the timing, along with the verbal, and physical misdirection as you place the black Aces aside and spread the deck, cannot be

over emphasized. I have performed this effect many times, and I have yet to be aware of anyone suspecting the climax.

Compulsion Number Twelve

Aces At Once

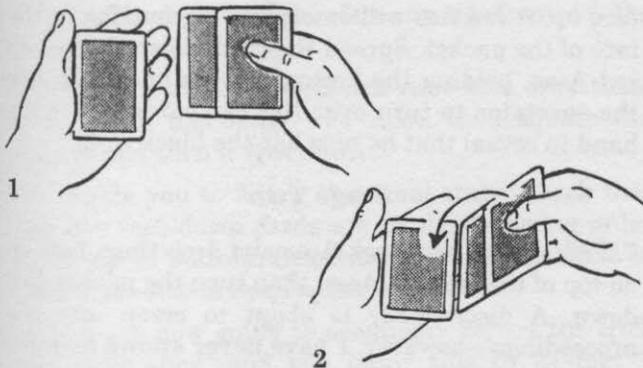


This routine is more closely related to "Daley's Last Trick" than the previous effect, "Aces Apace." Again a selected card is involved, however there is an additional variation to the Daley effect in that the Aces are not shown one at a time before being placed on the table. Here, the two Aces of one color are shown together before being dropped on the table, after which the transposition occurs. The routine is in three parts, with the first two setting up the audience for the unexpected ending.

Stage One

1. Spread through the deck and remove the four Aces. Display the Aces to the audience and place them in a face-down pile on the table. The Aces should be separated by color. We will assume that they are in Hearts-Diamonds-Spades-Clubs order from the top down.
2. Have a card selected and noted, then returned to the deck. Control it to the top. Palm the top card

into the right hand as you place the deck face down on the table to your right. Pick up the four face-down Aces, adding the palmed card onto them, and place the packet face down into left-hand dealing position.



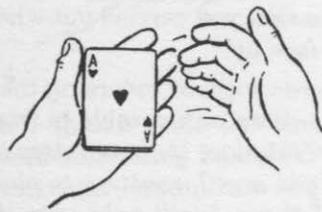
3. Count the cards one at a time into your right hand, reversing their order. The first three cards are counted singly, one on top of the other, and the final two cards are placed as one squarely on top of all.

As you count the cards, say, *“The four Aces are the most magical cards in any deck. They can locate selected cards under the most impossible conditions, and they can perform magic. Let me show their*

magical talents first. However, please don't forget the card that you selected.”

4. Replace the packet into left-hand dealing position, then push over the top card with the left thumb and take it with the right hand, thumb on top and fingers below.

The right hand returns and appears to take the next card beneath the first card. In reality, however, the left fingers buckle the bottom card of the packet, creating a break above it along the inner right edge. This allows your right fingers to grasp all three cards above the break as one. The block of three cards is picked up beneath the single card, jogged to the left (figure one).



Without hesitation, the right hand flips all the cards it holds face up onto the single card in the left hand (figure two). As the cards turn over, the single card will square with the three-card block, and all the cards will end up in a squared condition, the Ace of Hearts showing on top (figure three).

If you check the position of the cards at this stage, the order from the top to the bottom should read: Ace of Hearts-Ace of Diamonds-Ace of Clubs-Ace of Spades-Selection (face down).

5. With your left thumb, push the Ace of Hearts over to the right to display the two red Aces, as you continue saying, *"For example, here are the two red Aces."*

You now turn the red Aces face down again by taking the Ace of Hearts into the right hand with the thumb on top and fingers below. Again, the left fingers buckle the bottom card to create a break at the right edge, thus enabling the three-card block above the break to be picked up beneath the Ace in the right hand. Without hesitation, all four cards are flipped face down onto the single card. This is the same series of actions that you carried out when you turned the red Aces face up.

6. Remove the top two cards without reversing their order and drop them face down on the table in front of the spectator, saying, *"I'll place these red Aces on the table here in front of you and I want you to place your hand flat on top of them. I will hold onto the black Aces."*

As you say the words, *"Black Aces"* you casually count the *three* cards you are holding as *two* by

pushing off the top two cards as one with the right thumb, taking the double into the left hand, and then placing the remaining card on top.

Immediately carry out a Vernon Through-the-Fist Flourish variant to dramatically turn the packet face up. A red Ace will emerge from your fist at the face of the packet. Spread the cards to show the two red Aces, holding the bottom two as one, then ask the spectator to turn over the two cards under his hand to reveal that he now has the black Aces.

Stage Two

7. Pick up the two black Aces and drop them face up on top of the two red Aces, then turn the packet face down. A discrepancy is about to creep into the proceedings—however, I have never known anyone, not even card magicians, to spot it. See the End Notes for further details about this; meanwhile see if you spot it yourself.

At this point you are holding five face-down cards which read from the top down as follows: Selection-Ace of Diamonds-Ace of Hearts-Ace of Spades-Ace of Clubs.

Now perform the transposition again by repeating Steps 3 through 6, exactly as described above.

Stage Three

8. Having completed the transposition a second time, you will be holding the two face-up red Aces spread in your left hand with the selected card concealed behind the bottom Ace of the pair. The two black Aces will be face up in front of the spectator.

Once again pick up the black Aces and drop them face up on top of the red Aces, then square the packet and turn it face down.

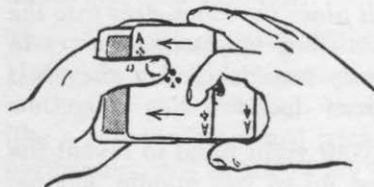
To enable you to follow this final stage, check that the five face-down cards are in the following order from top to bottom: Selection-Ace of Hearts-Ace of Diamonds-Ace of Spades-Ace of Clubs.

9. You are now going to seemingly repeat the trick one more time, and you imply this by saying, *"I have already broken the golden rule and showed you the same trick twice, something a magician should never do. So, having already broken the Rule, I suppose it won't matter if I do the trick for you a third time. Is that O.K.? Good! Incidentally, I hope you still remember your card because I will come to that in a moment."*

Reverse count the cards as before, taking the last two on top as one. At this point the procedure

differs from what occurred previously. Push over the top card and take it with the right hand, then push over the next card slightly and take this single card below the first. Flip the two cards face up onto the packet. Push over the top card, the Ace of Clubs, to display the two black Aces. This genuine two-card turnover and display should closely mimic the previous block turnovers.

10. Bring the right hand over the packet and square the cards, buckling the bottom card with the left fingers to create a break at the inner right edge.



4

The left thumb is placed on the face of the Ace of Clubs, then the right hand moves all four cards above the break to the right. At almost the same time, the left thumb peels the Ace of Clubs onto the single card remaining in the left hand (figure four), then the right hand places the remaining block of three cards square on top of all.

To complete the movement, the left fingers buckle the bottom card and the right hand flips over the

top four cards as one, turning the black Aces face down again. This action, however, has left the two red Aces face up in the second and third positions from the top—between the two face-down black Aces.

Without pause, the left fingers buckle the bottom card once more, allowing the right hand to lift the top four cards as a unit, and this packet is placed on top of the deck.

Give the deck one complete cut to centralize the Aces.

As you do this, say, *"I'll place the black Aces into the middle of the deck this time, they will now try to find your card. The only trouble is that they just can't stop changing places—look."*

Spread the deck with your right hand to reveal the two red Aces now face up in the middle, saying, *"Well, I've had quite enough of this, tell me what your card was and I'll find it myself."*

As soon as the spectator announces the name of his card, slap your right hand flatly on top of the card in your left hand, which the audience assumes to be the black Aces. Open the hands and allow the single card to fall face down onto the table. Turn the card over to reveal that it is the selection.

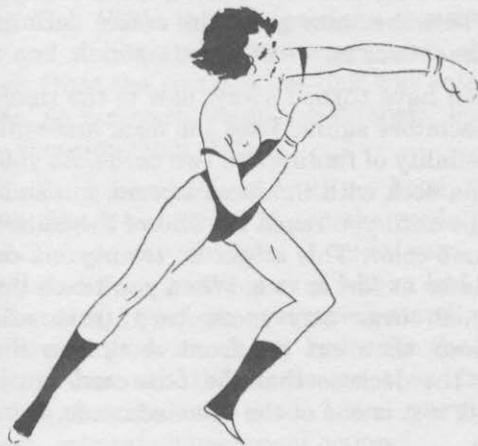
End Notes

The discrepancy in Stage Two is that when you reverse count the cards, this should bring the black Aces to the top. However, when you show the top two cards they are in fact the red Aces. As I said, it will go unnoticed so don't worry about it.

It could be said that the same discrepancy is present during the first transposition. However, the fact that the Aces remain face down on the table while a card is selected and returned makes this an inconsistency hardly worth considering.

Compulsion Number Thirteen

Divisory Capacity



This has been a favorite in my past lectures. The deadly simplicity of the whole thing, along with a bit of bare-faced arrogance, seems to confuse the minds of those watching. However, the effect is very direct and easy to follow.

The plot is not new, Hamman's "Two Shuffles Harry" is a popular version of the genre, but the method is self-working. It doesn't, however, look like a self-working card trick. After I had finished performing this at one of my lectures in England, I told the audience that the trick was completely self-working. A voice could be heard, from about the third row, mumbling, "*Oh yeah? And what about that shuffle then!*" This was very pleasing because, as you will see, the shuffle never happens!

Although the Free Cut Principle is employed, the actual quantities of cards are irrelevant. The principle is used only to retain a red/black set-up while controlling two selected cards.

The Free Cut Principle was originated by John Hamilton and popularized by Gene Finnell, who not only gave it the name but took the principle to new heights and developed some ingenious applications. Having said that, the original Hamilton trick, "Eyes of the Gods," was ingenuity of the highest level.

Set-Up

Before commencing, divide the deck into reds and blacks and place one color on top of the other.

Working

1. Use any false shuffle which will retain the color separation. A simple jog shuffle is as good as any, if not better. Next, cut the deck at the center where the colors meet and place the two halves face down on the table. I do this by holding the deck at an angle so that the faces are canted toward me and start to riffle upward from just below the center point, stopping as soon as I see the first card of the other color.

This is not a clandestine action, as you are doing exactly what you are saying, which is, *"I'll divide the deck into two equal parts, that looks about right."* Each half is placed in front of a different spectator.

2. At this stage, if I am working for other magicians, I turn my back. On the other hand, if it is a lay audience, I don't! Either way proceed as follows:

Each spectator picks up his half of the deck and shuffles it, replacing it face down in his hand. Each now cuts off a section from the top and looks at the card on the face of the cut-off section. Each now replaces his cut off portion face down on top of the *other's* balance. In other words, the cut-off packets are swapped.

Finally, ask either one of them to take the other's half deck and combine it with his to complete the deck. This spectator gives the entire deck as many straight cuts as he wishes.

3. If you have turned away, now is the time to face the spectators again. Take the deck and outline the impossibility of finding the two cards. As you speak, hold the deck with the faces toward you and spread through until you reach the end of the initial run of the same color. This might be twenty-six cards, or it could be as few as one. When you reach this point you push over **one** more card (this will be a selection), then cut the front section to the back. Lower the deck so that the face card can be seen and ask if it is one of the selected cards. It is not, of course.

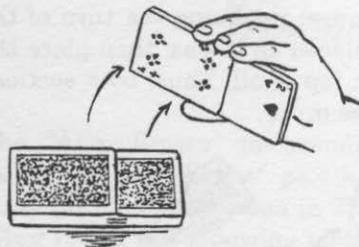
Raise the deck once more and quickly spread to the center where the colors now meet, and push over the first card of the lower or rear half, which will be the first card of the rear color, then close the spread and hold a break below this card.

With a slight look of dismay say, *"Well, I think I'm really stretching myself with this trick, I haven't done this one for a long time, I think I'll try my special shuffle and see if I can locate your cards that way."*

4. Divide the deck at the break point and place the two halves face down on the table in position for a riffle shuffle. Riffle the two sections together very slowly and deliberately, then start to push them together. Once the sections are half way interlaced, however, do not push them any further; leave the deck in this elongated state.

As I shuffle, I lean back and tilt my head, under a pretense that I am trying to see the cards as I let them fall from my thumbs. I riffle very slowly, stopping at different stages as if I have lost a card. In my lectures, I perform everything standing up. I apologize and go down on my knees for the shuffle so that I can see the cards as they fall and convincing the audience that I am carrying out some very intricate blocking-off action.

5. Now, with your left hand, cut off about one third of the deck, then raise the hand so that the faces of both cards can be seen (figure one). Say proudly, *"There you go, both your cards in one cut!"* Look at the first spectator, then at the second, until they tell you that you are wrong.



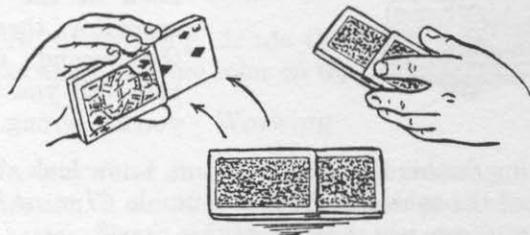
1

Leaving the cards in the left hand, I now look at the edge of the tabled deck, and mumble, *"I must have missed them—yes, here we go this time."*

Now cut off about half of the remaining deck with your right hand and then raise the hand to bring two new cards at the face of the cut-off section towards the audience (figure two). Again you are wrong. Embarrassment now starts to set in as the whole thing appears to have gone wrong.

Hold both hands so that all four cards on the faces of both packets can be seen (figure three) as you ask, *"You are sure your cards are not there?"* With the hands in this position, a mix of colors can be

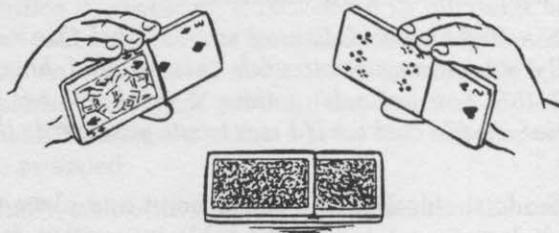
seen, although you make no comment about this—it will register subconsciously. Finally, with an air of despondency replace the *left-hand* section back on top of the tabled balance, reversing the turn of the wrist so that it is replaced as it was, then place the right-hand section on top of all. Thus, both sections are replaced in reverse order.



2

6. The despondent look suddenly leaves your face as you say, *"I am glad that I used my special shuffle because this shuffle actually separates all the red cards from all the black cards. But, in doing so, I made two deliberate errors."* As you are talking and looking directly at the audience, casually pull the two interlaced sections apart. There is no need for any push-through actions, just do it. At this stage, the audience start to realize that they have been duped. This is deliberate and should be presented with a smile.

Have both cards named. Flip both halves face up on the table and, using both hands, simultaneously spread both halves inwards towards yourself, so that all the faces are visible.



3

Each half is of the one color with a single odd card in the middle, or thereabouts. Don't rush the finish. Allow the effect of the color separation to register before pulling out the two odd cards and verifying that they are the selections.

Compulsion Number Fourteen

Widowed

The "Alan Brown" (a pseudonym used by Karl Fulves) "Black Widow" plot has seen many variations since its description in *The Pallbearers Review* (May 1969). The following method is quite simple in appearance—an essential requirement for any transposition trick in which the audience must keep track of more than one card, a category into which 99 percent of all such tricks fall.

Set-Up

Before you start, make sure that the top two cards of the deck are different in color and easy to remember. For this explanation we will use the Ace of Hearts and the Ace of Spades. As you will begin by removing the four Queens, it will be an easy task to position these cards if necessary.

Working

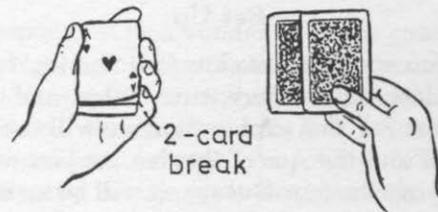
1. Run through the deck and remove the four Queens, culling the two aforementioned cards to the



top if they are not already there. In actual performance the order of the two Aces is unimportant, but for ease of explanation we will assume that the Ace of Spades is above the Ace of Hearts.

Arrange the Queens in two separate face-up pairs on the table with the red Queens in one pile and the black Queens in the other.

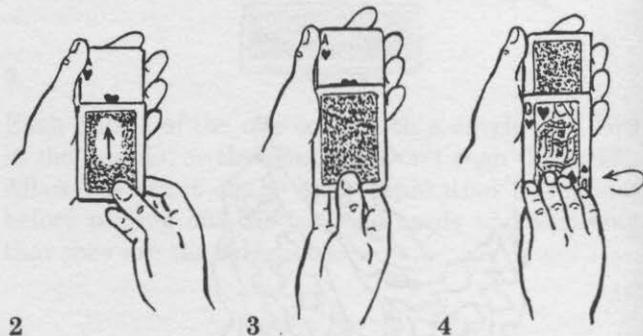
2. Shuffle the deck retaining the top two cards in position, then hold the deck face down in dealing position. Execute a double turnover of the top two cards, displaying the Ace of Hearts. Leave the double face up on top of the deck and obtain a little finger break below it. Explain that you will carry out a short test to gauge the audience's awareness.



Point out that the card showing is a *red* card and name it. Point to the two *red* Queens with the right hand and flip them face down. Pick up the red Queens and hold them spread, face down, thumb on

top and the fingers below. The top card of the pair should be spread to the right (figure one).

You now insert the double card on top of the deck between the two Queens, sliding the bottom Queen into the break and the top Queen above the double. Injog the two face-down Queens until the face-up double lies between them for about half its length (figure two). Pause and say, "*Remember, the red Ace of Hearts is between the two red Queens.*"



Square the two face-down Queens, still injogged, and hold of them at their inner end, thumb on top and fingers below (figure three). Gripping the two Queens firmly, turn the complete sandwich over sideways so that the face-up double lands face down and square on the deck (figure four).

Finally, push the two face-down injogged Queens forward and flush so that the deck is squared.

This has been a long description of a fairly basic action, but it is important that you fully understand this sequence.

3. Double Cut the face-up Queen on top of the deck to the bottom, saying, "*The red sandwich goes into the middle of the deck.*"

Continue, saying, "*That leaves us with the black Queens, and for them we need a black card.*" Flip over the top card of the deck to reveal the Ace of Spades. The card should be turned over in the same manner as the previous double. Appear satisfied with this card, saying, "*Here we are, the Ace of Spades, an ideal black card. This goes between the black Queens.*"

As you conclude the sentence, flip the Ace of Spades face down on the deck, then apparently deal it off with the right hand and place it face down between the two face-up Queens. In fact, you execute a Strike Second Deal, switching the Ace of Spades for the Ace of Hearts, which you then slide between the tabled Queens.

Do not deal the card directly to the table. Instead, strike the second card out, then carry the card

toward the Queens. You will find that it is best to place the card on top of the Queens, then shift the bottom Queen to the top. This way, there will be no chance of flashing the face of the card—which might happen if you attempt slide it between the Queens. Moreover, if you bring your left hand over to assist, you may flash the reversed card on the bottom of the deck. It is best, therefore, to drop the card onto the Queens, then transfer the bottom Queen to the top.

4. You now review the situation to emphasize the positions of the cards—the *red* Ace is between the *red* Queens in the middle of the deck and the *black* Ace is between the *black* Queens on the table.

As you are talking, obtain a break at the middle of the deck with your left little finger. Say, "*The position is obvious, but now to put your awareness to the test. If I give the deck a little shake and give these black cards a little shake, all is not as it seems. If you look over here, we find that the card between the red Queens is now the black Ace, and over here between the black Queens we find the red Ace. Now tell me, were any of you aware of that? Because I sure as heck wasn't!*"

Match your actions to your words by carrying out a Jiggle Pass with the deck. With the right hand, pick

up the tabled sandwich and give it a shake and replace it on the table. Now, with the left hand, you spread the deck across the table by pushing off the cards with the left thumb. This reveals the two face-up *red* Queens in the middle of the deck with a face-down card between them. Conclude by removing this face-down card and turning it over to reveal that it is now the *black* Ace. Turn over the face-down card from between the tabled *black* Queens to reveal the *red* Ace.

Compulsion Number Fifteen
The Claustrophobic Cards

"The Claustrophobic Cards" is another approach to the Fulves "Black Widow" effect. This time, only six cards are used and the effect could therefore be classed within the small packet genre.

Ray Miller published an intriguing packet version of the "Black Widow" in the November 1969 issue of *Epilogue*. In 1974, my friend Gordon Bruce included an ingenious packet handling—which combined the "Black Widow" with the "Whispering Card"—in his privately distributed manuscript, *Something for Nothing*. This routine was later published in his lecture notes under the title "Whispering Queens in Stereo."

My handling uses a short Ambitious Card sequence in order to set the cards for the final transposition.

Working

1. Spread through the deck and remove the Ace of Spades and the Ace of Hearts. Place the Ace of



Spades face up on the table to your right, and the Aces of Hearts face up on the table to your left.

Spread through the deck again and remove the four Kings, then place the deck to one side as it is no longer required for the trick.

2. Hold the four Kings face up with the two red Kings above the black Kings. Spread the Kings to show their position, then square the packet and hold it at the right fingertips in readiness for an Elmsley Count.

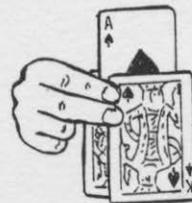
You now apparently count off the two red Kings and drop them face down in front of the Ace of Hearts. In fact, you carry out the first two stages of the Elmsley Count which will leave you with a red King covering a black King in your left hand and a black King covering a red King in the right hand.

The left hand drops its two cards *face down* in front of the red Ace. The right hand then drops its two cards, apparently the black Kings, *face down* in front of the black Ace.

As you are placing the Kings in front of the Aces, say, *"The two red Kings go here, in front of the red Ace, and the two black Kings go in front of the black Ace—a scenario that is easily remembered."*

3. Pick up the two face-down cards that lie in front of the black Ace and spread them in the left hand. Pick up the Ace of Spades and place it *face down* between the two cards, leaving it outjogged.

Extend the first and second fingers of the right hand, leaving the third and fourth fingers curled against the palm. The two extended fingers are



1

placed below the three-card fan so that they cover the index of the uppermost King. The thumb is placed on top of the packet so that all three cards can be held by the right hand alone. The hand is now

turned inwards at the wrist to apparently display the faces of the two black Kings and the black Ace outjogged between them (figure one). Of course, the right fingertips hide the index of the uppermost card, allowing it to pass for a red King.

(See the End Notes for some historical background on this Index Concealment.)

As you carry out the above actions say, *"The black Ace goes between the black Kings."* Square the packet and replace it on the table to your right.

Pick up the two cards that lie in front of the red Ace and carry out exactly the same procedure to place the Ace of Hearts between the red Kings as you say, "And the red Ace goes between the red Kings." Place this packet face down on the table to your left.

4. *"Both Aces are now trapped between the two Kings of their own color. The Aces, however, don't like that—they suffer from claustrophobia under such conditions and they escape at the first opportunity. Watch."*

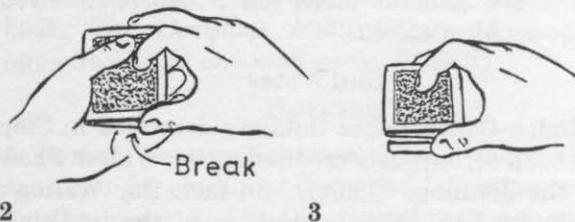
Pick up the black pile on your right and hold it face down in left hand dealing position. Buckle the bottom card and flip over the top two cards as one to show that the Ace of Spades has risen to the top. Reverse the actions to turn the double face down, then remove the top card with the right hand. Spread the two remaining cards in the left hand and insert the right-hand card between them.

Take the packet from above in right-hand Biddle Grip. Turn the hand to show the black King at the face of the packet, saying, "We're back where we started, with the black Ace between the black Kings." Place the packet face down on the table to your right.

Pick up the red pile on your left and repeat the same procedure to show the Ace of Hearts has risen

to the top. Apparently reinsert the Ace between the two Kings. After showing the red King on the face of the packet, place the cards into left hand dealing position, saying, "And the red Ace is back between the red Kings."

5. Bring the right hand over the packet and take hold of it in Biddle Grip. As you do so, the left fingers buckle the bottom card and obtain a right thumb break above it (figure two).



The right hand moves over to the tabled black packet, places the three red cards on top of them, and then picks up all six cards (figure three). The right thumb break is retained throughout.

Place the six-card packet into the left hand, transferring the break to the left little finger. Look directly at the audience and say, "The claustrophobia is only a small part of the problem—the clash of col-

ors is the main reason the Aces want to keep escaping. There is, however, a remedy."

As you say the word "remedy" turn the packet face up, executing a Turnover Pass—bring all the cards below the break to the top of the packet. Slowly spread the six cards to reveal that the Aces have now changed places. Split the packet at mid-point and take three cards in each hand. Finally, drop each set of cards face up on the table to conclude, commenting, "So now the red Ace is between the black Kings, and the black Ace is between the red Kings—problem solved!"

End Notes

The Index Concealment Subtlety described in Step 3 has been erroneously credited as the Walton Show from the Jennings "Visitor." In fact, Roy Walton's contribution to that routine was the multiple turnover of the sandwich to produce and then vanish the card. This is clearly and correctly credited to Roy within the original text in Alton Sharpe's *Expert Card Mysteries*. According to Roy, the show of the Kings by covering the upper index with the right fingers was the only part of the sequence that was *not* his—although one could be forgiven for assuming otherwise, as it is included by

Alton Sharpe within the description of the Walton Sandwich Sequence.

Roy originally published his own routine using the multiple sandwich turnover in the *Magicana* column of *Genii*. As a final addendum, Roy has pointed out to me that his close friend Alex Elmsley independently devised a similar sandwich concept.

I can only assume, therefore, that the show of the Kings was added by Jennings himself. There is a mention of this principle in Lin Searles "Pre-Cannibal Cards" which appeared in *Epilogue*.

Compulsion Number Sixteen

Triple Trauma

This routine is based on an effect of Mike Rogers, which in turn was inspired by an idea of Karl Fulves. There is an added sucker element which is pleasing to perform. The Mike Rogers trick was "A Tribute to Fulves" and can be found in his excellent book, *The Complete Mike Rogers* (it originally appeared in his one-man issue of *Genii*).

Working

1. Remove the two Jokers and hand the deck to a spectator for shuffling. Place the Jokers to one side for the moment. Ask the spectator to remove any three cards and to pass the deck to a second spectator, who also removes three cards and passes the deck to a third spectator, who does likewise. Finally, the deck is placed aside—it is no longer required.

2. Ask all three spectators to mix their cards, then to hold them so that they can see the faces of the cards. Each is asked to look at and remember the



middle card of the three they hold. The three packets are then gathered together, each going on top the other in any order.

3. Take the nine-card packet and give it a false shuffle. I use an Overhand Shuffle. You can run groups of three cards singly, throwing the balance on top each time. A more subtle approach, however, is to first run *four* cards singly, throw the balance on top; run *two* cards singly, throw the balance on top; finally run *four* cards singly and throw the balance on top. The thought-of cards will still be in position after this shuffle.

An alternative to the above, suggested to me by Mike Rogers, is to carry out a Haymow or Charlier Shuffle, keeping the process to groups of three. This is an excellent mixing process for small packets.

4. Place the packet face down on the table, then pick up the two Jokers and hand them to a spectator. Request that he place one face up on top of the packet and the other face up on the bottom and then to give the packet a complete cut.

5. Explain that the Jokers are actually "thought collectors" and offer to give a demonstration as follows:

a) Pick up the packet and execute a Reverse Faro. To do this you simply spread through the packet and outjog every *second* card as you come to it, leaving *five* cards outjogged.

Strip out the outjogged cards and place them either on top or below the others, saying, "*The Jokers have now caught one thought of card.*"

b) Execute a second Reverse Faro, keeping a watch on the positions of the Jokers. You now strip out the outjogged cards, but this time place the stripped out section either on top or bottom—*whichever will result in there being two cards between the Jokers.*

One option will always result in two cards being placed between the Jokers. By watching where the Jokers lie as you carry out the Reverse Faro, you will be able to see where to place the stripped-out section.

Say, "*The Jokers have now trapped two of the thought-of cards.*" As you say this, spread the packet to show that there are indeed now two face-down cards between the two face-up Jokers.

Keeping the packet in a spread condition, casually raise it so that the faces can be seen by the audience. *The two trapped cards which will not be*

any of the three selections! Do not allow anyone to interrupt you—act as if you are under the assumption that everything is going according to plan and that the two trapped cards are the selections.

c) You now carry out the third and last Reverse Faro—again watching the Jokers. This time you place the stripped out section so that there will be *three* cards trapped between the Jokers. One option will always allow this. You now say, *“And the final thought-of card has now been found.”*

6. At this stage the audience will be convinced that you have messed things up, even magicians, because they have only a moment ago seen that the first two cards are wrong!

To conclude, spread the packet and ask each spectator to name his card. When they do, appear slightly confused as if things have really gone astray. Then smile and remove the three trapped cards, turning them over one at a time as you say, *“That’s what I thought.”*

End Notes

a) There are two factors which make this routine effective. The first is that you must assess which way the stripped-out cards are to go before you strip

them out. You must not appear to be thinking—it must all seem casual and un-rehearsed.

b) The second key element is the way in which you present yourself during the sucker display of the two trapped cards. You must not tip in any way that you know that the cards are wrong. Just do it as if it were a straight, one-at-a-time, collecting sandwich routine and bear in mind Dai Vernon’s most famous two words, “Be natural.”

Compulsion Number Seventeen

The Ultimate Truth



The lie detector plot has enjoyed much popularity over the years, and has survived infinite variations. I believe that it was Martin Gardner who first suggested the premise as we know it today. The plot is a good one and has sufficient intrigue to hold the attention of the most skeptical audiences.

Most of the published versions I have read, however, involve either spelling or counting to the answers given by the spectator. The problem is the burden placed upon the spectator to not only remember the card he selected, but also the answers that he supplied to the various questions. It is likely that by the time he has answered the final question, he will have forgotten his answers to the initial questions—not to mention his card.

It was with these difficulties in mind that I devised the following routine. My starting point was an effect that I published in *Quartet* (1986), entitled "Tarradiddle." This used a full-deck stack to create

a lie detector. As I was thinking about this, I recalled a card revelation which used the Reverse Plunger (also known as the Subway Move) in which five cards were continually pushed back and forth through the deck until only one remained.

After some research, I eventually found the card revelation in *Greater Magic*, page 243, under the title "The Fadeaway Cards." Both Jack McMillen and Annemann are cited in connection with the method, although the person who came up with the final combination is unknown.

So, by modifying my original full-deck stack and combining it with the "Fadeaway Cards" principle, "The Ultimate Truth" evolved. This was first published in *Imagine* and then in Richard Kaufman's "Inner Workings" column in the magazine *MAGIC*. This following version has a pocket finish that has been omitted in previous publications.

Richard Kaufman has pointed out to me that Dai Vernon had a similar concept, called "Packet Calculator," in *The Vernon Chronicles* Vol. 2. Vernon used the Reverse Plunger Move to reveal the suit and then the value of any card named. Although a different effect, the concept was the same.

Subsequently, Jim Patton pointed out that he was in possession of a Lie Detector by Gary Plants which also used the Reverse Plunger and was inspired by the Vernon effect. Mr. Plants had already pre-dated this with yet another version in the periodical *Precursor*.

So it seemed I was a little behind the times with my new approach to the Lie Detector plot. It is the recycling stack, however, which I think you will find intriguing and which allows the effect to be repeated indefinitely.

As a final footnote, Max Maven has informed me that The Professor had also been working on a lie detector routine using this method shortly before he died, but never finished it.

Set-Up

Only twelve cards are required. The actual values of the cards are not important—it is only the odd-even status and suits of the cards that we are concerned with.

From the top down, the cards must run: even, even, odd, even, even, odd, even, even, odd, even, even, odd. The twelve cards must also run in a known cyclical stack, for example: Clubs, Hearts, Spades,

Diamonds, Clubs, Hearts, Spades, Diamonds,
Clubs, Hearts, Spades, Diamonds.

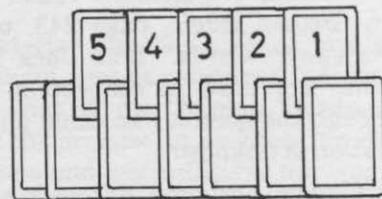
Remember, the odd-even sequence can run either way and any other suit cycle can be used, making the set-up easy to remember and easy to get into. With the twelve cards thus arranged, the packet can be cut as often as desired without damaging the sequence.

Working

1. Hand the packet to a spectator and ask him to give it a few straight cuts. He now looks at the top card, replaces it on top, and gives the packet to you. Let's assume the card the spectator looked at, and which is now on top of the packet, is the Two of Clubs.

2. Double Undercut the top card to the bottom, then hold the cards in position for an Overhand Shuffle. Run four cards singly into the left hand, then throw the balance on top, saying, "*It is common knowledge that playing cards can be used to look into the future, but it is a little known fact that they can also be used as a makeshift polygraph, or lie detector.*" As you finish speaking, give the packet one final cut—lifting off the *top two cards only* and placing them to the bottom.

3. Explain that you will now program the cards to act as a lie detector. Spread through and outjog every second card, as if you were doing a Reverse Faro, and stop after you have outjogged *five* cards (figure one).



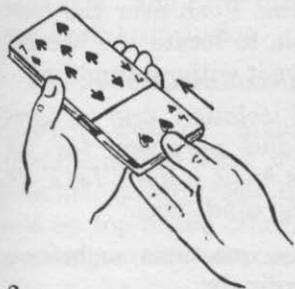
(exaggerated for clarity)

1

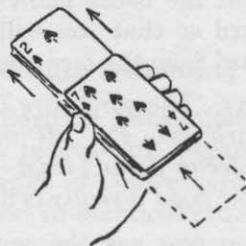
4. Close up the spread, leaving the outjogged cards in position, and neatly square the sides of the elongated packet. Turn the packet face up by revolving it end-for-end. Take it back into the left hand, saying, "*Let's see if it works. I will ask you a series of simple questions about the card you are thinking of. In reply, you can either tell the truth or you can lie through your teeth.*" The questions and accompanying actions are as follows:

a) "*Was your card a red card or a black card? Remember, you can lie or tell the truth.*"

Regardless of the reply, proceed as follows. Hold the packet by its long sides, the left thumb along the left edge and the left fingers against the right edge (figure two). The grip is controlled but loose. Pinch the injogged cards tightly at the inner end between the right thumb, above, and fingers, below. The right hand now pushes the injogged cards forward. This action will cause *all the outjogged cards that are interlaced with the injogged section to emerge at the front in a squared condition* (figure three).



2



3

As the new packet emerges, say, *"All I have to do is push—and the truth emerges."* Any additional comments will depend on whether or not he lied. The card at the face of the new outjogged section will be the same color as his selection. In our example, it will be a black card.

Keeping the cards face up, rotate the entire packet end for end. Take it back in the left hand in readiness to repeat the above action.

b) Ask, *"Was your card an even-valued card or an odd-valued card?"*

Await his reply, then repeat the push-through action. This time, the card at the face of the emerging section will be of the same odd-even status as the selection. In our example, it will be an even valued card.

Again, rotate the packet end for end.

c) Say, *"Up until now you have only been given the one chance each time to practice your dishonesty, now I am going to give you three chances in which to prevaricate. What was the suit of your card? Remember, there are four options here—and only one represents the truth."*

After he names a suit, repeat the push-through action. This time the correct suit will emerge, a Club in our example.

Turn the packet end for end one last time.

d) Three questions have been asked, and the final push-through will produce the selection. I do not

offer the spectator the option of lying. Instead, I say, "Now for the ultimate truth—no lies this time—what is the card you are thinking of?"

On receiving his answer, carry out the push-through action and a single card will emerge. It will be the spectator's card, which in our example was the Two of Clubs.

5. Do not remove the selected card, leave it outjogged as the effect registers with the audience. Then push the card flush with the packet and cut the two face cards to the rear. Hold the packet in position for an Overhand Shuffle, but with the faces toward the left, and run four cards singly, throwing the balance on top. This reverses the actions of Step 2 and resets the packet.

I carry out the resetting procedure as I look about the audience for a new candidate who might like to try and beat the lie detector. Although the trick can be repeated ad infinitum, I repeat it only once before moving to the final stage.

A Pocketful of Lies

6. Hand the packet to a spectator. Ask him to give it a few straight cuts, look at the top card, and then return the packet to you. *Cut the top two cards to*

the bottom. Although there is no further pre-setting required, you might want to give the packet a False Overhand Shuffle to maintain uniformity with your previous actions.

7. Explain that it is illegal to use a lie detector without the consent of the subject, yet there are organizations who do just this, by concealing the machine, and yet its efficiency is in no way curtailed. To demonstrate this devious practice, place the packet of cards into your right pocket so that the backs point outwards. Push over the face card so that you will be able to locate the second card from the face and remove it without fumbling.

Say, "The cards are in total isolation, and in total darkness. For all intents and purposes, the lie detector doesn't exist—but we know it does! Let's see how good it really is under test conditions."

You now ask the same three questions as before, and withdraw the cards accordingly:

"Was your card red or black?" Reach into your pocket and withdraw the outermost card, keeping the face of the card toward you. When you receive the reply, turn the card around to reveal the truth.

"Was the value of your card odd or even?" Reach in and again withdraw the outermost card with its

back toward the audience, turning it round after the reply.

"What was the suit of your card?" Reach in and again withdraw the outermost card, turning it around after the reply.

Finally, reach in and remove the card second from the face of the packet. Hold it up with its back toward the audience. Ask the spectator to name his card. Slowly turn the car around to reveal the selection and to bring the experiment to a successful conclusion.

Bernard Rasmussen's Alternative Opening

British close-up magician Bernard Rasmussen prefers not to start with the twelve-card packet. Instead, he arranges three banks of twelve cards, one on top of the other, each set in identical order, creating a thirty-six card stack.

For completeness, here is the stack that Bernard uses:

2C-4H-5S-2D-10C-7H-4S-10D-3C-6H-2S-7D
(First twelve-card bank)

6C-8H-KS-4D-8C-9H-6S-8D-KC-2H-8S-3D
(Second twelve-card bank)

4C-10H-AS-6D-QC-JH-10S-QD-7C-QH-QS-JD
(Third twelve-card bank)

When the three sections are placed together—first on top of the second and both on top of the third—the thirty-six cards become a continuous sequence.

The stack is placed on top of the unused sixteen cards to complete the deck. The procedure is now as follows:

The deck is spread and a card selected from among the top twenty-four cards, then the card is replaced at the same point from where it was taken. A break is established above the selection as the spread is closed.

You can now either execute a Pass or a Double-Undercut to bring the selection to the top. The top twelve cards are now pushed off and the balance set aside. You may now proceed exactly as in the original routine.

This handling has been included with the kind permission of Bernard Rasmussen.

Compulsion Number Eighteen

Truth Serum

Taking Bernard's idea a step further, I developed the following routine; which I use on those occasions when I can introduce a stacked deck. The extra sixteen cards from Bernard's stack are used to good effect and offer a nice lead-in to the main routine, "The Ultimate Truth." The principle exploited in Stage One belongs to Alex Elmsley.

Set-Up

Set up Bernard's thirty-six card lie detector stack. Bridge the remaining sixteen-card packet and place it *on top* to complete the deck.

Stage One

1. Begin by saying, "*Did you know that a deck of cards has a mind of its own? Perhaps you were unaware of this phenomenon, so I'll show you what I mean.*"

Set the deck face down on the table and cut off the sixteen-card block. Push the balance to one side. Hand the packet to a spectator for shuffling and, as



he is doing this, choose two more spectators to take part in the experiment.

2. Instruct the spectator who is holding the packet to divide the cards among himself and the two other spectators. Each receives a random quantity of cards. Once this has been done, quickly glance and make sure that each has *more than three cards*. If someone has less than four, glance down at his cards, and say, *"It won't be much of a trick for you. Take one or two of his cards, that's better."* This allows the adjustment to be made without it appearing overly-important.

3. Ask each spectator to shuffle his cards, then to look at the *face card* of his packet and remember it. Now say, *"Having a mind of its own, the deck is capable of making certain judgments. For example, if you were to give it some information, it could take that data and use it in a logical way—like this."* The three spectators carry out the following actions simultaneously:

Tell them to spell out the word "L-I-E" by transferring a card from the top of their packet to the bottom for each letter of the word as you spell it out. Now spell out the word "T-R-U-T-H" and again each spectator transfers a card from top to bottom as you call out the letters.

4. Finally instruct them to carry out a Down/Under Deal together, by saying, *"OK, all together now, deal your top card to the table, now place the next card from the top onto the bottom of the packet, deal your top card to the table, the next card to the bottom. . ."* Keep a watch on all three spectators. As soon as one of them has only one card left, tell him to place the card face down on the table in front of him. Continue to instruct whoever is remaining until all three spectators have a face-down card in front of them.

Ask each spectator to name his thought-of card and to turn over the card in front of him, revealing his selection. They have all managed to arrive at their cards! *"I told you the deck had a mind of its own!"*

Stage Two

5. Gather the sixteen cards that you have just used and leave them in a discard heap—they no longer figure in the routine.

Pick up the balance of the deck—this is the thirty-two card stack—and give it any false shuffle followed by a couple of genuine cuts. You can offer the partial deck to the spectator for cutting, if you wish, but this is an unnecessary risk. Say, *"Because the deck has a mind of its own, it is able to think;*

and, not being subject to human emotions like us, it can detect certain things that we cannot."

This leads you into the lie detector patter as outlined in the "Ultimate Truth" routine. I will therefore outline the handling only.

6. Spread the cards between your hands and ask the spectator to select any one of them. After he has looked at it, have it returned to its original position in the spread. Close the spread and obtain a little finger break *two* cards above the selection. Immediately execute a two-handed Pass at the break, bringing the selection third from the top.

7. You now deal off twelve cards one at a time into a face-down pile on the table, second dealing on the *third, fourth, fifth, and sixth* cards. Your covering patter is, "*I won't use all the cards for this, otherwise it will take too long to set the lie detector in motion—as you will see shortly.*"

Place the balance of the cards aside and pick up the packet from the table. You are now in a position to move straight into the lie detector. The necessity for the Overhand Shuffle has been eliminated. Outjog the first five even cards and proceed as outlined in the original routine.

I use the same three spectators for this second stage, performing the first stage of "The Ultimate Truth" with one of them, then repeating it with another, and finally demonstrating the "Pocket Full of Lies" with the third.

Compulsion Number Nineteen

Widespread

In the book *Contemporary Card Magic*, I included a Universal Card routine entitled "Across The Universe." The method involved flipping cards face up in a face-down spread and then Half-Passing them to the face. Roy Walton suggested that the process could be carried out with the deck face up, which would eliminate the need to flip any cards. It also eliminates the discrepancy of the order of the reversed cards changing without reason.

I have subsequently revamped the original trick by adding a selected card, which involves the spectators more directly in the proceedings.

Here is the effect. A card is selected, returned, and apparently lost in the deck. The Joker is now placed face up on top of the face-down deck. The deck is turned over and spread face up and a card named by a second spectator. When the deck is turned over again, the Joker is now seen to have taken on the image of the freely-named card. This is repeated



two more times, each time the Joker is seen to have changed into the named card. Finally, the Joker is placed on the first spectator's palm where it changes into his selected card! The Joker is found elsewhere.

Set-Up

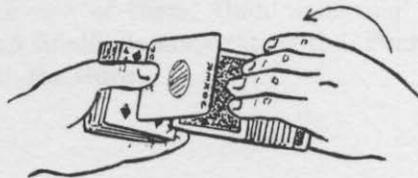
Before you start, make sure there is only the one Joker in the deck and secretly maneuver it to the top. You may also find it advantageous to give the deck a slight upward bridge—some decks require this, and some don't.

Working

1. Spread the deck and have a card selected. Square the deck and have the card replaced face down on top. Give the cards an overhand shuffle, under-cutting half the deck and shuffling it on top. This places the selected card and the Joker somewhere near the middle of the deck.

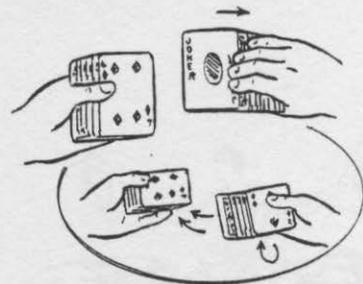
Hold the cards with the faces toward you and spread through the deck until you come to the Joker. Say, "*I must show you something incredible with the Joker.*" When you arrive at the Joker, push it to the right, then push the next card to the right (the selection). Square the Joker on top of the selec-

tion with the right fingertips and retain a left little finger break below them.



1

Separate the spread, taking all the cards above the Joker into the right hand. Turn the right hand completely over, bringing the cards to a face-down position. Insert the face-down spread *into the break below the double card* (figure one).



2

Turn the right hand palm up again, take the right-hand section (plus the double card), *turn it over*,

and place it below the left-hand cards (figure two). This action has simply transferred the face-down Joker and selection to the rear of the face-up deck.

2. Turn the deck face down and spread it between the hands to show the face-up Joker and face-down deck (figure three). Take care not to expose the face-up selection hidden beneath the Joker. Square up the deck and turn it face up.



3

Turn to a second spectator and spread the face-up cards, asking him to touch any card near the rear of the deck. When he touches a card, name it, and turn to the first spectator and ask him if it is his card. It will not be, but as you ask the question, execute a Walton Spread Half-Pass bringing the named card to the bottom.

Make a mystic gesture over the cards, saying, "*I told you that I would show you something incredible*

with the Joker. Watch!" Slowly raise the deck to reveal that the Joker has taken on the image of the named card.

3. Allow the effect of this to register with the audience, then lower the deck and re-spread it face up between the hands. Do not spread the lower section of the deck, but widely spread the middle section.

Ask the same spectator to touch a card near the middle. After he has done so, turn to the first spectator and ask if it happens to be the card he chose. Once again execute the Walton Spread Half-Pass, secretly bringing the card just touched to the bottom. Raise the deck to show that the Joker has taken on the image of the second card, saying, "*The Joker gets more incredible by the minute.*"

4. Lower the deck and re-spread, again avoiding the lower section of the deck, and ask the second spectator to touch a third card. Do not specify near the top—I have found from experience that having a card touched near the top can leave you with too few cards to cover the Half-Pass! So now I say, "*Touch another one, a bit further up.*" The main emphasis of the spread is still on the middle portion of the deck, which ensures that there will be

sufficient cards above the selection to carry out a Spread Half-Pass.

A card is touched and the Half-Pass executed, taking the card to the bottom, as you ask the first spectator the same question as before. The deck is raised one more time to show that the Joker has taken on the identity of the third card. Once the effect has registered, lower the deck to left-hand dealing position.

5. Square the deck with the right hand and secretly lower the left hand so that the inner end of the deck opens at the natural bridge created by the two back-to-back sections. Once the division has been located, allow two cards to drop off the right thumb onto the lower section then catch a little finger break at this point.

6. You now turn the deck over to reveal that the Joker is back to its normal state. In fact, you execute a Correction Half-Pass, described in the sleight chapter in this book. Alternatively, you can use any other suitable Half-Pass.

You are now back in the same position in which you started—a face-down deck with the face-up Joker on top and the face-up selection hidden beneath it.

7. Turn to the first spectator and ask him to hold his hand out, palm up. As he does this, casually flip over the top two cards as one, so that they are face down on top of the deck. Remove the top card and place it onto his outstretched hand, commenting, *"I will now show you the ultimate incredibility of our Joker."* After suitable build up, ask him to turn over the card he is holding to reveal that the Joker has changed into his selected card—apparently while in his hands.

I normally end at this point. To a lay audience, anything you do to recover the Joker is an anticlimax. However, it is on top of the deck should anyone happen to ask about it. This does occur, but not often. If the question is asked, I pretend not to hear it, saying, *"Sorry?"* At which point, I palm the Joker from the top of the deck into my right hand. I then continue, saying, *"What Joker? The only Joker I know about is right here in my pocket."* Depending upon whether or not I have my load-in-wallet, I produce the Joker from there or inside my pocket.

Compulsion Number Twenty

A Hint of a Tint

When Roy Walton first suggested the face-up approach for "Across the Universe," he also pointed out that a nice color-changing deck could be integrated into the modified handling. What follows is more or less the routine as suggested by Roy, with a few handling details supplied by myself. There is no selected card in this version. I think, however, that three changes of the Joker followed by a complete color change of the backs of the cards is more than enough!

Set-Up

In order to perform this variation, you will require one card which has a different colored back from the deck you are using. This odd card can be any indifferent card, it doesn't need to be a Joker. (See, however, a thought on this in the End Notes.)

For this description, we will assume that the deck is red-backed and the odd card is blue-backed. Remove the Joker from the deck and place it inside your wallet; alternatively, it can be placed into your



breast pocket. Place the odd blue-backed card face down on top of the deck then slip the deck into a blue card case.

Working

The description will be brief, as the handling is very closely related to that used in "Widespread." I suggest that you familiarize yourself with the details of that routine before reading any further.

1. Remove the deck from the card case and leave the case lying in view on the table. If the case has a card back printed on one side, leave it lying with this side uppermost.

Every little bit helps in establishing the color of the deck you are using. When you remove the cards from the case, hold the deck so that the blue back is uppermost.

2. Turn the deck so that the faces are toward the audience and perform an Overhand Shuffle, retaining the odd card on top of the deck. Please, do not use the Hindu Shuffle! After the shuffle replace the deck face down in left-hand dealing position.

3. Bring out the Joker from your pocket or remove the wallet and take out the Joker, saying, *"I keep this red Joker in my pocket/wallet at all times*

because he is the world's greatest impersonator. Perhaps a demonstration would be in order."

After showing its red back, place the Joker face up on top of the deck. Turn the deck face up, keeping it in the left hand. The Joker is now face down beneath the face-up deck.

4. You now carry out the universal sequence from Widespread as follows:

a) Spread the cards face up and have a card named near the bottom of the deck, Spread Half-Pass, then raise the deck to show that the Joker has taken on the appearance of the named card, saying, *"Not a bad likeness I think."*

b) Re-spread and have a card named near the middle, Spread Half-Pass, then raise the deck to show the second change, saying, *"I think that's a better effort."*

c) Spread for the last time and have a card named near or just above the center (as explained in "Widespread"), Spread Half-Pass, and raise the deck to show the third change, commenting, *"Ah! Now that's a very good likeness. Probably his best yet!"*

d) Finally, obtain a break at the natural division where the sections meet back-to-back, drop one

card, then turn the deck over executing the Correction Half-Pass to reveal that the Joker has returned to his normal self.

5. Pretend that the trick is over and remove the Joker from the top of the deck. Move as if to put it back into your pocket or wallet, but stop short of doing so. Suddenly say, *"Oh, one other thing I forgot to tell about the Joker is that, not only is he capable of being heavily influenced by other cards, but he also has the power to cause change. Watch."*

Place the Joker face down on top of the deck, give it a tap, then ribbon-spread the cards across the table to show that they have all suddenly changed to red. Remember to keep the card below the Joker hidden as you do this.

To clean up, gather the cards together, then lift off the top two cards as one and place the double into your pocket or wallet.

End Notes

If the odd card is a Joker you may flash the face of the double before putting it away. However, I would not recommend that you draw too much attention to the double—two cards held as one are not as convincing as we sometimes imagine!

Compulsion Number Twenty-One

Pokericulous

The following is a variation of Stewart James "Pokericulum" and also embodies elements of Roy Walton's "The Honest Cheat" described in Karl Fulves' *Swindle Sheet*.

Set-Up

To begin, set the deck in a rotating suits cycle. I use Clubs, Hearts, Spades, Diamonds (CHaSeD) repeated throughout the entire pack. You also need four pieces of paper, a pen, and four spectators.

Working

1. With four spectators at the table, bring out the four pieces of paper and the pen. On three of the pieces of paper write the words "You Lose," on the fourth write "You Win" (figure one). These are your "predictions."

Place a prediction, writing-side down, in front of each spectator. The one on your immediate left gets the "win" slip—he will receive the first hand in the deal.



2. False shuffle the deck then place it on the table and have each player give the deck a complete straight cut. Explain that you will play the legendary game of Pokericulous, so called because when it was first invented poker players deemed it ridiculous! However, you point out that it is very easy for non-card players to understand—the player who holds the hand containing exactly the same suits as the dealer (that's you) wins and divides the pot with the dealer. In this demonstration, of course, no money will be involved!

You lose

You lose

You lose

You win

1

3. After the deck has been cut to the satisfaction of all, take it and deal five hands of cards—stopping after you have dealt *four* cards to each player, including yourself. Place the deck face down in the center of the table. Point out that even though everyone cut the deck prior to the deal, they might suspect some sort of subterfuge; so you are going to

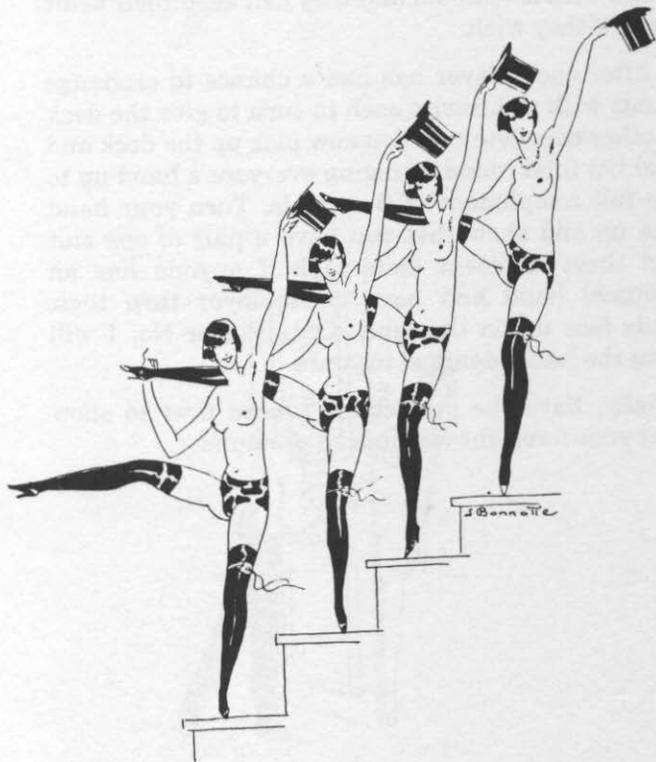
make them an unusual offer. You offer each player in turn the chance to exchange their hand with yours. This is optional and they can keep their dealt cards if they wish.

4. After each player has had a chance to exchange hands with you, invite each in turn to give the deck another complete cut. You now pick up the deck and deal the final round, bringing everyone's hand up to the full compliment of five cards. Turn your hand face up and show that you have a pair of one suit and three different suits. Ask if anyone has an identical hand and have each player turn their cards face up on the table. Only Player No. 1 will have the hand identical to yours.

Finally, have the predictions turned over to show that your foresight was indeed profound.

Compulsion Number Twenty-Two

Four-Knowledge



This trick can be presented either with a lie detector premise or as a prediction, without any alteration to the handling. Most lie detectors are capable of this adaptation, but because only four cards are seen to be used here, either presentation is equally effective. A simplified method is included for those who prefer not to use a Second Deal.

The sources of inspiration for this were Daley's "Spread It Card Trick" and "Spread It Card Trick Improvement," both of which can be found in *Jacob Daley's Notebooks*, under entries 323 and 554, respectively.

In the June 1981 issue of *Genii*, Phil Goldstein published a very nice small-packet version of the Lie Detector plot, entitled "Little Liar." The routine that follows has a similar opening sequence to that of Mr. Goldstein's, but then moves in a different direction.

I will describe the trick as a prediction, which is the presentation that I favor most. There is a possible

need for the Second Deal in the first version, but at most you will be required to false deal twice. The lie detector presentation will become apparent once you understand the working.

Working

1. Spread through the deck with the faces toward you, and remove any *black odd spot* card and place it face down on the table. Next, remove any *red odd spot* card and place it face down on top of the first card. Remove any *even spot* card (the color of this card is irrelevant) and place this card face down on top of the packet. Finally, remove any *court* card and place this on top of all.

As you are removing the four cards, tell your audience that you are removing four definite predictions, which will prove to be interesting a little later on.

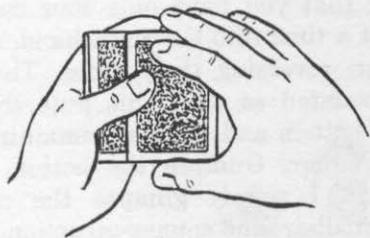
2. Hand the deck to a spectator for shuffling and retrieve it. Have him take a card from the deck, look at it, and replace it in the deck. Control the selection to the top, palm it in the right hand, and place the deck to one side. Pick up the prediction packet from the table, adding the palmed card to the top, and place the packet into left-hand dealing position.

3. To show that you have only four cards, count them one at a time into the right hand, one on top of the other, reversing their order. The last two cards are counted as one. This puts the selected card on the bottom and sets the remaining cards in the correct order. Glimpse the bottom card and remember it. I simply glimpse the card while executing an all-around square-up action.

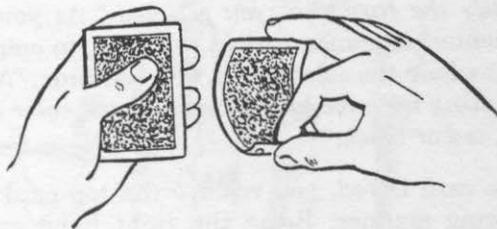
4. Say, "*Each of these four cards will, in turn, identify the card that you selected.*" As you finish the sentence, glance over at the deck, to emphasize that's where the selection is, and continue, "*Now the first thing we have to determine is the color of your card, red or black.*"

If the card is *red*, you remove the top card in the following manner: Bring the right hand over the packet, as the left thumb pushes the top card to the right. The card is then taken from above by the right hand, fingers at the outer end and thumb at the inner end (figure one).

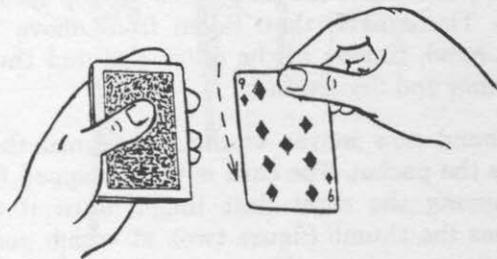
The hand now moves to the right until the card clears the packet. The card is then snapped face up by moving the right first finger until it almost touches the thumb (figure two), at which point the right fingers release the outer end of the card caus-



1



2



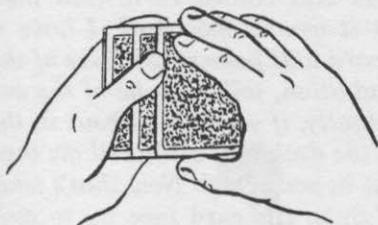
3

ing it to snap off the fingers. The face-up card is gripped between the thumb and first finger only (figure three). The card is now replaced, still face up, on top of the packet. Readers will recognize these actions as matching those of the LePaul Second Deal. This is intentional, as you will now see.

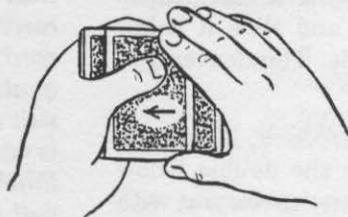
If the card is *black*, you must execute the LePaul Second Deal—snapping a black card face up and placing it on top of the packet. Here is my handling of this method of Second Dealing:

The left thumb starts to push the top card over to the right as the right hand is brought over the packet. Then, and only then, does the pad of the left thumb engage the second card and push it to the right (figure four).

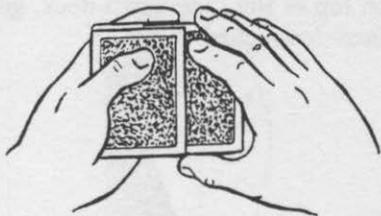
The right hand then begins to take the top card but, as soon as the fingers and thumb touch the outer and inner edges of the card, the left thumb retracts the top card (figure five) and the right hand takes the second card instead (figure six). The hand moves to the right until the card has cleared the packet, then the card is snapped face up (figure seven) and replaced on top in the manner explained above.



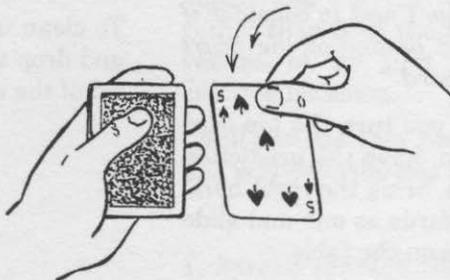
4



5



6



7

The push-off of the second card should take place at the last possible moment. The card must be taken in a perfectly flat plane with the packet so that the top card does not jump upwards. The release of the card from the right fingers and the snap-over take place immediately after the second card has cleared the packet.

It is a very easy matter to make both tops and seconds appear identical with this method of second dealing and it is a natural for small packets. However, I think it is quite unnatural when used with a full deck.

So, with the card now face up on top of the packet, have the prediction verified by the spectator. Allow the effect of this first revelation to register, then bring the right hand over the packet and remove the face up card. Use the same dealing action, but not the snap over, as you previously

employed and place the card face up on the table.

5. Now say, "*The next thing I tried to foresee was whether your card would be an odd-valued card or an even-valued card.*" Using the same procedure as before, you turn over the *top* card if it is an *odd* card, and the *second* card if it is *even*. Again have the card verified by the spectator.

If the selection is a *spot* card, remove the face up card from the top of the packet and slide it below the first face-up card on the table. This leaves you holding three cards.

However, if the selection is a *court* card, lift off the top two cards as one, then slide the double below the face-up card on the table. This leaves you with only two cards.

6. Say, "*So far so good, but now I had to consider if you would choose a spot card or one of the court cards. I went for a spot/court card.*"

If the selection is a *spot* card, you turn the *top* card face up onto the packet. Again, have the prediction verified by the spectator. Then, bring the right hand over and remove the top two cards as one and slide the double below the two cards on the table.

If the selection is a *court* card, you will only be holding two cards. Simply turn the *top* card face up onto the packet and have it verified. Remove it and place it on top of the tabled cards. If you place it below them you will split the double.

7. You are left holding a single card, which is of course the selection. So you recap, saying, "*First I predicted that your card was a black card, then I*

said that it was an odd valued card, and then I correctly said that it was a spot card. I have one card left and this card will possess all three of those qualities and, in addition, will also be of the same suit and value! Actually, if you think about it, there is only one card in the deck that could tell me that—that's right, it must be your card! Now that's what I call a prediction." Snap the card face up to match your final words.

To clean up, simply pick up the three face-up cards and drop them on top of the face-down deck, getting rid of the extra face-down card.

Compulsion Number Twenty-Three

*Four-Knowledge
(Without Seconds)*



The preceding routine can be performed without any second deals by substituting a bottom card buckle and working from the bottom of the packet, rather than from the top. This is simply an inverted version of the first routine and might be more suitable for some.

I will assume that you understand the first routine and will describe this handling in less detail.

Working

1. Spread through the deck and remove any *court* card and place it face down on the table. On top of this place any *odd red spot* card. Follow this with any *odd black spot* card. Finally, place any *even spot* card on top of the packet.
2. A card is selected, controlled, and palmed from the deck. Glimpse the card while it is in the palm, at the moment the hand takes the deck in order to place it aside. The card is now added to the packet

as it is picked up from the table. Place the packet in left-hand dealing grip.

You now count the five cards as four, but this time you *do not* reverse their order. Instead, execute a Buckle Count, taking the first card into the right hand, then the second card below the first, buckle the bottom card of the packet and take the next two cards as one below the first pair, finally the last card is flicked and placed *on top* of all. The packet is replaced in left-hand dealing position.

3. The same *top* or *second* rules apply, but in this case it is *bottom* or *second from bottom*. There is also a variation with the *spot* or *court* card. So the procedure is as follows:

Red or Black

If the card is *red*, you slide out the bottom card and place it face down on top of the packet. Then flip the card face up on top of the packet.

If the card is *black*, you buckle the bottom card with the left fingers and slide out the second card from the bottom. Place this card on top of the packet and flip it face up.

The accuracy of the prediction is verified and the face-up card is placed on the table.

Odd or Even

If the card is odd, slide out the bottom card, place it face down on top of the packet, and flip it face up.

If the card is *even*, buckle and slide out the second-from-bottom card, place it on top of the packet, and flip it face up.

Now, if the card is a spot card, lift off the top two cards as one and slide this double card below the card on the table.

If the card is a *court* card, remove the top card and drop it onto the tabled card.

Spot or Court

If the card is *spot* card, you will be holding only two cards. You can finish cleanly by sliding out the bottom card, placing it on top of the other card, and then flipping it face up. Drop the card onto the tabled packet. This leaves you with the selection.

If the card is a court card, you will be holding three cards. This time you remove the *bottom* card and place it on top. Buckle and flip over the top two cards as one to reveal the court card. Lift off the top two cards as one and drop the double on the tabled packet. This again leaves you holding the selection.

End Notes

It has taken a lot of words to explain what is basically a very simple but effective trick.

In both of the above methods, you ask yourself the same three questions: Red or Black, Odd or Even, and Spot or Court? It easy to remember what card to take in response to the first and second questions—if the first option applies (i.e., red and odd), you take the first card; if the second option applies (i.e., black or even), you take the second card.

The rest will come very quickly once you understand the underlying concept.

Compulsion Number Twenty-Four

A Great Deal of Thought

This is a double discovery of two cards with a twist at the end. The original version of this trick in *Imagine* used a Klondike Shuffle to position the cards and required an adjustment cut. At the end of the trick, I briefly suggested an alternative Overhand Cull Shuffle, which did everything at once. It is this version that you are about to read.

Working

1. Hand the deck to a spectator for shuffling, then ask him to deal out three equal piles of cards as if he were dealing in a game. There is no restriction to the actual number in each pile, but it is best that each hand contain between four and eight cards. Make a mental note of the number. The rest of the deck is placed aside.
2. Ask the spectator, whom we will call A, to pick up any pile and shuffle it. Then have him look at and remember the *top* card. He now picks up one of the other two piles and drops it on top of his pile, burying the selection.



Ask a second spectator, whom we will call B, to pick up the remaining pile, shuffle it, then look at the *bottom* card before dropping it on top of the larger packet.

3. Take the completed packet and carry out the following Overhand Shuffle:

a) Run cards singly until you have run *one less* than the number of cards in a pile, then throw the balance on top.

b) Run cards singly until you have run *one more* than the number of cards in a pile, then throw the balance on top.

c) Pull off the top and bottom cards together (a Milk-Build Shuffle), then run four cards on top of this pair, injog the next card, then shuffle the balance on top. Finally, hold a break below the injog, shuffle to the break, then throw the balance on top.

The above shuffle can be carried out quite rapidly and appears to give the cards a good mix.

4. Place the packet face down on the table and turn over the top card. Ask if by chance this is one of the two selections. It will not be. So you say that this will act as an indicator.

You now pick up the packet and spell the value of this card, using an idea which was shown to me by Andrew Galloway and which was originally described by Harry Lorayne. The principle is that any value will spell with either Three, Four or Five letters, as seen here:

Three letters = Ace, Two, Six, Ten

Four letters = Four, Five, Nine, Jack, King

Five letters = Three, Seven, Eight, Queen

So, if the value of the card you turned over spells with three letters, leave the card lying face up on the table and spell its value by dealing off one card at a time from the top of the packet for each letter (for example, "A-C-E"). You then deal the *next* card, the fourth card, face down in front of spectator B.

If the card spells with *four* letters, proceed in exactly the same way except that you deal the card that falls on the last letter of the number in front of spectator B.

If the card spells with *five* letters, draw attention to the indicator card, and turn it face down on top of the packet. Now spell to the fifth card and place it face down in front of spectator B.

Have spectator B name his card. Turn over the card in front of him to reveal that it is his selection.

5. Pick up all the dealt cards along with the indicator card, if it is lying on the table, and place them beneath the cards in your hand. Give the cards a shuffle, retaining the top card in place, then hold the packet face down in the left hand.

Execute a Double Turnover to display a new indicator card. Name the value, then turn the double face down again. Deal the top card to the table and then ignore it, talking about its value only. Spell down as you did before and turn over the card you come to—it doesn't matter which one as it will be the wrong card. Look perplexed, then flip over the next card, saying, "*I must be one out.*" Again, you fail.

Finally, after suitable by-play, ask spectator A to turn over the indicator card which has been lying face down on the table. It is, of course, his selected card.

A Hofzinger Trilogy

Here is another approach to the "Hofzinger Card Problem." This time Roy Walton's Trigger move is utilized. For those who are not "trigger happy," I have included an alternative handling using a Half-Pass. In fact, I have been even more generous and appended a further handling which is totally self-working. Now you have no excuses for not performing this trick. The third handling, "A Mild Solution," originally appeared as part of my "Triad" in *Abracadabra* magazine.

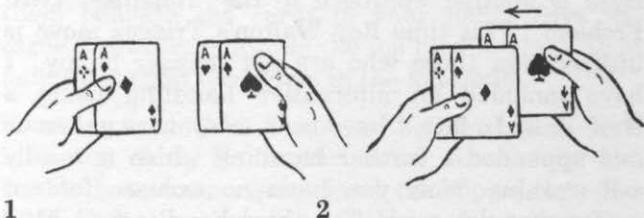


Compulsion Number Twenty-Five *Triggered Hofzinger*

Working

1. Shuffle, making sure that there is not an Ace on the face of the deck. Hold the deck with the faces toward you and note the suit of the face card. Let's assume that it is the Four of Hearts. Spread through the cards and transfer the four Aces to the face one at a time. The only stipulation is that the

third Ace must be the same suit as the face card of the deck. So, in our example, you will transfer two Aces to the face, then the Ace of Hearts, followed by the last Ace.



1 Square the deck and obtain a left little finger break below five cards on the face. Immediately pick up the deck with the right hand from above and transfer the break to the right thumb. Place the deck on the table, retaining the five-card packet in the right hand. Transfer the packet to left-hand dealing grip.

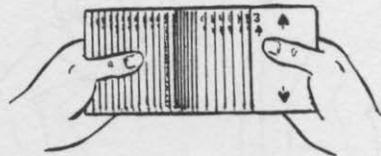
2. With the left thumb push over the top three cards to display all four Aces, holding the bottom two cards as one. Say, *“Apart from being the most prominent cards in the deck, the Aces are also the chief representatives of all four suits.”*

During this display of the Aces, split the spread at the middle, taking the top two Aces in the right

hand (figure one), then place them *below* the left hand cards (figure two). This simple cutting action centralizes the Four of Hearts and places the Ace of the same suit to the rear of the packet.

3. Square the packet, turn it face down, and drop it on top of the face-up deck. Cut off about half the deck with your right hand and place this portion into your left hand in dealing position.

Next, pick up the balance and place it on top of the left-hand section, as you say, *“I’ll cut the Aces into the middle of the deck. As you can see, they are facing in a different direction from the other cards.”* At this point, spread the deck between your hands to show a run of face-up cards. When you come to the five face-down cards push them over loosely as a block, then continue spreading to show the rest of the face-up deck (figure three).



3

This is a casual action and is simply to re-enforce your statement, which is a true one. Close the

spread and retain a left little finger break above the five face-down cards.

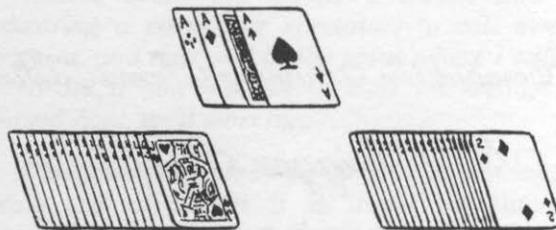
4. You now apparently turn the deck face down, actually executing Roy Walton's Trigger move. This leaves the deck face up with the five-card block face down on top. Immediately say, *"I would now like you all to remember a card, and we'll use the one to which we have instant access—the top one."*

As you are speaking, prepare for a Triple Lift of the top three cards. Execute the Triple Turnover as you finish the sentence and while you are still looking at the audience. By the time your gaze falls down to the deck, the triple should be lying face up on top. Retain a little finger break, or flesh break, below the three cards.

Name the card now showing, in this case it will be the Four of Hearts. Say, *"I would like you all to commit this card to memory, especially its suit."* While you are speaking, turn the triple face down, then deal off the top card to the table.

5. Say, *"I told you a moment ago that the Aces are the chief representatives of all the suits."* As you speak, obtain a break anywhere near the middle of the deck with the left little finger. Continue, *"What I didn't tell you was that they are also magicians."*

As you are saying this, apparently turn the deck face up, again executing Trigger at the break point, then spread the deck across the table to show the four face-down cards still in the middle. The face card of the deck will probably have changed, but this is a small discrepancy and one that I can live with.



4

Snap your fingers over the four Aces, then over the single card. Pull out the four face-down cards in a spread. Turn over the lower two cards to show two Aces, then turn over the top card to show a third Ace, leaving one card face down in the spread (figure four). The presumption is that the face down card is the Ace of Hearts.

Ask a spectator to turn the single card face up, revealing that it has now changed into the Ace of Hearts. Point to the face-down card among the

Aces, saying, "As you can see, the Four of Hearts has been consumed by the Ace of the same suit—the Ace of Hearts—in fact a transposition has taken place. Your card, the Four of Hearts, is now over here, among the hierarchy of the deck."

The face-down card is turned over to conclude.

Compulsion Number Twenty-Six

No-Trigger Hofzinger

This is the same trick but without the use of Trigger. The presentation is identical therefore I will describe the handling only.

Working

1. Perform Steps One and Two exactly as described in the previous routine. At the end of this, the deck will be lying face up on the table, and you will be holding the five-card packet face down in your hand. The Four of Hearts will continue to be used as an example.
2. Drop the Ace packet face down on top of the face-

up deck. With your right hand, cut off about half of the deck and place it into your left hand. Pick up the balance of the deck and place it on top of the left-hand half, retaining a break between the two halves. As you are pattering, turn the deck face down, executing the Correction Pass (See the sleight chapter in this book for details). The Correction Pass will secretly reverse the lower half of the deck while you are turning it face down. Alternatively, you can use any other suitable Half-Pass to reverse the lower section before you turn the deck face down.

3. Prepare for a Triple Turnover of the top three cards. Flip the triple card over to show the Four of Hearts. Flip the triple face down again onto the deck, then deal the top card to the table.

4. As you are pattering, obtain a break at the natural bridge where the two halves of the deck meet back-to-back. Turn the deck face up, executing the Wohl/Krenzel Mechanical Reverse. I use a slight forward squaring action of the upper half to cover the reversal from the front. This action could be compared to that used by Richard Kaufman for his Half-Jiggle Pass and offers you ample cover from the front, an angle from which this move can be vulnerable.

You now finish as in the original description to show the transposition.

Compulsion Number Twenty-Seven

A Mild Solution

This, the third version of the same trick, is completely self-working—apart from the Triple Lift. The Henry Christ Force is used in place of Trigger and the Half Pass.

Working

1. Perform Steps One and Two as described in the original routine, except that the deck is placed face down on the table, rather than face up.
2. Drop the five-card packet face up on top of the face-down deck, then pick up the complete deck and place it into left-hand dealing position.
3. Apparently cut the Aces into the middle of the deck, actually executing a Reverse Double Undercut, or the Double Overcut (see the chapter of sleights in this book) to transfer the bottom card of the deck to the top.

4. With the deck still in dealing position, place your left thumb at the outer left corner and slowly start to riffle downwards, asking someone to call stop. Make sure that you start the riffle below the face-up cards underneath the top card.

As I am about to start the riffle, I say, "*As I move my thumb down the cards, I would like you (Indicating a particular spectator) to call stop at any point, and that will be the point where I will cut the cards. If you happen to stop me amidst the reversed Aces, we'll start again.*"

As it happens, the face-up Aces will not appear during the riffle, but it is important that you mention them because it is quite possible that you would be stopped at them if they were really face up in the middle of the deck.

Stop when the spectator tells you to and lift off all the cards above that point. Turn the cards face up and replace them on top of the lower section, saying, "*Here is the card you stopped at the (name the card that is face up on top of the deck), no matter what it is, say, 'I am sorry, I shouldn't have looked at it. We'll take the next card, this one here.'*" Spread over all the face-up cards until you arrive at the face-down section. Casually spread over the

first three face-down cards. Take all the face-up cards with the right hand and place them on the table, then square the face-down section and obtain a little finger break below the top three cards.

5. Bring the right hand over the section and lift off the top three cards as one, fingers at the outer end and thumb at the inner end. Turn your head away as you raise the hand, and ask the spectator to remember the card. Replace the triple card back on top then deal the top card face down to the table, saying, *"I would like you to pay particular attention to the suit of your card. Because, as I said at the beginning, the Aces are the chief representatives of the suits. Would you place your hand flat on top of your card."*

As you are talking, obtain a break below the top five cards of the section in your hand by lifting up with your right thumb at the natural break below the face-up card fifth from the top. Pick up the face-up section from the table and place it briefly on top of the face down section as you pretend to square it—secretly picking up the five cards from above the break in the process. Turn the section face down and place it *below* the other section, then place the deck face down on the table.

6. Snap your fingers over the deck, then over the spectator's hand. Finally, ask the spectator to lift his hand and turn over the card, revealing that it has changed into the Ace of the same suit as his card.

Conclude by spreading the deck across the table to show that his card has now taken its place among the other three Aces in the middle of the deck.

End Note

Roy Walton's Trigger can be found in *The Complete Walton* Volume One, page 134, and is still available as a separate booklet.

Compulsion Number Twenty-Eight

Caprice

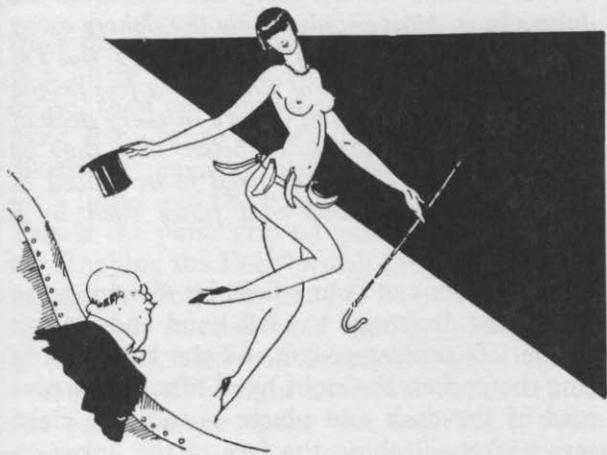
The sources of inspiration for this routine were Francis Carlyle's "Homing Card" and Dai Vernon's "Travelers"—both of which appeared in the original *Stars of Magic*.

In my book *Close-Up to the Point* (1984), I included an idea called "Double Fantasy." This was a principle for getting two signed cards into two different pockets, while only using one sleight, a Top Palm. I also included two further applications, one involving the two Jokers over and above the selections.

I have always liked the "Double Fantasy" idea, but the application with the Jokers was pretty poor. I have stayed with the concept, however, and after much trial and error the result is—in my opinion—a solid routine. It is a feature in all my lectures.

Set-Up

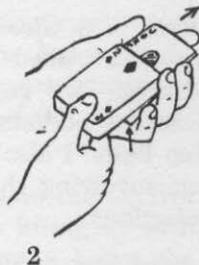
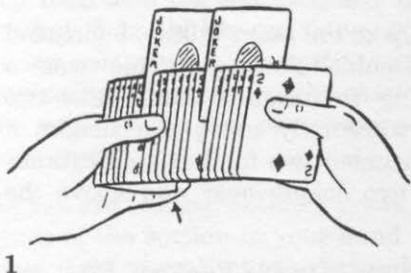
You will require a deck containing two Jokers. You also need a pen with which the spectators will sign



their cards. I prefer a thin point permanent ink marker for this purpose.

Working

1. Spread through the deck and upjog the two Jokers as you come to them. Close the spread and then strip out the two Jokers, secretly adding the rear card of the deck to them by means of the Vernon Strip-Out Addition.



Because only one card is being added, there is no need to establish a break above it before executing the Strip-Out Addition. Instead, simply buckle the card with the left fingers as you close the spread (figure one), then move the card forward sliding it beneath the Jokers. The left hand then continues its forward path and strips out the Jokers, with the extra card hidden beneath them (figure two).

During these actions, the deck is secured between the right thumb and first finger at the inner right corner, thumb on top and finger curled below.

Without pause, the right hand places the deck face down on the table in front of you, leaving you holding the two face-up Jokers with the extra card concealed beneath them in the left hand.

Show the Jokers by pushing over the face card, then square them up and drop the packet face down on top of the deck.

2. Proceed, saying, *“Almost every deck of cards has two Jokers in it. Most people throw the Jokers away because they are seldom used in card games. But I’m going to show you something which very few people realize—and that is that the Jokers in every deck of cards have psychic powers. In order that they be able to demonstrate this, they need to be placed in isolation from one another—I’ll place each in a different pocket.”*

Match your actions to your words by removing the top card of the deck with the left hand and placing it into the left trouser pocket. As the left hand is entering the pocket, the right hand lifts off the new top card of the deck and places it into the right trousers pocket—flashing the face of the Joker on

the way. As soon as the right hand has entered the pocket, the Joker is snapped into a full palm. At this point the left hand should be leaving the pocket and be moving towards the tabled deck. The left hand picks up the deck at the same time as the right hand is emerging from the pocket.

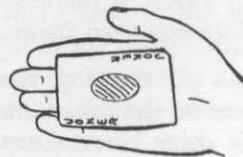
These staggered actions between the left and right hands—particularly the action of the left hand which draws the spectators' gaze toward the tabled deck—are very important because they allow the right hand a moment longer to secure the card in a decent palm.

Once the right hand is out of the pocket, do not be in a hurry to get rid of the palmed card. Instead, pause, then pat the outside of the pocket with the hand flat (figure three). The card is held at the diagonally opposite corners between the tip of the little finger and the heel of the thumb (figure four). This is the palm grip advocated by Dai Vernon in his "Topping the Deck" which can be found in *Select Secrets*. It allows the hand to lie perfectly flat when required. If you can bend the first phalange of the little finger, this will assist the palming action. Finally, move the right hand over the deck and add the palmed card under the cover of a squaring action.

3. The two Jokers are now back on top of the deck, which is held in the left hand. Turn the deck face up and begin to spread the cards between the hands, asking a spectator to touch the face of any spot card. When he does so, outjog the card for half its length. At this point, buckle the lower two cards with the left fingers and obtain a left little finger break above them. With the cards still spread, turn to a second spectator and ask him to touch another spot card, which you also outjog. Explain to the audience the reason for using spot cards is because you are about to have the cards signed on their faces and that court cards are unsuitable for obvious reasons.



3



4

With two cards now outjogged, close up the spread and execute Roy Walton's Spread Half-Pass, reversing the two Jokers below the face-up deck. Now, with the right hand, strip out the two out-

jogged selections and turn them face down as you place them on the bottom of the deck. Turn the deck over to bring the selections face up on top. There are two extra cards beneath the selections.

4. Hand the pen to the spectator who selected the top card and ask him to mark his initials on the face. Remove this card with the right hand and ask the second spectator to take the pen and mark his initials on the face of the card now on top.

Place the card in your right hand back on top of the deck then flip over all four cards face down onto the deck, retaining a left little finger break below the four cards. If the natural bend to the cards is not allowing you to establish a break beneath the top four cards, a physical break should be established before you turn them over.

Push off the top two cards and place them face down on the table, one in front of each spectator. At this stage I introduce a small psychological bluff. I pause, then raise each card in turn and glance at the face. I then exchange the two cards, saying, "*It would help if you had the correct cards.*" The audience assumes that you gave each spectator the others' card in error and that you have now righted the situation. This serves to drive home the fact

that the two cards are the selections and further enhances what is about to occur.

5. Say, "*The Jokers have had enough time to deliberate in their isolation, and should be ready to demonstrate their powers.*" As you are speaking, Top Palm the two cards on top of the deck in the right hand, then place the deck onto the table with the same hand.

When placing the deck onto the table after palming, I always use a cover of Dai Vernon's, which I handle as follows:

As soon as the cards have been secured in the right palm, the left hand turns the deck in an counter-clockwise direction so that the right hand can retake it—but it is now held from above between the thumb and second, third, and fourth fingers by its *long* sides; rather than by the short ends as you would normally be



holding it. The right first finger is curled inwards and rests on top of the deck (figure five). This sudden repositioning of the deck prior to placing it on the table is very disarming. Note that only the

left hand is involved in repositioning the deck and that the right hand remains stationary throughout the pivoting action, only moving to finally square the deck as it runs the fingers and thumb up and down along the sides *once* before placing it onto the table. If you twist the right hand in order to regrip the deck there is a chance that you will flash the palmed cards.

As the right hand deposits the deck on the table, casually show your left hand to be empty, then move it towards the left trouser pocket. This should be timed so that the right hand is leaving the tabled deck and starting to move towards the right pocket. These staggered actions will draw the gaze of the audience away from your right hand and to the empty left hand.

The left hand now removes the card that is already in the left pocket. The right hand releases both palmed cards in its pocket and removes either one of them. Both hands are brought out of the pockets with each holding a card, faces toward yourself. Casually transfer the card in the right hand to the left hand so that both cards are momentarily held in the one hand.

With your free right hand make a passing motion between the cards in your hand and the two face-

down cards on the table, saying, "*I will transfer the power of the Jokers over to your cards.*"

The right hand apparently takes back its card from the left hand, but in fact it takes the *other card*, then both hands replace their cards to the pockets, the right hand sliding its card *under* the card in the pocket so it is next to the body. This means that you will be able to reach in and remove the outermost card without fumbling.

6. After some build up, ask both spectators to turn over the card in front of them, to reveal that they have changed into the two Jokers. Comment, "*As you can see, the influence of the Jokers has been successfully passed over. But of course we all know that the Jokers cannot be in two places at the same time, so if the Jokers are on the table, these cards in my pocket must be. . .*" Show both hands to be empty, then reach into the pockets and bring out the two selections so that they emerge with their backs toward the audience. The right hand must take the outer card of the pair in that pocket. Finally, snap both cards around to reveal the two signed selections.

Have the signatures verified but retain the cards in your hands for the repeat. If you decide to finish at

this point, then drop the cards onto the table. There is a single card left in your right pocket. This is used for the follow-up, which borrows more from Francis Carlyle's "Homing Card."

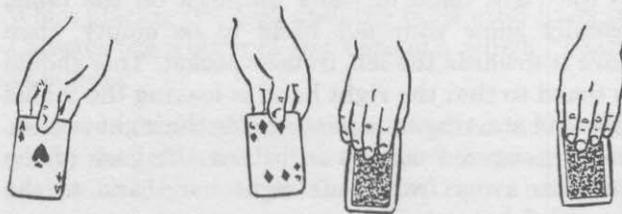
They Go Again

7. You are still holding the two selections, one in either hand. Each card should be held face up by a short end, thumb on the face and fingers below (figure six). Turn both hands palm down to bring both cards back uppermost (figure seven) as you say, "Do you know that some people think that it's all to do with the pockets." As you speak and while you are looking at the audience, dip both cards into and then out of the pockets. During this brief time, the right hand switches its card for the extra card in the pocket, leaving the signed card behind.

There should be no pause as the switch takes place, and remember to keep your gaze focused on the eyes of the spectators. This should appear to be a brief demonstrative action of little significance.

The left-hand card (still face down) is moved into dealing position. Drop the right hand card face down on top of it. Both cards are now casually flipped face up and retained in the left hand. A signed card shows on top.

Without any pause in your speech, say, "While some people think it's the Jokers that do it." With your right hand pick up the Jokers and throw them to one side. "Some even think that I use special ink in the pen that I hand out." Look down at the two cards in your left hand, then back toward the audience, saying, "Well, I'm going to tell you. . ."



6

7

As you say this sentence, drop the two cards from your left hand face down on the table, then pick up the deck and place it into dealing position in the left hand. Pick up the top card of the tabled pair, the indifferent card, and push into the middle of the deck from the front and square up. This squaring action should involve a slight forward and backward movement of the deck, emulating the upcoming Diagonal Palm Shift.

Pick up the other card, flash its face, then push it into the middle of the deck executing the Diagonal Palm Shift, taking the card through the deck and into left-hand palm. Replace the deck in dealing position.

Pick up the deck with the right hand and place it on the table, at the same time relaxing the left arm and hand. Continue, "*. . . actually, none of those hypothesis is correct. In fact, there is only one answer to all of this. . .*" By the time you have started saying this last phrase, your right hand should have deposited the deck on the table, then returned to a relaxed position at your side. As you say the word "one" your right hand first finger is extended upwards to emphasize the point—allowing the hand to be seen empty. At the same time, the left hand moves towards the left pocket with the palmed card. This is closely followed by the right hand moving to the right pocket. Again, the same staggered hand movements are employed.

As soon as the left hand has entered the pocket, you quickly release the palmed card and turn it around. This must be done without any undue movement. Both hands bring out their cards with the backs toward the audience, as you complete your sentence, saying, "*. . . and it's the most obvious*

answer of all. . . magic!" Snap both cards around to face the audience, then drop them onto the table to finish.

Time Lones

Here are two tricks which can be used together, or separately. The choice is entirely up to you.

"Two Timing" first appeared in my manuscript *Imagine*. It is included here with a slight difference, which I believe to be an improvement. The routine was inspired by ideas of Jack Avis and Gene Finnell and the overall effect is along the lines of Paul Curry's "Power of Thought."

The second effect, "Jet Lag," is based on a force—the source of which I know nothing about. As a force the idea was less than inspiring. The principle, however, is disguised in this instance and the effect is more than a puzzle.



Compulsion Number Twenty-Nine

Two Timing

1. Have the deck shuffled by a spectator, then take it back and push off twenty-four cards without making it obvious that you are counting them. I

push the cards over in eight groups of three, as I comment, *"We'll use about half the deck for this one."* Place the balance of the deck to one side, it is no longer required.

2. Invite two spectators to assist, saying, *"I would like two of you to join me in a conspiracy of deception."* Ask them to decide on any hour of the day between them, one remembering the hour on the twelve scale and the other the same hour on the twenty-four hour clock (also known as "military time").

Make sure that they both understand this before you turn away and leave them to it. I normally clarify what I mean by saying, *"So if you decided on three o'clock, one of you would take the three as your number, and the other would remember fifteen, is that quite clear? I will turn my back as you decide, then I will show you a remarkable experiment in time."*

Note: You could count off the twenty-four cards at this stage, but it will look very suspicious if you do this when your back is turned.

3. Face front and ask one of the two spectators to pick up the packet of cards from the table and give it a quick shuffle. Have him hold the cards with the

faces towards himself and silently count down from the face. He is to remember the card that lies at the same position from the face of the packet as the number he is thinking of.

He passes the packet to the other spectator who does likewise, remembering the card that lies at his number from the face of the packet. Have the spectator give the packet a few straight cuts and take it back.

4. Comment, *"I promised to show you something remarkable and I think now is the time. In fact, I'm so sure that now is the time that I'm going to emphasize those very words."*

Holding the packet face down, deal cards to the table one at a time for each letter in the phrase "N-o-w i-s t-h-e t-i-m-e." The cards are dealt into a pile, one on top of the other. Place the balance of the packet face down beside the twelve cards you have just dealt.

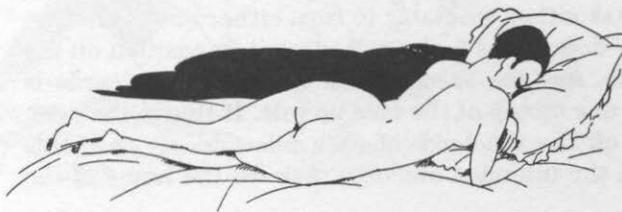
5. Ask either spectator to turn either one of the two face-down piles face up, leaving it in position on the table. Ask the spectators if either of their cards is the one on top of the face up pile. If this is the case, lift off the top cards of each pile and act as if this was the intended outcome. Ask for the name of the

other selection, then turn over the face down card to reveal it.

In eleven other cases out of twelve, however, a selection will not be on top of the face-up heap. Tell both of the spectators to watch closely for their card as you deal through the piles. When they see their card they are to shout "stop". Lift off the top cards of each pile and place them in front of their respective pile. Continue to do this until one of the spectators calls stop.

At this point you should be holding a card in each hand—the face-up card of the pair is, of course, one of the selections. Ask for the name of the other selection, then turn the face-down card over to reveal the second selection.

If you want to continue with the next effect, discard one of the piles, leaving you with only twelve cards.



Compulsion Number Thirty

Jet Lag

As stated above, this effect is based on a rather obvious force. I say obvious because if you perform it in front of an audience, everyone who is wearing a watch will arrive at the force number! If you don't believe me try it. I have, and it was very embarrassing.

Before we proceed, here is the force. A non-digital watch is required. You ask someone to concentrate on any hour, then note the hour that lies directly opposite it on the watch face. If they now subtract the larger number from the smaller, the answer will always be six.

What follows is my application of this principle. Only one spectator is required for this. If he is wearing a non-digital watch, fine. If he is not, and you do not have one, draw a rough clock dial on a scrap of paper. We'll assume that the spectator is wearing the correct watch.

Working

1. Hand the twelve-card packet to the spectator and ask him to shuffle it. As he is doing this, ask him to think of his favorite hour of the day. Explain that this will be his positive number.

2. Ask him to count down to, and remember, the card that lies at this number from the top of the packet. The card is left at its position from the top of the packet. Turn away while this is done.

Say, *"Only you know what your positive number is, therefore only you can know what card you just looked at. I now want you shift your card to a position that even you could not have anticipated. I want you to look at your watch and concentrate on your positive number. Now I want you to look at the number that lies directly opposite that number, this is your negative hour. I advise to work your day around that hour because you will be at a low ebb at that time. Now, however, I want you to transfer the number of cards equal to your negative hour from the top of the packet of cards to the bottom. So, if your negative hour number is four, you would transfer four cards one at a time from the top to the bottom of the packet. I'll turn away so I get no clues."*

3. After this is done, it appears that the thought of card is at a random position—or at least in a position that you couldn't possibly know. In fact, the card lies at the sixth position from the top of the packet.

4. I finish with a sucker ending employing a fairly standard use of the Biddle Count. Take the packet and hold it face up from above in right-hand Biddle Grip. With the left thumb, peel off four cards one at a time into the left hand. Do this slowly as if studying each card. Turn the left hand palm down and place the four cards face down on the table.

Peel off four more cards, but secretly steal back the third card underneath the right-hand packet as you peel off the fourth card. Again, the counting is done in a deliberate manner. Appear hesitant, then turn the left hand and place the packet face down on top of the previously tabled packet.

You are left holding five cards which you show as four by peeling off the first three into the left hand. Use the remaining double card to flip the three cards face down. With a look of satisfaction, display the face-up double and say, *"Well, it appears to be the very last card, the (name the card displayed)."* Flip the double face down onto the three cards in

the left hand, then deal the top card face down on the table. Place the four cards face down on top of the tabled discards.

Act as if it is a foregone conclusion that the named card is the thought-of card, until the spectator tells you that you are wrong. If he doesn't name his card, ask him to do so.

Finally, after suitable by-play, flip the tabled card over to reveal that it is now the thought-of card, saying, "*You had me worried there for a moment, it's never gone wrong before!*"

Compulsion Number Thirty-One

Centerpoint

This trick came about while playing with the Alex Elmsley effect "Penny Plain." The presentation is Al Koran's and has been taken from his version of a Jack Miller trick described in *Close-Up Card Magic*.

As the trick appears to be an explanation of how to find a chosen card, it might be best to keep this one in reserve for the occasion when someone asks you "how it's done." I perform this one often, however, usually after a couple of tricks, saying that I will teach the audience a trick that they can do.

Working

1. Hand the deck to a spectator for shuffling, saying, "I'll show a simple trick that you can all do, and I'll teach you how to do it—all you have to be able to do is add and subtract."
2. Ask the spectator to deal two piles of cards, with the same number of cards in each pile, onto the table (figure one). Turn your back as this is done. Suggest that he deal no more than a dozen cards in



each pile, though the actual number is immaterial. With your back still turned, tell him to place the rest of the deck aside as it is no longer required. Now ask him to look at and remember the top card of either pile (figure two), replace it on top of the pile, and to pick up the other pile and drop it on top of his card (figure three), thus burying the selection in the middle of the combined packet.

3. Face front and pick up the packet from the table, taking it into the left hand in readiness for a Bottom Deal, as you say, "To find your card, the first thing you have to do is count the total number of cards." Deal the cards one at a time into a single pile on the table, alternating top, bottom, top, bottom, top, bottom, etc. until you have only two cards remaining. These two cards are dealt fairly onto the pile. As you deal, count each card aloud.

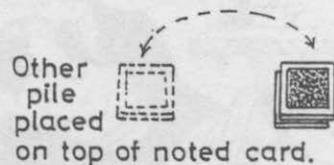
4. Assuming that there are twenty cards in the packet, say, "*Since there are twenty cards in this packet, all you have to do to find out where the card is, is to divide the total number by two, which gives us ten. There were ten cards in each pile originally, so your card must be tenth from the top, it's that simple. Please take the cards and count down to your card at the tenth position.*"



1



2



3

Wait until he is just about to deal the first card then suddenly shout, "*Stop!*" Continue, "*I cannot quite understand this, but I get the feeling that your card is no longer at the tenth position. In fact, it is now at the sixth position. Would you please count down to your card at the sixth position.*"

Wait until he is just about to deal the first card, then shout, "*No, No, stop! This is really weird, but I get the distinct impression that your card has moved up a bit further, it is now third from the top. Yes, definitely third from the top. Go on, have a look.*" Act as if this really is your last word on the matter and that the card will now be third from the top.

Before he has a chance to deal—and he might move fast here—grab his wrist, saying, "*I don't think you need bother dealing any cards, I believe your card has risen right up to the top. Don't ask me how it happened but. . . well, have a look.*"

The spectator turns over the top card to find his selection staring him in the face.

End Notes

I find when using a Strike Bottom Deal that the alternate dealing sequence flows easily. If you prefer not use the Bottom Deal, the next trick is a "Bottom Deal free" alternative handling.

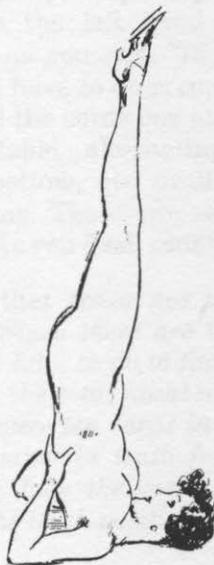
Compulsion Number Thirty-Two

Cardtell

This is an alternative handling and presentation for the previous routine, "Centerpoint." The Bottom Deal is eliminated and the Classic Pass used instead. The idea of using a low-valued spot card to permit a multiple out belongs to Dai Vernon.

Working

1. Spread through the deck and remove any Two spot. Place this card face up on the table to one side, saying, *"This card possesses a rather strange but potent power. We'll come back to it in a moment."*
2. Hand the deck to a spectator for shuffling, then turn your back to the spectator. Ask him to deal two piles of cards face down on the table, with both piles containing the same number of cards. The balance of the deck is placed to one side.
3. Ask the spectator to look at and remember the top card of either pile, then to pick up the other pile and drop it on top of his card, burying it in the middle of the combined packet.



4. Face front and pick up the packet. As you take the packet into your hands, immediately obtain a break just *below* the center of the packet. This should be as near the midway point as possible, but under no circumstances must this break be *above* the center.

5. Continue, saying, "*At this stage, all I know about your card is that it is exactly in the center of the packet of cards. Until I know how many cards there are in total, however, I can have no idea exactly where that is.*" As you are saying this, execute a Classic Two-Handed Pass at the break point, then retake a break between the sections as they come together.

6. You now deal the cards one at a time into a face-down pile on the table, counting out loud, until you have dealt all the cards above the break. Immediately double this number in your mind, then continue dealing until you reach this new total. Now deal the remaining cards and note how many there are in this balance. There will be either two, four, or six cards in this group. Depending on the total, you finish the trick in one of the following three ways:

a) Final group contains two cards: selection is on top of the packet. Ask the spectator to pick up the

mysterious Two spot and wave it over the top of the packet, as you say, "*This card has the power to draw your card from its central position right up to the top of the packet. For the first time, would you name your card.*" Have the spectator turn over the top card to conclude.

b) Final group contains four cards: selection is second down from the top of the packet. Again invite the spectator to wave the card over the packet, but this time the value of the card is highlighted, as you say, "*The power of the Two is so strong that it can cause your card to rise from its central position and arrive second from the top. For the first time, would you name your card.*" The spectator now counts off the top card then turns over the second card to find his selection.

c) Final group contains six cards: selection is third from the top. So you proceed exactly as in the previous step, except you say, "*The power of the Two is so strong that it can cause your card to move upward from its central position to a new place as dictated by the Two. Count off two cards from the top of the packet. For the first time would you name your card?*" He now turns over the card now on top to find his selection.

Compulsion Number Thirty-Three

Sleuthsayers

"Sleuthsayers" is a very easy to do sandwich trick but has a fair impact on any audience. The idea of a pre-set sandwich is not new and has been explored by Roy Walton, Harvey Rosenthal, and Edward Marlo, to name but three. It is the simplicity of the handling, however, that I find appealing.

Set-Up

The only requirement is that your deck contain two "identical" Jokers.

Working

1. Spread through the deck and remove the Jokers, tossing them to the table. As you look through the cards, note and remember the rear, or top, card of the deck.

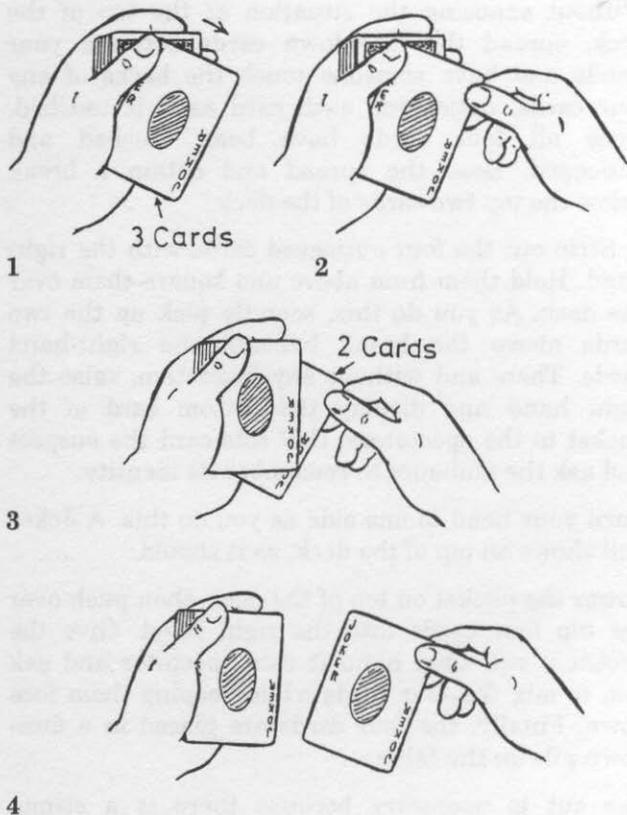
Turn the deck face down and obtain a break beneath the top card—the card you noted—with your left little finger. Pick up the Jokers and place them face up on top of the deck. Make sure that both Jokers are pointing the same way.



You now load the face down card from above the break between the two face-up Jokers. This can be accomplished by the standard peel-off method—the top three cards are lifted off by the right hand in a Biddle Grip, then the upper Joker is peeled onto the deck and the remaining two cards are placed on top.

Alternatively, you could try the following method which looks more natural. It appears that the right hand removes the top Joker in order to display both face-up Jokers, and replaces the Joker back on top. In reality, the left thumb, resting on the left edge of the deck, pushes over the top three cards as a unit (figure one). The right hand takes hold of the three-card block at the outer right corner, with the thumb on top and the first and second fingers below (figure two). As it does so the left thumb recoils, pulling back the top card (figure three). The right hand takes the remaining double card, holding it momentarily as a single card (figure four). After a momentary pause, the double is replaced on top of the deck. During this brief display, say, *"I'll leave the Jokers on top here for the moment."*

2. Explain that the Jokers are actually first-rate detectives and offer to give a demonstration of their sleuthing abilities. *"First of all, we need a case for them to work on."*



Without exposing the situation at the top of the deck, spread the face-down cards between your hands and have someone touch the backs of any four cards, outjogging each card as it is touched. Once all four cards have been touched and outjogged, close the spread and obtain a break below the top two cards of the deck.

3. Strip out the four outjogged cards with the right hand. Hold them from above and square them over the deck. As you do this, secretly pick up the two cards above the break beneath the right-hand cards. Then, and without any hesitation, raise the right hand and display the bottom card of the packet to the spectators. Call this card the suspect and ask the audience to remember its identity.

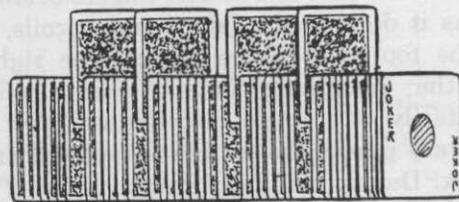
Turn your head to one side as you do this. A Joker still shows on top of the deck, as it should.

Lower the packet on top of the deck, then push over the top four cards into the right hand. Give the packet a cut, then hand it to a spectator and ask him to mix the four cards while keeping them face down. Finally, the four cards are placed in a face-down pile on the table.

The cut is necessary because there is a strong temptation for the spectator to glance at the face

card of the packet as you hand it to him. By apparently cutting his selection into the packet this weak point is eradicated.

3. Ribbon spread the face-down deck across the table, making sure that you do not expose the face-down card that is trapped between the two face-up jokers on top. Pick up one of the four cards, saying, "We do not know which one of these four cards is the real culprit—all four are therefore suspects." Insert the card into the spread, but leave it outjogged. Repeat this with the other three cards, placing them outjogged in the spread at varying intervals (figure five).



5

Gather the spread, then take the deck into the left hand. Slowly push the four outjogged cards flush and place the deck back on the table.

4. Ask a spectator to give the deck one complete cut to centralize the two face-up Jokers. Close your eyes and place your finger on top of the deck. After a bit of acting, say that the two detectives have transmitted a progress report to you.

Name the card that you noted at the beginning of the trick—this will be the card that the audience remembered. At this stage act as if the trick is over, then as if receiving a sudden impulse, say, *“But wait a moment, another report is coming through. It appears that our super-sleuths have apprehended the suspect.”*

Ribbon spread the deck across the table, or have a spectator do it, to reveal that the two face-up Jokers now have a face-down card between them. Repeat the name of the noted card then slowly remove the face-down card and turn it over, unveiling the correct suspect.

Compulsion Number Thirty-Four

*A Willful Sandwich
Transposition*

As I mentioned at the beginning of "Sleuthsayers," Harvey Rosenthal was one of the forerunners with the idea of forcing a card that was pre-positioned in a sandwich. Here is my variation of a trick of Harvey's which appeared in Issue No. 34 of Steve Beam's magazine, *The Trapdoor*. The trick was titled "The Pre-Digested Sandwich."

Working

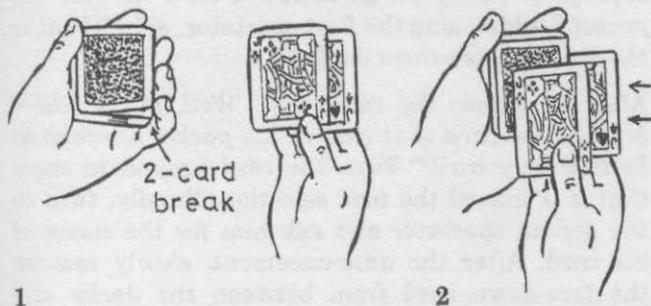
1. Remove the two black Jacks from the deck and place them face up on the table. Place the face-down deck in left-hand dealing position and ask someone to cut off a section—half the deck or so is fine.

Execute a Double Turnover of the top two cards in the section remaining in your hand and ask the spectator to remember the card. Turn the double face down, retaining a break below the two cards.

2. Pick up the two Jacks from the table and hold them, still face up, in the right hand by their inner



ends, thumb on top and fingers below. The upper Jack should be spread to the left (figure one).

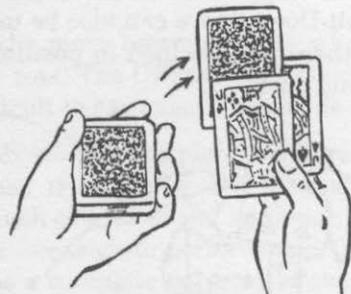


You now insert the double card above the break between the two face-up Jacks, sliding the lower Jack into the break and the upper Jack on top of the double card (figure two). The double is now lifted away—the two Jacks acting like pincers and gripping the double between them (figure three). This pincer action is similar to that used by Cy Endfield in his trick "Two To Divine" which appeared in the book, *Entertaining Card Magic*.

Raise the right hand to show the card between the Jacks, then lower the hand and place the sandwich on top of the half-deck in your hand. Square the packet with the half-deck and obtain a break below

the top two cards (a face-up Jack and the indifferent face-down card on top of the double).

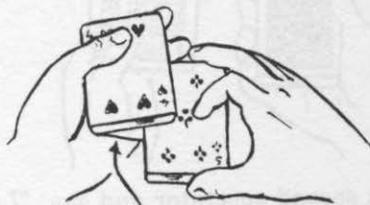
Take the upper half-deck from the spectator and place it face down on top of the half-deck you are holding, completing the deck.



3

3. Turn to a second spectator and say, "I would like you to remember a card also—this one here on the bottom of the deck." As you address the spectator, carry out a Two-Handed Pass at the break, then flip the deck face up in the left hand. Alternatively, you can execute a Turnover Pass. However, in this instance I prefer the Classic Pass as it allows you to draw attention to the deck *before* turning it over, making your subsequent actions very clean. This is preferable when asking someone to remember a card over which they are given no choice.

Once the card has been noted by the second spectator, cut off about half the cards from the top of the face-up deck with the right hand and place them to the bottom. As you do so, buckle the bottom card of the deck with the left fingers and place the right-hand cards into this break (figure four). Obviously, a Pull-Down Move can also be used. The bottom card is therefore retained in position at the rear of the face-up deck.



Buckle

4. Turn the deck face down and spread the cards between the hands. The two face-up Jacks with the face-down card between them are still in the middle of the deck, as expected. Very cleanly remove the three-card sandwich and place it on the table in front of the first spectator.

Square up the deck and immediately palm the top card into the right hand, then place the deck to one

side. Reach into your right pocket and bring out the palmed card with the face away from the audience, saying, "A funny thing, there's a card here in my pocket." Addressing the first spectator, ask, "What is the card between these Jacks?"

After he names the card, say, "Well, that's odd—because the card that was in my pocket happens to be that very card!" Turn the card around to show that it is indeed the first selection. Finally, turn to the second spectator and ask him for the name of his card. After the announcement, slowly remove the face-down card from between the Jacks and turn it over to reveal that a strange transposition has occurred.

Compulsion Number Thirty-Five
Fortuitous Card Catcher

One of the more bizarre effects which appeared in *Imagine* was "The Official Card Catcher"—in fact, it was difficult to say exactly what the effect was.

What follows is a completely different presentation from that in *Imagine*, which makes the overall effect much clearer to the audience. I think you will find it a fun trick to perform and the finish always comes as a complete surprise to everyone—perhaps even to you the first time you try it!

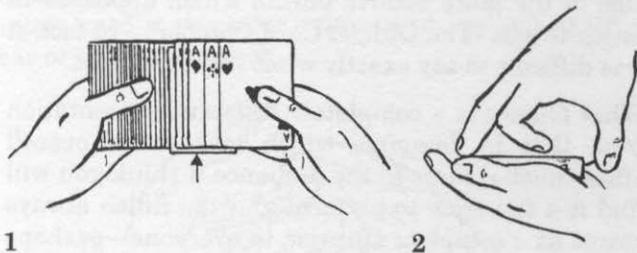
You will require four, preferably sober, spectators to take part in the trick.

Working

1. Spread through the deck and transfer the four Aces to the face as you come to them. As you are looking for the fourth Ace, take the opportunity to downjog the sixth card from the face of the deck (figure one). This will become the seventh card once all four Aces are at the face.



2. Bring the right over the face-up deck and lift up on the injogged card (figure two), then lift off all seven cards as a block (figure three). Place the left thumb under the deck and lever it face down (figure four). Finally, place the face-up block on top (figure five), retaining a little finger break beneath the seven cards.

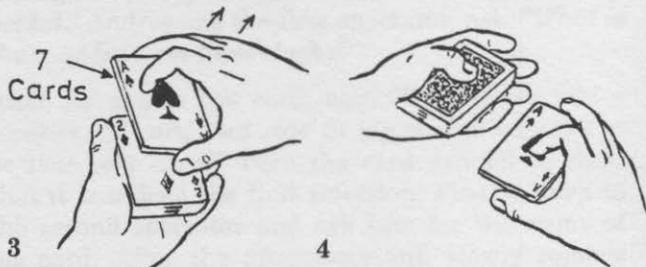


1
2
This is the Elmsley Add-On from his "1002nd Ace Trick" (originally published in *Ibidem*).

3. Push over the top three cards to display the four Aces, then close them up again and flip all seven cards face down onto the deck. Deal the top four cards one at a time into a face-down row on the table. Remember at which end of the row the Ace (the last card dealt) lies.

Shuffle the deck, retaining the top three cards in place. Deal three cards face down on top of the Ace.

Deal off three more cards on top of the next card in the row. Repeat twice more, until there are three cards on top of each of the four face-down cards.



3
4
So far this looks like a standard Ace Assembly, but now the routine takes a different turn.



5
4. Ask each spectator to pick up a pile and hold it face down in his hands. Explain that you are about to conduct an experiment in intuition. It would therefore be pointless if they looked at their cards, so they should keep the packets face down at all times.

Ask the spectators to mix their cards, then to swap their packet with someone else. *Keep track of the*

Ace packet. The person directly to the right (from your perspective) of the individual now holding the Ace packet will eventually end up holding all four Aces. We will refer to this person as the *key subject*.

By mentally numbering the spectators one to four from your left to right, you will readily see how this works. If number two holds the Ace packet, then number three is the key subject. If number four holds the Aces, then it will be number one who will be the key subject. In other words, visualize the four people as a complete circle.

Make a pretense of studying each spectator in turn, then after some deliberation, point directly at the key subject and say, *"I get the distinct impression that out of the four of you, it is you who possesses fortuitous powers. Then again, I might be mistaken—time will tell."*

5. At this stage each spectator believes that he holds one Ace among his four cards. You now give the following instructions for all four spectators to carry out simultaneously:

- a) Each transfers the top card of his packet to the bottom.
- b) Each now removes the new top card and places it on top of the person's cards *to his immediate left*.

Spectator number four places his card on top of spectator number one's packet.

c) Repeat Steps (a) and (b) three more times.

At the end of this procedure, all four Aces will be in the hands of the key subject.

Look directly at the key subject and say, *"I said that you had fortuitous powers, let us see if I was correct."* Ask the other three spectators to turn over their cards and reveal how many Aces they have managed to collect. Each will find that he holds no Aces at all. Finally, ask the "fortuitous one" to turn over his four cards to reveal that he has mysteriously managed to collect all four Aces, saying, *"When it comes to matters of fortuity, I am never wrong."*

End Note

In case you hadn't realized, the above presentation is meant to be delivered with tongue firmly in cheek!

Compulsion Number Thirty-Six

The Case in Hand

Any effect where a transposition takes place will be a startling one as long as everything is crystal clear in the mind of the audience. This effect uses only one selected card and the scenario is set out in such a way that the final transposition comes as a total surprise.

The principle employed belongs to Jacob Daley and can be found in *The Notebooks of Jacob Daley*, entry No. 340. A fine example of its usage is to be found in "The Bashful Queens" from *The Card Magic of LePaul*.

Set-Up

During a previous trick, secretly get the four Kings to the top of the deck so that they alternate by color. So that you may follow the directions, we will assume that the order of the Kings is Clubs, Hearts, Spades, Diamonds from the top down.

Have the two Jokers somewhere in the deck, or use the red Deuces or any other prominent pair. Using



the Jokers, however, means that the audience will have very little to remember as the effect unfolds.

The deck should be in its case.

Working

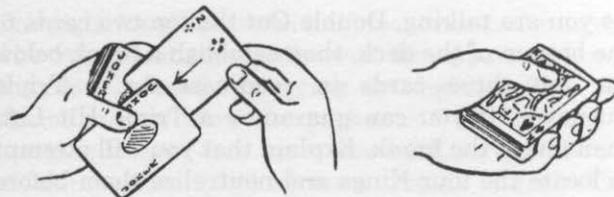
1. Remove the cards from their case and place the case on the table to your left with the flap open. Shuffle the deck, retaining the top stock, then hold it face up in the left hand in dealing position. Buckle the bottom two cards (two Kings) with the left fingers and establish a break above them with the little finger.

Spread the face-up deck and ask someone to select a card. Close the spread and execute Roy Walton's Spread Half Pass to reverse the two Kings at the rear of the deck. Have the spectator sign his name across the face of the card he has selected.

Spread through the deck, upjog the two Jokers, then close the spread. Strip out the Jokers, turn them face down, and place them below the face-up deck.

2. Turn the deck face down, bringing the Jokers face up on top. Push over the top card with the left thumb to display both Jokers. Take the selected card and place it face up between the two Jokers

(figure one), then square the cards and lift up at the natural division created by the five face-up cards and the face down deck. (Note: As natural breaks are dependent on the condition of the cards, it might be preferable to establish the break before the selection is inserted.)



1

2

Flip all five cards face down onto the deck, then push the top three cards to the right. Square the three cards with the right hand but, in doing so, secretly leave the bottom card of the three on top of the deck. The right hand carries away only the top two cards (the two Kings). These are placed face down on the table to your right as you say, "We'll come back to your card later. Meanwhile, it is well protected by the two Jokers."

3. Continue, "Imagine, if you can, that your signed card was worth a lot of money, let's say you had just

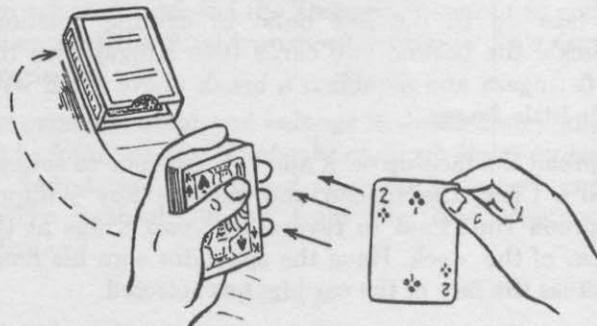
signed a check for a million dollars—you have to be very careful what you sign these days, for all you know you might have just signed a blank check! There are always unscrupulous people who will try to steal what does not belong to them. In a deck of cards one has to be very wary of the four Kings. These four characters are very unsavory indeed!"

As you are talking, Double Cut the top two cards to the bottom of the deck, then establish a break below the top three cards in readiness for a Triple Turnover. If you can guarantee a Triple Hit Lift, then forget the break. Explain that you will attempt to locate the four Kings and neutralize them before they can get to the signed card.

4. Turn the top three cards over as one on deck, catching a little finger or flesh break below them. Say, "Here's a red King." Do not mention the suit of this or any other King that you show, only its color. Turn the triple face down, then remove the top card and slip it into the card case. Place the case on the table to your left.

5. Double Cut the top card of the deck to the bottom, then flip the deck face up into left-hand dealing position, saying, "As luck would have it, I've found another one. A black King this time."

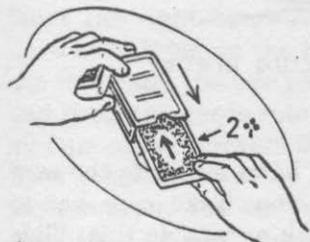
Bring the deck over to your right hand and raise it so that the face of the deck is angled toward you (figure two). Execute a Strike Second Deal, immediately moving the left hand away toward the card case (figure three) and slides it toward you. The right hand remains static during this switch—in effect the left hand gives the right hand the King, then moves away to the card case.



This static hand action is a development of Jacob Daley's and can be found in his notebooks under entry No. 308, "Daley's Bottom Deal Wrinkle."

The right hand slips the card it holds into the case, on top of the card already there. Obviously, you must make sure that the faces of the cards are kept hidden as they are placed in the case (figure four).

6. Flip the deck face down in the left hand, then establish a break above the bottom two cards by buckling them with the left fingers and inserting the little finger above them. Continue, *"Two down, two to go. The last two are real slippery characters, so I'll go for both at once."*



4



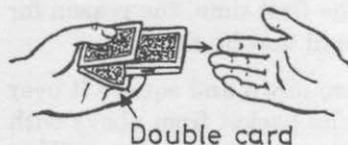
5

Bring the right hand over the deck and lift up about half the cards. The left thumb should lie across the top card of the deck. With the right hand cut off the upper half and place it on the table, but hold back the top card with the left thumb so that it remains on top of the left-hand half (figure five). This is a standard slip cut action.

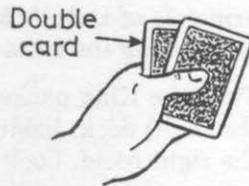
You now perform a variation of what I call the Hofzinsler Toss. Throw the cards from the left hand into the waiting right hand. As you do so, the left little finger retains its grip on the bottom two cards,

which remain in position in the left hand, and the left thumb holds back the top card, allowing the remainder of the half deck to fly across into the right hand (figure six). The left hand is left holding what appears to be two cards—the bottom card is actually a double—the upper card being jogged to the right to form a two-card fan (figure seven).

The right hand holds the half deck in a dealing grip. The left thumb now pulls over the upper card onto the double card, injogging it slightly. The left thumb moves below the packet and the three card group is levered face up to show a King on the face of the bottom (double) card (figure eight). The packet is then placed on top of the right-hand section. In a continuous action, the entire section is transferred to left-hand dealing position.



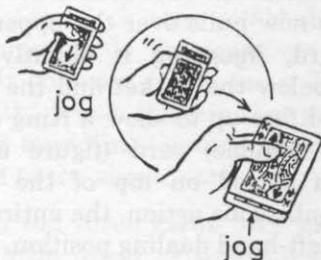
6



7

7. Bring the right hand over and, under cover of a brief squaring action, push down on the injogged

card and obtain a break beneath the top two cards. Place your left thumb on the left edge of the cards, push over the top two as a single King, and take them into the right hand. Count off the face-up King on top the half-deck onto the double card. You have apparently shown two more Kings; in fact, these are the same two Kings that you have already produced.



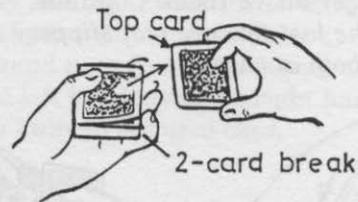
8

(Note: If you are encountering this double show principle of Daley's for the first time, the reason for *not* naming the suits should now be clear.)

Turn the King packet face down and square it over the (half) deck, holding the packet from above with the right hand. Look at the audience and say, "Now we can rest easy with all four Kings out of the way."

As you speak, you lower the King packet onto the half-deck, then lift away only the top card. Retain a

little finger break beneath the two unloaded cards (figure nine).



9

Without hesitation, the left hand moves to the card case and drags it toward you. Take care not to expose the little finger break as you do this. Slide the single card—apparently two cards—into the case so that it lies on top of the cards already there. Push the case toward the spectator and ask him to place his hand on top of it, as you say, "The Kings are safely locked away in jail."

Position Check: At this stage the audience believes that the four Kings are inside the card case. In fact, the original Joker sandwich with the selection is now inside the case. Two Kings lie face down on the table to your right, and the other two Kings are on top of the half-deck that you are holding with a little finger break beneath them.

8. Look directly at the spectator and say, *"So it may come as a surprise to you to learn that the robbery is actually in progress at this very moment!"* As you speak, palm the top two cards of the half-deck in the right hand, under cover of placing the half-deck onto the tabled half-deck.

Move the right hand over to the two cards which have been lying on the table since the beginning of the trick, add the two palmed cards on top of them, and drag the cards into your left hand. Turn over all four cards to reveal the four Kings, commenting, *"Not a bad attempt by the Kings—but the Jokers were smarter. You see, just at the last moment, they moved the valuable commodity to a place of safety. In fact, to the last place on earth where the Kings would look for them. That's right—in jail! Have a look."*

Instruct the spectator to remove all the cards from the case at the same time, maintaining the sandwich intact. The cards are spread to reveal the two Jokers with the signed selection still between them.

You might prefer to reach into the card case and remove the three cards yourself. I have no hard-and-fast rules here. If I think the spectator will

mess up the display, I take out the cards myself. Spectators are like natural breaks, sometimes they are reliable and some times they are not.

End Notes

The idea of different-size packets of cards transposing dates back at least to Henry Christ's "The Hotel Mystery" (See "Rooms For Maneuver" elsewhere in this book.)

The Hofzinser Toss can be found in *J.N. Hofzinser's Card Conjuring*. It appears in "The Four Eights," p.38, and "The Married Hearts," p. 126.

Compulsion Number Thirty-Seven

Red and Black Scenario

The idea for the following trick came about after I set myself the problem of exchange one card, sandwiched between two Jokers, for another card in a larger packet of cards—using a single Reverse Faro. The result is the following two-stage routine.

Set-Up

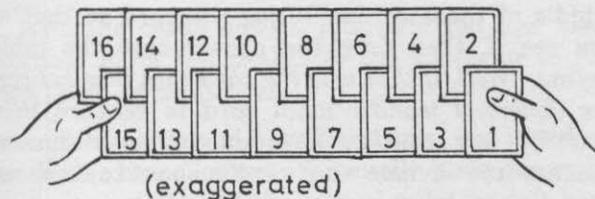
Arrange the top sixteen cards of the deck in four alternating color groups, for example: R-R-R-R, B-B-B-B, R-R-R-R, B-B-B-B, balance of the deck.

Stage One

1. Shuffle the deck, retaining the top stock, then push off the top sixteen cards and place them face down on the table. Remove the two Jokers and place the rest of the deck to one side. Set the Jokers aside for a moment.
2. You now familiarize the audience with the Reverse Faro procedure by picking up the packet from the table and executing a Reverse Faro.



In a Reverse Faro you simply outjog every second card (figure one), then strip out all the outjogged cards (figure two) and place them either on top of or below the others (depending on the requirements of the trick).



1

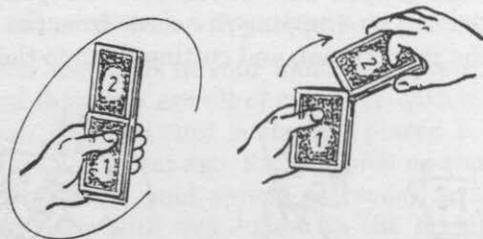
As you carry out the Reverse Faro, say, *"This is an interesting system of shuffling which was invented by a Swiss scientist called Professor Oraf. He discovered that a shuffle like this caused the cards to behave in an unnatural manner—let's put his theories to the test."*

After the Reverse Faro, strip out the outjogged cards and place them either on top of or below the others (in this instance it doesn't matter whether they go on top or bottom). Turn the packet face up and casually spread to show the mixed condition of the cards, saying, *"Nothing unnatural so far."*

Hand the packet to a spectator and ask him to give it a few straight cuts, then retrieve the cards.

3. Spread the cards and have a card selected. The card is returned to its original place in the spread. Close the spread, obtaining a break *one card above* the selection. Cut the cards at the break and complete the cut, bringing the selection to a position second from the top of the packet.

4. Spread the packet briefly between your hands, saying, *"Your card is somewhere among these cards. Before I proceed, let's see if I cut your card to the top."*

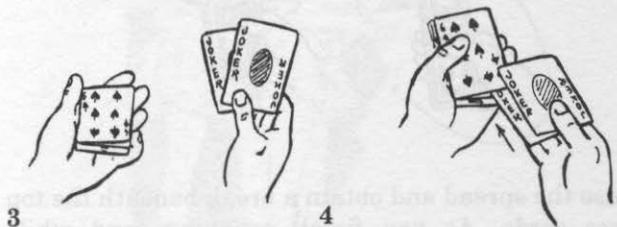


2

Close the spread and obtain a break beneath the top *three* cards. As you finish speaking, and while looking directly at the spectator, execute a Triple Turnover of the three cards above the break. The triple card should be flipped over on the packet and

a left little finger break held beneath it. Now draw attention to the face-up card and inquire if it is the selection—it is not.

With the right hand, pick up the two Jokers and hold them face up in a spread condition, thumb on top and fingers underneath (figure three). You now apparently slide the face-up card between the two face-up Jokers. In fact, all three cards above the break are slid between the Jokers—the bottom Joker goes into the break and the top Joker above the triple card (figure four). The Jokers are pushed square with the packet, then all five cards above the break are flipped face down. Give the packet one complete cut by dropping *five* cards from the bottom with the right thumb and cutting them to the top.



5. Now say, "Let's see Professor Oraf's shuffle can do about this situation." Carry out a Reverse Faro, outjogging every second card as before, then strip

out all the outjogged cards and place them as a packet face down on the table.

Remind the audience of the wrong card which was between the Jokers, then turn the cards in your hand face up and spread them. The card which was between the Jokers will now be somewhere in the middle of these cards. Outjog the card so that all can see it, then drop the packet onto the table, saying, "Well, if that was the card that was between the Jokers, I wonder what card is between them now?" I say this in a tongue-in-cheek manner because it is obvious what card is about to be shown between the Jokers.

Pick up the tabled pile, turn it face up, and spread it. The selected card will be seen between the two Jokers. Remove the three-card sandwich and place the two Jokers on the table, then reassemble the sixteen cards into one pile so that they alternate by color. You will find that this is accomplished with only one adjustment of the first packet and the replacement of the selected card. The necessary adjustment will become apparent as you look at the cards.

"Well, I take back everything I've said about that shuffle. I bet it doesn't work twice though!"

Stage Two

The first stage of the routine sets the audience up for this second stage. You appear to repeat the procedure exactly as you did before. There is a twist in the tail, however, which brings the trick to a surprising conclusion.

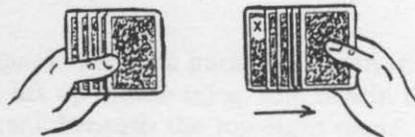
6. With the cards now in alternate red and black rotation, hand the packet to the spectator to cut, then take the cards back.

Spread the cards and have one drawn and noted. As the card is being looked at, casually bring the right-hand (top) section of the spread over the left-hand (bottom) section and secretly pick up the top card of the bottom section underneath the top section (figure five). The selected card is returned to the top of the bottom section, the top section replaced, and a left little finger break obtained *one card above the selected card* as you close the spread. All that has really happened is that the selected card has been moved down one position in the original stack.

Finally, cut at the break and complete the cut.

7. You now carry out Step 4, above. That is, execute a Triple Turnover, sandwich the triple between the two Jokers, turn the complete sandwich over, and

cut the bottom five cards to the top. Execute the Reverse Faro, then strip out the outjogged cards and drop them on the table.



5

You now reveal the science of the shuffle for a second time, but with a more dramatic revelation.

Turn over the cards in your hand and spread them to reveal that they are all of one color with a single exception. The odd card is the one placed between the Jokers a moment ago. Finally, pick up the other pile, turn it over, and spread to reveal cards of a different color with two Jokers in the middle and the selection between them. Say, "*Well I'll be! That Professor Oraf certainly has got a special shuffle there—I must ask him how it works someday!*"

Leave both sections in a spread condition on the table to let the effect register.

Compulsion Number Thirty-Eight

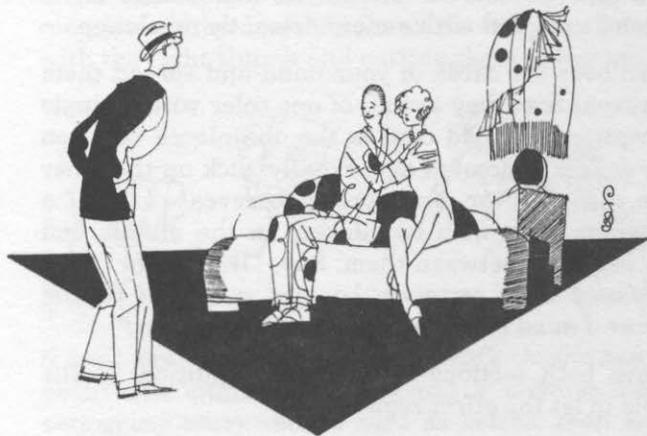
Epitaph for a Card Cheat

As far I can determine, Tom Ransom of Canada was the first to come up with the idea of the one-at-a-time reduction of hands during the course of a poker demonstration. Mr. Ransom's routine "Suicide Build" appeared in *The Cardiste*, Number 4 (1957).

In the March 1974 issue of *The Pallbearers Review*, Allan Slaight published an excellent variation on the Ransom effect, titled "Build Down," in which the last two hands were used as a lead in to the "Ten Card Poker Deal."

A more recent approach by Earnest Earick can be found in *By Forces Unseen*. Here, the idea was based on a problem posed by Karl Fulves in *Riffle Shuffle Technique*, Part III. The Fulves problem, however, was not a diminishing deal, but the alteration of a sequence of cards from a five-handed to a three-handed stack.

In *The Collected Works of Alex Elmsley*, Vol. One, there is a clever faro effect in which all four Royal



Flushes are shuffled into the deck and the dealer receives each Flush after four deals.

What follows was initially inspired by the Alex Elmsley effect and is accompanied by an interesting presentation generated from the Ransom "Suicide Build" premise, which is also incorporated into the routine.

Set-Up

A set-up is required, but it is an easy one to remember as it consists of only twelve cards. Set the pack as follows, from the top down (suits are irrelevant): Eight, Eight, King, Ace, Ace, King, Eight, Eight, King, Ace, Ace, King, balance of the deck.

Working

1. Open the conversation by saying, "*I only met a professional card cheat once in my life.*" This, of course, will depend on what you have already told your audience during the course of any previous tricks! Continue, "*And I was very lucky because the night I saw him work was the last time he ever cheated at cards. Let me try and reenact what happened that fateful night.*"

2. Spread through the deck and remove the four Jacks and the four Queens, dropping them face up

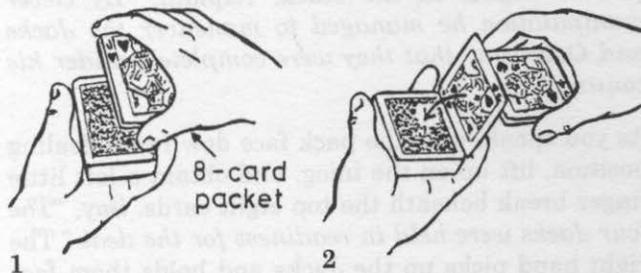
in two separate piles on the table. As you do this, downjog the eighth card from the rear of the spread—the uppermost Eight spot of the second pair of Eights in the stack. Explain, "*By clever manipulation he managed to maneuver the Jacks and Queens so that they were completely under his control.*"

As you speak, take the pack face down into dealing position, lift up on the injog, and obtain a left little finger break beneath the top eight cards. Say, "*The four Jacks were held in readiness for the deal.*" The right hand picks up the Jacks and holds them face up from above in Biddle Grip. Now execute the Braue Addition as follows (see the End Notes for an alternative handling):

Square the Jacks over the deck and secretly pick up the eight-card block above the break beneath the cards in the right hand. Keep the fingers of the right hand at the front of the packet to conceal its extra thickness (figure one).

Peel off the upper Jack and, using the left edge of the packet, flip it face down onto the deck (figure two). Peel off the second Jack, flip it face down on top of the first Jack. Momentarily place the remainder of the packet on top of the deck and then

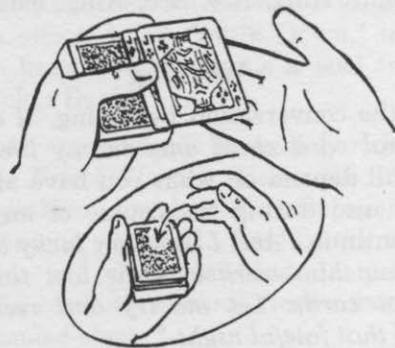
immediately push over the two face-up Jacks (figure three) and flip them face down, as you say, *"The four Jacks were held secretly on top."*



Pick up the Queens and apparently execute the same actions just performed with the Jacks. In fact, the four Queens are fairly displayed and flipped face-down on the deck. As you show the Queens, say, *"And the four Queens were held in case of emergency!"*

3. Table the deck in readiness for a riffle shuffle. This will be a false shuffle and I use the Push Through method. Use any false shuffle that you are comfortable with. (Even an Overhand Jog Shuffle can be used to retain the top stock.) As you shuffle, say, *"Now he gave the cards what looked like a regular shuffle—but somehow I knew that I was seeing something special, and I was right!"*

Execute a False Cut, then deal out five hands in the normal manner—dealing the first round of five cards straight from the top and turning your card over *after* you have dealt it face down. This reveals a Jack and is more suspenseful than simply dealing it face up. Deal the second round of cards by *dealing four Seconds* then the top card to yourself, again turning the card over after you have dealt it, revealing the second Jack. Deal the next round of cards straight from the top, turning over your card to reveal the third Jack. Finally, *deal four Seconds* and the last card from the top to yourself, turning it over to reveal the fourth and final Jack.



Your patter during the above dealing sequence is purely demonstrative—simply state what is hap-

pening. You now place the four Jacks to one side, then gather up the four face-down hands by placing the fourth on top of the third, the combined packet on top of the second, and finally all on top of the first. The resulting packet is placed on top of the deck.

4. Remark, *"Unfortunately he had moved too soon in the game and the pot wasn't as rich as he had hoped. He had, however, taken enough from one of the players to cause him to quit the game. So now there were only four of players. Remember I told you about his emergency back-up cards?"*

At this stage you can give the deck another False Shuffle. The cards are now stacked for the rest of the trick to work out automatically with straight dealing, so any additional shuffling is optional. Continue, *"With only four players left in the game the gambler dealt the cards once again, this time hoping for the big windfall."*

Fairly deal four hands of cards, turning your cards over as before to reveal the four Queens. At the conclusion say, *"His emergency stack paid dividends, but still it wasn't as good as he had hoped. Still, however, he took enough from one of the players to cause him to quit the game."*

Place the Queens to one side then gather the hands as before, placing the third onto the second, then both onto the first, then all onto the deck. Say, *"Well, I thought that was it. He hadn't done too badly, but he had a look in his eyes that told me that this wasn't over yet! I couldn't help but wonder just what he had left in reserve to skin the remaining two suckers—and I didn't have to wait long to find out."*

5. Again you can false shuffle if you wish. Now deal out three hands of cards, turning over the four Kings in your hand. This will come as a total surprise because it is outside the boundaries of your story. Say, *"Well it seemed that our gambler was smarter than I thought and he scooped in the pot with relish. One more player quit the game and here was only the gambler and a single opponent, a thin bespectacled man who looked like a bank clerk. He also had a fat wallet and I could still see that look on the gamblers face. I felt sorry for the last sucker—why didn't he quit? Surely he must have known by now that he was in deadly company. But, as they say, there's one born every minute."*

The two remaining hands are gathered by placing one atop the other in any order, and the packet is placed on top of the deck.

6. Continue, *"The gambler shuffled the deck and dealt the two hands very slowly and deliberately. The room was like a morgue and every breath could be heard as if amplified a hundred times."* Deal two hands, but keep all the cards face down this time. Continue saying, *"The bank clerk opened his wallet and removed a wad of notes as thick as my arm and placed them gently on the table. There was a sharp intake of breath from all present. The gambler pushed all the money he had won forward, then added all the money from his wallet. I had never seen so much money lying on a table in all of my life. Suddenly, I saw a movement from the bank clerk—I don't know what it was, but it was something. Then the gambler stated, 'I think my four Aces win?' He slapped his cards face up on the table for all to see. He was looking directly into the eyes of his opponent and didn't see what he had turned over. The bank clerk smiled at him and said, 'Did you say 'Eights'? I'm sorry, but I think my four Aces win!'"*

You accompany the foregoing by first turning over your hand to reveal the four Eights, then turning the other hand over to reveal the four Aces. Turn each card over individually, with a deliberate delay on the fourth Ace for effect and an applause cue.

End Notes

If you prefer to Bottom Deal, you can avoid the Braue Addition in Step 2. First place the Queens on top of the deck, followed by the Jacks. Double Cut the Jacks to the bottom. (Credit for this approach goes to Fred Robinson who used the Bottom Deal whilst setting up the next stage in a routine called The Crooked Dealer). You now deal all the cards straight from the top, except for your four cards which are dealt from the bottom. This leaves the stack in the same condition to continue from Step 4 onward.

Finally, here in Scotland, poker is not commonly known. There is never any question, therefore, about the fact that you only deal four cards to each hand rather than the usual five. If anyone should ask, simply say that you are demonstrating with four cards because these are the only cards that matter.

Compulsion Number Thirty-Nine

Fastack

This is a demonstration of card stacking. The performer removes the four Kings from the deck and places them together on top. He then removes the four Aces which he places together at the face of the deck.

He gives the deck a very quick Overhand Shuffle, after which he claims to have stacked the four Kings to fall to himself in a four-handed game.

He then gives the deck an even quicker overhand shuffle, this time claiming to have stacked the four Aces to fall to himself in a four-handed game.

Keeping his word, the performer genuinely deals four hands of four cards and receives the four Aces. Without picking up the tabled cards, he deals four more hands—this time receiving the four Kings.

There is no false dealing and, after the two short shuffles, the deck is genuinely stacked for two rounds of cards. If desired, the deck could be



immediately handed to a spectator to carry out the dealing and he will receive the Aces and Kings.

The above is an accurate description of what happens. The Aces are genuinely stacked, using a version of the Judas Shuffle, which was first described briefly in *Imagine*. A more fluid handling of the original shuffle is detailed in the End Notes, along with some further applications of the original shuffle. The Kings, however, are dealt in a bold but subtle manner—in fact, they are actually stacked before you begin!

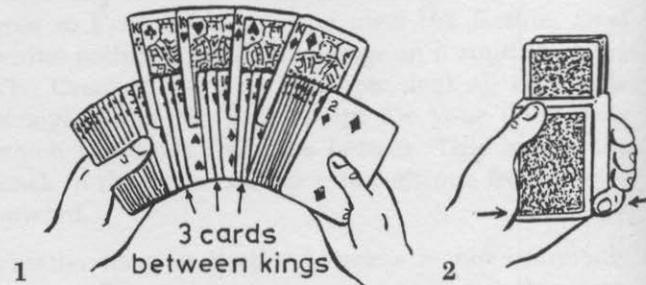
Set-Up

To set the deck, remove the Kings and Aces, and lay them on the table. Place the four Kings into the middle of the deck so that there are three cards between each King. Now place the four Aces into the deck at random positions, but not within the four King's stack.

Working

1. Explain that you will give a demonstration in card stacking. Spread through the face-up deck until you come to the first King and upjog it. Spread over the next three cards and upjog the second King. Push over three more cards, then upjog the

third King. Push over three more cards, then upjog the fourth King. Because you are taking the Kings out of the deck, the fact that there are three cards between each will not be noticed. Each King is outjogged for half its length (figure one).

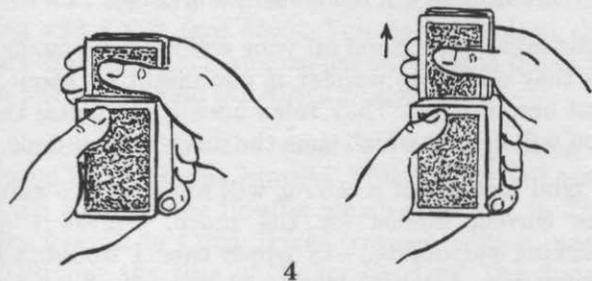


2. Close the spread, turn the deck face down, and hold it in left-hand dealing position so that the four Kings are still outjogged. You now perform what I have dubbed The Unit Strip-Out, as follows:

a) The deck should be held tightly between the left little finger, at the inner right corner, and the heel of the thumb, at the inner left corner. The three remaining fingers lie loosely along the right side of the deck (figure two).

Place your right thumb flat across the back of the top outjogged King and the right first finger flat

across the face of the bottom King. Both digits should rest against the outer end of the deck itself. The thumb should be pressing down hard against the first finger (figure three). The outjogged cards are, therefore, held in a vice-like grip. The right second, third, and fourth fingers lie together; they take no part in the action, but simply provide cover from the front.

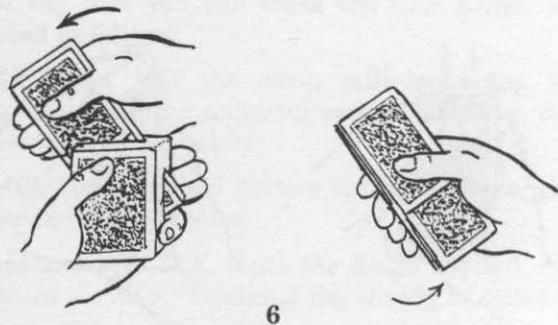


b) You now start to pull the Kings forward. Because of the right-hand grip, all the cards that are between the Kings (nine cards in all) will move forward with the Kings—rather like a Reverse Plunger action. We will now refer to this elongated packet as the “unit.”

c) Once you have pulled the unit forward for about one inch (figure four), the right hand twists the

Kings to the left, or counterclockwise. Because the unit has been moved forward, the inner end of the cards will be able to pass in front of the left little finger, which is holding the deck firmly against the base of the thumb. The other fingers of the left-hand straighten out, allowing the unit to slide over them (figure five).

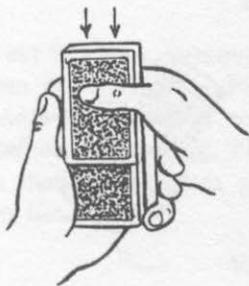
d) If you now squeeze the unit gently with the right fingers, its right long edge will move firmly against the right palm—providing maximum cover from the front.



You now appear to strip the four Kings out of the deck. The right hand moving slightly but firmly downward, creating a noise similar to what one would get if you had actually stripped the four

Kings out. It is important that you do not twist the right hand—doing so will flash the inner left corner of the unit from the front. The cards in the unit should remain on the one plane throughout, held tightly against the right palm (figure six).

e) The right hand immediately places the unit on top of the deck, with its inner end square with the inner end of the deck and the Kings outjogged (figure seven). Without any hesitation, the right hand moves over the deck and squares the Kings (figure eight).



7



8

Although this has taken many words to describe, it is really a very brief action. Once the Kings have been outjogged, the Unit Strip-Out and replacement

on the deck takes between two and three seconds. It is done while looking at the audience and I usually say, *“First, I’ll take out the four Kings. Here’s Clubs, Hearts, Spades, and here is the Diamond.”* This covers the outjogging of the four Kings. Now I look toward the audience as I grip the unit and start to move it forward, then I say, *“Do you think you can remember the order of the Kings? Actually, it doesn’t really matter if you remember them or not.”*

This takes their mind off your actions for a moment as they suddenly wonder if you might be about to test one of them. They relax once they realize that you will not, by which time the dirty work is done.

A trial in front of a mirror will allow you to gauge the correct angles for the move. Unless I am working surrounded—in which case I wouldn’t be doing this—I can eliminate almost all of the left-side angle by turning completely to my left as I raise the deck (in an apparent act of fairness) so that the faces of the cards are almost toward the audience. I don’t turn back until the Strip-Out is completed. I then remain in this position for the removal of the Aces, keeping both actions the same.

3. Spread through a second time and upjog the four Aces. This time, keep the deck face up and strip the

Aces out fairly, emulating the first series of actions. Place the Aces on the face of the deck. Say, "So, with the four Aces on the bottom of the deck, and the Kings on top, I will endeavor to stack both sets of cards by the fastest method known to any gambler."

As you are speaking, push over the four Aces to display them at the face, then turn the deck face down and casually flip over the top card to show a King and flip it face down. You do not look at the King, but this quick and casual showing is timed to the words, "... and the Kings on top."

4. You now stack the cards as follows, using a version of the Judas Shuffle. This shuffle is based on the Frank Lane Shuffle which appeared in *The Encyclopedia of Card Tricks* (revised edition, page 411) under the title of "Poker Set-Up." The Judas Shuffle, however, has twelve fewer running actions and is therefore very quick. It can also be done while talking freely, something which is near impossible with the Vernon and Marlo non-jog methods. Further details regarding this stacking system are given in the End Notes.

Before you begin the shuffle proper, you must add three cards to the top of the deck to complete the King stack. So, holding the deck for an Overhand

Shuffle, undercut half the deck, run three cards and throw the balance below. Once you are familiar with the shuffling process, you will be able to incorporate the three-card run into the main shuffle as explained below.

In the following description the term milk-build is used. In case you are unfamiliar with this term, it simply means that you draw off the top and bottom cards at the same time—either from the complete deck or the packet that you shuffling from.

First say that you will stack the four Kings, and proceed as follows:

- a) Undercut half the deck, milk-build top and bottom cards of the undercut section, run five, then throw the balance below.
- b) Milk-build top and bottom cards, run two, then throw the balance below.

Pause and say, "O.K. that's the Kings stacked. Now I'll stack the Aces." Continue the shuffle as follows:

- c) Undercut less than half the deck, milk-build the top and bottom cards of the undercut section, run five, then throw the balance below again.
- d) Milk-build the top and bottom cards from full deck, run two, then throw the balance below.

Note: To avoid the initial running of three cards prior to the shuffle proper, it can be incorporated into the shuffle as follows: Undercut half the deck, run three cards, then milk-build the top and bottom cards of the section, run five more, then throw the balance below. Now continue with Steps (b), (c) and (d).

5. The trick is over. The Aces are stacked to fall to you in a four-handed deal, after which the Kings will fall to you in a second four-handed deal. All that's left to do is present the dealing and to build up the second round with the Kings. I will leave the presentation of this to your own individual style. However, here are a few recommendations which I find add to the suspense that I wish to create.

i) Deal all the cards face down before turning over any of your cards. Never deal your cards face up directly to the table.

ii) Before turning over your very first Ace, stop and talk to the audience. This holds things up and helps to create some suspense before you proceed.

iii) Tell the audience that the stacking of the Kings is by far the more difficult feat. Appear more hesitant and less confident as you deal the Kings.

iv) When I come to the last King lying face down on the table, I pick it up, glance at the face and, using a mild expletive, convince the audience that I really have missed on the very last card. I then smile, turning it over to show the final King, concluding the demonstration.

End Notes

The above demonstration has proved to be very puzzling to a lot of people. If you get the Unit Strip-Out right, they will never catch up with you. The shuffle is fast and is carried out while you are talking. In the above routine, my topic of conversation is the shuffle itself. I split the shuffle into two distinct stages purely for effect.

Compulsion Number Forty

*The Judas Shuffle
(and Applications)*



To Stack Four Aces for a Four-Handed Game

Place the Aces on the face of the deck, hold in readiness for an Overhand Shuffle, and proceed as follows:

- a) Milk-build top and bottom cards, run five singly, then throw the balance below.
- b) Milk-build top and bottom cards, run two singly, throw *half the balance* below, milk-build top and bottom cards of section remaining in the right hand, run five cards singly, then throw the balance below.
- c) Milk-build top and bottom cards, run two singly, then throw the balance below.

The four Aces are now stacked to fall to the dealer in a four-handed deal.

Note that in Step B you throw half the balance below, rather than throwing the complete balance

below and undercutting half the deck. In the following summary of the shuffle, although the action is shown as an undercut, the alternative above can be used.

So the sequence in summary is:

M-B, Run 5, M-B, Run 2, U-Cut,
M-B, Run 5, M-B, Run 2

To Stack the Aces for Any Number of Hands

Forget the four milk-build actions—they will always be there and should be automatic.

To calculate the first number of cards to be run, simply double the number of players and deduct three from the total.

For the second run, take the actual number of players and deduct two.

After the Undercut, the run sequence is simply repeated.

So, if the number of players is *seven*:

$7 + 7 = 14 - 3 = 11$. First run is eleven.

$7 - 2 = 5$. Second run is five.

The shuffle will be:

M-B, Run 11, M-B, Run 5, U-Cut,
M-B, Run 11, M-B, Run 5.

To Stack a Royal Flush (5 Cards)

To stack five cards, like a Royal Flush, the procedure is identical except that you add an additional milk-build and run to the beginning of the shuffle.

So to stack the bottom five cards for a four-handed game:

M-B, Run 8, M-B, Run 5, M-B, Run 2, U-Cut,
M-B, Run 5, M-B, Run 2

The additional opening run is simply the original first run plus one less than the number of players. Experimentation will clarify all of this and I don't intend to confuse you any more than you may be already!

The Judas Fastack Shuffle

Before we shuffle off from this chapter, let me explain the Judas Fastack Shuffle. I will detail it briefly, and for stacking the four Aces to fall to the

dealer in a four-handed game. The idea of crimping a card to ultimately, and automatically, place one of the Aces belongs to Ed Marlo, who used it in his Lessinout Shuffle. Earlier, I mentioned that the basic Judas Shuffle reduced the Frank Lane stacking system by twelve actions. This reduces it by seventeen actions!

As you are spreading through the deck to remove the four Aces, put a corner crimp into the *fourth* card from the face of the deck. Place the Aces at the face of the deck (the crimped card is now eighth from the face) and shuffle as follows:

- a) Milk-build top and bottom cards, run five singly, then throw the balance below.
- b) Milk-build top and bottom cards, run two singly, throw half the balance below.
- c) Milk-build top and bottom cards of the remaining section, run two singly, then throw the balance *on top*.
- d) Cut the crimped card to the bottom of the deck and deal. The Aces will fall to the dealer in a four-handed game.

It is a fairly easy matter to adapt all of the handlings described above by crimping the appropriate card and reducing the shuffle accordingly.

Compulsion Number Forty-One

Eleven Plus

The following item, which first appeared in *Imagine*, takes a straight Ace to Ten sequential run and turns it into a Stay Stack Force.

Interestingly, Richard Vollmer of France, while experimenting with the Rusduck Stay Stack, also hit upon the same principle, which he subsequently published in *Apocalypse*. I know that Mr. Vollmer was unaware of my manuscript at the time and this was indeed a genuine case of coincidental creativity.

"Eleven Plus" can be presented as a simple number prediction or as a card prediction ("Eleven Plus Plus"). I have also described a more substantial routine, an alternative approach to Roy Walton's "Almost Impromptu" from *The Complete Walton*, Volume One. First, however, let's look at "Eleven Plus."

Working

1. Spread through the deck and remove the Ace through to Ten of mixed suits. Place the balance of



the deck aside as it is no longer required. Arrange the ten cards in numerical order—it doesn't matter in which direction the order runs. False shuffle the packet if you wish.

2. Invite a spectator to watch what you do, as he will be asked to do likewise in a moment:

a) Deal the packet into two face-down piles, dealing alternately as in a two-handed card game. This will create two face-down piles, each with five cards.

b) Pick up either pile and drop it on top of the other.

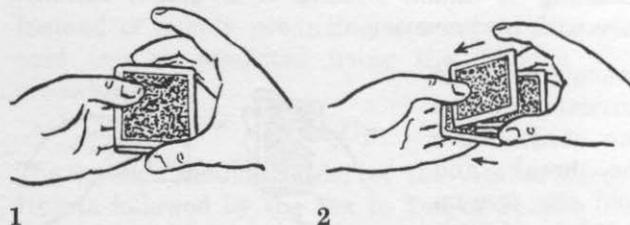
Pick up the combined packet and carry out the procedure one more time so that the spectator fully understands what is required.

Hand the packet to the spectator and let him carry out the above mixing procedure as many times as wishes.

While he is doing this, take a piece of paper and write the number "Eleven" on it, then fold the prediction and place it in front of the spectator.

2. Once the spectator has mixed the cards to his satisfaction, take the packet and hold it from above with the right hand in Biddle Grip. Bring the left hand over and place the thumb on top of the packet

and the fingers beneath the packet (figure one). Peel off the top and bottom cards of the packet together, "Klondike" fashion (figure two) and drop the two cards together face down on the table.



Peel off a second pair of cards from top and bottom and drop them face down on the table to the right of the first pair. Peel off a third pair of cards, then a fourth pair, dropping each to the right of the previous packet. Drop the last pair face down to the right of all, forming a row of five pairs of cards.

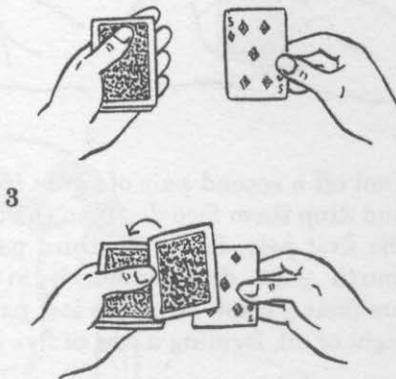
Although I have said to drop the pairs into a left to right row, *they can in fact be dropped onto the table in any random order.*

3. Ask the spectator to pick up the folded prediction paper and to place it on top of any one of the five pairs of cards. When he has done this, pick up the remaining four pairs and place them one at a time

into the left hand, retaining a break below the fourth pair as you place it on top of all.

You will now show that each of the four unwanted pairs adds up to a different total using a subtle handling of Simon Dixon's of England, included here with his permission.

Execute a double turnover of the two cards above the break and hold the face-up double card with the right hand, the thumb on top and all of the fingers under it (figure three).



Push over the next card and flip it face up on- 4 to the packet with the left edge of the double card (figure four).

Draw attention to the total of the two cards now showing. Push off the face-up card on top of the packet and take it on top of the double card. Turn

all three cards face down and place them on the bottom of the packet. This casual display sets the packet so that all the pairs can be genuinely shown to add up to varied totals.

Turn over the top card in the same manner as you did when you turned over the double, then flip over the next card and calculate the total value of the two cards. Take the card on top of the packet above the right-hand card and drop both cards face-up on the table.

Continue showing and adding the next two pairs in the same way, dropping each pair face up on the table. This will leave you holding the pair of cards that you displayed at the outset—"proving" the fairness of your actions—show them one more time before dropping them face up on the table.

4. Have the selected pair of cards turned face up and their values added together. The total will be eleven. Finally, have the paper opened and the prediction read out loud to conclude.

End Notes

Although I use the above mixing procedure with the spectator dealing the cards into two piles, you can execute Reverse Faros yourself if you so desire. I

prefer, however, to have the spectator mix the cards and would not recommend the use of Reverse Faros in this instance. A good false shuffle would be far more convincing.

As for the mixing procedure itself, I think it was Karl Fulves who first used the two-pile deal as a substitute for the Reverse Faro. His idea, as I recall, was to simplify the procedure for the readers of his books. I find that it is also better for an audience, however, so long as the number of cards is small.



Compulsion Number Forty-Two

Eleven Plus Plus

Instead of simply predicting a number, a playing card can be predicted using the "Eleven Plus" procedure.

Set-Up

The packet should consist of the Ace to Five of Hearts followed by the Six to Ten of Spades. Any two suits could, of course, be used.

Reverse the Jack of Clubs in the middle of the deck and place the Jack of Hearts on top.

Working

Carry out the procedure as already outlined until the selected pair has been turned face up to arrive at the total of eleven. Point out that the value of a Jack equals eleven.

Draw attention to the two different suits and have one chosen.

a) If they choose Clubs, spread the deck to reveal the Jack of Clubs reversed in the middle as your prediction.

b) If they choose Hearts, ask the spectator to turn over the top card of the deck to reveal the Jack of Hearts.



Compulsion Number Forty-Three

Almost But Not Quite

This is a further development on the "Eleven Plus" idea. As I stated at the beginning, it combines the basic idea with Roy Walton's "Almost Impromptu."

Set-Up

Before commencing, remove an Ace through Ten of mixed suits and arrange them in numerical order with the Ace at the face.

Remove a second set of Ace through Ten with each value matching in color with those of the first set. In other words, if the Ace in the first set is red in color, the Ace in the second set must also be red, and so on.

Arrange this second set in numerical order—in this case it doesn't matter in which direction the sequence runs.

Place the first set of ten cards face down on top of the deck, then place any five indifferent cards on top. Finally, place the second set of ten cards on top of all.

Working

1. Shuffle the deck, retaining the order of the top half. Push off the top ten cards and place the balance of the deck face down on the table.

Demonstrate the same mixing procedure as described in "Eleven Plus," then hand the ten card packet to a spectator so that he can carry out the process until he is satisfied that the cards are in a random order.

2. Take the packet and drop the five face-down pairs of cards onto the table as you did in "Eleven Plus"—taking each pair from top and bottom, Klondike style.

Ask the spectator to select any *two* pairs by placing a finger on each. Pick up the remaining three pairs and casually show their faces and drop the six cards face down on top of the tabled deck. As there has been no mention of numbers at this stage, the audience will only be concerned with the mixed appearance of the cards.

3. Ask the spectator to arrange his four selected cards in a face-down row on the table without looking at them.

He now turns any three of the cards face up, leaving them in the same position in the row. This leaves one unknown card face down.

Ask him to add together the values of the three face-up cards. It is best that you add the cards along with him to ensure that the total is correct.

Whatever the result happens to be, ask the spectator to pick up the deck and carefully count down one card at a time until he reaches the card that occupies that position from the top. So, if the total of the three cards is fifteen, he will count down to the fifteenth card from the top of the deck.

This card is placed face down in front of the face-down unknown card on the table. Finally, have both cards turned face up to show a perfect match of value and color.

Compulsion Number Forty-Four

The Working Assembly

In my book *Applications*, I included a version of the classic "Four Ace Trick" titled "The Scottish Assembly." That should have been the end of the matter. The publisher's editor, however, took it upon himself to change my handling. As a result, this became the most talked about trick in the book—because it didn't work!

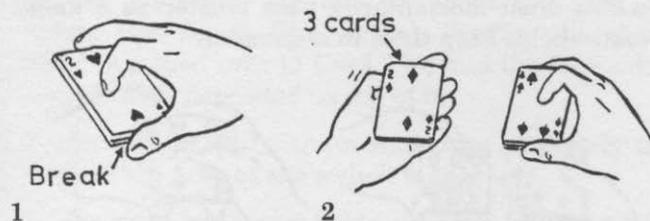
So here is the working version of that Ace assembly, with a completely revised description. It has been a firm favorite of mine for many years now and perhaps it will become a favorite of yours.

Working

1. Remove twelve indifferent cards (no Aces) from the deck and place them in a face-down pile on the table. Remove the four Aces and drop them face down on top of the twelve-card packet. Place the balance of the deck aside as it is no longer required.
2. Pick up the packet and place it into your left hand in position for Bottom Dealing. Apparently



deal the four Aces on top of the packet into a face-down row on the table. In fact, you deal four consecutive Bottoms and the Aces remain on top. This is essentially the Jack Merlin switch as used in "Merlin's 'Lost' Ace Trick" in Chapter 3 of *Expert Card Technique*. The only difference is that four Aces are switched out, rather than three.



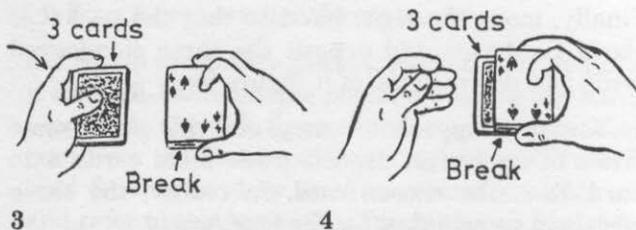
To assist in this description we will number the four positions on the table One to Four, moving from left to right.

3. Turn the packet face up and establish a little finger break above the bottom four cards, the Aces. Take the packet into the right hand, holding it from above in Biddle Grip, fingers at the front and thumb at the inner end. The right thumb takes over the break above the four Aces (figure one).

At this point, a spectator is offered a free choice of any one of the four face-down cards which he be-

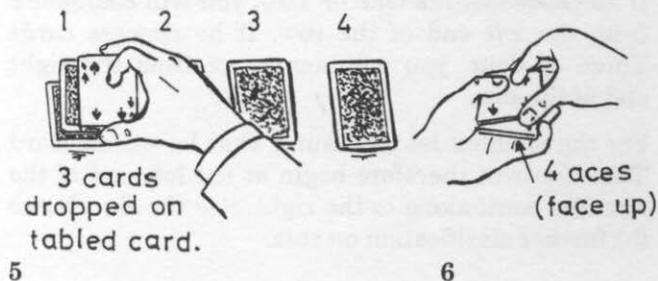
lieves to be Aces. The card he chooses will determine from which end of the row you will start. If he chooses cards One or Two, you will commence from the left end of the row. If he chooses cards Three or Four, you will commence from the right end of the row.

For the moment let us assume that he selects Card Two. You will therefore begin at the left end of the row and work along to the right. See the End Notes for further clarification on this.



With the left thumb peel three cards, one at a time, from the top of the packet into the left hand. Place your left thumb under the left edge of the three cards (figure two) and lever the packet face down (figure three). The three-face down cards are picked up below the main packet, jogged to the left for about one inch (figure four).

Important: *Do not* flip the three cards over using the packet!

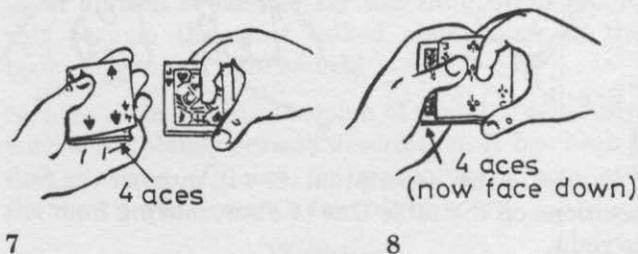


Finally, move the right hand so that the packet is above Card One and deposit the three side-jogged cards face down on top of it (figure five).

4. You now appear to carry out the exact same series of actions to deposit three more cards onto Card Two, the chosen card. In reality, the three cards will be switched for the four Aces.

Bring the left hand over and place the thumb on top, first finger at the outer end, and third through fourth fingers beneath the packet. This essentially places the packet in left-hand dealing position—but it is still held from above by the right hand. From here, the left little finger grips the four Aces by pressing on their inner right corners (figure six).

The left thumb peels the upper card of the packet into the left hand and at the same time the lower four cards, held as a unit, are pulled flush beneath the top card. A left little finger break is retained above the Aces (figure seven)—you will find that obtaining this break is almost automatic. The left first finger at the front of the left-hand cards—which must momentarily pass muster as a single card—helps keep them in alignment.



Without hesitation, the left thumb peels the next card on top of the first, followed by a third card.

Two things now happen simultaneously: the three cards above the break are stolen back beneath the packet and the left thumb levers the remaining cards (the four Aces) face down. To accomplish this, both hands come together so that the right-hand packet is directly over the left-hand cards. At this

point the three cards above the break are added to the bottom of the packet (figure eight) and the left thumb is immediately placed under the left edge of the four Aces and they are snapped face down (see figures two and three, above).

The face-down Aces are taken below the main packet, jogged to the left for about one inch as before (see figure four, again). Finally, the right hand is moved over to Card Two and the four side-jogged cards deposited on top of it.

Performed correctly, there should be absolutely no flash of the Aces as the switch takes place.

5. The right hand now holds only five face-up cards in Biddle Grip, which the audience assumes to be six. The left thumb peels the top card into the left hand. A second card is peeled into the left hand, and a little finger break caught beneath it. As the third card is peeled into the left hand, the card above the break is stolen back underneath the packet. This is the standard Biddle Steal-Back Move.

The two cards in the left hand are immediately levered face down with the left thumb and placed beneath the right-hand packet, jogged to the left. These two cards are deposited on top of Card Three.

Finally, the last three cards are briefly displayed in a spread, then are turned face down and deposited on top of the final card in the row, Card Four.

The condition of the four packets are as follows, reading from left to right:

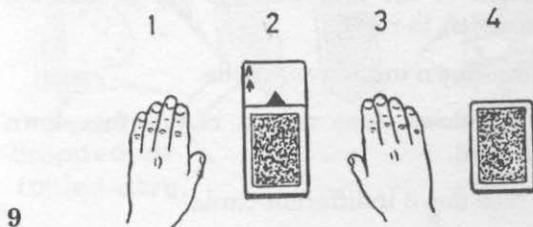
- (1) Four face-down indifferent cards.
- (2) Four face-down Aces on top of one face-down indifferent card.
- (3) Three face-down indifferent cards.
- (4) Four face-down indifferent cards.

6. Pick up the chosen packet, Packet Two, and place it into left-hand dealing position. Buckle the bottom card with the left fingers and remove the second card from the bottom with the right hand. Turn the card face up to show an Ace, comment on its suit, and refer to the Ace as "the freely chosen leader."

Using the Ace, flip the packet face up into the left hand—taking care not to expose the three Aces beneath the cover card on the face of the packet.

Place the Ace back in its position in the row, leaving it face up. Turn the packet in your left hand face down and immediately Side Steal the bottom card into the right hand as you square the packet. Take

the packet from above in right-hand Biddle Grip and place the cards on top of the face-up Ace on the table, leaving the Ace stepped forward for about half its length.

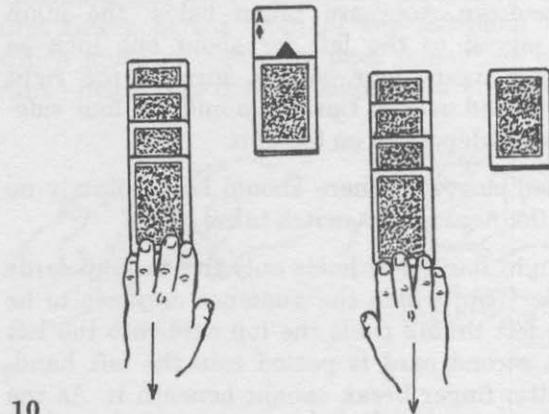


7. Both hands now move in unison: the left hand is placed flat on top of Packet One and the right hand is placed flat on top of Packet Three (figure nine). Both hands spread their respective packets inward, the right hand depositing the palmed card on top of Packet Three as it does so. Both packets show four cards in an inwards spread (figure ten). The right hand is immediately placed flat on top of Packet Four and the packet is spread inwards to show four cards.

Everything appears as it should. Technically, however, the trick is over.

8. Pick up Packet One and count the top three cards one-at-a-time into the right hand, snapping them

face up and dropping them to the table. Finally, execute a Vernon Fist Flourish to turn the last card face up, revealing that it has changed into an indifferent card. Drop this card face up on top of the other three cards.



Repeat this procedure with Packets Three and Four, each time building up to the final "Ace" before showing that it has changed into an indifferent card.

Conclude by slowly turning over the three face-down cards that lie on top of the face-up leader Ace to reveal all four Aces together in the selected pile.

End Notes

a) There are slight procedural differences depending on which card is selected as the leader. In the above example, it was assumed that card number Two was the leader. However, there are three other options open to the spectator and there is a simple rule that must be adhered to when counting the cards and laying them on top of the supposed Aces.

As I stated in the text, you work from left to right if Cards One or Two are chosen and you work from right to left if Cards Three or Four are chosen.

The rule is simple: *The card onto which you place only two cards must always have a four-card packet to its left.* This ensures that the simultaneous spreading of two packets can always be conducted, with the palmed card being added to the right hand pile.

For example, if Card Four is chosen. You begin by switching in the Aces on the first count. You then execute the Biddle Steal-Back and deposit only two cards on top of Card Three. You are now left with six cards—which you can fairly count and deposit onto Cards Two and One. The Side Steal is executed and then the right hand spreads Packet Three

inwards, adding the palmed card, as the left hand spreads either Packet One or Two inwards.

A trial run through of all four possibilities will readily show what is required for each. If you bear the simple rule in mind, then common sense will do the rest.

b) If you do not use a Bottom Deal, then any other appropriate switch can be used for the Aces. The Elmsley Switch as used in his "1002nd Aces" is ideal:

Briefly, place the twelve indifferent cards face up on the table. Remove the Aces and drop them face up on top of the twelve cards. Pick up the sixteen-card packet and spread the cards to show the situation and, as you close the spread, obtain a break beneath the eighth card from the face of the packet.

Without pause, lift off all eight cards as a block with the right hand and flip the remainder of the packet face down with the left edge of the block. Drop the right-hand cards face up on top of the packet, retaining a break below them. Spread over the top three cards to display four Aces, then close the spread and flip all eight cards face down. Finally, deal the top four cards into a row on the table.

Compulsion Number Forty-Five

Mixed Reaction



This routine is in two definite stages. Part One consists of the first stage of Stewart James' modern classic, "Miraskill." Part Two employs a totally different principle of Norman Gilbreath's along with an additional idea of Gene Finnell's.

Set-Up

Before commencing, secretly steal away any two *black* cards from the deck and place them in your pocket. These two cards will never be used.

You will also require a pen and a piece of paper on which to write your prediction.

Part One

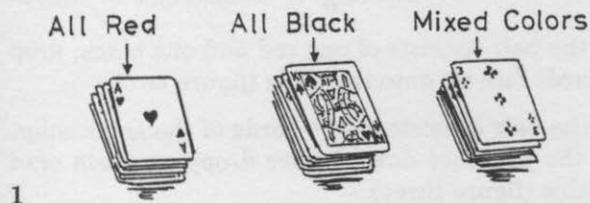
1. Hand the deck to a spectator for shuffling. As this is being done, take the piece of paper and write the following on it: "*There will be two more red than there are blacks.*"

Fold the paper and place it in view on the table, pointing out that it is a prediction.

2. The "Miraskill" procedure is now carried out by the spectator as per the following instructions. The spectator is to turn over cards, two at a time, and:

- a) If they consist of two reds, he places them in one pile on the table.
- b) If they consist of two blacks, he places them into a second pile on the table.
- c) If they consist of one red and one black, he places them into a third pile. This is the "discard" pile.

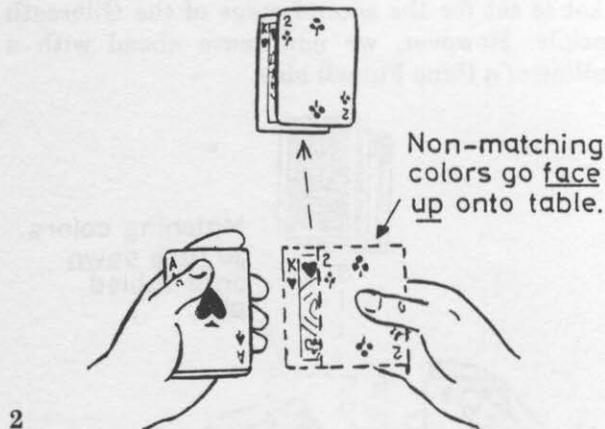
Once you are sure that he understands what is required, let him carry out the procedure until the deck is depleted (figure one).



3. There will be three piles of cards on the table. Push the discard pile to one side, saying, "These were a mixture so we don't need them."

Now ask the spectator to pick up the red pile and count the number of cards. Once he has done this,

and announced the total, ask him to count the number of cards in the black pile and announce the total. No matter what the two totals are, there will always be two more red cards than there are blacks.

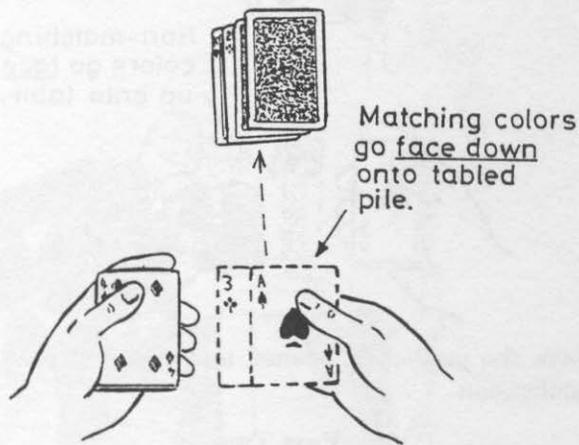


Have the prediction opened and read out loud for verification.

Part Two

4. Push the two piles just counted to one side and ask the spectator to pick up the discard pile, saying, "Let's try something with the mixed pile of cards." Tell him to hold the packet face down.

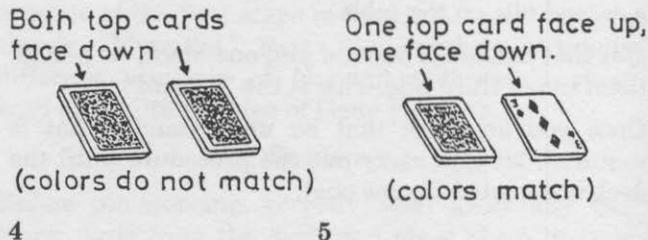
Because of the way in which the pairs were discarded, they are automatically set as they would have been had the cards been set in strict red/black rotation then riffle shuffled. In other words, the packet is set for the second stage of the Gilbreath Principle. However, we now move ahead with a handling of a Gene Finnell idea.



3

5. Ask the spectator to deal the packet into two face-down piles on the table, dealing alternately as in a two-handed game. Explain that you will now make a second prediction.

Ask the spectator to pick up either pile and hand it to you. Take the pile and place it face up into left hand dealing position. Push off pairs of cards, without changing their order, and drop them onto the table, one on top of the other, to form a single pile, in accordance to the following two rules:



4

5

a) If the pair consists of one red and one black, drop the cards face up onto the table (figure two).

b) If the pair consists of two cards of the same color, turn the pair face down before dropping them onto the table (figure three).

At the end of this procedure there will be a single pile on the table with some cards face up and some face down.

6. Explain that on impulse, you turned some cards face down because you are positive that they will

not match their relatively positioned cards in the other half, whereas the ones that you left face up will.

Position both piles so that they lie side by side, then simultaneously remove the top card from each. If they are both face down (figure four), *then there will be no match in color.*

However, when the card you remove from the prediction pile is face up (figure five), *both cards will match in color.*

As you continue to remove the pairs, you will find this to be the case for every pair—thus bringing the routine to a successful conclusion.

Compulsion Number Forty-Six

The Maze Connection

The following effect is a direct variation of a trick sent to me in correspondence by my friend Gene Maze. Gene's effect was entitled "The Numerical Cards." Here, I have adopted Gene's methodology and combined it with the plot of Lin Searles' "Countdown Aces" which can be found in *The Pallbearers Review*.



Set-Up

Before commencing, secretly cull the Ace, Two, Three and Four of Hearts to the top of the deck. They should be face down in numerical order, with the Ace uppermost. You may prefer to make this arrangement during Step 1, as you remove the Kings.

Working

1. Hold the deck face up in the left hand and obtain a little finger break above the bottom four cards. Spread through the deck and upjog the four Kings as you come to them, drawing attention to them as

you do so. Strip out the Kings, at the same time secretly adding the four cards below the break via the Vernon Strip-out Addition. Place the stripped-out packet beneath the deck, then turn everything face down into the left hand.

Deal the top four cards, one at a time, into a face-down pile on the table. Match your actions by saying, "*The four Kings. . . one. . . two. . . three. . . and four.*"

It is important that you say the above exactly as described.

2. Shuffle the deck, retaining the top four cards in position. Turn it face up, saying, "*I am going to show you a rather curious thing with the Kings and the cards. I'll reduce the deck a bit otherwise this might take all night!*"

Cut off slightly less than half the deck from the face and place this cut off portion to one side as it is no longer required. You are left holding just over half the deck. Hold this section face up in your left hand in position for a Double Deal.

3. Choose a spectator to help you and say, "*I am going to deal the cards onto the table one at a time and I want you to stop me at any time. This should*

be within the range of about a half a dozen cards, because I want you to do this on four occasions. Each time you stop me, I will place one of these Kings face-down onto the dealt cards."

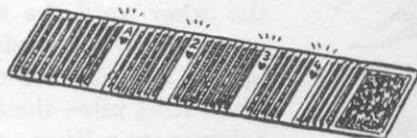


a) Start to slowly deal the cards face up one on top of the other until the spectator calls stop. When he does, pick up the top card of the face-down King pile—the audience believes its a King—and drop it face down on top of the last face-up card you dealt (figure one).

b) You now continue to deal *three* more cards face up onto the tabled pile, to the tempo which matches these words, "*I want (1) you to stop me (2) again (3), whenever.*" On the word "*whenever*" you deal a Double—that is, you deal the top card and the bottom card together as one, then continue to *slowly* deal until told to stop a second time. Again pick up a face-down card from the "King" pile and drop it on top of the last face-up card you dealt.

c) Continue to deal two more cards face up onto the tabled pile then deal a Double on the third. My

wording to cover the three cards on which he must not stop you is, "OK (1). . . and (2) again (Double)." When stopped for the third time, pick up the next face-down card and drop it on top of the last face-up card dealt, then deal a Double.



2

d) You are now almost home. Start to deal the remaining cards onto the pile until told to stop for the last time. Pick up the final face-down card and drop it on top of the last face-up card dealt. Casually spread the remaining cards, keeping the King hidden at the rear, then square them up and drop them on top of all.

4. Square up the complete pile, turn it face down, and replace it on the table. Say, "I don't know if you noticed, but earlier when I counted the Kings I referred to them as 'One, Two Three and Four.' Well, there was a very good reason for this."

Tap the packet and spread it widely across the table to reveal that the Kings have changed into the Ace,

Two, Three and Four of Hearts (figure two). Act as if that is the trick, then say, "Actually these four cards have a heavy relationship with the four Kings, let me show you what I mean."

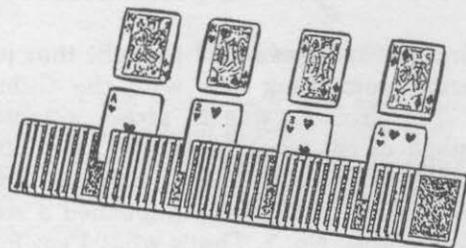
Pull the Four out of the spread for half its length. Slowly and deliberately count along to the fourth card down from it in the spread, saying, "As this is a Four we count along to the fourth card and place it there." Remove the fourth card and place it face down in front of the spread (figure three).



3

Next, pull the Three half-way out of the spread, count along to the third card, and place it face down in front of the spread. Do the same with the Two, removing the second card, placing it in front of the spread.

Finally, pull the Ace half-way out of the spread and remove the card directly below it, as this is the first card (the Ace being a "One").

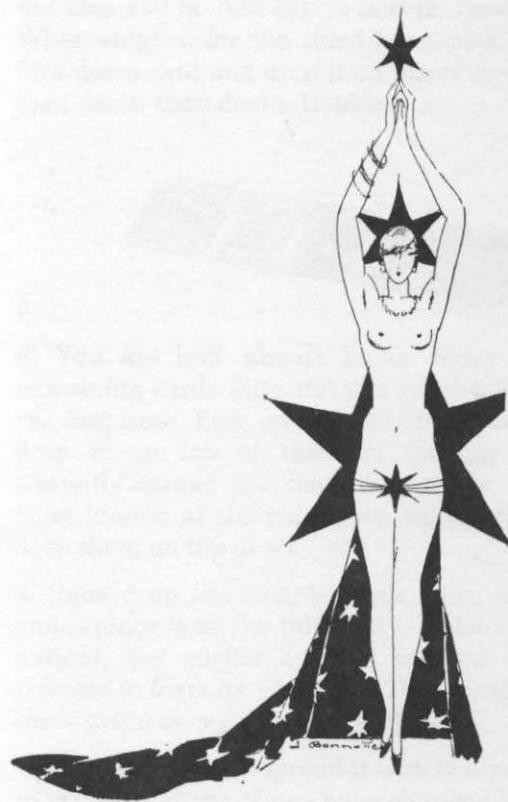


4

Conclude by turning over the four cards to reveal the Kings (figure four), saying, *"Well I told you I was going to show you something curious, didn't I?"*

Compulsion Number Forty-Seven

The Vegas Connection



When I first worked this out, I thought that it was quite possibly something new with the Gilbreath Principle. The problem was to attain a *match* of colors instead of the usual mismatch. I published the end result in *Imagine*, only to find out that my friend Roy Walton had already published a similar idea in *Heirophant*, No. 7. That's what I get for not showing Roy the trick first! Roy's solution used pieces of plastic, or cardboard, which were red on one side and black on the other.

The idea that I came up with uses a regular deck, but the principle is the same. It is also worth noting that Bob King has used the same principle relying on the face-up and face-down condition of the cards.

Set-Up

First, separate the deck into reds and blacks. With a thick permanent marking pen write in bold lettering on the backs of all the red cards the word *black*. Having done that, write on the backs of all the black cards the word *red* (figure one).

Make sure that all the words on the backs of the cards are facing in the same direction. Weave the two halves together so that they are in strict alternating red-black order, then put the deck into its case.

Working

1. Bring out the cased deck and say, *"Have any of you seen a professional marked deck? Well, it just so happens that a friend of mine recently returned from Cincinnati and he brought me back just such a deck. Let me show you."*



1 All Red Cards marked BLACK All Black Cards marked RED

Remove the deck from the case so it is face up, then continue, saying, *"This is known as a percentage deck because it only tells you the colors of the cards—which is useful in some games, apparently. Anyway, I'll give you a demonstration."*

2. Turn the deck face down but do not comment on the writing on the backs. Instead, ignore it, and say, "Now by looking at the back of this top card I can tell that it is. . . let me see now. . . yes—it's a red card." Here you name the color that is obviously written on the top card, then you execute a Double Turnover to show that the face color matches what is written on the back. Turn the double card face down on top of the deck.

Give the deck a straight cut, then name the new top card, reading out the color written on the back and executing a Double Turnover to show the card. Repeat this a few more times.

Although this is a gag—sorry, I meant to tell you that it is supposed to be funny!—it also implies that whatever is written on the back of a card corresponds with the face, which of course is not the case.

3. Hand the deck to a spectator and ask him to give it a few straight cuts, followed by a Riffle Shuffle, then a few more straight cuts. Take back the deck and spread it face up between in your hands to show the mixed condition. At the same time, note if the top and bottom cards are the same color. If they are, square up the deck and place it face up on the

table. If they are not the same color, look for any pair of matching color, casually cut between them, complete the cut, and table the deck face up. This Gilbreath procedure belongs to Tom Ransom of Canada.

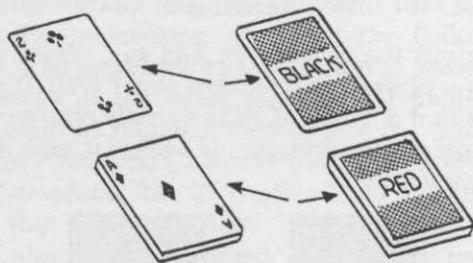
4. Ask the spectator to pick up the deck and deal it into two face-up piles, dealing alternatively left and right, until there are two piles of twenty-six cards. Turn away as he is doing this.

With your back still turned towards the spectator, ask him to pick up either of the two piles and place it into your hands.

Once the pile is in your hands, turn back to face the audience, keeping the cards behind your back, and say, *"The fact that you shuffled and cut the deck makes it impossible for me, or indeed any of you, to know the position of any of the cards. So, what I'm about to attempt must be considered the impossible!"*

As you are speaking to the audience, quietly, and with your elbows pressed firmly against your sides to avoid any excessive movement, count the cards from your left hand into your right hand so that the order is reversed. Do not try to count all the cards, just as many as you can during the above little speech, then stop midway, and continue saying, "I

am going to attempt to arrange the cards which you gave me behind my back into exactly the same order as the ones you left lying on the table. I will do this by feeling the thickness of the ink on the backs of the cards."



2

Now you can continue counting the cards until the order of the complete packet has been reversed. The only reason I start the count early is to make it appear that I hardly do anything to the cards.

Once you have reversed the order of the cards, bring the packet back out to the front and place it face down on the table beside the face-up half.

5. Draw attention to the color of the top card of the face-up pile. Point out that it matches the color on the back of the top card of the face-down pile,

saying, *"On its own this is unimpressive, the odds of that match being fifty-fifty. But let's continue and see how I've done."*

Remove the top card from each pile and place them directly in front of their respective piles (figure two). Now draw attention to the two new top cards, which again appear to match.

Let this register, then remove these two cards and place them on top of the first two cards. Continue removing pairs in this manner, pausing only long enough to name the two colors on top. Continue until each pile is depleted. On the last pair, conclude by saying, *"Well, if that's not impossible I don't know what is!"*

Compulsion Number Forty-Eight

Flight of Hand

Back in 1980, my friend Steve Hamilton and I published a joint effort in Fred Robinson's magazine *Pabular*, entitled "Trans-Collectors." In effect, the Aces and Kings were removed and three cards selected. The three selections were interlaced face up between the four face-down Aces. The three cards instantly vanished from between the Aces. The Kings were now cut into the deck, which was then spread to reveal the three selections interlaced between the Kings. Our idea was directly inspired by Roy Walton's "Collectors" plot.

At that time both Steven and myself were unaware that this variation on the theme had already been addressed by Jon Racherbaumer—see the "Interlaced Transposition" in *Marlo's Magazine* Vol. 4, page 119.

Having said that, the basic idea of a sandwiched card transferring itself from between one set of cards to another set of cards appears to belong to Lin Searles. The Searles approach can be found in



two places, "Pre-Cannibal Cards," which appeared in *Epilogue* number 14 (March 1972), and "More Cannibals," which appeared in *The Pallbearers Review* (Autumn 1973). However, both Searles' effects used only a single card sandwich.

There was a further fundamental difference between the two effects. In Racherbaumer's routine, both sets of collecting cards were displayed at the outset; in the Searles version, the presence of the second set of cards was kept hidden until the very end.

The following version is the one that I have been using on a regular basis and it returns to Searles' original premise. In my opinion the Searles approach has one distinct advantage—the audience can not anticipate the outcome, as only one set of cards is in play until the last moment, and the final sudden appearance of the second foursome is therefore a surprise.

Since developing this effect, I have discovered that Jerry Hartman has a similar handling in the second phase of a routine called "Search Flight" which can be found on page 252 in his excellent tome, *Card Craft*.

Finally, I have appended a related routine that I sometimes use called "The Protection Racket."

Set-Up

Before you begin, set the four Kings so that there are three on top of the deck and one at the face.

Working

1. Spread through the deck and toss out the four Aces as you come to them, square up, and place the deck face down in left-hand dealing position. I do not try to hide the King at the face of the deck because there is no reason why the King should register at all. If it worries you, then tilt the deck toward you as you remove the Aces.

Place the Aces face down on top of the deck, saying, *"I'll leave the Aces up here, because I don't want anybody to pick one."*

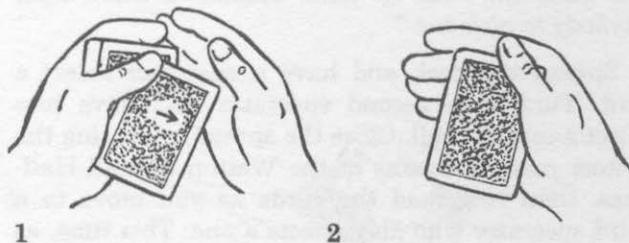
2. Spread the deck and have a spectator select a card. Turn to a second spectator and have him select a card as well. Close the spread, reversing the bottom card by means of the Walton Spread Half-Pass, then re-spread the cards as you move to a third spectator who also selects a one. This time, as you close the spread, obtain a break below the top four cards.

Note that the closing and re-spreading after the second selection is quite natural if you make sure to

reach the end of the cards by the time the second selection has been taken.

3. You now apparently count the four Aces off the top of the deck and turn them face up. In fact, you carry out Vernon's Fake Count which can be found in the *Daley Notebooks* under entry No. 13. This is an excellent method for secretly adding cards to the top of the Aces, without appearing to do anything unnatural.

Place your left thumb at the left side of the deck in readiness for a Block Push-Off of the top four cards. Bring the right hand to the deck to receive the cards as they are counted off.



Only when the right hand is in position to receive the cards does the left thumb push over the top four cards as a block (figure one). Without any hesitation, the right hand counts the block off as

one, gripping the outer right corner between the thumb and the third phalange of the first finger. The rest of the first finger is curled along the outer end of the block, which now rests in a dealing position in the right hand (figure two).

Without pausing, the left thumb pushes over the top card of the deck, and this card is counted on top of the block as card number two. This is repeated twice more. It appears that you have simply counted off the top four cards into the right hand.

Note: The block should not be pushed over until the right hand is in position to take it. This ensures that the four cards do not sit off the deck for any longer than is necessary.

The right hand now flips the seven-card packet face up on top of the deck and a *left little finger break* is retained below them.

4. Push over the upper three cards to display the four Aces in a fan. Close the fan and turn all seven cards face down on top of the deck, retaining a left little finger break below them. Immediately push over the top four cards and slide them forward in a fanned condition, so that they are diagonally outjogged off the outer right corner of the deck (figure three).

Retrieve the three selections and interlace them, one at a time, face up between the four face-down cards (figure four). Because of the position of the spread cards, the break being held by the little finger will be hidden should the left thumb relax its pressure during the insertion of the selections.



3



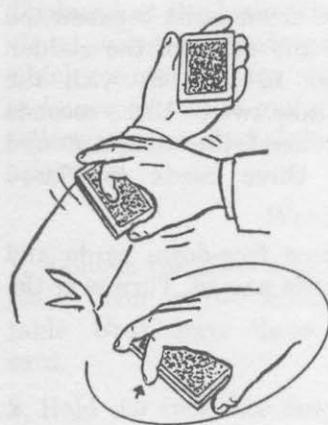
4

Let the position of the cards sink in with the audience, then close the spread of seven cards. Pick up all the cards above the break, taking the packet from above with the right hand, and square the block at the left fingertips.

5. You now show that the three selections have instantly vanished from between the Aces. First, rub the packet on your left sleeve for effect. As you move the right hand back toward the deck, the right first finger is placed on the left long side of the

packet (figure five) and the packet revolved face up (figure six). Place the packet square on top of the deck.

Deal the top four face-up Aces to the table to show that the selections have disappeared from between them. This vanish is really a multiple version of the one used by Larry Jennings in "The Visitor."



5



6

As you deal off the fourth Ace, the left little finger pulls down about half the deck and establishes a break near the middle.

Look at the audience and say, "*The cards haven't really vanished, they've probably been grabbed by the deck collectors.*" As you say the words "deck collectors," and with your gaze firmly fixed upon the audience, carry out a Two-Handed Pass at the break and immediately spread the deck across the table to reveal the four Kings face up in the middle.

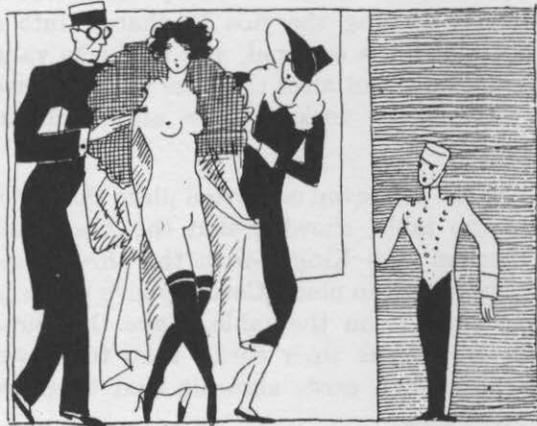
Allow two or three seconds to elapse before drawing attention to the three face-down cards between the Kings. This pause allows the effect of the sudden appearance of the Kings to sink in with the audience, because it will take two or three seconds for them to fully comprehend the situation and realize that there are three cards interlaced between the Kings.

Finally, push out the three face-down cards and have the three selected cards named. Turn over the three cards to conclude.

Compulsion Number Forty-Nine

The Protection Racket

This second handling follows the Racherbaumer approach in that both sets of cards are openly displayed at the beginning. There is a sudden and visual change of the Aces into the Kings at the end, which counteracts any suspicion on the part of the audience as to the outcome. In addition, it is the collecting cards that change places, rather than the selections.



Working

1. Remove the Aces and Kings from the deck and place them in two separate face-up piles on the table. Next, have three spectators each select a card.
2. Hold the deck face down in dealing position and raise the top card at the inner end in readiness for the Vernon Depth Illusion (Tilt). Pick up the four Kings and apparently push them *face up* into the middle of the deck from the inner end, really inserting them into the break below the top card. As

you carry out the Depth Illusion, add a little effort to your actions—the insertion of four cards would not be quite as easy as the insertion of a single card. As you push the Kings home, obtain a break below them.

3. Pick up the four Aces and place them face up on top of the deck. Spread over the top three cards to display the Aces, saying, *"The Aces are the self-appointed protectors of a deck of cards. Now you may be wondering why a deck of cards needs protection—well it's the Kings. They collect everything in sight, they lie in wait in the middle of the deck and pounce at the first opportunity, that's why we need the Aces. I will place each of your chosen cards between the Aces for protection."*

Just before you finish speaking, and while looking directly at the audience, close the Ace spread and flip over all the cards *above the break* onto the deck, retaining a break below them.

4. Push over the top three cards, making sure that you do not accidentally shift the fourth card, exposing the face-up cards beneath it. Take the three selections and interlace them face up between the four face-down cards. Close the spread and square the cards, saying, *"That's the best protection for your cards I can offer."* As you speak, flip over

the block above the break, bringing an Ace face up on top. No break is maintained.

Look down at the deck, then back at the audience and say, *"Actually, I'm not too keen on the Aces having such a monopoly over the deck. It's a bit too close to the protection racket for my liking—so let's change the balance of power in favor of the Kings."*

As you speak, lift up the inner end of four Aces with your right thumb at the natural break and then pick up one more card. Retain a break below these five cards.

As you say the word "Kings" execute your best Two-Handed Pass, causing the Ace to change into a King. This next bit is optional, and might be valid for magicians only, but after the Pass you can flash the face card of the deck to show an indifferent card.

Thumb over the top seven cards and place them in a spread on the table, showing that the Aces have indeed changed into Kings—with the three face-down selections still in place. Casually give the deck a cut and place it on the table. Have the three spectators each name their cards, then turn over the three face-down cards showing that they are still the selections.

This should not be presented as a revelation, because in effect the selections haven't moved. In the mind of the audience, however, the only solution to the transformation is that these can no longer be the same three cards!

Finally, spread the deck across the table to reveal the four Aces face up in the middle, saying, "*Not a bad trick, but I've probably started a gang war!*"

Compulsion Number Fifty

Only a Game

Tricks with the Down/Under Deal are generally considered boring by magicians. I cannot disagree with this when a large number of cards is involved or when nothing of interest happens until after the twentieth deal. Let us be honest with ourselves: the Down/Under procedure has to be the least entertaining thing imaginable for an audience to sit and watch.

Where the number of cards is few and two spectators are invited to partake in a little game of chance, however, we suddenly have a trick with a lot of audience interest—as I hope you will see.

Set-Up

Before commencing, remove eight matching pairs of differing values and stack them one on top of the other. By a matching pair, I mean two red Sevens, two black Jacks, etc.

Deal the packet into two piles, then place one pile on top of the other. Alternatively, you can execute a Reverse Faro, which achieves the same result. This



is simply a way to set a sixteen-card packet with like pairs positioned eight cards apart.

Place the packet on the face of the deck and you are ready to proceed. Alternatively, you can bridge the deck, then place the packet on top.

Working

1. Shuffle the deck, retaining the sixteen-card stack in position. Turn the deck so that the faces are toward you and push sixteen cards off the face. There is no need to count here—if you know the eighth card, then the sixteenth card is its partner. Place the balance of the deck to one side as it is no longer required. If you opted to place the stack on top of the bridged deck, simply table the deck and cut off the sixteen cards from the top.

2. Hand the packet to a spectator, whom we will refer to as Spectator A. Ask him to give the packet any number of straight cuts until he is satisfied that no one could possibly know the top or bottom cards. Once he has stopped cutting, ask him to remove the *bottom* two cards and to place them unseen into his pocket. If you are seated at a table, the spectator may sit on the cards.

Ask him to hand the remainder of the cards to a second spectator of his choice, who will be his

opponent in a little game of chance. This will be Spectator B. He now removes the *top* two cards and places them into his pocket, again unseen. The balance of the packet is returned to Spectator A.

3. Spectator A now deals out two hands of cards from what remains of the packet, the first card going to B and the second to himself, and so on. Each now picks up his hand and carries out your instructions, in unison, as follows:

“We are now going to play the game of Ditch and Deal which is very simple. I would like both of you to transfer the top card of your packet to the bottom of the packet. Next, I want you to deal the card now on top face downwards to the table in front of you. Take off the top card and place it to the bottom of your packet, now deal the top card to the table on top of the first card. Again, transfer the top card to the bottom of your packet, then deal the top card onto the other two cards on the table. Once again, place the top card to the bottom and deal the top card to the pile on the table. You are both left with two cards.”

This is, of course, an Under/Down Deal. It is important, however, that you talk a lay person through the actions because they will be completely alien to him.

Continue, saying, *"The idea of the game is that the player who holds the two cards which have values that are the closest to each other wins."*

Have each player turn over his pair of cards to reveal that both hold a matching pair. Congratulate both of them on their card skill and declare the game a draw! Place the pairs to one side, then place one of the two face down piles on top of the other and hand the combined packet of eight cards to Spectator B.

4. Suggest that each player try the game solo, with Spectator B going first. Instruct B to carry out the Under/Down process once more, again talking him through the procedure. Once he has dealt six cards to the table, stop him. Have him turn over the pair he holds to reveal no match. Make any suitable comment—they might be a near match or they might be totally different. The pair is left face up on the table in front of Spectator B.

Pick up the six-card pile from the table, look at Spectator A, and say, *"Well, it looks as if you have every chance of winning the game."* As you are speaking, give the packet a type of Slip Cut, simply pulling off the top and bottom cards together, then dropping the balance on top of them. Hand the

packet to Spectator A and talk him through the Under/Down procedure until he has dealt four cards to the table, leaving him holding a pair. Have him turn the pair over to reveal that he too has failed to get a match. This pair is left face up on the table in front Spectator A.

Offer your commiseration's to both spectators, then, as though you suddenly just remembered, draw attention to the two cards that each of them *freely* selected *before* the game began. Have each spectator bring his, as yet unseen, pair forward. Each pair is turned face up to reveal that the pair from the pocket matches the pair on the table, as you exclaim, *"Congratulations on an inexplicable draw!"*

Compulsion Number Fifty-One

Rooms for Maneuver

The Noel Stanton plot of a sequence of cards suddenly reversing their order, "1-2-3-4-5" (*Gen* 1965), has caught the attention of many card workers, most notably Dai Vernon, whose routine "Order In Court" appeared in *The Pallbearers Review* (December 1966) and the Larry Jennings variant, "Larry's One To Five," which can be found in Alton Sharpe's *Expert Card Mysteries* (1975). The Stanton version was republished at my request in *Profile* No. 12 (February 1993).

The following variation on the theme was directly inspired by the Stanton original. Here, however, the plot has the added involvement of different quantities of cards. The earliest application of transpositions involving different quantities that I am aware of is Henry Christ's "Hotel Mystery" and, as you will shortly observe, my presentation for what follows owes much to that trick.

The idea of a single card multiplying into several belongs to Roy Walton and can be found in several of



his published effects, most notably "Run-a-Round" which appeared in his award winning *Linking Ring Parade* and subsequently in *The Complete Walton* Vol. Two.

So, the refurbished plot looks like this. You place on the table one Ace, two Twos, three Threes, and four Fours, in four separate face-down piles. Immediately, and without the shifting of any cards as is usual, the packets are turned face up to reveal that they have reversed their order. What was the Ace is now the four Fours, the Twos are now the Threes, the Threes are now the Twos, and what was the four Fours is now the single Ace!

Working

1. Spread through the deck and remove the four Fours, placing them in a face up pile on the table. On top of the Fours place three Threes, followed by two Twos and, lastly, the Ace of Spades on top of all. All the cards are face up. Place the rest of the deck aside as it is no longer required.

2. Open your presentation by saying, "*I'd like to tell you a story about a strange hotel somewhere in the Scottish Highlands. This hotel had only four rooms—a single room, a double room, triple room, and a large family room for four. These cards will represent the guests.*"

Pick up the packet and hold it from above in the right hand in readiness for a Biddle Count and proceed as follows:

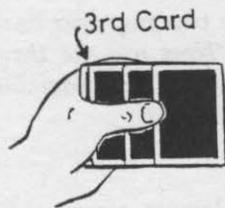
With the left thumb peel off the Ace into the left hand, saying, "*One One.*" Next, peel off the two Twos one at a time into the left hand, but as you count off the first one, steal back the Ace beneath the packet, saying, "*two Twos.*" You now count off the next three cards, stealing back both the Twos below the packet, as you say, "*three Threes.*"

Peel off the first Four spot into the left hand, stealing back the three Threes. Peel off the second Four spot, stealing back the first. Peel off the third Four spot. Do not peel off the fourth; instead, tap its face with the right forefinger and replace the two Fours in the left hand back on top of the right hand section, as you say, "*And lastly, the four Fours.*"

The above may at first appear complex, if not strange, but it flows along and is ever so easy to remember. Up to the final stage, *everything* counted off is simply stolen back again below the right-hand packet. Although the count is illogical, it does work. I have never known anyone to be either confused by it or suspicious. I would like to thank my very good friend Paul Weir for his suggestions which led to

the above sequence, because it was a difficult problem to solve.

Position Check: The face-up packet should now read as follows from the face to back: 4-4-4-A-2-2-3-3-3-4.



1



2

3. Place the packet face down into the left hand and deal the top card to the table to your left, saying, *"The Ace was allocated the single room."* Push over the top two cards, but in doing so the third card is also moved over slightly (figure one) so that your left little finger can obtain a break below it. Bring the right hand over the packet from above and square up the two cards, secretly picking up the third card from above the break, then lift off all three cards and place the packet on the table to the right of the first card, saying, *"The two Twos were put into the double room."*

Push over the top three cards and, as you square them, allow the bottom card of the three to fall back onto the packet (figure two). The right hand lifts away only two cards and places them to the right of the supposed Twos on the table, as you say, *"The Threes were given the triple room."*

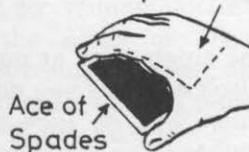
This leaves you with four cards in your left hand, the top card is the Ace of Spades and the other three cards are the Fours. Fan the cards loosely, keeping the top card tight so that it is almost square with the card below it, then raise the hand to show the Fours (figure three). This is a casual gesture and should be done almost as if you didn't intend it. Lower the hand, count the cards to reverse their order, and place them back into left-hand dealing position.

Ace of Spades



3

3 palmed fours



4

Buckle the bottom card and hold a break above it. You are about to top palm the top three cards into the right hand—you have been warned!

Looking directly at the audience, and say, "*And the four Fours were put into the family room. This is where trouble all started—the girl on reception was new to the job and she actually got the room numbers reversed.*"

Lever the top three cards into the right palm then hold the single remaining card from above with the same hand, fingers at the outer end and thumb at the inner end (figure four).



5

Place the single card at position four on the table. Do not look down as you do this, but continue your comments, "*But as luck would have it, the Ace turned out to be an Ace magician and he cast a spell and everything turned out right—because now over here we have the four Fours.*"

As you finish saying this, move the right hand to the left end of the row where the single card is lying



6

and add the three palmed cards on top of it as you turn the card over. This is done simply by flattening the hand as you place your thumb under the tabled card (figure five), then all four are turned face up (figure six). It appears that the Ace has suddenly turned into the four Fours.

Continue to move along the row turning over each pile as you come to it, saying, "*Next are the three Threes, the two Twos, and lastly the Ace magician himself, the Ace of Spades. What a guy!*"

End Notes

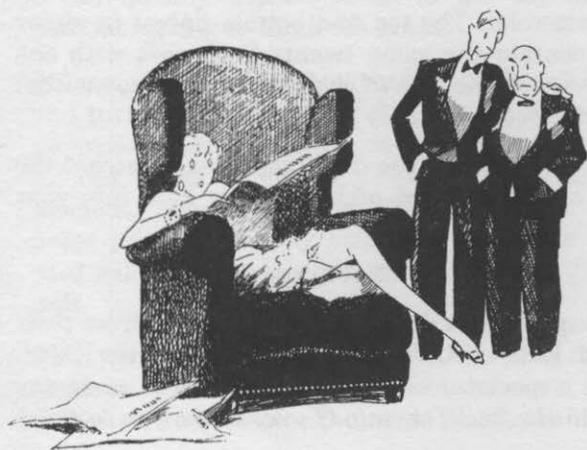
Although the count/display and layout sequence at the beginning is illogical, its effectiveness has more to do with what you say than anything else. By boldly stating then reemphasizing "One One, two Twos, three Threes, and four Fours" as you show the cards and lay them out, there is never any question about the situation. Try it and you will see what I mean.

Compulsion Number Fifty-Two
Two Decks But With a
Single Thought

Hofzinsler's Card Conjuring is one of the finest books ever written on the subject of card magic. Among the many original creations is the ingenious "Domination Of Thought" (First and Second Methods). Here, Hofzinsler introduces a new principle which allows any named card to vanish from a deck and appear in the pocket.

In 1938, almost the same trick, and using the same principle, was published by William McCaffrey in *Greater Magic* under the name of "The Prize Winner." Subsequent reinventions have appeared under the names of Eddie Joseph's "Premonition" and George Armstrong's "Premonition."

What all this tells me is that a lot of people haven't bothered to read "one of the finest books ever written on the subject of card magic." The book is currently available in paperback and has been on sale for some time now in general book stores. If



you haven't yet read this essential card book, I suggest you do so without delay.

The following combines the Hofzinsler principle with the half-and-half principle used by Ed Marlo in his lesser-known manuscript called *Oddity* (1955). The result is a trick that I have used as the opener for all of my recent lectures and it is the only two-deck trick that I have ever performed.

Set-Up

You require two decks of cards, one with red backs and the other with blue backs. Once the two decks have been arranged, there is very little setting up required for subsequent performances.

The arrangement of the decks is as follows, with the order of each section running from top to bottom:

Deck Number One

(Top half with *blue* backs)

QD-KS-10D-JS-8D-9S-6D-7S-4D-5S-2D-3S-QH-KC-10H-JC-8H-9C-6H-7C-4H-5C-2H-3C-AC.

(Bottom half with *red* backs)

QD-KS-10D-JS-8D-9S-6D-7S-4D-5S-2D-3S-QH-KC-10H-JC-8H-9C-6H-7C-4H-5C-2H-3C-AC-AS.

Deck Number Two

(Top half with *red* backs)

QS-KD-10S-JD-8S-9D-6S-7D-4S-5D-2S-3D-QC-KH-10C-JH-8C-9H-6C-7H-4C-5H-2C-3H-AD.

(Bottom half with *blue* backs)

QS-KD-10S-JD-8S-9D-6S-7D-4S-5D-2S-3D-QC-KH-10C-JH-8C-9H-6C-7H-4C-5H-2C-3H-AD-AH.

If you turn both decks face down, Deck One appears to be blue backed and Deck Two appears to be red backed. Only the top half of each deck matches the color of the top card, with the bottom halves the opposite color. The top and bottom halves in either deck contain the same twenty-five cards with one extra Ace at the face of each deck. This means that each deck contains only fifty-one cards.

Put each deck into the card case which matches the color of the top card and put them both into your pocket.

Working

1. Bring out both decks and remove them from their boxes. Place both decks face down on the table. Invite a spectator to assist and ask him to name any card in the deck, saying, "*I would like you to think*

of any card in a deck of fifty-two. Please don't make it an Ace because I'm going to use the Aces later for another experiment." This gets the Aces out of the way and, by the time you have finished, the effect is so strong that no one remembers what you said and there is never any need to perform the promised Ace experiment!

As soon as the spectator names his card, make a mental note of which deck his card is in, then casually pick that deck up and leave the other one lying in front of him. I only remember one category: *odd-valued black cards in blue card case*. From this I can quickly assess which is the correct deck without having to think too much.

2. Turn your deck face up, then casually reach down and turn the deck on the table face up also. This is important, otherwise he might expose the odd-colored backs when he picks the deck up in a moment. Because the values of each color run in order you can quickly estimate where the named card will appear when you spread through the front half.

Start to spread through the deck, keeping the deck level so that the backs cannot be seen by the audience, and look for the card. Watch the extreme

left of the cards as you spread them. This way, you will spot the card before anyone else. When you see it, immediately cull it beneath the spread, using the Hofzinser Spread Control or any other related method.

To cover any slight change in rhythm, I pause and ask, "*What card did you say, the Eight of Hearts was it?*"

You now continue to spread into the lower half and stop when you come to the named card in this section. Place the card on the table, taking all the cards above it into the right hand and thumbing off the card with the left hand. If the card came from the center or below of the lower section, replace the right hand part of the spread and close up, loading the culled card at that point. If the card came from above the center of the lower section, it may be too close to the division point. If so, replace the right-hand section, push over a few more cards, then close the spread and load in the culled card.

You want the culled card to end up no more than a dozen cards down from the top of the face-down deck.

3. Having placed the card face up on the table, turn the deck face down and place it on the table. Pick

up the card and show it back and front as you say, *"Here is the card you freely named out of fifty-two. I am placing it on the table here so that there can be doubts later."*

Continue, saying, *"I am now going to try something unbelievable. Your deck has been lying in front of you since the start. I haven't tampered with it in any way? Watch!"* Mime the actions of removing a card from his deck and inserting it into your deck.

Ask him to pick up his deck and, keeping it face up, to deal the cards one at a time onto the table. He is to count the cards out loud and stop as soon as he sees his card. He will not see his card and will count only fifty-one cards.



1

Finally, pick up your deck and make a thumb fan of the upper half only. The lower half of the deck is therefore concealed. One odd-backed card will

appear in the fan (figure one). Hold this pose as you say, *"One card from your deck seems to have appeared over in this deck. Your card was the Eight of Hearts and don't ask me how. . . but this card is the Eight of Hearts!"* Show its face. *"And it belongs over there in your deck!"*

As you complete the sentence, toss the card on top of his face-up pile, thus emphasizing that it really did fly over.

End Notes

Although the arrangement of the two decks may at first seem bothersome, in my opinion the effect is more than worth it. To reset the decks you simply return the two cards to their respective positions in your deck, then reverse count the other deck, reversing the spectator's previous counting actions.

The reason for placing two Aces at the face of each deck is in case the named card is at, or near to the face. The two Aces give you just enough leeway to facilitate the cull.

Compulsion Number Fifty-Three

The Self-Seekers

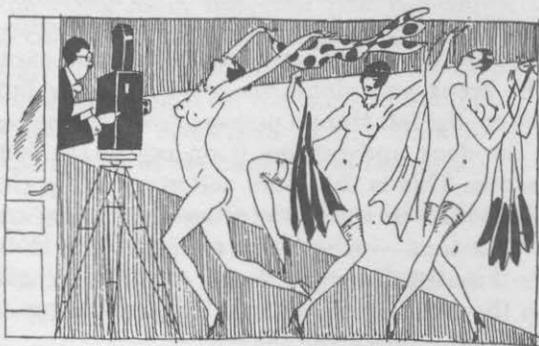
The routine that you are about to read was inspired by two Roy Walton effects. The first was a trick called "Jubilee Countdown," published in the book *Fifty Years Later*, and the second was "Chiefly Yourself," which first appeared in *The Linking Ring* before finally taking its place in *The Complete Walton* Vol. 2.

Both of Roy's effects were based on the Lin Searles' "Countdown Aces," which can be found in *The Pallbearers Review* 8th Folio. The Searles' effect in turn was an attempt to recreate a trick which Searles had seen Edward Marlo perform.

The trick features the Production Cut which is described later in the chapter on sleights.

Working

1. Remove the four Queens from the deck and at the same time secretly cull the Ace, Two, Three and Four of any one suit to the face of the deck so that they are in numerical order with the Ace at the face.



2. With the four Queens on the table, give the deck a shuffle and add three cards to the bottom so that the four-card stack now lies above those three cards. Explain that you will give a demonstration in card control. As you speak, with the deck face down in left-hand dealing grip, obtain a little finger break above the bottom two cards.

You will now perform a cut control sequence with the four Queens which is based on the sequence published by Vernon in his original "Cutting The Aces" when it appeared in *Genii* in 1965. The one which appeared in *The Stars of Magic* was a simplified version for the general magic public.

a) Pick up one of the Queens from the table and place it face down on top of the deck. Bring the right hand over the deck in readiness for a Swing Cut, fingers at the front and thumb at the inner end. The right thumb takes over the break at the inner end of the deck. With the left first finger swing or pivot the upper half of the deck into the left hand, then place the lower half on top, retaking the break—now in the middle of the deck—with the left little finger.

b) Pick up a second Queen and place it face down on top of the deck. Then cut the deck at the break and

complete the cut, taking a little finger break between the halves as they come together.

c) Pick up a third Queen from the table and place it on top of the deck. Again cut the deck at the break and complete the cut, retaking the break between the halves as they come together. Allow one card to drop from the face of the upper half onto the lower half, then retake the break with the left little finger.

d) Pick up the last Queen and place it on top of the deck. This time execute an in-the-hands Slip Cut at the break, so that the top card goes to the middle of the deck, then retake the break between the halves.

e) Say, "*With the Queens now scattered throughout the deck, I'll show you how I can find them again.*" As you speak, the right hand cuts off all the cards above the break and places them on the table but, as it does so, the left thumb presses down on the top card of the deck and retains it on top of the left-hand section. This is the same action as a Slip Cut except that the top card is not used to create any illusion this time—rather, the transfer should be invisible. Finally, the right hand comes back and picks up the remaining half and drops it on top of the tabled half, completing the cut.

If you check the condition of the cards at this stage, it should read as follows from the top down: Queen-Queen-indifferent card-Queen-two indifferent cards -Queen, balance of the deck-Four-Three-Two-Ace.

3. Explain that in order to find the Queens again, you are going to call upon the services of four specially trained cards, then proceed as follows:

a) Perform the Production Cut to leave the Ace face up on top of the tabled deck, saying, "*There's number one.*" Pick up the deck and place it into the left-hand dealing grip.

Say, "*As this is number one, I will deal one card in front of it.*" As you say the first part of the sentence, the right hand flips the Ace face down onto the deck, then a LePaul Second Deal is executed as the right hand apparently takes the top card. Place the switched-in card on the table to the left. (See "Four Knowledge" elsewhere in this book for a detailed description of my handling of this deal.)

As you complete the sentence, fairly deal off the top card in the same manner as the LePaul Second Deal and place the card face down in front of the supposed Ace.

b) Carry out the Production Cut to produce the Two,

saying, "*And there's number two.*" Flip the Two face down and switch it using the LePaul Second Deal. Place it face down on the table to the right of the previously tabled cards. Continue, "As this is a Two I'll deal off two cards." Do this, fairly dealing off two cards, one on top of the other, in a pile in front of the card. I suggest that you keep everything uniform and employ the same actions as you would for the LePaul Second Deal when dealing these cards (that is, the right hand takes them "Biddle Style" although they are not snapped face up).

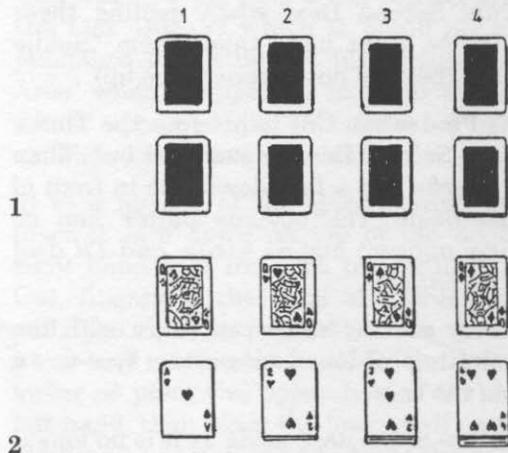
c) Repeat the Production Cut to produce the Three, followed by the Second Deal to switch it out. Then deal off three cards into a face-down pile in front of the card just dealt. The obvious patter line is, "*Number Three appears just as easily, and I'll deal three cards in front of it.*"

d) Finally, carry out the same procedure with the Four spot, counting off four cards into a face-down pile in front of the card.

Place the balance of the deck aside as it is no longer required.

At this stage there will be four face-down piles in a row on the table, each with a single face down card in front of it (figure one).

4. Gesture towards the four single cards—that the audience believes to be the Ace through Four—saying, *“Despite the obvious skills of these four cards, they do have one major fault. In fact, it is a personality disorder—they are full of their own self importance and people like that are termed self-seekers. So, instead of finding the four Queens as we had hoped, they have found themselves!”*



As you finish speaking, slowly turn over the four piles to reveal the Ace to Four at the faces of each pile. Lastly say, *“But I managed to ignore their ex-*

treme megalomania and I found the four Queens myself.” Finish by turning over the four single cards to reveal that they are now the four Queens to give a final eight-card display (figure two).

End Notes

The above routine may appear to be rather repetitive, but the LePaul dealing action is so very casual the whole thing flows along smoothly.

Of course, as you are carrying out the Second Deal Switches, you are looking at the audience and you are talking to them. If they're as polite as you are, then they will look at you. As with *all* misdirection, there is no guarantee that everyone *will* look at you—so make sure that your technique is up to scratch.

Remember, misdirection is the added ingredient that creates the magic. It will *not* cover bad technique. Come to think of it, however, I've never met anyone with poor technique who understood misdirection!

Compulsion Number Fifty-Four

Within You Without You



This routine is an alternative handling for Jerry Sadowitz' effect "The More Things Change," which can be found in *Alternative Card Magic* (1983). The trick is an offshoot of Vernon's classic "Travelers" and incorporates a transposition theme which accompanied the Vernon plot well.

Also worth noting is the Gordon Bruce routine "Home To Mother" which has a similar theme of Queens in four different pockets transposing with the four Kings.

The following offers no variation in effect, only in the method employed. The palm used to initiate the final stage of the trick is the Packet Palm which you will find later in the chapter of sleights. You might want to look this up before proceeding. Any other bottom palm, however, can be substituted.

Working

1. Start by asking someone to name any two values in the deck, saying, "In a deck of cards there are

thirteen values, the Aces through the Kings. I would like you to name any two values, one high and the other low—the Aces will be the low value in case you want them." This was the Roy Walton suggestion in the original trick to avoid the necessity of having any cards signed.

Let us assume that the two values are the Threes and the Kings. Holding the deck face up in the left hand, spread through and openly upjog the four Threes. As you are locating the Threes, take the opportunity to glance at the bottom two cards of the deck and check that neither of them is a King. If one or both happen to be a King, transfer two or three cards to the rear of the spread, culling the extra cards into position or openly transferring them there. It goes without saying that none of the cards you transfer should be a King!

Strip out the four Threes with the left hand, emulating the actions of the Vernon Strip-Out Addition, and drop the four cards in a face-up packet on the table.

2. Spread through the deck a second time and openly upjog the four Kings. As you are doing so, obtain a break with the left little finger above the rear two cards of the face-up deck. Strip out the

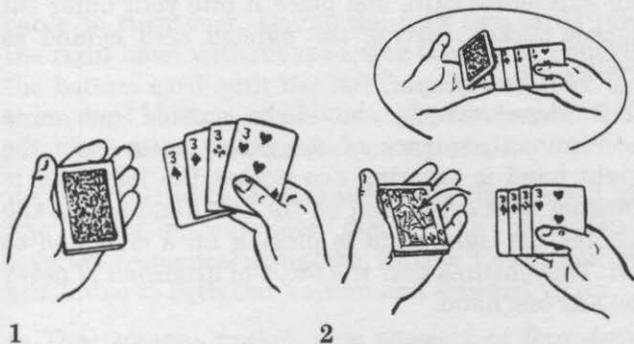
four Kings, adding the two cards from below the break via the Vernon Strip-Out Addition. Place the rest of the deck to one side as it is no longer required.

Hold the King packet face up in left-hand dealing position with the first finger resting across the front end to conceal the slight extra thickness of the packet. Push over the top three cards, keeping the last three held squared as one card, and display the four Kings. At this stage check the color sequence of the Kings. To assist you in drawing attention away from an upcoming discrepancy, it is best that the middle two Kings be of the same color. If this is not the case, it is easily arranged as you display the Kings.

With the top three Kings still spread, casually remove the upper two Kings taking them into the right hand and place them below the left-hand card—this is really a simple cut of the top two Kings to the bottom of the packet.

3. Flip the King packet face down into the left hand and hold it in dealing position. Obtain a break below the top card. With your right hand, pick up the four Threes from the table and place them face up on top of the left-hand packet.

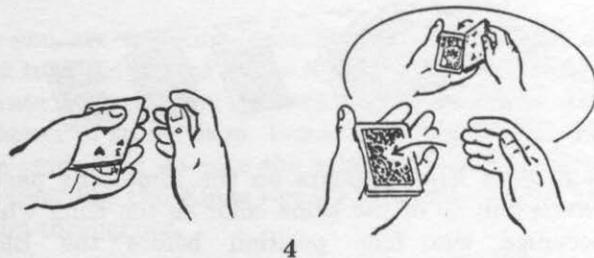
Immediately spread over the top three cards to display four Threes. Lift the spread with the right hand, secretly adding the face-down card above the break squarely beneath the leftmost Three (figure one). Use the left side of the spread to flip the packet face-up in the left hand (figure two). Say, "The four Threes and the four Kings, both your choice. Which of the two do you prefer, the Kings or the Threes?" Depending on which they choose, I say one of the following sentences:



1
2

If they choose the Kings, say, "The Kings? Fine, I'll show you something quite unique with the four Kings. First, I'll place the four Threes out of the way—each goes into a different pocket, that way they can't interfere with the trick. If you like the

trick with the Kings, then I'll show you something even more remarkable with the Threes later."

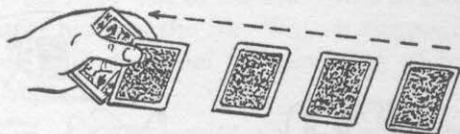


3
4

If they choose the Threes, say, "The Threes? Fine, I'll place the four Threes into four different pockets, that way we know where they are and I'll come back to them later. But first I will show you something quite unique with the four Kings. If you like the trick with the Kings, then I'll show you something even more remarkable with the Threes!"

As you are speaking, place the right-hand cards on top of the left-hand packet and close the spread. At the same time, buckle the bottom card of the left-hand packet (figure three) and immediately flip over all the cards above the bottom card so that they land face down on top of the single face-up card (figure four). Without pause, the left hand moves to the table and thumbs off the upper four

cards, one at a time, into a face-down, right-to-left row (figure five).



5

A face-up King appears on the remaining packet which will be of the same color as the King which occupied the face position before the Block Turnover.

Do not look down at your hands during the Block Turnover—time your actions so that the move is performed while the audience is engrossed in what you are telling them.

Finally, place the left-hand packet on the table to one side in a squared condition and ignore it.

Placing the Threes into the Pockets: The order of the four face-down cards on the table, from left to right, is: King-King-indifferent card-indifferent card. The audience believes that they are the four Threes.

a) With your right hand pick up the card at the left end of the row, a King, and place it into your right trousers pocket.

b) With your left hand pick up the card at the right end of the row, an indifferent card, and place it into your left trousers pocket where it is immediately snapped into Classic Palm, then bring the hand out of the pocket.

c) With your right hand pick up the card at the left of the two remaining cards, a King, and place it into your right outer jacket pocket.

d) With your left hand pick up the card remaining, an indifferent card, and place it into your outer left jacket pocket, leaving the palmed card behind as well.

The above actions should be carried out as a continuous sequence of staggered actions—as the right hand is entering one pocket the left hand is picking up a card, then as the left hand enters the pocket the right hand is picking up a card and so on. This ensures that the focus of attention is never on any one hand.

4. You now perform the promised trick with the Kings. This is a simple one-at-a-time reversal sequence, employing the most straightforward methods. Pick up the King packet from the table and place it into your left hand. The packet should appear to be face up.

Remove the bottom King and use it to tap the packet, saying, *"If I tap the Kings like this, one of them will magically turn over."* Place the card from the right hand on top of the packet and execute an Elmsley Count, outjogging the face-down card which will appear on the count of three.

Remove the outjogged card, tap the packet with it, then place it on top as you say, *"If I tap the cards a second time, a second King turns over."* From now on you will execute a Buckle Count to cause the cards to turn over. Count the first two cards into the right hand without reversing their order, buckle the bottom card with the left fingers, and take the three-card block beneath the right-hand cards. The final face-down card is taken on top of all.

Repeat the Buckle Count two more times until all four cards appear face down. The progressive reversal sequence using the Buckle Count can be attributed to both Dai Vernon and Edward Victor.

5. The squared packet now consists of four face-down cards (Threes) with two face-up Kings on the bottom.

Obtain a break above the two face-up Kings with the left little finger. Look at the audience and say, *"Well, I think you will agree that that was an amaz-*

ing trick with the four Kings. But I did promise you an more amazing trick with the four Threes. Watch!"

As you are speaking, execute the Packet Palm as you turn the packet in the left hand so that its face points toward you. Spread the four cards and pretend to study them. Lower both hands and toss the cards face up onto the table to reveal the four Threes. The two Kings remain concealed in the left palm throughout.

As you drop the cards onto the table, casually allow the right palm to be seen empty, then let both hands fall naturally to your sides.

Removing the Kings from your Pockets: You now remove the four Kings from the four different pockets, naming each one as you produce it. Do not make a production out of this, because the audience will by now have guessed where the Kings are—the removal of the Kings is simply a confirmation of the impossible, with the applause cue coming on the final King.

a) Reach into the left trousers pocket with the left hand and bring out one of the palmed cards, leaving the other behind in the pocket. Drop the King face up on the table.

b) Reach into the right trousers pocket with the right hand and bring out the King that is already there and drop the card face up on the table.

c) The left hand now goes back into the left trousers pocket at the same time as the right hand pats the outside of the right jacket pocket. It should appear that you trying to remember into which pockets you placed the cards at the beginning of the trick. As soon as the left hand is inside the pocket, the card therein is immediately palmed, and the hand is removed. The removal of the left hand should coincide with the entry of the right hand into the outer right jacket pocket. The right hand emerges with the King that was already in the pocket and tosses it face up onto the table beside the other two Kings.

d) The left hand, which should be entering the outer left jacket pocket as the right hand is emerging with its card, goes into the pocket and brings out the palmed card. Do not show this last card yet, but hold its back toward the audience and say, "*And last of all the King of Diamonds takes his bow.*" Name whichever King is staring you in the face, snap it round towards the audience, and take the applause. The re-palming of the card in the left pants pocket is from Vernon's original "Travelers."

Compulsion Number Fifty-Five

Re-Scan Variant

In issue number 2 of Karl Fulves' magazine *Rigmarole* there appears a trick by the late John Scarne, entitled "Aces on Impact." The routine uses a combination of palming, second dealing, and bottom dealing to bring all four Aces out of a shuffled deck. What follows is a really different effect, but the Scarne trick was the source of inspiration for this routine.

Originally I was using the four Aces for this, but Gene Maze suggested that it might be better to use less conspicuously valued cards, because as soon as the selection was seen to be an Ace, it quickly became apparent that the other three were soon to follow!

Working

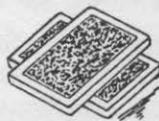
Secretly palm out the four Twos (backs toward the palm), with the Two of Clubs at the face of the packet.



1. Have the deck shuffled, take it back, and secretly add the Twos to the top (see the End Notes for some thoughts on this sequence). Ask someone to assist and, as you are talking, cut the top three cards to the bottom of the deck. Alternatively, execute a Two-Handed Pass to take them to the bottom (again see the End Notes).

2. Place the deck on the table and have the spectator cut it into two halves. Leave the *upper* half on the table and place the other half in your hands in bottom dealing grip.

3. Have the spectator cut the tabled section into two, then reach forward and pick up the bottom portion and place it cross-wise on top of the upper portion (figure one). This is the standard Cross-Cut Force. Forget this section now and proceed with the section in your hands.



1

4. Explain that in a moment you are going to ask the spectator to look at the card he arrived by cutting the deck—nod toward the crossed packets on the table—and that he will spell out the card as

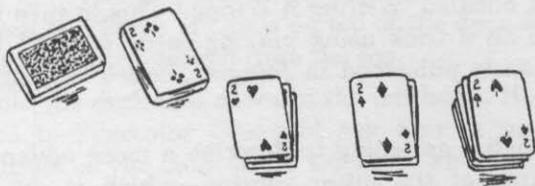
follows. You now demonstrate what the spectator will be required to do. This will set the cards for the final stage. Even if it did not, however, I would recommend that you still give a demonstration because lay people are not accustomed to spelling out playing cards in ways that we take for granted!

Appear to think for a moment, then say, "*For example if the card turns out to be the Eight of Diamonds you will spell it by dealing out the cards into the three words of the name.*" It need not be the Eight of Diamonds, but it must be a Diamond.

Do this, dealing one card for each letter of the word into a face down pile on the table, making each word a new pile. That is, you spell out E-I-G-H-T one card on top of the other into the first pile. Forming a second pile, you now spell O-F *but deal a Bottom on the first card.* The misdirection for this is easy if you feign forgetting what you are spelling for a moment, then suddenly deal. Finally, spell the word D-I-A-M-O-N-D-S *dealing Bottoms on the letters M and N,* and forming a third pile.

5. Quickly and casually turn over the top cards of the piles to show nothing but indifferent cards, then turn them face down again. You now pick up the third pile, this is the one which spelt the suit, and

flash the bottom card as you place it on top of the small middle pile. Pick up the combined pile and drop it on top of the first pile. Finally, pick up the complete packet and flash the face card as you drop it on top of the balance of the deck. You have shown several indifferent cards without drawing too much attention them.



2

6. Hand the deck to the spectator. Lift off the upper section from the tabled crossed sections and turn over the top card of the lower section to reveal the Two of Clubs. The spectator now spells out the card as you did, into three piles:

Pile One: T-W-O

Pile Two: O-F

Pile Three: C-L-U-B-S

Finally, tap each packet with the Two of Clubs and turn over the top cards to reveal the other three Twos (figure two).

End Notes

Gene Maze also suggested that if you cut the deck after adding the palmed cards it might lessen the effect of the spectator's shuffle because you are then seen to do something to the cards. I agree, and for that reason I would always execute a Pass to transfer the top three cards to the bottom.

An alternative suggested by Gene is not to hold out the cards at all, but to simply false shuffle and cut before proceeding, pre-setting the cards beforehand with three Twos on the bottom and the Two of Clubs on top. The fact that the spectator cuts off a section and you seem to deal all of the cards from the point of the cut is probably just as convincing as having the spectator shuffle the deck.

Compulsion Number Fifty-Six

No Two Ways About It

In the September 1993 issue of the magazine *MAGIC*, I published a routine using blank business cards, entitled "Writing A Wrong." This in turn was based on a trick using playing cards which I had previously published in *Imagine*, called "Changing Sides."

Although I am going to describe a more advanced handling of the latter routine—which is, in my opinion, a more magical effect—a full description of "Changing Sides" is also offered for those of you who perhaps prefer the more self-working approach to your work. Both tricks are based on the Peter Kane "Signature" trick which appeared in *Mentzer's Card Cavalcade* Volume One.

Set-Up

You will require a pen with which to have the cards initialed by two members of the audience. A thin pointed permanent marker is best suited for this to ensure that the markings are both bold and visible to everyone.



Working

1. Spread through the deck and cut any two contrasting low-value spot cards to the top. The reason for this is that both cards will in a moment be initialed by two spectators and it is preferable that the cards not be court or heavily spotted cards.

So that you may follow the explanation with ease, place the Three of Clubs on top of the deck and the Two of Hearts second from the top.

Hold the deck face down in the left hand. Hand the pen to Spectator One and ask him to mark his initials on the back of the top card. You could have him sign his full name, but I feel that this slows the procedure down.

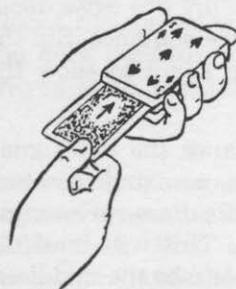
Execute a Double Turnover, flipping the two cards face up on top of the deck. Have the spectator mark his initials on the face of the card now showing on top. Once he has done this, flip the double face down again, saying, "*No matter which way we look at it, this is definitely your card!*"

Deal the top card of the deck face down onto the table but, as you do so, obtain a left little finger break near the middle of the deck.

2. Ask the spectator to hand the pen to a second spectator. As he is doing this, turn the deck face up

executing a Wohl/Krenzel Mechanical Reverse at the break, retaining a break between the two halves. Immediately pick up one card from the top of the bottom half with the right thumb and obtain a left little finger break below this card.

Pick up the tabled card and insert it into the break from the inner end of the deck (figure one). As you push the card flush, drop one card from the upper half and reestablish a little finger break at this point.



1

As I insert the card into the deck, I say, "*I'll stick your card into the middle of the deck the wrong way round, that way it's not too hard to find.*"

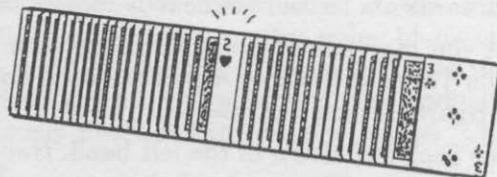
Look at the second spectator and say, "*I would like you to put your initials on a card as well.*" As you speak, turn the deck face down doing the Correction Pass (see the chapter on sleights for a description of this move). If you are not yet familiar with this Half Pass, any other move will suffice which reverses the lower half before turning the deck over.

3. With the deck now face down in the left hand, extend the hand toward Spectator Two and ask him to mark his initials on the back of the top card. After this has been done, make some comment about his marking and execute a Double Turnover of the top two cards, leaving the double face up on top of the deck. The spectator initials the face of the card now showing on top. Look at Spectator Two, saying, "And this is most definitely your card, no two ways about it. Wrong! There are two ways about it!" As you say the last part of the sentence, flip the double face down, then face up again to show the initials on both sides.

4. Explain that you will now cause the two signed cards to change places in an amazing manner. Execute a Top-Card Cover Riffle Pass, presenting the riffle as a magical gesture. This will send the second face-up card of the double into the middle of the deck. Look down at the deck and appear disappointed that nothing has happened. Spread the deck across the table to display the other selection still face up in the middle, as it should be (figure two).

Finally, and as if having been struck by a sudden inspiration, say, "But wait, perhaps something even more amazing has occurred. If we look over here at

this card, we find that your initials have jumped over and onto the back of his card. And over here we find your initials on the back of his card! Take the cards as a keepsake and you can try the trick when you get home!"



2

These final comments are made as you turn over the first card to reveal the first part of the transposition and then turn over the second card to finish. Give the two cards to the assisting spectators as they are of no earthly use to you.

Compulsion Number Fifty-Seven

Changing Sides

As I mentioned in the preamble to the preceding effect, this version is practically self-working. There is an illogical moment—when a card which was placed the correct way (face down) in the middle of the deck suddenly appears face up—which is portrayed as an additional effect!

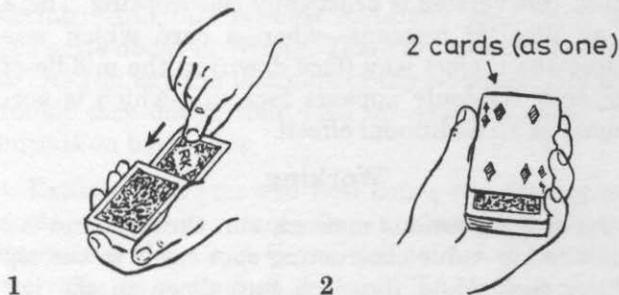
Working

1. As in the previous method, run through and cut any two low-value contrasting spot cards to the top of the deck. Hold the deck face down in the left hand and hand the pen to Spectator One, asking him to mark his initials on the back of the top card. Once he has done this, execute a Double Turnover, leaving the two cards face up on top of the deck. The spectator marks his initials on the face of the card showing on top.

Flip the double face down again and retain a break below the two cards at the inner end of the deck in preparation for The Vernon Depth Illusion (Tilt).

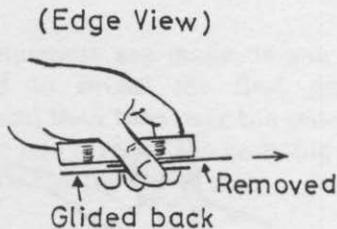


Remove the top card with the right hand and apparently push it into the middle of the deck, really executing the Depth Illusion and inserting the card into the break below the top card (figure one). As you complete the insertion of the card, lift up on it and obtain a little finger break beneath it. You now have a break below the top two cards.



2. Ask the spectator to hand the pen to a second member of the audience. Execute a Double Turnover, leaving the two cards face up on top of the deck. Have the second spectator mark his initials on the face of the card on top. Flip the double face down and have the spectator initial the back of the top card of the deck. Flip the top two cards face up again so that they lie outjogged for about one inch (figure two).

Turn the left hand palm down, rotating the outjogged double face down. Execute the Glide, pulling the lower card of the double square with the deck as you remove the top card of the double (figure three). This Glide technique is Edward Victor's. Place the face-down card in front of Spectator Two, asking him to put one of his hands flat on top of the card. His initials appear on the back of this card, as they should. The left hand places the deck face up on the table.



3

3. Casually give the deck a straight cut as you explain that you will cause the cards to change places. Ask Spectator Two to lift his hand, but not to turn over the card. Look down at the card and, seeing that the card still bears his initials, say, "Well, that was a failure, nothing happened!"

Spread the deck face up across the table to reveal that the first spectator's card has reversed itself, saying, *"Now I see what has happened (look at Spectator Two). While your hand was on your card, you pressed down on it too hard. Because of this, his card (nod toward Spectator One) had to return to the deck. As you can see, in the confusion it actually did a somersault in the process."*

Slide the face down card out of the spread and leave it in front of Spectator One, then after a pause, say, *"But all is not lost. I think that perhaps half the trick worked."*

Have the spectators turn over their cards to reveal the transposition of their initials on the faces. Give them the cards as a souvenir.

Compulsion Number Fifty-Eight

Thoughts on the Bottom

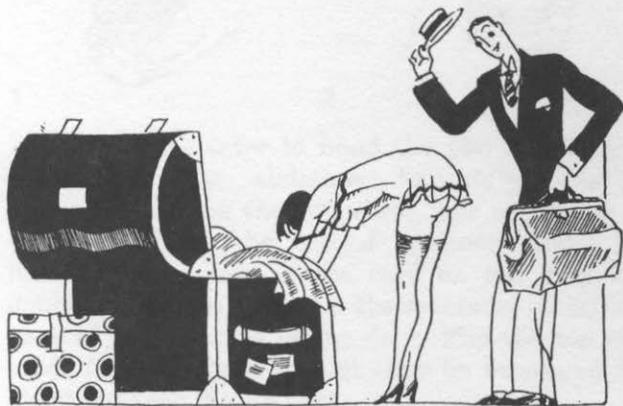
The following combines estimation with the Bottom Deal to produce a very puzzling mind reading trick. The estimation, however, does not require any great degree of accuracy. Having said that, the further off you are with your estimate, the more Bottoms you will be required to deal!

Working

1. Have the deck shuffled by a spectator until he is happy. Once he has reached this state of being, ask him to lift off a section of the deck and remember the card at the face of the cut-off section. He then replaces the section and squares the deck.

Casually glance at the deck during the procedure and make an estimate of the point of the cut.

2. Retrieve the deck and ask the spectator to form an image of his card in his mind. As you are talking, obtain a break *a few cards below* your point of estimation. Cut the deck and complete the cut at this point. Now give the cards an overhand shuffle



retaining the bottom stock. The spectator's mentally selected card should lie among the bottom six cards.

Do not try and cut to the exact point of your estimation because it is imperative that his card ends up among the bottom few cards—an attempt at accuracy could well bring his card to the top. *You must always cut near to, but below, where you estimate his card to be.* A few trials will show you what is required.

3. Hold the deck in readiness for a Bottom Deal, saying, *"I will deal some cards onto the table, faces upwards so that you can see them. I want you to watch silently for your card, however, do not react in any way if you see it—simply concentrate a little bit harder and I will try and pick up your thoughts."*

Start to deal cards from the top of the deck into a face-up overlapping row on the table. After you have dealt about four cards, execute a Bottom Deal, then deal a few more cards from the top and stop. As you deal the Bottom, make a mental note of the name of the card.

Ask the spectator if he has seen his card yet. If he says yes, then move on to step 4. Assuming that he has not, continue dealing from the top onto those already dealt, increasing the spread on the table.

Again, after you have dealt about four cards from the top, execute a Bottom Deal, then deal a few more from the top.

Once again ask him if he has seen his card, and if he replies in the affirmative, move on to the next step. If he says no, continue the dealing process until he replies in the affirmative—on each occasion noting the card dealt from the bottom.

4. He has now indicated that he has seen his thought-of card. Without looking down at the cards on the table, scoop them up and hand the packet directly to the spectator. As you already know the name of the card, you can now reveal it in any way you please. Let's say the card is the Nine of Diamonds, I finish as follows:

"So your card is in there somewhere? Concentrate on the card. . . first, the color. It's a red card! OK, concentrate on the suit. . . I see a four-sided shape. . . a diamond! Now for the value. . . got it! The card you have been thinking of is the Nine of Diamonds!"

End Note

Some worthwhile variations of this trick were published in Issue 14 of *The Crimp* (in which the original version of this trick also appeared).

The effect can withstand an immediate repeat performance, as the following anecdote proves. My friend Iain Girdwood was performing this effect recently for another local magician (who shall remain nameless for fear of embarrassment). After performing the trick, he was asked if he would do it again. In fact, he performed the trick *ten* times without variation and our nameless friend still doesn't know how it was accomplished!

Compulsion Number Fifty-Nine

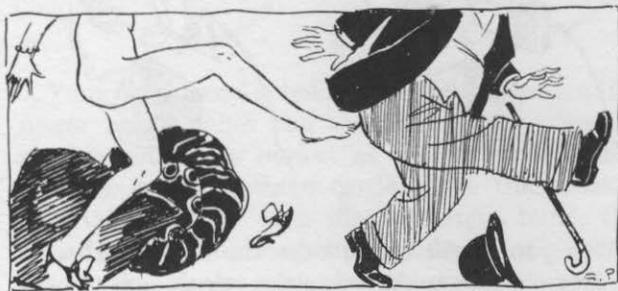
The Final Solution

One of the items that I contributed to the book *Alternative Card Magic* was a Hofzinsler inspired effect, entitled "Hofzinsler In My Pocket." This was a "Twisting The Aces" routine which culminated in the transposition of a selected card sandwiched between two Jokers in my pocket and the Ace of the same suit.

In the main, it was a messy affair, with the only clean part being the twisting sequence in the middle—and that belonged to Sam Schwartz. This was the reason why I rarely performed the effect, even though it was my favorite trick out of the six that I contributed to the book.

Later I published a second version in my book *Inspirations*. This version was called "Hofzinsler's Alternative" and offered a different middle section while retaining the same awkward opening and closing sequences.

I continued to work on this problematic trick and finally hit on a method that I liked. Here, the open-



ing and closing sequences are much cleaner and I have reinstated the Sam Schwartz twisting sequence (originally published in *Epilogue* in his excellent trick, "Backflip").

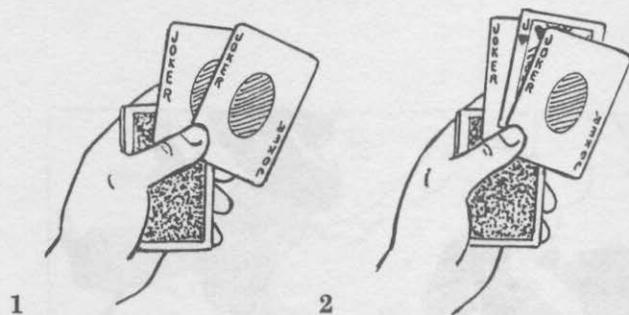
Working

1. Spread through the deck and toss out the four Aces so that they lie in a scattered condition on the table. Next, remove the two Jokers and place them face up beside the Aces.

2. With the deck still face up, spread the cards and have someone select one. Place the balance of the deck to one side as it is no longer required. Note the suit of the selected card. Pick up the four Aces, placing them face up in the left hand so that the Ace of the same suit as the selection is *third from the face* of the packet. This can be done very casually because the Aces are lying in a haphazard state on the table. Turn the Ace packet face down and hold it in left hand dealing position with a little finger break below the top card.

For the purpose of this description, let us assume that the selected card is the Jack of Hearts and the face-down Aces now lie in Clubs-Hearts-Spades-Diamonds order from the top down.

3. With your right hand, pick up the two Jokers, and hold them face up over the packet, fingers at the front and thumb at the inner end. As you square the two cards, secretly add the card above the break beneath the Jokers. Move the three cards forward diagonally for about one inch then, with the left thumb, pull the upper Joker onto the packet so that it is diagonally outjogged off the outer right corner of the packet. Place the double card on top of the first Joker, jogged to the right. You have what appears to be the two face-up Jokers in a small spread diagonally outjogged off the outer right corner of the packet. Place the left thumb on top of the Jokers to keep them in position (figure one).



4. With your right hand, take the Jack of Hearts and insert it face up between the two Jokers (figure

two)—taking care not to split the upper double card. Square the three-card sandwich and, in doing so, secretly allow all the cards below the top Joker to fall on top of the packet. A left little finger break is retained below these cards. The right hand now places the single card—the audience believes it to be the selection sandwiched between two Jokers—into the right trouser pocket. Once inside the pocket, twist the Joker completely around so that it now faces inward.



3



4

5. Your right hand is holding the packet with a little finger break below the top three cards. You now reverse count the packet as four cards by simply pushing over the three cards above the break as one, taking them deep into the right hand, then counting the remaining three cards one at a time on top of the triple card. At the completion of the

count, the packet should lie roughly in right-hand dealing position.

From this position perform the Vernon Fist Flourish Variant, reversing the packet and returning it—apparently face down—to the left hand. This is done by turning the right hand over as you perform the Through-the-Fist Move (figure three) and placing the left hand below the right to receive the cards as they emerge from the right fist (figure four).

Position Check: You are holding a packet of six cards in your left hand which reads from top to bottom as follows: face-down Joker-face-down selection-Ace of Clubs-Ace of Hearts-Ace of Spades-Ace of Diamonds. All the Aces are face up.

6. You now perform the Schwartz reversal sequence, as follows:

a) Hold the packet at the right fingertips in readiness for an Elmsley Count. Perform a regular Elmsley Count, but outjog the *third* card during the count—this will be the face-up Ace of Diamonds—and also outjog the fourth card, which is placed square on top of the face-up Ace. Perform the count slowly and name the Ace that turns face up. The packet ends up in left-hand dealing position with

the left first finger resting at the outer end of the two outjogged cards (figure five).



5



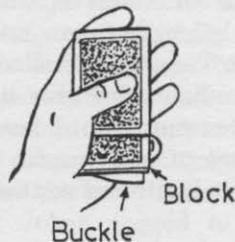
6

b) The left first finger now pushes the two outjogged cards flush with the main packet. At the same time, the right first finger and thumb slide the uppermost card of the lower section inward (figure six). This card is placed on top of the packet, which has now been squared by the left first finger.

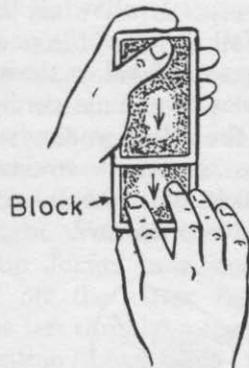
As I make this visible adjustment I say, "*Now if I move the Ace of Diamonds down a position, it changes into the Ace of Spades.*"

Match your words by repeating steps (a) and (b) to show the Ace of Spades is now face up.

Repeat steps (a) and (b) to cause the Ace of Hearts to reverse.



7



8

Finally, carry out step (a) only to cause the Ace of Clubs to reverse.

At the completion of this sequence you should still outjog the last two cards of the count.

You now apparently remove the top card of the lower section—as you have been doing—and place it on top. On this occasion, however, the left fingers buckle the bottom card (figure seven) and the right first finger and thumb grip the three cards above this card. Pull this entire block inward (figure eight) and place it on top of the packet. The left first

finger still pushes the outjogged cards flush and the action looks identical to the previous actions.

There is no real logic for doing this final transfer; but as it is in keeping with what has gone before, it passes without comment.

7. With the packet in the left-hand dealing grip, obtain a little finger break below the top two cards, as you say, "*Now that you have seen the magical prowess of the four Aces, I am going to show you something even more remarkable.*"

As you finish speaking, execute P.O.U.S. (see the sleight chapter). This will leave you with the top two cards of the packet palmed in the right hand and what appears to be the face-up Aces in the left hand. The right hand enters the right trousers pocket, adds the two palmed cards on top of the Joker that is already there, and brings out all three cards. Turn the cards face up before dropping them on the table to your right. There will a face-down card between the two face-up Jokers. The left hand places the Ace packet face up on the table to your left.

Pick up the Joker sandwich once again and apparently glance at what the audience believes is the selected card between the Jokers, saying, "*Ah*

yes, your card is a Heart. Now watch." Replace the three cards back on the table.

You are now set for the Hofzinser finish.

Snap your fingers over the Aces and spread them to reveal that the face-down Ace is now (apparently) the Ace of Hearts, as you say, "*The Aces made a decision and correctly guessed that your card was a Heart. As you can see, the only Ace now reversed is indeed the Ace of Hearts.*"

It is important to make this point because the Ace of Hearts was not the one that was reversed at the end of the reversal sequence.

You must point out that it has changed to keep the effect clear in the mind of the audience.

Let the effect of this register before continuing. "*But here is what I think is even more remarkable. If we take a look at your card we should find that it now looks remarkably like the Ace of Hearts! And the Ace of Hearts—well, it's now your card!*"

Match your words by first turning over the face-down card between the Jokers. Conclude by turning over the face-down card among the Aces to reveal the selection.

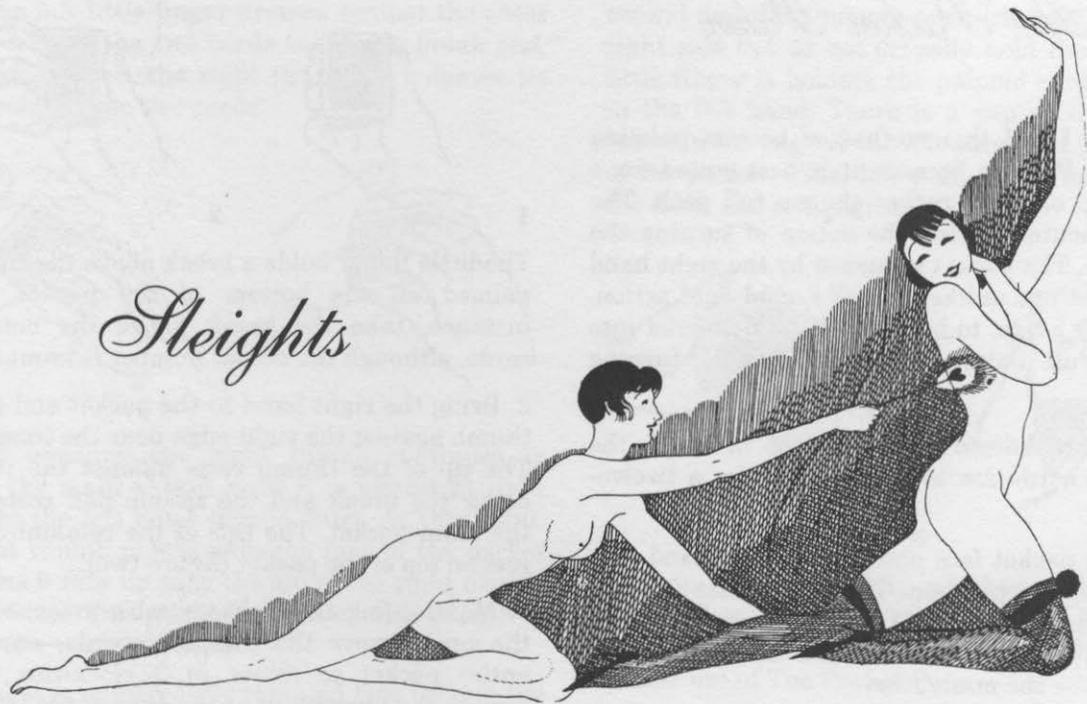
End Notes

One illogical factor is that in the beginning, when you place the selection between the two Jokers, all three cards face in the same direction. When you bring the three cards out of your pocket at the end, however, the selection has turned round and now faces in the opposite direction.

This particular discrepancy has been with the trick since its inception. The only person to notice it has been Gordon Bruce. He suggested that it could be highlighted as part of the overall effect, by saying something along the lines of, "*And your card has reversed itself in sympathy with the Ace.*"

Few people have Gordon's astute powers of observation and so I ignore the discrepancy. If someone should comment on it, however, I know what to say!

Sleights



The Packet Palm

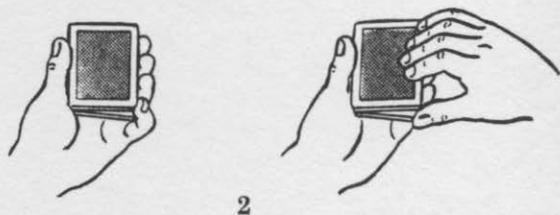
The reason I call this method of bottom palming The Packet Palm is because it is best suited for a small group of cards rather than a full deck. The palm is executed during the action of turning the packet over. The packet is turned by the right hand in a manner not unlike that of a stud deal action. The card, or cards, to be palmed are delivered into left-hand Full Palm during this simple turning action.

Here is a breakdown of the sleight in which the bottom two cards are to be palmed from a twelve-card packet.

1. Hold the packet face down in the left hand in a modified dealing position. The packet sits forward in the hand with its inner left corner digging into the flesh at the base of the thumb. This will be the pivot point for the maneuver.

The left fingers rest together along the right side of the packet, the first fingertip resting near the outer

right corner. The left thumb rests along the left side of the packet (figure one).

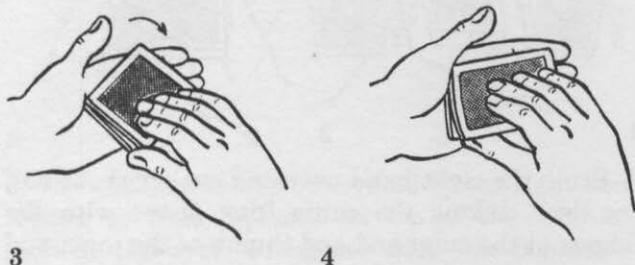


The little finger holds a break above the cards to be palmed on the bottom of the packet. In this instance, take the break above the bottom two cards, although the actual number is immaterial.

2. Bring the right hand to the packet and place the thumb against the right edge near the inner corner. The tip of the thumb rests against the two cards below the break and the thumb pad rests against the main packet. The tips of the remaining fingers rest on top of the packet (figure two).

3. Maintaining the right thumb's pressure against the cards, move the thumb inwards—causing the entire packet to rotate in a clockwise direction around the pivot point at the base of the left thumb. The break is maintained by the right thumb during this action (figure three).

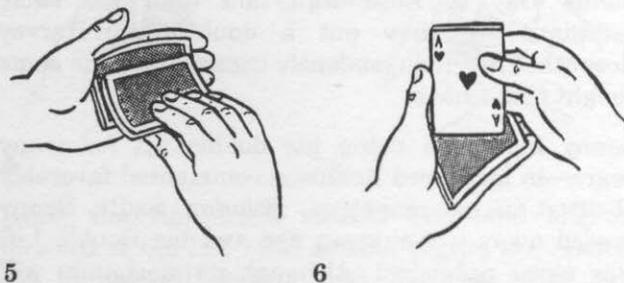
As the packet rotates, the left fingers are allowed to relax. As the packet comes into alignment with the palm, the left little finger presses against the outer right corner of the two cards below the break and, at the same time, the right thumb tip releases its contact with these two cards.



Without pausing, the right thumb continues to revolve the main packet until it is almost at right angles to the left hand (figure four). At this point, the right thumb moves onto the face of the packet and turns it face up with the aid of the right fingers (figure five). This turning over of the packet is similar to a stud deal action.

The packet is immediately replaced face up into the left hand, over the palmed cards (figure six). Although the cards appear to go back into dealing

position, this is not quite the case. The left first finger lies flat below the packet at the front. The second and third fingers are curled naturally at the right side but do not actually hold the packet. The little finger is holding the palmed cards in position in the left hand. There is a gap at the inner end between the edge of the left palm and the inner end of the packet. This, however, is not apparent from the front and left angles.



You can now proceed in whichever direction your trick takes you. The trick entitled "Within You Without You" described elsewhere in this book makes use of The Packet Palm.

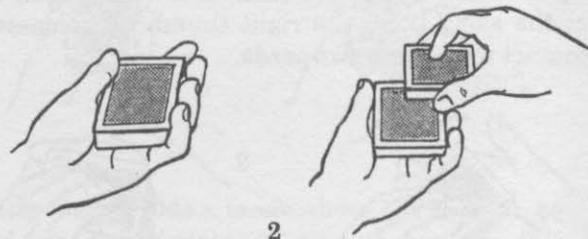
Center Block Palm

This sleight was inspired by a unusual move shown to me by David Britland many years ago. At the time, David didn't have a use for the action, which was a means of causing the top two cards to angle themselves off the deck. Later, I realized that Sonny Day of Edinburgh had used the same technique to carry out a double lift. Harvey Rosenthal has independently conceived of the same sleight that I have.

Sonny had been using his double lift for many years—in fact, Fred Robinson commented favorably about it in his magazine, *Pabular*. Sadly, Sonny passed away a few years ago and his Double Lift was never published. Although its mechanics will probably become apparent as you read the following description, I have also appended a brief description of the Day Lift.

Place the four cards that you want to palm face down on top of the deck—the cards can also be face up, as the steal is completely masked as it takes place.

1. Place the deck face down in left-hand dealing position, the first finger resting at the outer end and thumb resting along the left side (figure one).



2. Bring the right hand over and cut off about half the deck, taking the cards from above with the fingers at the outer end and thumb at the inner end (figure two).
3. With your left thumb peel off the top four cards, one at a time, from the upper section onto the lower section and retain a left little finger break below them. The left thumb moves back to its position along the left side of the lower section (figure three).
4. Next slide your left little finger forward until it touches, and rests beside, the left third finger (figure four). The position of the third finger should be such as to allow the little finger to move forward

about an inch. As the little finger moves, the tip of the finger stays in contact with the edges of the four cards above the break.



3

4

5

5. The next action will be covered by the right-hand section as it is replaced on top of the left-hand section. However, I suggest that you familiarize yourself with the following essential pivot action first.

If you press the tip of the little finger against the four-card block, retaining pressure as you move the little finger inward, you should find after a few trials that the block of four cards swings to the right at the outer end, pivoting at the inner left corner on the heel of the thumb (figure five). Your left second and third fingertips must lie level with the top of the packet, so as not to impede the block as it swings over them.

When you first attempt this, it is likely that the little finger will slide along the edge of the block. This is caused by too much pressure and you should relax the little finger slightly and try again.

Assuming that you can do the pivot move, here is the covering action.

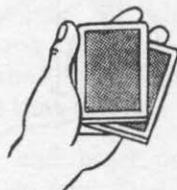


6

7A

Bring the right-hand section over and slightly forward of the left-hand section (figure six). Lower the right-hand section and tilt the outer end downwards. As soon as the top of the left-hand section has been blocked from the audience's view by the right-hand section, execute the left little finger pivot. Without pausing, place the right-hand section square on top of the left-hand section (figures seven A and B). Figure seven (B) shows the position with the right hand removed for clarity.

Immediately, move the left little finger to the outer right corner of the angled block. Pull the four-card block around and into the left palm. The cards to be palmed are now held between the left little finger at the outer right corner and the heel of the thumb at the inner left corner (figure eight). Again, the right hand has been removed from the drawing for clarity.



7B



8

Shift the right hand to the front of the deck and grip it at the outer end, thumb on top and fingers below. With both hands canted slightly upwards so that the back of the left hand is toward the audience, slide the deck forward—keeping it absolutely level so as not to cause the block to make a clicking sound as it clears the deck. Finally, place the deck onto the table, leaving the four cards in the left palm (figure nine).

The left hand remains relatively static throughout the removal of the deck—the fingers curl naturally to give the hand a normal appearance and the thumb touches the tip of the middle finger.



9

Once the pivot action has been carried out the procedure follows that of many other left-hand center steal techniques. The little finger action, however, gives you an invisible advantage over other handlings.

The same actions can be used to palm the top four cards of the deck into the left hand. To do this, the left hand must tilt inward as the pivot takes place. The right thumb is positioned so that it holds both the deck and the angled block of cards in place. This allows the left hand to relax its grip as the left little finger pulls the block into palm position. At the same time, the deck is pulled forward and placed onto the table and the four cards automatically move into the left palm.

The Day Double Lift

This exceptional double lift technique of the late Sonny Day looks so natural that it appears impossible that anything other than the top card is being removed.

Sonny developed this technique after reading the Paul Curry Drawback Double Lift, which can be found in the book *Paul Curry Presents* (1974).

This is the technique I have used since Sonny first showed the move to me. The turning of the card might differ slightly from Sonny's original handling. The pivot action is the same as in the Center Block Palm—if you understand that you should have no problem understanding the following.

1. Hold the deck face down in left-hand dealing position, with a little finger break below the top two cards.

Bring the right hand over and place the tip of the second finger on the middle of the top card, about an inch from the outer end. The other three fingers should be straightened but relaxed, the thumb

should be away from the deck and visible to the audience.

2. Slide the little finger along to meet the third finger, as described in the Center Block Palm, in readiness for the pivot action. You will now appear to drag the top card off the deck with the tip of the right second finger alone. In fact, there is *absolutely no pressure* applied by the right hand and the right second fingertip is *only just* making contact with the top card—any pressure at all will split the double.

3. The left little finger pivots the top two cards in exactly the same way as it did for the Center Block Palm. At the same time, the right second finger mimes pulling the card back. The left little finger action is completely hidden by the right third finger which takes no part in the action, but acts as a cover.

4. Once the double card has been moved to its limit, the right thumb is lowered against the right edge at the inner right corner and the double is snapped face up in a stud-style action. The double card is held between the right thumb, on its face, and the right fingers, below. Finally, the double is flipped face down on top of the deck.

The Grift Shift

You may have to try this out for an audience in order to convince yourself that it really works. It does work, however, and is probably the easiest Multiple Shift that you will ever encounter.

Openly place the four Aces face down on top of the deck. Hold the deck between the left fingers and thumb as if in readiness for a Charlier Cut. It is important that the audience is fully aware that the Aces are on top of the deck.

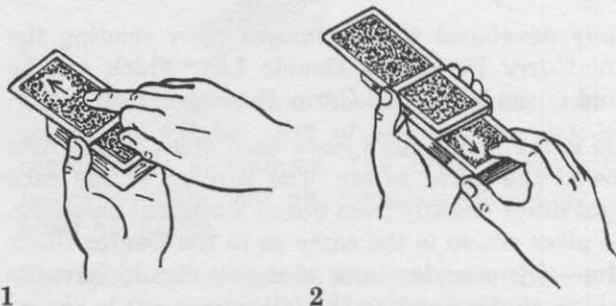
a) Place the right middle fingertip onto the back of the top Ace and push it forward until it is outjogged for half its length (figure one).

Look directly at the audience and comment, "*I am going to show you something fascinating with these Aces, but first I need to place them into different parts of the deck.*"

If I am working for magicians, I ask, "*You know the Multiple Shift?*"

Whatever you say, it is important that you look directly at the audience as you say it.

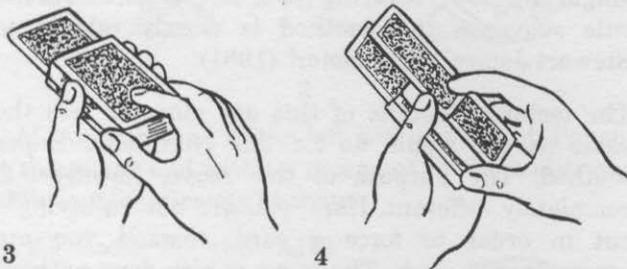
As soon as you have caught their eye, the right hand pulls the *bottom* three-quarters of the deck inward (figure two) and places it on top (figure three). This action leaves the Ace outjogged about twelve cards from the bottom and with the other three Aces immediately below it. Your simple comment as you look back down at the deck is, "*One goes down about there.*"



Because of the misdirection, no one saw exactly where the cut section came from. You now lead them up a blind alley by *directing* their attention to the deck for the next series of actions—which will be taken as being uniform with the first.

b) Again place the right middle fingertip onto the back of the top card of the deck and push it forward

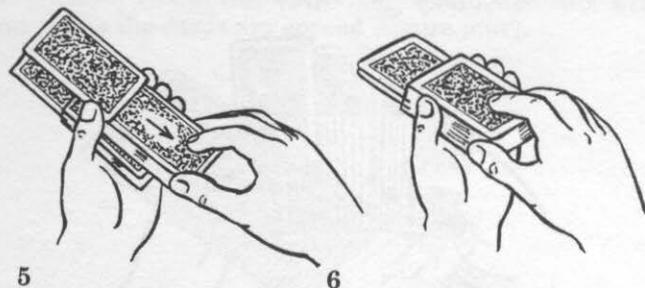
for half its length. This time the right thumb lifts up just *over* half the deck at the inner left side (figure four) and pulls this *upper* section inward (figure five) and places it back on top flush with the lower section (figure six). The outjogged card is retained in place by exerting pressure between the left thumb and second fingertips.



As the audience is now looking at what you are doing, they see that the top card has been moved down into the deck—leaving what they assume to be other two Aces on top. They also hear you saying, “*And the next Ace goes in about here.*”

c) The top card is pushed forward as before, and this time the right thumb lifts up about *one third* of the deck, pulls it inward, and places it on top exactly as you did in the previous step. Again you

direct the attention of the audience onto the action, saying, “*The third one goes here.*”



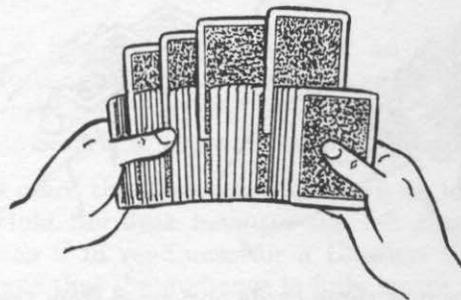
There are now three cards outjogged from the deck, only the bottom one of which is an Ace.

d) For the last time push the top card forward, and this time the right thumb lifts up *about ten or twelve* cards, pulls them inwards, and places them on top, as you say, “*And the last one goes there.*”

If you knock the outjogged cards over so that the indices of the upper three cards will not be seen, you can turn the hand and flash the lower Ace of the outjogged foursome—this is not necessary and could be a risk.

e) Spread the deck face down between your hands to show that the four cards are widely dispersed

(figure seven). As you close up the spread, obtain a little finger break below the third card down from the lowermost outjogged card.



7

Finish by slowly pushing the four outjogged cards flush. Do not be in any hurry to Cut or Pass the Aces to the bottom, but do so at your leisure. If the four Aces are required on top, simply obtain a break above the lower outjogged card as you push all four flush.

A nice alternative to step (e) is to close up the spread and carry out a Spread Pass, bringing the bottom section with the *three* Aces to the top. This action automatically brings the right hand over the top of the deck and in position to immediately push the four outjogged cards flush. If there are spectators on your left, however, forget it!

The Nulling Factor

The Nulling Factor is a method for correcting a deck which consists of all the cards face up below a single face down covering card, or visa versa. As the title suggests, this method is closely related to Stewart James' "Nullifactor" (1951).

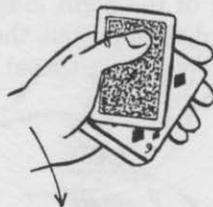
The technical details of this are more or less the same as you would do for The Nullifactor Super Method. The purpose of this move, however, is completely different. Here, you are not nullifying a cut in order to force a card, instead you are correcting the deck. The move is also done without any cover.

Place the deck face up into left-hand dealing position, first finger resting at the outer end of the cards. Now turn the top card face down so that the entire deck appears to be face down. This is the starting position and one that you often find yourself in—possibly after a Triumph-style shuffle. Your left thumb should lie on top of the deck near the outer left corner (figure one).

You now correct the deck as described below. As the move is made with the left hand alone, all references are accordingly only to the left thumb and fingers.



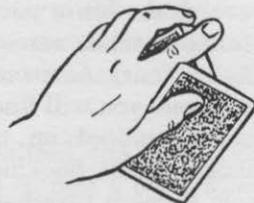
1



2

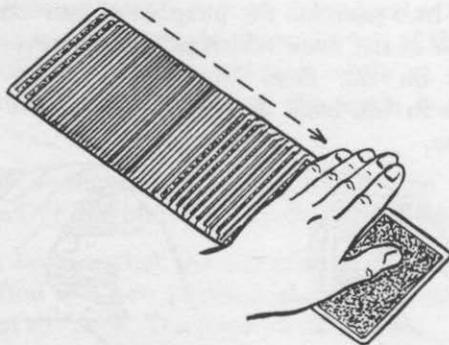
a) Move your hand to the left and downward. Pause at this point and make a comment to the audience, while looking directly at them.

b) As soon as you have made eye contact, your hand begins to turn over at the wrist. At the same time, your thumb bears down on the top card and pulls it over to the left. This causes the card to lever up at the right long edge. Because the hand is turning, the card remains parallel to the table top (figures two and three).



3

The thumb retains its hold on the card as the hand immediately spreads the deck face down across the table from left to right. The top card is added back on top as the cards are spread (figure four).



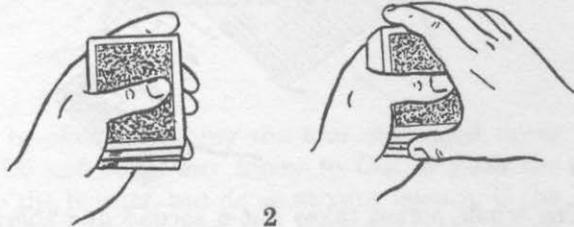
4

The whole action takes but a second and therefore only a second's worth of misdirection is required.

The movement of the top card begins as the hand turns, and is completed as the cards are spread.

The Correction Pass

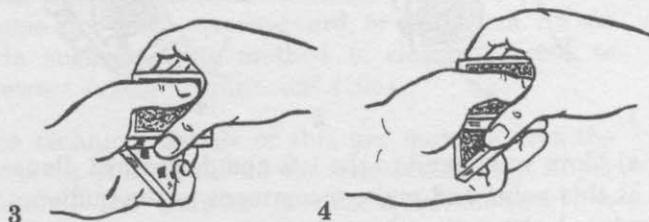
This is a half pass for the purpose of correcting the lower half of the deck which is already reversed. It is based on the Paul Curry Half Pass, which appeared in his book *Something Borrowed Something New*.



To begin, hold the deck face down and turn the lower half face up. Place the deck into left-hand dealing position and hold a little finger break between the two facing halves. The left first finger rests at the outer end of the deck and the thumb rests *straight across* the top card (figure one).

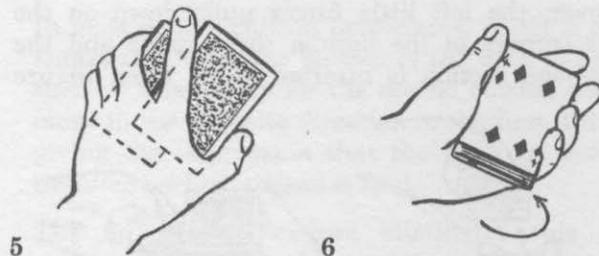
1. Bring the right hand over and take hold of the upper half, fingers at the outer end and thumb at the inner end (figure two).

2. Pull the lower half downward at the right side with the left little finger, then press firmly with the first joint of the little finger so that the packet is held tightly by the curled little finger alone. The rest of the right long edge rests on the second and third fingers, but they take no part in holding the packet (figure three).



3. You now lower the left fingers and start to reverse the lower packet. At the same time, the left thumb reaches across the top of the upper packet (figure four). As soon as the lower packet is nearly reversed, you will find that the tip of the left thumb can be placed on the right edge of the upper packet—thus hooking it. The thumb and fingers now squeeze together and square the two sections (figure five). In figure five, the right hand has been removed from the drawing for clarity. Without pause the left hand immediately turns palm up, bringing the deck to a face-up position (figure six).

This is a quick movement carried out without any hesitation. The reversal of the lower half should be completely integrated with the fairly brisk turn of the deck.



You will find that this is a natural looking way to turn a deck over. If you try it without making the move, you will see what I mean. The best way to learn this move is to first turn the deck over normally, then do it again, but this time make the Half Pass. Carry on in this manner until both actions look the same.

Finally, in case you haven't realized, the Correction Half Pass can also be used to correct a deck when the sections are back to back.

The Double Innercut

The following simple cutting procedure will secretly transfer a card, or cards, from the top of the deck to *any* position from the bottom, while at the same time retaining the order of the main body of the deck.

This is accomplished by combining the standard Double Cut procedure with a Pull-Down Move.

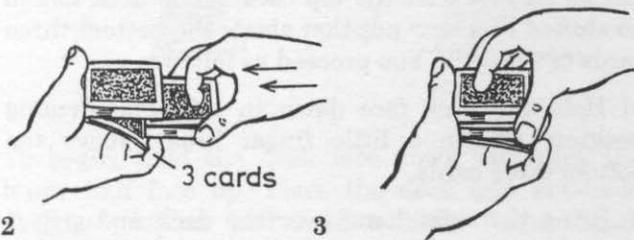
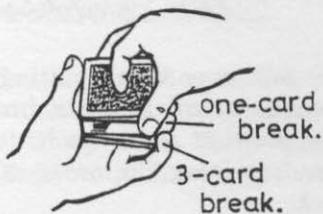
Let us assume that the top card of the deck has to be shifted to a new position above the bottom three cards of the deck. You proceed as follows:

- a) Hold the deck face down in left-hand dealing position. Obtain a little finger break above the bottom three cards.
- b) Bring the right hand over the deck and grip it from above, the thumb at the inner end and fingers at the outer end. Obtain a break below the top card at the inner end of the deck and hold it with the right thumb (figure one).

(Note that when obtaining the thumb break, it is best to use the Elmsley technique of lowering the

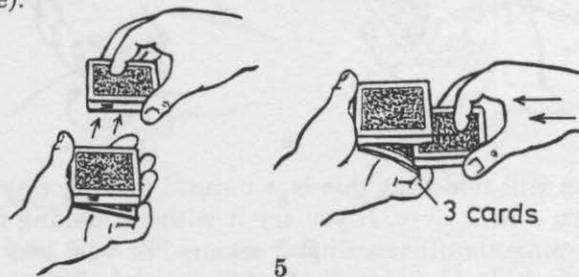
inner end of the deck with the left hand rather than lifting the top card with the right thumb.)

c) Lift off about half the deck with the right hand and place it to the bottom. In doing this, however, the left little finger pulls down on the inner right corners of the bottom three cards and the right-hand section is inserted above them (figure two).



Because of the right thumb break, the original top card of the deck is automatically added to the face of the new top half. The right thumb automatically retains a break between the two halves of the deck (figure three). The left little finger retains its break above the bottom three cards.

d) Without any hesitation, the right hand cuts off all the cards above the central break (figure four). This section has the original top card on its face. This section is now placed to the bottom. Again, however, the left little finger pulls down on the inner corners of the bottom three cards and the right-hand section is inserted above them (figure five).



Your objective has been achieved—the top card is now fourth from the face of the deck and no other card has moved. If you want to transfer, say, the four Aces from the top of the deck to a new position above the bottom four cards, which might be the four Kings, the procedure is exactly the same. The only difference is that initially the right thumb must obtain a break below the top four cards and the left little finger break is over the bottom four cards.

The Double Overcut

In most double cutting procedures, where a card is transferred from the bottom of the deck to the top, there is a tendency for the second cutting action to move in the opposite direction to the first, therefore giving the impression that the first cut has been nullified—which indeed it has!

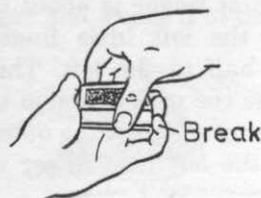
The following procedure eliminates this inconsistency and keeps the second movement uniform with the first.

I will describe the procedure for the purpose of transferring one card from the bottom of the deck to the top. There is no variation in the handling, however, if more than one card is to be transferred.

Hold the deck face down in left-hand dealing position. Obtain a break above the bottom card with the left little finger.

a) Bring the right hand over the deck and grip it from above, thumb at the inner end and fingers at the outer end. The right thumb takes over the break above the bottom card and the deck is now

held primarily by the right hand, in position to carry out a Swing Cut (figure one).



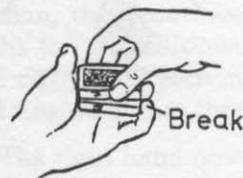
1



2

b) Lift up about half the cards with the right first finger and swing the upper half to the left, where it is taken into the left thumb crotch (figure two). The

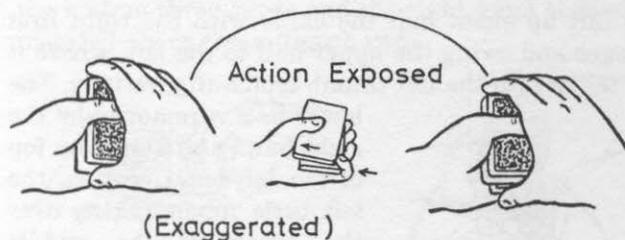
lower half is removed by the right hand and placed on top of the left-hand section, the left little finger taking over the break at the middle (figure three). This break is above the original bottom card of the deck.



3

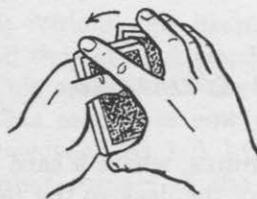
c) You now apparently carry out a second, identical Swing Cut. In order to do this, however, a small amount of technical assistance is provided by the left little finger.

The right hand is again brought over the deck—as before, the right first finger should lie directly on the outer left corner of the upper half. At the precise moment that the right first finger is about to swing over the upper half, the left little finger pushes, or kicks, the upper half to the left. This slight kicking action will cause the upper section to pivot and form a protrusion, or overlap, at the outer left corner, the point where the left first finger is resting (figure four).

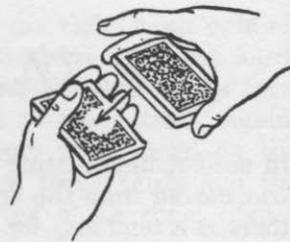


4

d) It is now an easy matter for the right first finger to engage the angled upper half, swing it to the left, and into the left thumb crotch (figure five). The right hand then removes the lower section and places it on top to complete the cut (figure six). The original bottom card of the deck is now on top.



5



6

In order to transfer more than one card from the bottom to the top, the only requirement is to establish the little finger break above the appropriate number of cards, then carry out the procedure exactly as outlined above.

The Production Cut

In effect, the deck is given one straight cut onto the table, at the end of which a face-up card has appeared on top. The card that finishes face up on top of the deck actually starts its journey face down on the bottom of the deck. What's more, after the Production Cut, the deck is still in its original order.

The card to be produced is at the bottom of the face-down deck.



1

2

Hold the deck face down in left-hand dealing position. Bring the right hand over the deck and grip it from above, thumb at the inner end and fingers at the outer end. The right first finger

should lie near the outer left corner in readiness for a Swing Cut. Now proceed as follows:

a) Lift up about half the deck with the right first finger and swing it to the left, where it is gripped in the left thumb crotch (figure one).



Bottom card of right half.

3

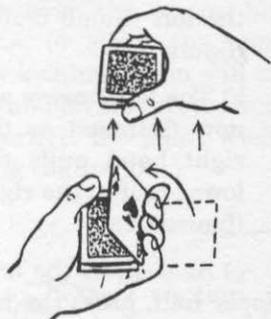
b) The left fingers are now flattened as the right hand pulls the lower half to the right (figure two).

c) As soon as the lower half begins to clear the upper half, press the left fingers against the face card of the right-hand section, then continue to move the section to the right for an additional half inch. The face card of the right-hand section is therefore retained on the left fingers (figure three).

d) The right hand now changes direction and moves straight forward. The left fingers push upwards on the card, causing it to pivot face up onto the top of the left-hand section (figure four).

e) The reversal of the card is hidden by the right hand as it moves forward with its section, which it

places on the table. In a continuous action, the right hand comes back and picks up the section from the left hand and places it on top of the tabled section (figure five).



4



5

The cut has been completed and there is now a face-up card on top of the tabled deck.

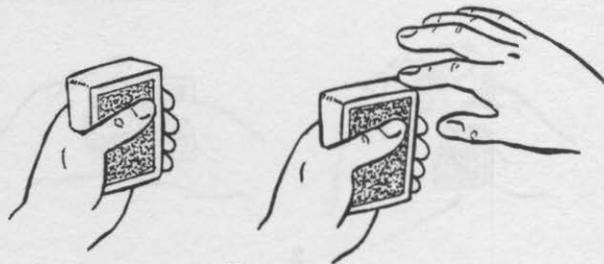
The complete movement should be carried out to an unhurried silent count of "One, Two" and should look like a genuine cut.

The cut is a false one, therefore any number of cards placed at the bottom of the deck can be produced one at a time.

See "The Self-Seekers" which can be found in this book for an example of how The Production Cut can be used in a routine.

Peek Break Technique

The procedure about to be described enables you to establish a little finger break *above* a card which has been peeked at, without having to riffle off the card first. The standard technique is nearly always marred by hesitation, as the right finger releases the peeked card before taking the break above it. The following method eliminates this fault, while remaining easy to do.

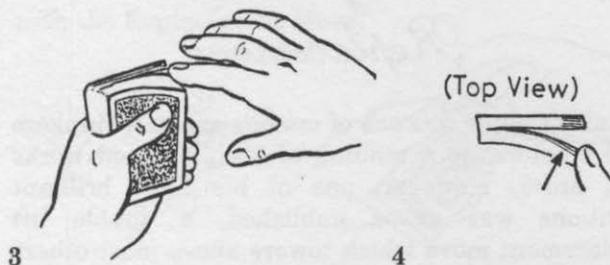


1

2

1. Hold the deck squared in the left hand with the faces toward the audience in readiness for a standard spectator peek. The cards should be slightly beveled to allow an even release as the

right first finger runs along the outer corner of the deck. Again, this is standard procedure (figure one).



2. Place the pad of the first phalange of the right first finger flat against the right edge of the deck at the upper right corner (figure two). To riffle off the cards for a selection to be made, pull inward with the right first finger, then begin to raise the finger at the nail end only. This will cause the cards to slowly riffle off the finger one at a time (figure three).

3. When you are requested to stop, because of the positioning of the first finger, there will be tiny spaces between the first two or three cards at the face of the upper section (figure four).

To obtain the left little finger break above the card at the face of this upper section, the right first

fingertip bears down on the edge of the card (figure five), causing a break to open at the lower right corner.

Although this will not be a large opening, it will be enough for the left little fingertip to engage the card and pull it downward (figure six). The tip of the little finger is immediately inserted above the card. At the same time, the right first finger releases the remainder of the cards, thus leaving the deck squared in appearance once again.

A break has thus been established above the noted card.



It is imperative that the right first finger bears down only on the *edge* of the card, and that no attempt is made to contact the face of the card and buckle it.

I have used the above technique for many years and it is both natural and inconspicuous. The whole thing should be accomplished by touch alone, and with the head turned to one side while the selection is being made.

For presentation points on this type of selection of a card, I can do no better than recommend the work of the late Eddie Fechter.

Stanley Collins' Replacement

Stanley Collins was one of magic's greatest thinkers and creators, as a reading of his published works will prove. However, one of his most brilliant creations was never published, a double lift replacement move which towers above most others because it is not only natural in appearance, but it is completely angle free. The move was shown to me in 1973 by the late Alan Jamieson, a rare close friend of Collins.

In effect, the top card of the deck is turned face up and then face down. During all of this, however, the card remains outjogged from the deck—yet the face card of the double is secretly unloaded onto the top of the deck, leaving the top indifferent still jogged forward.

I use this subtlety a lot as it can be very disarming.

I will describe the actions in conjunction with another move of Collins which appeared in his book, *A Conjuring Melange*. This second Collins idea is

his Double Lift. I only perform the first stage of the move as described in the book, which allows the double to be turned end for end and is in keeping with the Replacement Move.



1

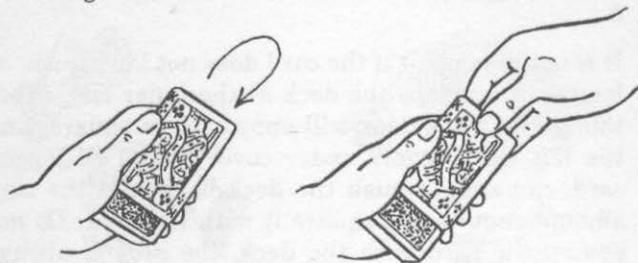
2

1. Hold the deck face down in left-hand dealing position, first finger at the outer end and thumb lying along the left top side of the cards. Look at the audience, say something appropriate, and riffle off the top two cards with the left thumb at the outer left corner. Now press the thumb against the left edge of the double, causing it to buckle in an upward arc at the front end of the deck (figure one).

Bring the right hand over the deck. Place the right thumb on top of the curved double and the tip of the right second finger into the break and against the face of the double. The other three fingers are curled naturally, but take no part in gripping the double.

Now pull the double card forward for about an inch (figure two). Turn the double over end for end and place it on the deck, outjogged for an inch or less (figure three). The left first finger helps square the double card during the turnover if necessary.

2. To turn the double face down—and at the same time unload the face card of the pair—place the right thumb on the face of the upper card and all four fingers on the outer end of the double.

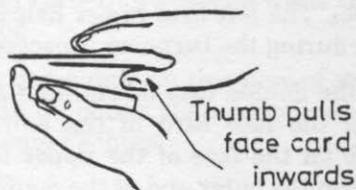


3

4

The right hand grips the double firmly and pulls it forward slightly (figure four). In a continuing action, turn the double over end for end, keeping it jogged slightly. At the point where the double has almost been completely turned over, the right thumb pulls the face card of the double inward (figure five). The face card is allowed to fall flush onto the deck, while the upper card of the double

remains outjogged. This action is concealed by the right fingers.



5

It is not important if the card does not land flush, so long as it *overlaps* the deck at the inner end. From this position the deck will appear to be square, and the left first finger, under cover of the outjogged card, can simply push the deck backward the tiny amount required to square it with the card. *Do not* square the card with the deck, the *deck* is always squared with the card by pushing inward with the left first finger.

The outjogged single card can now be cleanly removed with the right hand.

There is no need for the card to be outjogged to any great degree. With an overlap of less than an inch, the move is not only easier to do, but is concealed from all angles.

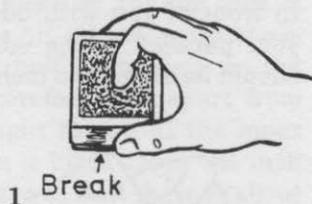
Spin Cut Lapping

Some years ago I did most of my work seated at the table. It was therefore a natural instinct for me to employ certain lapping techniques. The most natural lapping action that I came up with is probably the most obvious and, as such, has no doubt been adopted by many before me. I cannot recall having seen it in print anywhere, however, nor have I come across anyone who has used it. It is completely invisible and can be used to lap any number of cards. The covering action is the standard Spin Cut and it is the cut itself that offers the physical misdirection for the ditch.

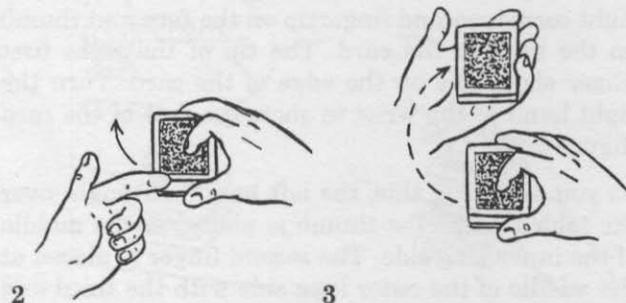
1. Hold the deck face down in left-hand dealing position, with a little finger break above the cards at the bottom that are to be lapped. Let's assume that you have the four Aces on the bottom of the deck and you now hold a little finger break above them.

2. Bring the right hand over and pick up the deck from above. The first finger is curled on top of the deck. The remaining three fingers are at the outer

end. The thumb is at the inner end and has taken over the break above the bottom four cards. The deck is held between the thumb and the second finger. The third and fourth fingers lie beside the second finger, but take no part in gripping the deck (figure one).



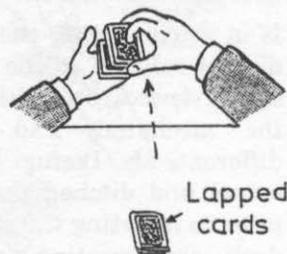
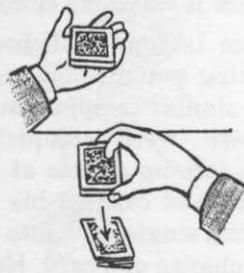
3. Position the deck so that it is above the inner edge of the table top. Place the back of the left first finger at the inner end of the deck near the left corner. Press the finger against the upper half of the cards (figure two).



Now spin the upper half of the deck around the right middle finger and into the left hand (figure

three). As the packet spins round, lower the right hand towards the edge of the table.

As soon as the packet lands in the left hand, the right fingertips should touch the inner edge of the table. At this exact moment, the right thumb releases the cards below the break (figure four). Immediately, the right hand moves forward and drops the lower section on top of the section in the left hand, completing the cut (figure five).



All eyes are drawn towards the moving packet and away from the right hand. When executed properly, however, there is nothing to see even.

The right fingertips almost bounce off the table edge as the cards are lapped. Finally, and most importantly, you should be talking to and looking at the audience as the cut is made.

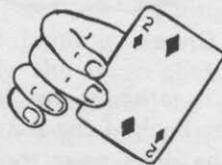
Toss-In Lap Switch

This second lapping move was directly inspired by a bold move shown to me by the late Tommy Frederick (Frederica) of Glasgow. Only Tommy could have got away with what he did. This variant, however, is not only easy to do, but is completely deceptive—even if the audience is watching closely.

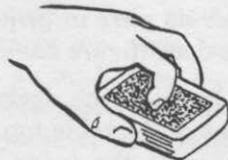
It is worth noting that Bruce Ikefugi published a distant relative to the following switch some years ago in *Apocalypse*. Although similar in appearance, the mechanics and purpose were completely different. Mr. Ikefugi held a face-up double at the outset and ditched the uppermost card in his lap prior to inserting the remaining single card into the deck—thus creating a visual change of a card. Here, you start with a single card which you secretly switch.

In effect, the left hand lifts off half the deck, and the right hand tosses a card onto the top of the lower section. It is thrown from the rear, and seen from start to finish, or so it appears. The card is lapped, however, and a substitute is brought in at the last moment.

1. Place any card face down on the table to your right. Place the deck face down on the table directly in front of you with one of the long sides toward you, parallel to the edge of the table. The deck should lie about two inches from the table edge.



1

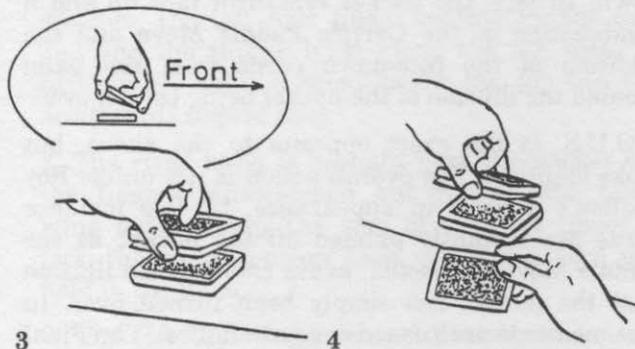


2

2. Pick up the card with the right hand by its inner right corner, second fingertip on the face and thumb on the back of the card. The tip of the right first finger should lie on the edge of the card. Turn the right hand at the wrist to show the face of the card (figure one).

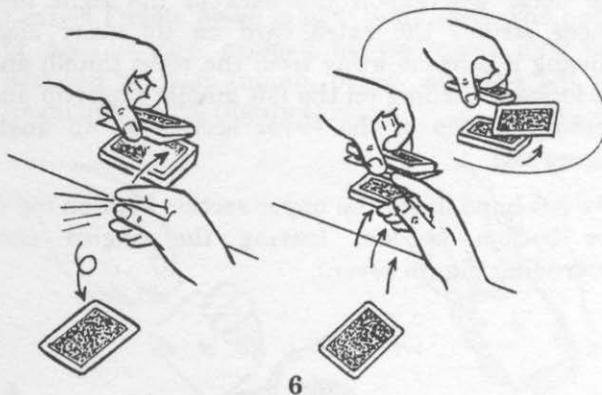
As you are doing this, the left hand is brought over the tabled deck. The thumb is placed at the middle of the inner long side. The second finger is placed at the middle of the outer long side with the third and fourth fingers lying next to it, but taking no part in holding the deck. The first finger is curled on top of the deck (figure two).

The left thumb now riffles upwards until it reaches the approximate middle of the deck, where it stops. The tip of the thumb now picks up the top card of the lower section, then lifts off all the cards above this one, leaving the lower half of the deck on the table. The extra card is therefore held apart from the upper section by the right thumb at the inner side only. The upper section is lifted about one inch at the front, canted downward so that there is about a two inch gap at the inner side (figure three). The tip of the left second finger should extend only slightly beyond the bottom card of this upper section.



3. As the above is happening, and it only takes a couple of seconds to accomplish, the right hand

rotates palm down again so that the card is face down. Now swivel the card in a counterclockwise direction—by pushing on the edge of the card with the right first fingertip—until the inner long side of the card is parallel to the inner long side of the deck.



Lower the right hand and bring it over the inner edge of the table in order to apparently toss the card into the gap between the two halves of the deck (figure four). The card should still be visible to the audience at this point.

Now make an inward then forward movement, as you would if you actually did toss the card forward.

As the hand makes the inward motion, however, the card slides past the edge of the table.

Now as the hand begins to move forward again, and not before, the card is released into the lap (figure five). The empty right hand moves forward toward the deck, whereupon the back of the right first finger strikes the extra card on its inner edge causing it to come away from the right thumb and fly forward turning on the left middle fingertip and landing on top of the lower section at an angle (figure six).

The left hand drops the upper section back on top of the bottom section, leaving the angled card protruding (figure seven).



7

The illusion of the card being tossed into the deck is perfect, as a trial in front of a mirror will prove.

P.O.U.S. *(Palm Off Utility Sleight)*

In my book *Applications* I included a sleight called P.A.U.S. which was an abbreviation for Palmed Addition Utility Sleight. This was a move whereby a card, or cards, palmed in the right hand were added to a packet under the guise of turning it face down. In fact, the packet remained face up and a combination of the Carlyle Paddle Move and the addition of the face-down cards from the palm created the illusion of the packet being turned over.

P.O.U.S. is the exact opposite to the above, but looks identical. The overall action is not unlike Roy Walton's Trigger in appearance. In this instance cards are instantly palmed off the packet as the Paddle Move is enacted, again creating the illusion that the packet has simply been turned over. In fact, no cards are turned over at all. See "The Final Solution" elsewhere in this book for a practical example of a way in which this can be utilized in a routine.

In order that you follow this, take out the four Aces and hold them face up, then place any two cards face down on top of them.



1



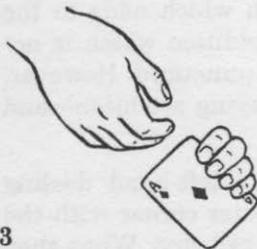
2

1. Hold the six-card packet in left-hand dealing position, the left first finger resting on the outer end and the thumb lying along the left side. The little finger holds a break below the top two face-down cards (figure one).

2. The right hand is brought over the packet with the fingers outstretched but curved, the thumb lying naturally by the side of the first finger. In fact, the hand appears as it would if a card were held in the palm.

3. The left first finger is curled under the packet and exerts an upward pressure. This pressure causes the packet to spring upward and into the right palm (figure two).

In one fluid action, the left thumb is placed on the back of the packet and the packet pivoted downward and around in a counterclockwise direction. As this occurs, the two face-down cards are retained in the right palm and the packet emerges face up from below the right hand. The Carlyle Paddle Move is now completed. The packet of Aces is now gripped by its upper long edge between the left thumb, below, and the left four fingertips, above (figure three).



3



4

The face-up Aces are finally retaken at the inner end by the right hand fingers, above, and thumb, below. The face-up packet is lowered into left-hand dealing position (figure four).

The whole of the above movement takes one second to perform. That is not an estimate—I timed it before writing it up.

Duffie's Depth Deception

The Vernon Depth Illusion may have been inspired by a similar move of Edward Victor's which appears in *Further Magic of the Hands*. The Vernon version was subsequently popularized by Edward Marlo who renamed the move Tilt and published a booklet of the same name in 1962.

What follows is a subtle touch which adds to the overall illusion. It is a small addition which is not over-emphasized and can pass unnoticed. However, it is there for anyone who is paying attention—and that's why it's subtle.

1. Hold the deck face down in left-hand dealing position. Riffle down the left outer corner with the left thumb and ask someone to call stop. When they do, lift off the upper section with the right hand from above, fingers at the outer end and thumb at the inner end. Invite the spectator to remove the card that lies on top of the lower section, look at it, and remember it.

2. As the card is being noted, replace the upper section. In doing so, however, the tip of the right



1



2



3

thumb contacts the back of the top card of the lower section and pushes it inwards so that it is in-jogged for about one third an inch (figure one).

3. The top card of the deck is now raised at the inner end in position for the Depth Illusion. The one-handed technique is best for this purpose and, as several people have laid claim to this idea, I'll leave it to the reader to decide who to credit.

4. Take back the selection with the right hand holding it at the inner right corner, thumb on top and first finger curled below. Insert the card into the break beneath the top card for as far as it will go (figure two).

Now arch the right hand over the deck and push the card flush with the right thumb. From the front it is impossible to see if the card has been

pushed completely home or not. Keeping the tip of the thumb on the inner end of the raised top card, raise the deck so that the break closes.

5. Finally, place the tip of the right thumb on the inner end of the injogged card at the right corner and press the thumb and fingers together so that the deck can be lifted out of the left hand and placed on the table. This action will cause the injogged card to slightly angle out of the left side of the deck (figure three).

That's the subtlety. The slight protrusion of the card from the middle of the deck at the outer left corner is a natural occurrence that might happen if you genuinely inserted a card into the deck and pushed it home with the right thumb.