



JERRY SADOWITZ

CARDS ON THE TABLE

by JERRY SADOWITZ

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FOREWORD

Why another book on cards? Three reasons.

First, I need the money.

Second, I believe the material will be of interest to the card enthusiast.

Third, the material honestly goes down very well with audiences, thereby relieving my guilt for the first reason.

I sincerely hope you enjoy it.

**Jerry Sadowitz
London 1988**

DEDICATION

**This book is dedicated to
Roy Walton
with great admiration
and respect**

CHAPTER ONE



Fetch!

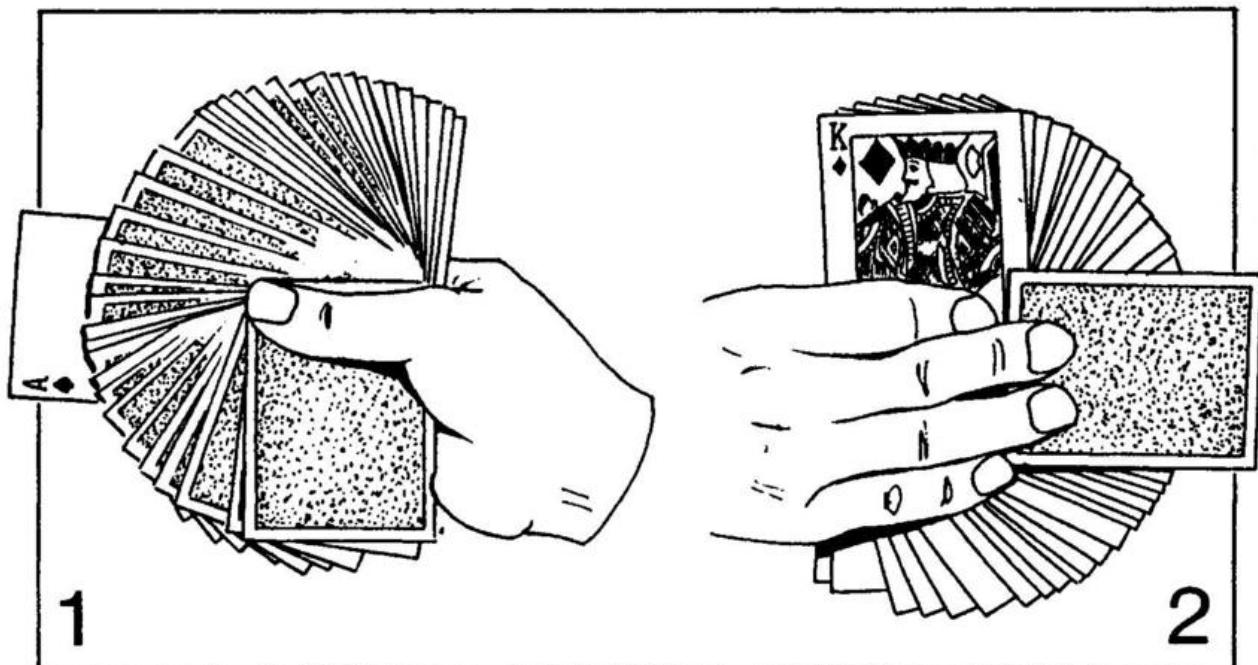
EFFECT: This is a very visual trick in which the Ace of Spades takes on a life of its own and runs around the edge of the fanned deck in search of the spectator's selected card. The Ace pauses briefly before diving down amongst the fanned cards and placing itself right next to the selection.

METHOD: Secretly set the Ace of Spades face up at the bottom of the pack.

- 1: Have any card selected, without exposing the reversed Ace at the bottom of the pack.
- 2: Square the deck as the selection is being noted, then undercut for its return. Take a break above the selection and then Double Cut it to the top, the reversed Ace being taken back to the bottom.
- 3: Thumb fan the deck face down in the right hand. Be careful you do not fan the last two cards or you'll expose the reversed Ace.
- 4: As you make the fan, explain that you have a friend in the pack that is quicker at finding any card than you are, and that this card is the Ace of Spades. As you say, "Ace of Spades," use your right finger tips to push the Ace forward and to the right so that it is seen to move around the perimeter of the fan. Stop when the Ace is at the centre of the fan (1).
- 5: Say, "Watch," as you use the right finger tips to manoeuvre the Ace around the edge of the fan, first to the right, then to the left, as if the Ace is searching for the selection.

At a point where the Ace protrudes from the mid-point of the fan, stop the card, and rapidly pull it backwards, under the deck, with the right fingers. Diagram 2 shows a view from below immediately prior to pulling the Ace back under the fan. This gives the impression that the Ace has found the card and jumped back into the fan to locate it. It's a very amusing visual illusion.

Provided you keep the outer edge of the fan angled toward the floor, the spectators cannot see that the Ace is going below rather than into the fan.



6: Immediately close the fan and then turn the pack face up, executing a Turnover Pass at the approximate centre of the pack.

7: Spread the pack between your hands to show that the face down Ace has inserted itself right next to the selection.

END NOTES: The idea of moving a card around the edge of a fan is normally used in conjunction with the old comedy force, the card pushing itself towards the spectator as you say, "Take a card, any card." In this effect, the illusion, for a few seconds at least, of a card moving of its own volition in order to find the selection, is quite amusing.

Side Slip and Turnover

EFFECT: Two cards are peeked at in the middle of the pack. Without any further manipulation of the cards the pack is dropped to the table and the first selection appears face up on top of all. The second selection, unexpectedly, is produced from the performer's jacket pocket.

METHOD: This is a very effective combination of two different effects which together provide for a quick and effective revelation of two selected cards.

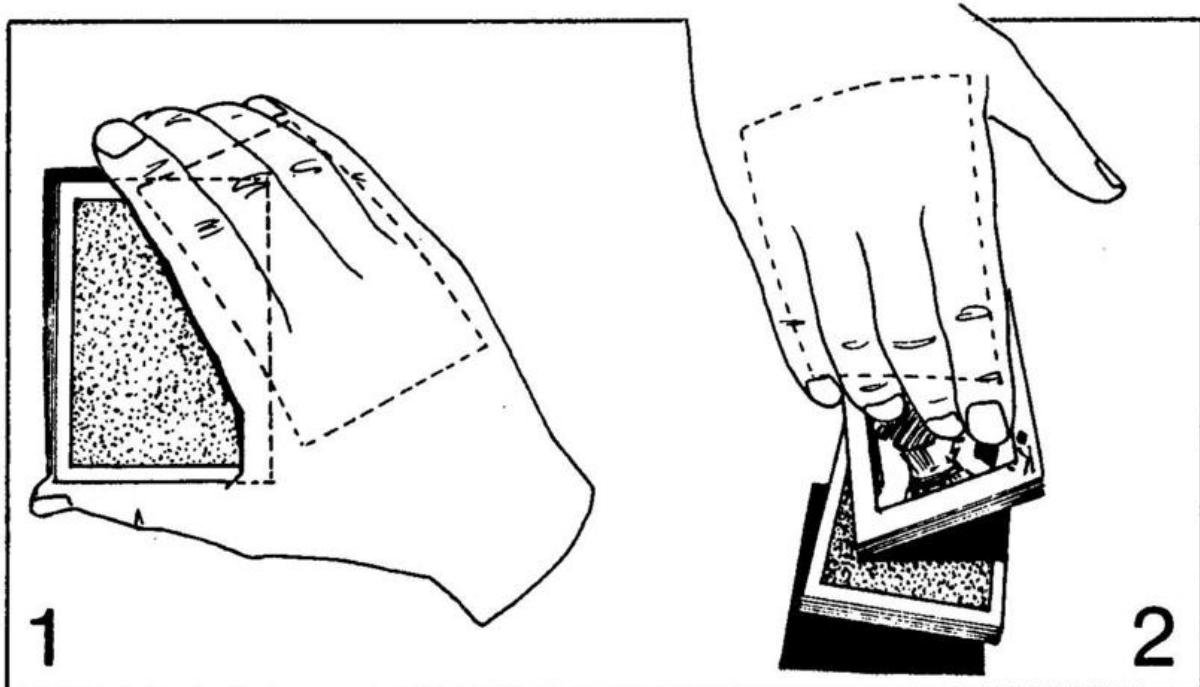
- 1: Holding the deck in the left hand in position for a Spectator Peek, riffle across the upper left hand corner, from front to back, asking a spectator to call stop. Control the speed of the riffle so that he stops you near the centre of the pack. The right hand pulls open the break so that the spectator can note the face card of the upper portion. Apparently close the gap, really keeping a left little finger break below the selection.
- 2: Request another spectator to peek at a card as you transfer your break to one card below the first selection. This is easily done by holding the pack face down in the left hand and bringing the right hand over to apparently square it. During the mock squaring motion the right thumb, positioned at the inner end of the deck, pulls up on the card below the break and the left little finger establishes a new break below it.
- 3: Raise the deck to Spectator Peek position and Riffle Force the card above the break on the second spectator. It looks exactly like the first selection procedure and having seen the action carried out quite fairly the first time, the spectator will not be on his guard for the Riffle Force.

to reveal the selection, saying, "Next time you'll have to concentrate harder."

If the spectator should name a number less than seven, for example four, deal three cards from those in the left hand on to the pack, saying, "Seven minus three leaves four." Double Turnover the top and bottom cards of the packet to reveal the selection.

4: Two cards have now been peeked. They are both immediately above your break, the second selection being nearest the break.

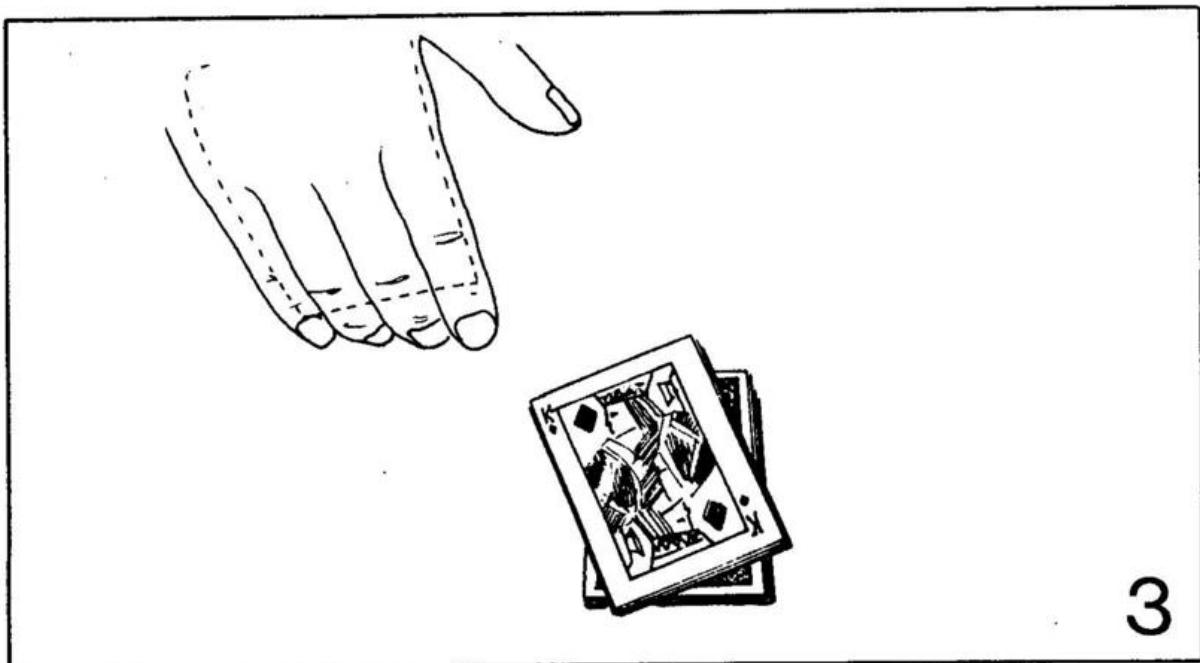
Say that you will now attempt to find the first card, and, while patterning, Side Slip the card immediately above the break partially into the right hand. This should be done so that the card is palmed snugly in the right hand, but with a large part of the outer left corner still remaining in the pack (1).



5: Take the pack and palmed card solely in the right hand and move forward so that the pack is held about seven inches above the table.

Raise the pack slightly and with a little bit of force, drop the pack on the table. This will do two things. It will leave you with the second selection palmed in the right hand. It will also have the effect of revealing the first selection. What happens is that the Side Slipped card acts as a lever pivoting the top half of the pack face up, from right to left, on top of the lower half (2).

6: The first selection is therefore face up on top of the now tabled pack (3). After a pause to allow the revelation to register, ask for the name of the second selection. Reach into your inner jacket pocket and produce the palmed card from there.



3

END NOTES: Note that the revelation of the first card takes away any attention from the right hand before it travels to the pocket, giving effective misdirection for the palm and subsequent production.

LAST MINUTE NOTES: As this book was about to go to press I discovered that Dr. Daley had devised a similar handling to the one just described (proof, if you need it, that the combination is a good one). Whilst I apologise for the duplication, I've decided to leave the routine in this book as a reminder of Dr. Daley's often overlooked contribution to card magic.

Jack Hodes

EFFECT: A spectator thinks of a card and a number. The pack is placed on the table and the performer immediately begins to pick up an impression of the selected card's suit. Spelling the suit out aloud, the performer removes one card for each letter and places them in his left hand. Getting an impression of the card's value he begins to spell it out, again taking a card for each letter from the top of the tabled pack and placing it in his left hand. Finally he gets an impression of a number and deals this many cards from the tabled pack onto those already in the left hand. The final card dealt is the selected card.

METHOD: This is a very powerful effect, although there is very little work required.

1: Have a card peeked at and control it to the top by means of the Pass.

Immediately table the pack face down. Your actions should convey the impression that you could not possibly have controlled, glimpsed or manipulated the selection or pack in any way.

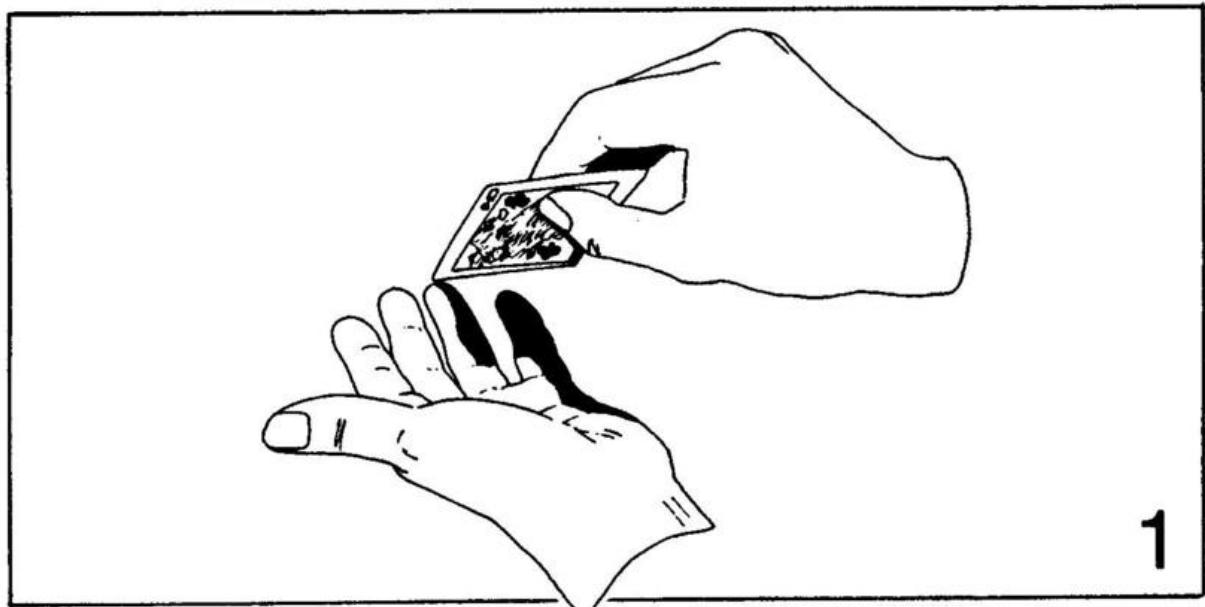
2: Tell the spectator to concentrate on his card and also to think of a number between one and ten.

Explain that you will read his mind and then attempt to magically move his card to a special position in the pack.

3: Perform some appropriate magical gesture over the pack.

4: Hold your left hand palm up. With your right hand, deal the top card of the pack into your waiting left hand by taking the card at its inner end, fingers on the back, thumb on the face (1).

As you deal the card, glimpse its face by tipping it up towards you slightly. This is a Dai Vernon move and is very easy to do as it is natural to lift a card off the deck at a forty-five degree angle when dealing this way.



As you make the glimpse (let's assume that the card is the Queen of Clubs), say aloud, "C....," then continue dealing off the top of the pack, spelling, "L.. U.. B," one card for each letter of the selection's suit. After the spelling and dealing, say, "Are you thinking of a Club?" The spectator will say, "Yes."

5: Now deal five more cards on top of those in the left hand, spelling aloud, "Q.. U.. E.. E.. N." Say, "Are you thinking of a Queen?" Again the spectator will reply, "Yes."

6: Now deal seven more cards on to those in the left hand, counting aloud, "1.. 2.. 3.. 4.. 5.. 6.. 7." Ask, "Were you thinking of the number seven?" As is well known in magic, the odds are in your favour that the spectator will be thinking of the number seven. If so, execute a Double Turnover of the top and bottom cards of the packet to reveal his selected card.

7: If the spectator says, "No," ask him what number he was thinking of. Assuming he says, "Nine," deal two more cards onto those in the left hand, saying, "Seven plus two is nine." Execute the Double Turnover of the top and bottom cards of the packet

to reveal the selection, saying, "Next time you'll have to concentrate harder."

If the spectator should name a number less than seven, for example four, deal three cards from those in the left hand on to the pack, saying, "Seven minus three leaves four." Double Turnover the top and bottom cards of the packet to reveal the selection.

A Million to One

EFFECT: This is a very quick and surprising effect. A spectator shuffles a pack of cards and cuts it into two roughly equal portions. Incredibly, when the packets are turned face up, one consists of all the red cards and the other all the black cards.

METHOD: This is a variation of a plot created by J. N. Hofzinser. See the notes at the end of the Dover edition of *Hofzinser's Card Conjuring*. The trick is based on a very simple principle which exploits the inadequacies of the Overhand Shuffle. To demonstrate this, set the pack so that the cards are divided into the two separate colours, red cards on top of black cards for example. Hand the pack to a spectator for shuffling and, assuming that he performs a standard Overhand Shuffle, the pack will be returned to you with most of the red cards still separated from the black cards.

This is because a standard Overhand Shuffle reverses the order of blocks of cards in the pack and only mixes those blocks if the shuffle is repeated. The more the shuffle action is made the more mixed the cards become. One or two shuffles, however, are sufficient and don't mix the cards as much as the audience supposes.

At the beginning of the shuffle the top stock, red cards in our example, will be shuffled into the left hand in small groups and then the remainder of the pack, the black cards, shuffled on top of it. The only cards which are really mixed are those in the centre of the pack as a trial will prove. The shuffle can be repeated with the same result. Obviously a greater number of the cards in the centre of the pack will be genuinely mixed but, by and large, the majority of the colours are still separated.

This effect is based on that principle and I have found it to be more than 90% workable. I'll tell you how to deal with the other 10% later on.

Before beginning the routine set up the pack so that all the red cards are on top of the black cards.

1: Remove the pack and execute an Overhand Shuffle by undercutting less than half of the pack, injogging the first card and shuffle off. Undercut to the injog and throw the remainder on top. This shuffle should be performed once or twice as you patter about coincidences that can sometimes happen in magic. By shuffling in this manner you are showing the spectator how you expect him to shuffle without actually saying so.

2: Now hand the pack to a spectator and ask him to shuffle it. Follow this by saying, "then cut the pack into two piles, as near equal as possible."

You should watch the spectator as he shuffles. If he shuffles three or even four times, overhand and in a standard fashion, you can proceed fairly confidently.

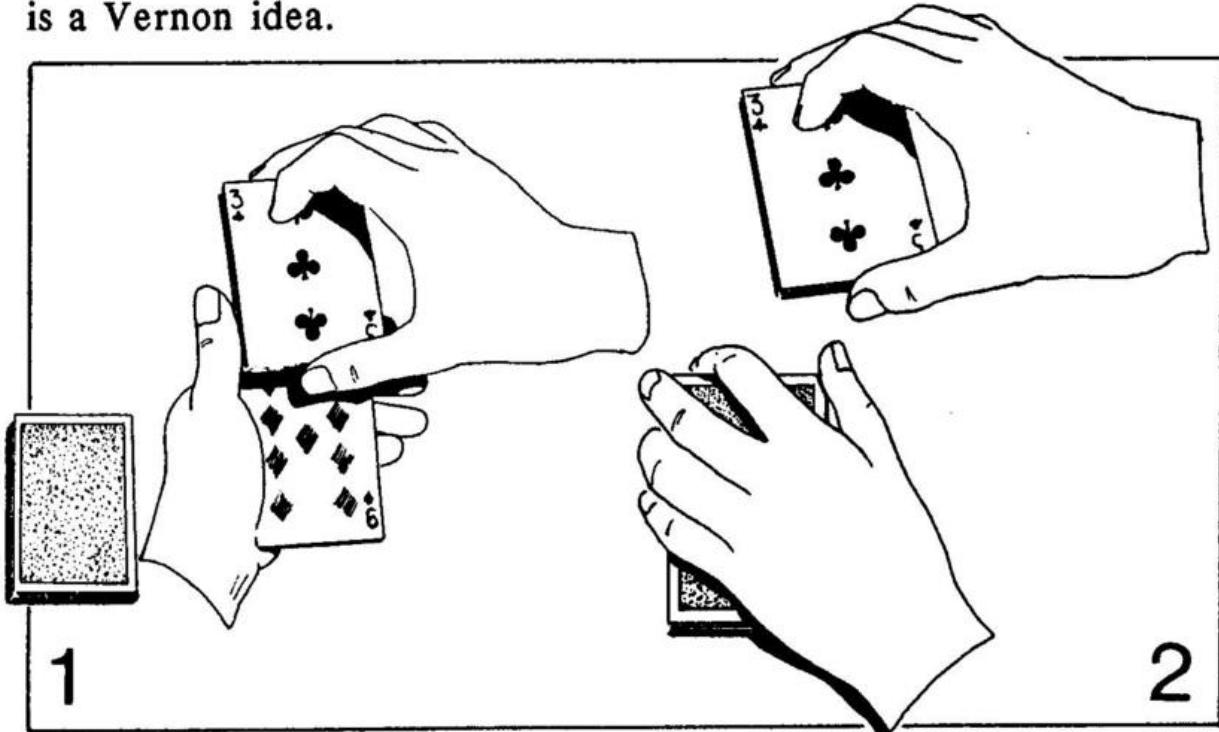
3: After he has shuffled and cut the pack into two fairly equal piles, pick up the original top half and spread it between your hands, faces toward you.

You should find that the majority of cards in the spread will be of one colour. Keep patterning about coincidence and say, "You did shuffle the pack, didn't you?" as you casually manoeuvre all the cards in the minority colour to the rear of the spread. Normally, these few cards will be together in the spread so you need only cut them to the back. If you have to manoeuvre single cards then do so and don't worry about the action since the spectator doesn't know what you are about to do.

4: Once you have cut the minority colour cards to the rear, square up the spread but keep a break between these cards and the remainder of the packet.

5: With the right hand lift off all the cards above the break (the packet at this point should be squared and face up in the left hand dealing position) and table them in front of the spectator saying, "Keep your hand on these."

Simultaneously, the left hand turns palm down and in a continuous action adds the cards originally below the break on top of the tabled pile and picks up the entire group (1 & 2) This is a Vernon idea.



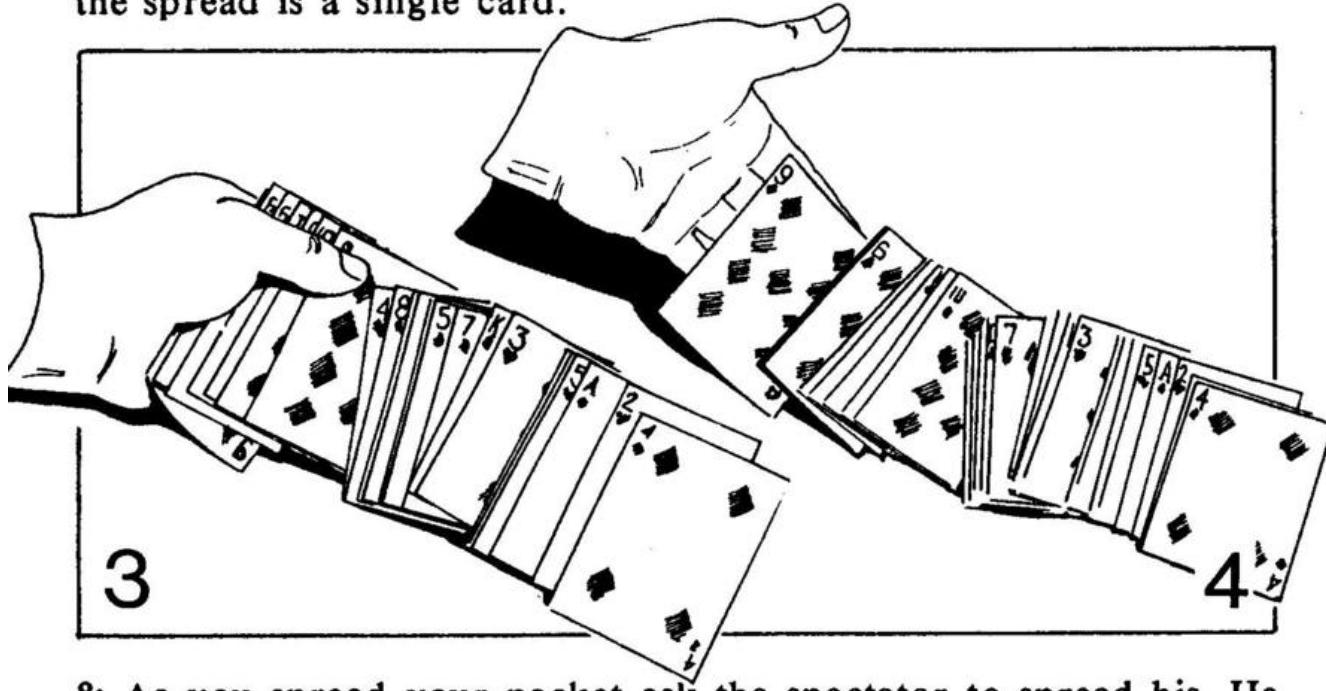
6: You immediately start to spread these cards between your hands, faces towards you. Provided the actions of tabling the first pile, adding on to the second, picking up and spreading are all one fluid action, you will find the secret addition very deceptive. You don't need to palm the cards; just add them to the tabled packet and pick them up.

One further bit of misdirection when tabling the first pile in front of the spectator; do it with a little force. This, plus your request to, "Keep your hand on these," will ensure that the add-on will go unobserved.

7: To continue: spread through the cards you now hold, and cut all the cards of the minority colour to the rear of the spread but

one. As you do this say, "It really is amazing... the chances of this happening must be over a million to one."

Using your left hand only (the cards at this point should be held square in the dealing position) start to spread the cards face up across the table by pushing cards singly off the packet with the left thumb. As you get near the end of the spread, use your left fingers to buckle the rear card (3), allowing the last few cards above it to remain as a block and slide onto the table (4). This is very convincing and the spectator can see that the last card of the spread is a single card.



8: As you spread your packet ask the spectator to spread his. He does so and will be amazed to find that they are all of one colour.

END NOTES A: If you see that the spectator is shuffling much too thoroughly, or giving the pack a Riffle Shuffle, then you must perform a different trick.

On the other hand, you may find when spreading the cards - after what you thought was a simple Overhand Shuffle - that the reds and blacks have been well mixed. In this case, you must also perform a different trick (See Note B).

Finally, there is very little time misdirection between the shuffle and the climax so don't use it as an opening effect. Perform one or two tricks first which don't disturb the set-up.

B: In the event of spreading the first packet and finding an even colour distribution, I perform the following transposition trick. This is a variation of Roy Walton's *The Leaper Again* from *The Complete Walton Volume One*.

I hope the reader will not look upon this effect as a cop-out to the main effect because it is very strong.

1: After commenting that the first pile is well mixed, turn it face down and ask the spectator for a number between one and ten. Let's say he nominates seven.

2: Count off six cards out loud into a face down pile from the top of the packet.

3: Execute a Double Turnover of the top two cards, saying, "seven." Name this card aloud.

4: Turn the double face down. Deal the top card in front of the spectator requesting him to put his hand on top of it. As he does so, obtain a left little finger break below the top card of the packet.

5: Pick up the six dealt cards and drop them on top of the packet. You now have a break below the top seven cards.

6: Riffle the far edge of the packet toward the spectator's hand and then ask him to turn the card over.

7: As he does so, and is surprised to see the card has changed, palm the seven cards above the break into the right hand, simultaneously tabling the rest of the pile with the left hand.

8: After a pause, pick up the remaining tabled pile with the right hand, adding on the palmed cards as you do so.

9: Slowly count off six cards from the top of this packet, and turn over the seventh card to complete the transposition.

Aces in Kings

I like the presentation in which you tell the spectators what you are going to do and then state that you will make the trick even more difficult by adding various conditions. The continual reference to the peculiar conditions can be very amusing.

In this trick the two red Aces change places with the two black Aces, despite the performer's precautions.

METHOD: 1: Start by removing the Aces and openly arrange them into pairs, two reds together, two blacks together.

Say, "I'm going to make the black Aces change places with the red Aces. You might think I could very quickly do this..." Here you openly transpose the red Aces with the black Aces.

2: "But I'll make it hard on myself. I'm going to imprison each pair of Aces."

Openly remove the four Kings from the pack and arrange the cards so that the black Aces are between the two black Kings and the red Aces are between the two red Kings. Place the remainder of the pack face down on the table.

"Even if I was *quick*, I would now have to carefully remove the black Aces from between the black Kings and swap them over with the red Aces which are between the red Kings."

Here, you pantomime switching the Aces over.

3: "But I'll make it harder for myself. I'll put the red Aces, still trapped by the red Kings, into the pack."

Pick up the pack and hold it face up in the left hand. Take the red packet (Aces and Kings) and insert it face up in the centre of the pack. As you square the pack obtain a left little finger break directly below the red Aces.

Say, "Now I would have to go through the pack, remove the red Aces from between the red Kings, remove the black Aces from the black Kings, swop them over, and put them back into the pack... without you seeing me! The only way such a feat could be done without any of us seeing, is by magic..."

4: As you talk, turn the pack face down, executing a Turnover Pass at the break point.

Position Check:- On top of the pack are the two red Aces, followed by a red King, then the remainder of the pack with the other red King at its face.

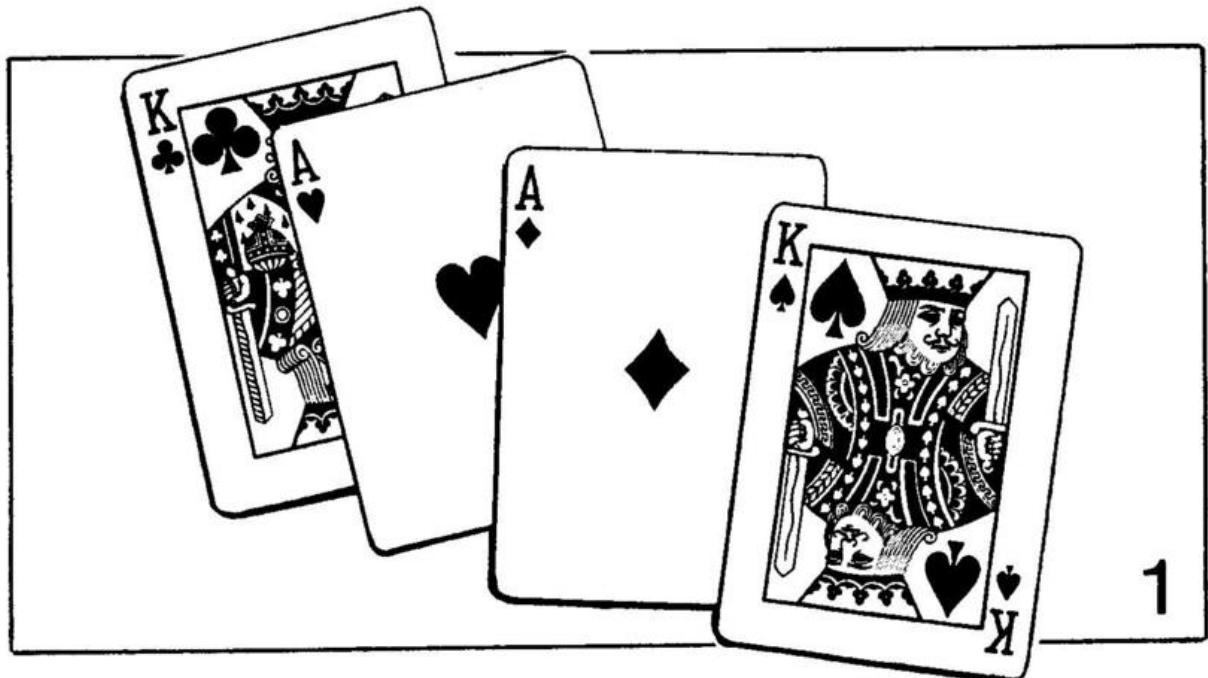
On the table are the two black Aces between the two black Kings.

With the right hand, pick up the four black cards. Briefly display them in a face up fan on top of the pack and use the right thumb to slightly injog the uppermost (face) King.

5: Flip the four cards face down. Square up, obtaining a left little finger break below the injogged King (now fourth from the top).

"Watch." Execute a Cover Riffle Pass at the break, using the top card for the cover. The riffling action is seen as a magical gesture.

6: Deal the top four cards out in a face up overlapping row. On the fourth card, execute a Bottom Deal. You will finish with the two red Aces between the two black Kings, face up on the table as shown in illustration 1.



7: Execute a Turnover Pass anywhere in the approximate centre of the pack. Spread the cards out to reveal the two black Aces between the red Kings in the centre of the pack.

END NOTES: The effect of transposing the two black Aces with the two red Aces is Dr. Daley's.

The Backward Card Trick

EFFECT: By way of offering something new the performer does a trick backwards. He begins by revealing a card that has not yet been selected, after that things get even more perplexing.

METHOD: You need a pack containing two Jokers.

1: "Most magicians do the same card tricks. First they take out the Jokers."

In line with this statement, openly throw out the two Jokers onto the table.

"Then they get you to take a card."

Here you spread the cards face down between your hands, as if offering a selection.

2: "Then they find your card." Pause, close the spread and then say, "That's all old fashioned now. The new method is to do it all *backwards*. I'll show you what I mean."

As you deliver the last line, casually pick up the Jokers, put them on the pack and False Shuffle, maintaining them there.

3: "First of all I'm going to find your card."

Execute a Triple Lift and Turnover to show, say, the Two of Hearts. Say, "That's your card, the Two of Hearts."

4: Look triumphantly at the spectator as you turn the triple face down on the pack.

Double Deal* the top two cards (Jokers) face down on the table. The spectator thinks this is the Two of Hearts.

While tabling the card(s) you say, "You don't appear to be too impressed, but don't forget we're doing the trick backwards. Now I want you to pick a card."

5: You now execute your most convincing Force, making the spectator select the Two of Hearts (which is currently the top card) from the pack.

6: Tell the spectator to look at his card and, under cover of his surprise, pick up the tabled double cards, fanning them widely and face up, saying, "Now I'll put the Jokers *back* into the pack."

Do just that.

END NOTES: Although fairly simple to do this trick looks quite bizarre. Any Double Lift and put-down can be used in lieu of the Double Deal in step 4.

* *The Push Off Double Deal* was described in *Inspirations*, a book I co-authored with Peter Duffie, which contains several other routines using the move.

Slop Shuffle Variation

The Slop Shuffle, originated by Sid Lorraine, is a classic of card magic. In this routine, which can be performed impromptu, four cards of like value are magically produced from a face up/face down shuffled pack.

As far as I'm aware, the idea of culling four of a kind during a Slop Shuffle has not been used before.

EFFECT: The performer tells the story of a drunk who snatched away his cards and mixed them face up and face down. The performer demonstrates the shuffle, saying, "He couldn't have been that drunk because he then found a pair of cards." The performer magically extracts two cards of the same value from the shuffled pack then says, "He then cut to another two cards of the same value." Here, the performer cuts the pack and locates a matching pair, which when added to the previous pair make four of a kind. "Not only that but when I picked up the pack a second later I found they were all the right way around!" The pack is spread and every card is seen to be facing in the same direction.

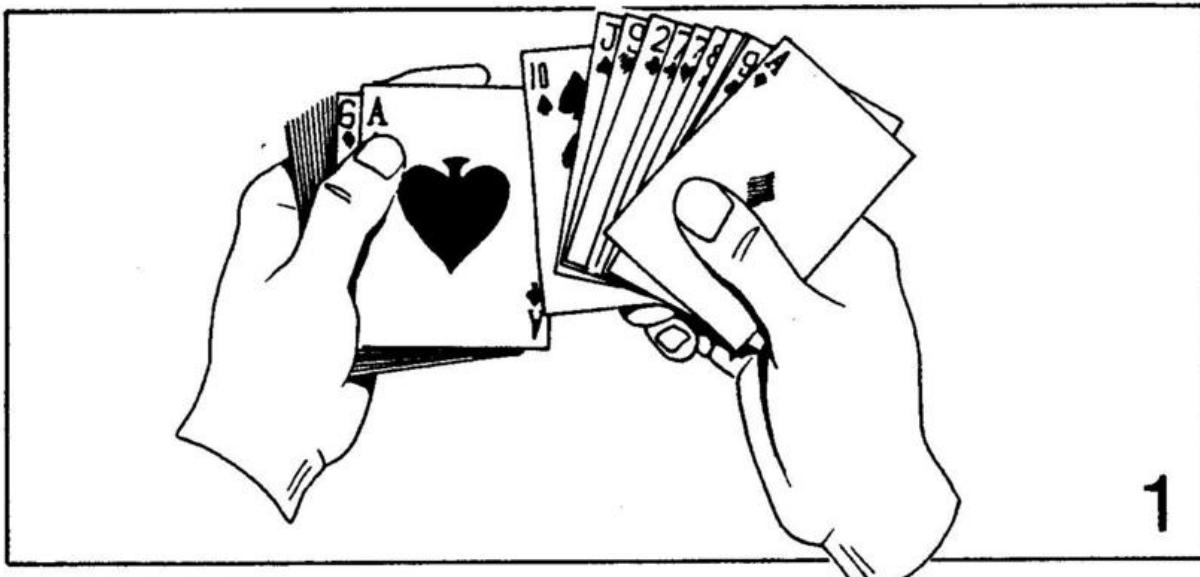
METHOD: 1: Take the borrowed or shuffled pack face up in the left hand and note the uppermost (face) card. Let's say it is an Ace.

2: Thumb over the cards from the face of the pack into the palm up right hand until you come to the next Ace (1).

3: Turn the right hand palm down, bringing its cards face down) and drop them on the second Ace. The left thumb continues to push over cards from the left hand to below those in the right.

4: Stop spreading *any time before* you reach another Ace.

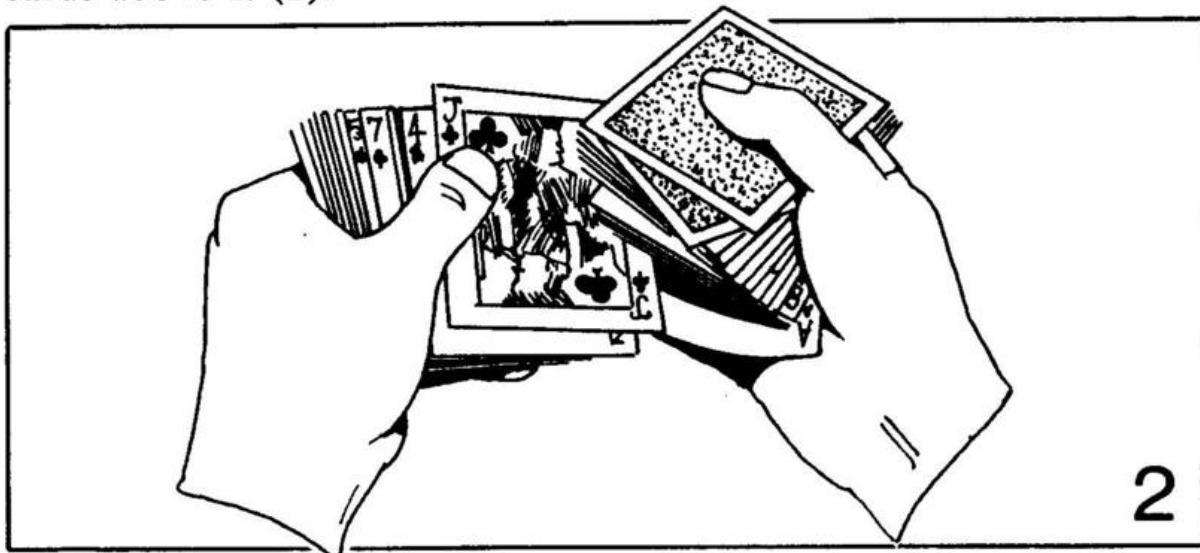
5: Turn the right hand palm up. Continue pushing over cards from the left hand to below those in the right hand until you come to a third Ace. Take this below the cards in the right hand.



6: Turn the right hand, with its cards, palm down.

7: Continue pushing over cards until you come to the fourth Ace. Take all the cards pushed over, including the Ace, below those in the right hand.

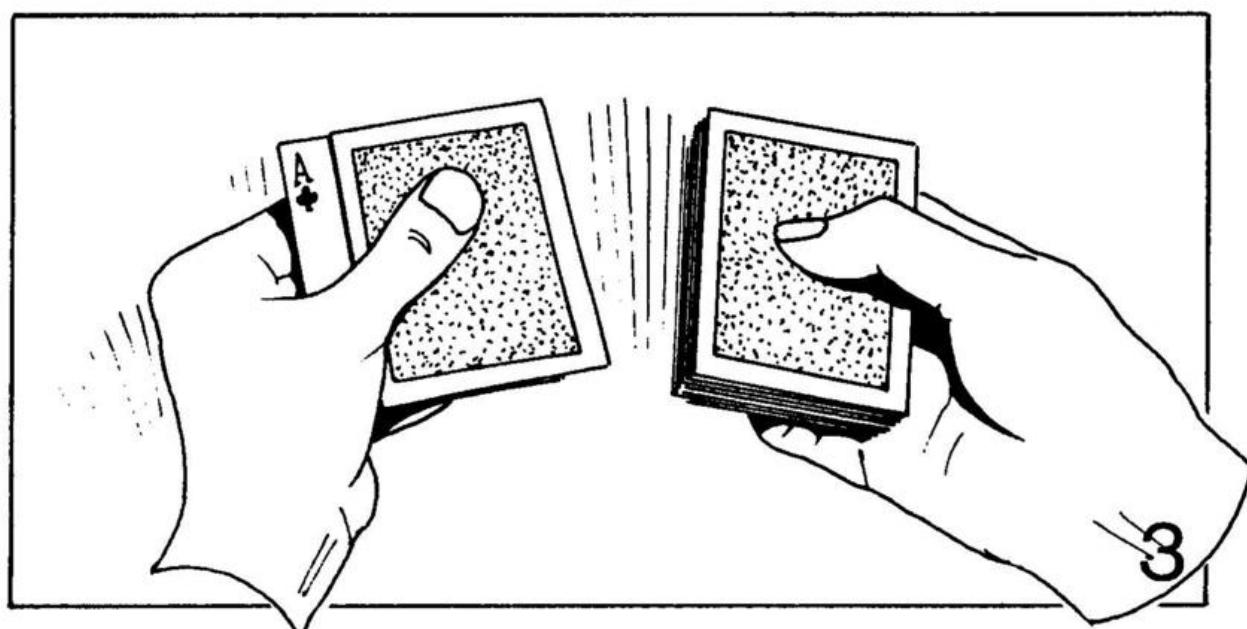
8: Turn the right hand palm up. Spread all the remaining cards in the left hand below those in the right hand, but Buckle the lowermost card of the right hand group (an Ace) with the right fingers so that the left hand cards go between the Ace and the cards above it (2).



9: Square up the pack. The situation now is that you have a faced pack. The upper half is face down with an Ace at either end. The lower half is face up with an Ace at either end.

You now perform a standard 'display' of showing the cards face up and face down by simply cutting the pack at various points, turning the right hand at the wrist to flash the face card of the cut packet. You must not cut at the division of the face up/face down blocks or you will prematurely reveal two of the Aces.

In keeping with the patter, take the pack in the left hand and then throw it to the right hand, retaining the top and bottom cards with the left thumb and fingers respectively (3).



Show these two cards to be Aces and then drop them face up onto the table. Re-position the pack in the right hand, holding it from above, fingers at the far end, thumb at the near end.

Raise the pack several inches above the palm up left hand. Drop the lower half of the pack into the left hand, at the natural break of the face to face cards. Immediately turn the right hand palm up to reveal an Ace at the face of the packet.

Deal the Aces off onto the table and then place the right hand cards face up on top of the face up cards in the left hand. Finally, spread the pack face down across the table to show that every card now faces in the same direction.

END NOTES: The Slop Shuffle sequence should look haphazard and unstudied. The way I remember the sequence, without having to think, is by saying to myself, *card, card, miss, card, card, buckle*.

The two card catch in the routine, used to produce the first pair of Aces, is from Hofzinser's *The Married Hearts* routine described in Ottokar Fischer's *J.N. Hofzinser's Card Conjuring*.

One final note; if any of the cards to be culled are in awkward positions, forget the cull and perform the standard Slop Shuffle routine. It's a classic as it stands.

The Last Laugh

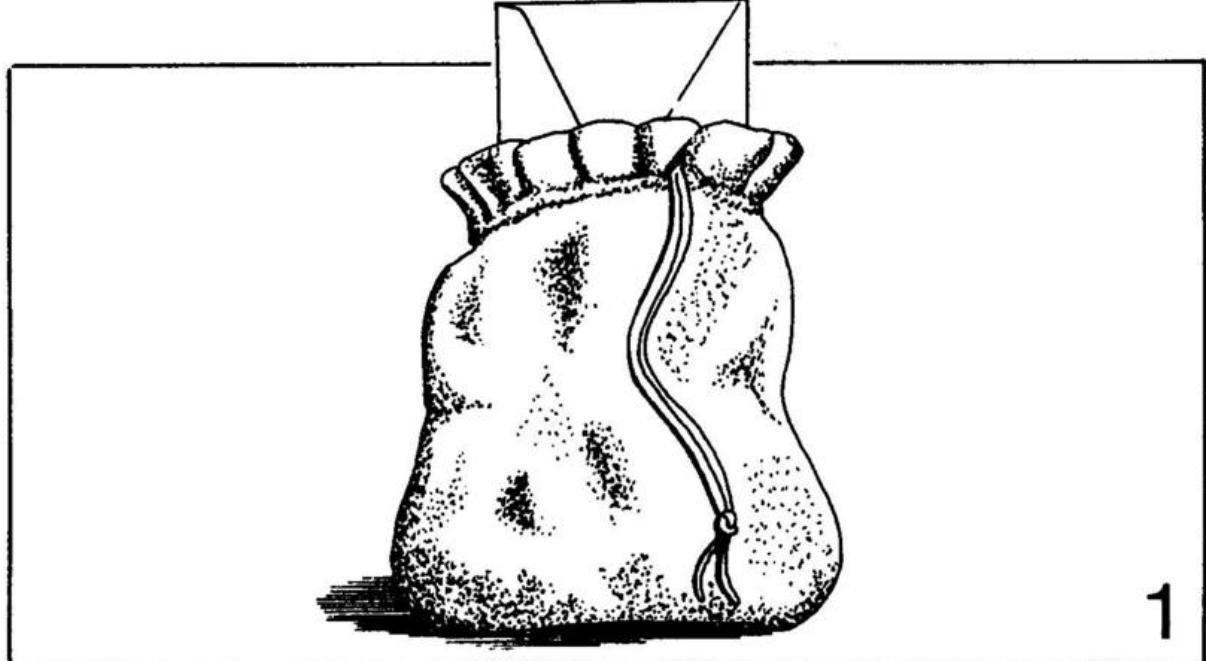
EFFECT: The performer attempts to find a spectator's selected card by cutting to it. Unfortunately he is unsuccessful. He says he will try again, cutting the pack once more and producing another card, asking, "Is this it?" The spectator tells the performer that he is wrong again. Undaunted the performer tries a third time, again producing the wrong card. Mocking laughter is heard and the performer chides the audience, pointing out that this is a very difficult feat and not something to be laughed at. The laughing continues and the performer realises that it is not the spectators who are laughing but himself... or at least the laughter appears to be coming from somewhere inside the performer's jacket.

On opening his jacket the laughter gets louder. The performer reaches inside his jacket pocket and produces one of the well known 'laughing bags'. He hands the bag to a spectator, asking, "Do you know why it's laughing? No, well look inside." The spectator opens the bag and inside he finds his selected card.

METHOD: For this trick you will require a laughing bag (a standard joke prop available at any magic or novelty shop), an envelope and a pack of cards.

1: Insert the envelope vertically into the bag. The envelope should be long enough so that at least one-third of it is left protruding from the opening of the bag (1). The protruding envelope will later act as a feed for getting the selected card in the bag.

Insert the prepared bag into your inner left jacket pocket. Allow the drawstring (attached to the opening of the bag) to hang outside the pocket.



1

2: To begin, have a card freely selected, signed on its face and replaced in the pack. Control it to the top of the pack and False Shuffle to keep it there.

3: You now attempt to find the card in any way you wish, but fail. For example, execute a Double Lift and Turnover to show the top card saying, in a very positive manner, that it is the selected card. The spectator will tell you you are wrong. Turn the double down and then flip the deck face up, saying, "Well, perhaps it's this one." Again you are wrong.

Make several apparently studied cuts, each time showing the face card of the upper portion and, rather desperately, enquiring if you have hit the selected card. After the fourth attempt act very embarrassed as you secretly use your left arm to press against the side of your jacket. This will activate the button on the machine inside the bag.

As the bag starts to laugh, look at the spectators and admonish them for laughing, saying that it is a very difficult trick and pointing out that failure is hardly a cause for merriment.

4: Notice that it is not the spectators who are laughing. Look around you as if searching for the source of the laughter and then, finally, stare at your jacket. Take the pack in the right hand, palming the top card in the process, and place it on the

table. The audience attention should be on your jacket, so you have ample ample misdirection for the Top Palm. After a brief pause the right hand, with its palmed card, reaches into your left inner jacket pocket as you say, "I forgot I had this on me."

S: Load the palmed card into the bag using the envelope as a guide. Immediately this is done, the right hand removes the envelope and you casually toss it to the table.

Reach back into your pocket and remove the bag, pulling it by the drawstring and thus closing it. It should be fully closed by the time you bring the bag into the spectators' view.

You should time your actions so that when the bag is in view it is still laughing.

"Do you know why it is laughing? Because it's got your card."

Invite the spectator to open the bag and reach inside. He should be surprised to find his signed card there.

END NOTES: You can also use the laughing bag as an opening effect. Take the machine out of the bag and place it in the inner left jacket pocket. Load the bag with two packs of cards and place it on top of the pocketed machine.

Introduce yourself, making the comment, "I am the world's greatest magician," as you use the left arm to activate the machine. Reach inside your jacket and produce the bag, saying, "I thought you were laughing at me." When the laughing stops, put the bag on the table. Perform some effects with coins or whatever and then, later, say, "Would you like to see a card trick?" Open the bag and take out the packs of cards, leaving the spectators wondering where the laughter came from.

CHAPTER TWO

Consolation

This is a kind of sucker effect with a gambling flavour, based on the plot of Roy Walton's *Chiefly Yourselves*.

EFFECT: The performer removes four Aces from the pack, saying they will represent the spectator's hand in a game of cards.

The remainder of the pack is shuffled by a spectator, after which it is dropped face down on top of the face up Aces.

The performer removes the top four cards of the pack, saying that these will represent his hand in the game.

Spreading the pack, the performer shows that the Aces are still face up at the bottom, and asks, "What are the odds of my four cards beating your four Aces?"

The spectator will say that it is impossible. The performer agrees but turns up his hand saying, "These don't beat four Aces but they come very close," revealing that the cards on the table are now the Aces. If the spectator wishes to examine the pack he will find no other Aces. It seems that they have instantly transposed to the table.

METHOD: 1: Begin as indicated in the effect, removing four Aces and handing out the remainder of the pack for shuffling. Whilst this is being done, take the opportunity to Half Pass the lower three Aces of the face up packet. You are now holding in the left hand dealing grip a packet consisting of one face up Ace on top of three face down Aces.

2: After the Half Pass, obtain a left little finger break below the uppermost Ace. After the spectator's shuffle, extend the left

hand and have the spectator drop the pack face down on top of the apparently face up Aces.

3: Immediately spread over the top four cards of the pack, saying, "What odds would you give me that these four cards would beat your Aces if we were playing cards?"

As you finish the question, apparently lift off the four cards. Actually a switch takes place here. Although I worked it out independently it has appeared in print under many different names and therefore I'll just credit everyone from Vernon to Marlo.

As you square the four cards onto the pack two actions take place simultaneously. The right hand takes the pack from above, holding it by the ends, fingers at the outer end, thumb at the inner and moves it to the right. The left fingers retain on to the three Aces below the break as pressure from the left thumb keeps the top card in place. When the right hand packet is removed you are left with one face down indifferent card on top of three face down Aces in the left hand.

To further aid the illusion, immediately the switch has taken place, the left thumb should spread the four cards in the left hand and then as part of a continuous action the left hand places its cards on the table, squaring them loosely in the process.

4: By this time the spectator will have made his reply. Whatever it is, say, "There are not many hands that could beat four Aces," and spread the pack between your hands as if to display the face up Aces at the bottom. There is in fact only one face up Ace at the bottom so when spreading the cards, tilt the back of the spread toward the spectator and do not spread past the face up Ace. This is only a casual display but convinces the spectators that the Aces are still in the pack.

5: Close the spread, obtaining a left little finger break above the Ace. Now comes an add-on move which belongs to Dai Vernon.

Immediately the pack is squared, the right hand lifts the pack by the short ends, leaving the face up Ace in the left hand, and

tables it, with a little force, in front of the spectator. At the same time the left hand turns palm down and scoops up the four tabled cards adding them face down on top of the packet.

In a continuous action, the left hand picks up the entire packet and turns palm up. This move can be found illustrated in step 5 of my effect *A Million to One* which is described earlier in this book.

Note that when executing the Add-on you do not palm the Ace in the left hand. You simply hold it, turn the left hand palm down, pick up the packet and turn the hand palm up again. It is all one continuous action taking place at the same time that the right hand tables the pack.

6: To end, deal out the five face up cards as four, dealing a single card, a single card, a double card, a single card. This reveals four Aces as you say, "My hand didn't beat four Aces, but it was very close."

No Questions Asked

This is a variation of Dai Vernon's brilliant *Out of Sight - Out of Mind* routine. The disadvantage of this handling is that only six cards are displayed to the spectator instead of nine. The advantage is that you successfully locate the mental selection without asking *anything* of the spectator.

METHOD: 1: Obtain a left little finger break above the lowermost six cards of the pack. I do this by running six cards into the left hand at the commencement of an overhand shuffle, getting a break above them as I shuffle off the remainder of the pack on top.

2; Thumb over the top six cards of the pack into the right hand, in a fan formation. Hold the fan faces towards the spectator and ask him to think of one of the cards. Turn your head away so that it is obvious you are not watching the spectator's eyes.

3: Replace the six cards on top of the pack and immediately execute a Cover Pass below the top card. This will send the six bottom cards of the pack, below the break, to a position directly beneath the top card of the pack.

4: Execute a false overhand shuffle, maintaining the top twelve cards in position, and then place the pack face down on the table.

5: Explain that you will deal the cards one at a time into your left hand and that at a certain point you will get an impulse to stop.

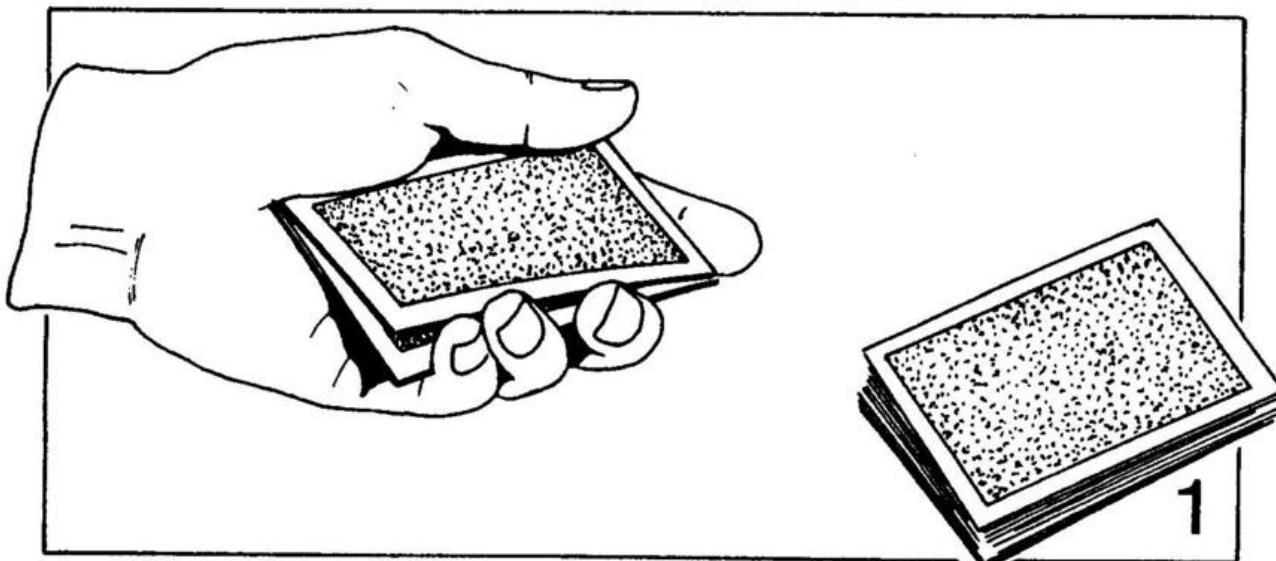
So saying, lift off cards one at a time from the top of the face down pack with your right hand, placing them face down in your left hand. However, by lifting the first card off at a slight

angle you can glimpse its face. Remember this card. Let's assume it is the Jack of Diamonds.

Now take six more cards, one at a time, from the tabled pack and place them face down in the left hand.

Take four more cards and place them in the left hand but hold a left little finger break between these and the remainder of the cards. Furthermore, you must glimpse the faces of these four cards as you place them in the left hand. This is the same glimpse used in the *Jack Hodes* routine explained earlier in the book. You need not note their suits, just the values. It is easy to remember them if you treat the four values like the digits of a telephone number. Let's assume you have glimpsed and remembered 6-8-K-3. Stop dealing at this point.

6: Illustration 1 shows your position. You have stopped dealing and you now ask the spectator to name his card.



If he names the Six, Eight, King or Three of any suit, you Single, Double, Triple or Quadruple Lift to reveal his selection. The Quadruple Lift is easy due to the break.

If he names the Jack of Diamonds, drop your break and execute a Double turnover of the top and bottom cards of the packet to reveal the selection. If any other card is named, turnover the top card of the tabled pack to reveal it.

END NOTE: There is a degree of skill involved in remembering the glimpsed cards. Although you need not remember the suits of the four-card group you do need to stretch your memory to take in their colours. There is always the possibility that two cards of the same value have turned up in the original display, but rarely will there be any confusion as to the spectator's choice.

Thanks to Hofzinser

As far as I'm aware, Hofzinser's Everywhere and Nowhere effect has not been applied to signatures, which is what happens in this routine.

EFFECT: The performer requests a spectator to select a card, "but not the Ace of Spades as the trick won't work with this card." The performer proceeds to put the Ace of Spades into his pocket to prevent it being selected.

The spectator now chooses a card and signs his name across its back.

The performer magically duplicates the spectator's signature on two other cards. Soon enough, the back of every card in the pack bears a duplicate of the spectator's signature.

The performer eventually makes all the signatures disappear and then says, "You may be wondering why the trick wouldn't work with the Ace of Spades. Well... it *already* has your signature on the back."

The performer removes the Ace from his pocket, to reveal the spectator's signature on its back.

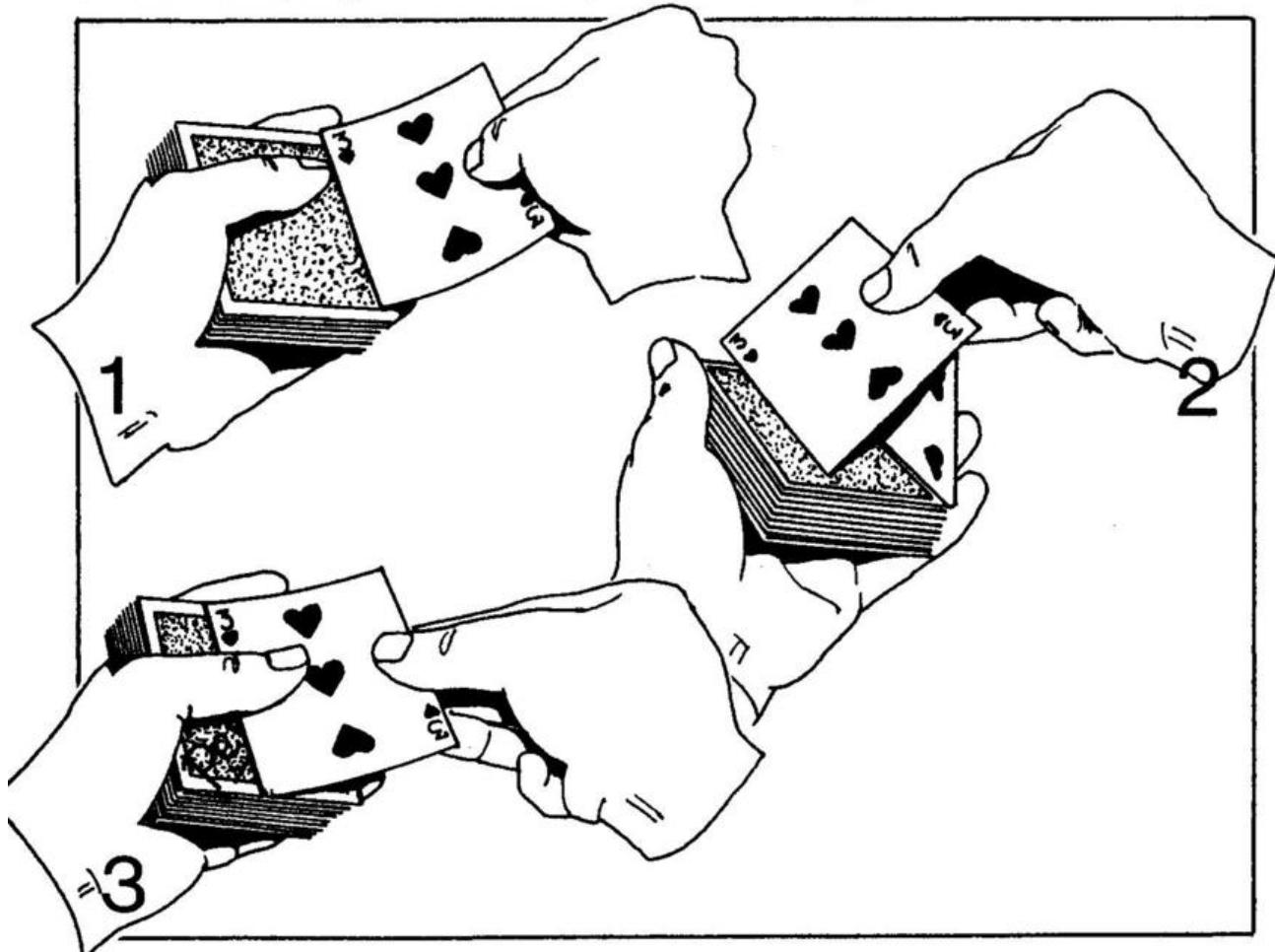
METHOD: You need only a pack of cards and an indelible marker pen. The pen should be in your breast pocket.

1: Begin by removing the Ace of Spades and putting it in your pocket, telling the spectator that the trick won't work with this card. However, as the hand enters the pocket the Ace is palmed and secretly removed from the pocket and added to the top of the pack.

- 2: Cut the pack in the hands, retaining a break above the Ace as the halves come together.
- 3: Tell the spectator to call 'stop' as you riffle the pack, and execute a Riffle Force, cutting the pack at the break and bringing the Ace of Spades, the card the spectator thinks he has stopped you at, to the top.
- 4: Execute a Double Turnover to show an indifferent card as the spectator's selection.
- 5: Remove the pen from your breast pocket and hand it to the spectator. Turn the double card face down onto the pack and ask the spectator to sign his name across its back.
- 6: Make another Double Turnover to display the spectator's selection once again. Explain that you will duplicate the signature on the back of another card.
- 7: With the deck in the left hand dealing position you take the top two cards as one in the right hand and execute Roy Walton's Paintbrush Change to transfer the card at the rear of the face up double to the top of the pack. A full description of the move can be found in *The Complete Walton Volume One*. However, here is a brief description.

The right hand holds the face up double by its right long edge, the card's left long edge overlapping the top of the pack (1). You 'brush' the face up card(s) against the top of the pack, secretly flipping the signed card face down on top of the pack. The right second finger helps release the rear card of the double by pushing it to the left so that it can be dropped off onto the top of the pack as the remaining right hand card is brushed across the top of the deck to the left (2 & 3). The right hand card is then brushed across the pack to the right, revealing the spectator's signature on the top card. It looks as if the signed card is merely brushed along the top of the pack and instantly a duplicate of the spectator's signature appears on the top card.

8: Drop the right hand card face up onto the table. Return to the pack and execute a Double Turnover to apparently show the face of the newly signed card as you offer to repeat the effect.



9: Again, take the top two cards as one into the right hand and execute the Paintbrush Change to transfer the signature to a third card.

10: Drop the right hand card face up onto the table. Return to the pack and execute a Double Turnover to show the face of what is now apparently the third signed card. Take the double in the right hand and place the pack face down on the table, a little to your left so that its outer end is pointing 45 degrees to the right. Use the right hand double to scoop up the two face up tabled cards and place them in the left hand dealing grip.

11: Execute Brother John Hamman's Flushtration Count to show that all three? cards in the hand bear the spectator's signature. This counts the cards from the right hand to the left as you say,

"We now have three cards with your signature on them." The last card, as usual, will be a double and this is placed below the face up packet.

12: Two things now happen simultaneously. The right hand tosses the top three cards of the packet forward, onto the table, while the bottom card (the signed Ace) is held back in left hand which immediately turns palm down and picks up the pack. The Ace is added to the top of the pack and the pack immediately turned face up. This is a Dai Vernon Add-On and you'll find it illustrated on page 13 of this book where it is used in another routine.

You needn't palm the bottom card of the packet to make this transfer invisible. The card need only be held, the tossing of the remainder of the packet onto the table provides sufficient misdirection for the steal of the Ace and its subsequent addition to the pack.

13: The pack is now held face up in the left hand, the bottom card is the signed Ace.

Without pause, execute a Hindu Shuffle from the right hand to the left, turning the right hand over several times during the shuffle to flash the signed card. It's the procedure usually used in conjunction with the Colour Changing Pack and gives the impression that all the cards are now signed. As you make the shuffle, you say, "The trouble is, we also have signatures on the backs of these cards."

14: Stop the shuffle when you still have a few cards remaining in the right hand. Throw these on top of the left hand portion, obtaining a left little finger break between the packets.

Execute a Turnover Pass at the break. The pack will now be face down in the left hand with a signed card at the top.

15: Say, "There's no point in ruining a good pack of cards. Would you turn over these cards please?" as you indicate the tabled face up cards.

As you say the words, "good pack of cards," riffle the pack in the direction of the tabled cards. As the spectator turns the three cards over, execute Dai Vernon's Topping the Deck, palming the top card in the right hand.

The spectator sees that the signatures have vanished from the tabled cards, and you turn the pack face up and place it on the table.

16: As soon as the spectator has appreciated the vanish of the signatures, spread the pack across the table with the left hand and flip the spread over to show that the remaining signatures have also disappeared.

17: After a pause, say, "Oh... you might be wondering why I didn't use the Ace of Spades. That's because it already has your signature!"

Reach into your jacket pocket and produce the palmed Ace, face outward. Slowly turn it over to reveal the spectator's signature.

END NOTES: It is absolutely vital that a long pause is made between the vanish of the signatures and the production of the signed Ace from the pocket. The longer the pause, the stronger the final climax so don't rush to produce the palmed card.

The Healers

EFFECT: The performer removes the four Queens from the pack, saying that they possess magical healing powers which he offers to demonstrate.

A card is selected from the pack and then torn into quarters. The four quarters are placed between the four Queens. The packet is spread and the Queens instantly restore the selected card to its former self.

METHOD: This routine is unusual in the sense that the Elmsley Count is used as a method for the torn and restored card. I would not recommend that you use this version in lieu of your own pet routine, but it has one advantage over many methods in as much that it is very easy to do.

You will require one duplicate card in addition to a normal pack. We'll assume that the duplicate card is the Four of Clubs. Its back must match the pack in use.

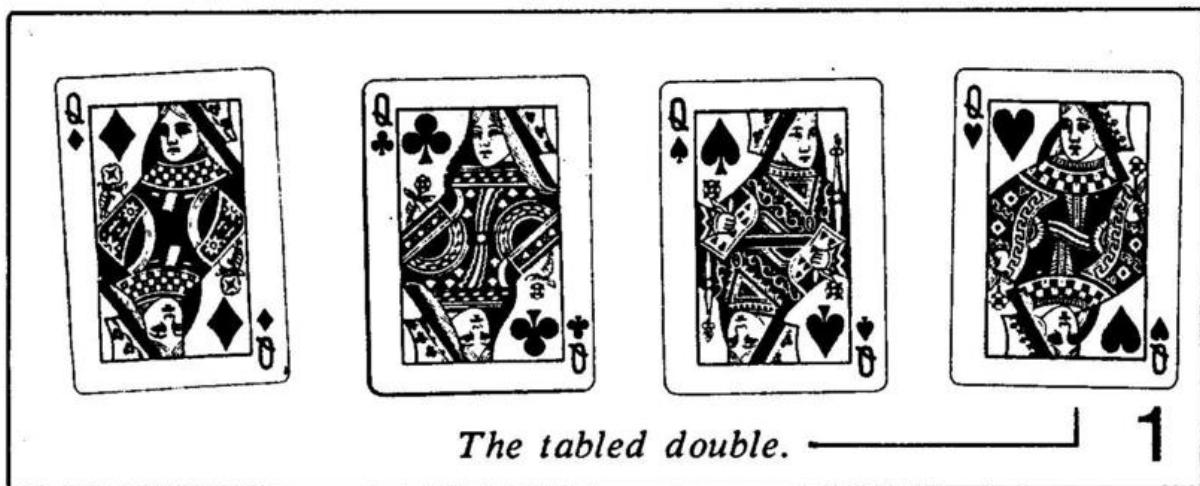
Before beginning, both matching cards must be set on top of the pack.

1: Openly remove the four Queens and display them face up on top of the face down pack.

As you square up the Queens and lift them off the pack, secretly add one card below them (one of the duplicates).

Table the remainder of the pack. Patter to the effect that the Queens have magical powers of healing which you would like to demonstrate.

2: While talking, deal the four(?) face up Queens in a line on the table (1). The last card dealt will be a double, ie a face up Queen backed by the face down Four of Clubs.



3: Pick up the pack and force the Four of Clubs, the card on top of the pack, by your most convincing method.

4: Place the remainder of the pack on the table and take the selected card from the spectator, naming it and suggesting that if this card became 'unwell' for any reason, the Queens would heal it.

"I mean *very* unwell!" you say as you openly tear the selected card into quarter pieces. This should get a bit of a laugh.

5: Square up the quarters and drop them face down, as a packet, onto the centre of the tabled double card. Be careful you don't split the double.

Pick up the remaining three Queens one at a time and drop them squarely on top of the tabled double.

You must do this so that the Queens will end up in alternate colour order. Thus, if the torn pieces are resting on top of the Queen of Hearts, you would drop a black Queen on top, followed by a red Queen and then the remaining black Queen.

6: Pick up the packet in the left hand and snap your right fingers over it for magical effect. Execute a slight variation of the Elmsley Count as follows:-

With the packet face up in the left hand, peel the top card off into the right hand, taking it in a deep grip.

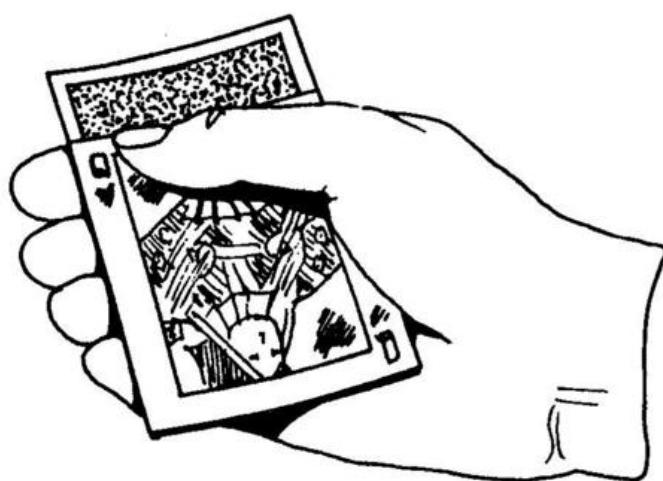
Steal the right hand card back, below those in the left hand, as the left thumb pushes off a block of three into the right.

Peel off the next card, a face down card, into the right hand, forward-jogging it for about half its length as you do so.

Take the single card from the left hand, squarely on to those in the right and as you do so steal back the bottom card of the right packet.

Smoothly count the last card (this is the card just stolen from the right hand) in the left hand onto the right hand packet.

The count is finished. A face down card is projecting from the packet and the torn pieces are now in the right fingerpalm position (2).



2

7: Continue the action, spreading the cards widely between the hands before dropping the spread onto the table.

The right fingers curl naturally around the torn pieces and retain them in the fingerpalm position. Pause, and lap the torn pieces before reaching forward with the right hand and turning over the face down card.

When the selection is face up, say, "We were quite lucky that time... normally there's a huge waiting list."

END NOTES: A few trials will show that the false count is not difficult to do and that the torn pieces fall automatically into the right fingers from where they can easily be got rid of.

Split Marriages

This is a very unusual routine for the classic Hofzinser/Vernon Royal Marriages effect. It was worked out while playing with Gordon Bruce's Split Seconds flourish, a description of which will be given after the routine.

EFFECT: The performer offers to show a trick with the Kings and Queens. The Kings are handed to a spectator for shuffling while the performer mixes the Queens. The spectator's packet is dropped on top of the performer's cards yet in an instant the cards instantly re-arrange themselves so that when they are dealt out in pairs the King of Hearts is with the Queen of Hearts, the King of Spades with the Queen of Spades, King of Diamonds with the Queen of Diamonds and the King of Clubs with the Queen of Clubs. An instant marriage.

- 1: Openly run through the pack and transfer the four Kings to the face. Make a mental note of their suit order.
- 2: Run through the pack again and transfer the four Queens to the face. Arrange them in the same suit order as the Kings. Do this as casually as possible so it will not be noticed by the spectators.
- 3: Run through the pack once more and transfer the Joker to the face.
- 4: Say, "This is a trick using the Kings, the Queens and a Joker." Spread the cards to display the named cards on the face of the pack. As you display them, spread over four cards beyond the Kings so that you can pick up a break below the face thirteen cards as the pack is squared.

5: With the pack face up in the left hand, the right hand lifts up all the cards above the break. The remainder of the pack is placed face down on the table, to your right and with its long sides parallel with the edge of the table.

Place the packet face up in the left hand and spread the cards, keeping the last five cards held as one, to display the Kings, Queens and Joker.

Say, "Each of the Kings is married to a Queen of his own suit. For example, the King of Hearts is married to the Queen of Hearts."

"In this trick the Joker will act as a registrar to make sure all the couples are happily married." As you say this square up all the cards, obtaining a left little finger break below the Queens. Remove the Joker and toss it face up onto the table.

6: Spread over the cards above the break, saying, "I'm going to mix the Queens, and I want you to mix the Kings." As you finish the line you square the packet and turn it face down, executing Ken Krenzel's Mechanical Reverse at the break. Immediately deal the top four cards in front of the spectator. These are the four indifferent cards.

7: Say, "I want you to mix the cards face down so that neither of us can know their order."

While the spectator does this you tell him that you will mix the Queens. Under cover of cutting your cards several times you secretly interlace the Kings and Queens. This is done as follows:-

Buckle or pull down on the bottom card of the packet and execute a Slip Cut, retaining the top and bottom cards in the left hand as the right hand pulls the remainder of the packet to the right. Place the right hand packet on top of the two cards in the left hand, retaining a break between the two sections as they are squared.

Now drop one card from the bottom of the upper portion onto the lower portion and execute another Slip Cut at the break, sending the top card to a position fourth from the bottom. Obtain a new break between the packets as the right hand portion is dropped on top of the left hand portion.

Drop one more card from the bottom of the upper portion onto the lower portion. Make another Slip Cut, sending the top card to a position sixth from the bottom.

The Slip Cuts are executed quite casually and you appear to be mixing the cards. All attention, including yours, should be on the spectator mixing his packet of cards, so don't rush. Be careful, however, that you do not flash the faces of any of the face up Queens as you make the cuts.

The Kings and Queens will now be interlaced; each face down King followed by a face up Queen of matching suit.

Should the spectator finish shuffling his cards before you finish setting up your packet, direct him to, "give the cards one more cut." This gives you the excuse to make your final Slip Cut as if demonstrating to the spectator what you want him to do.

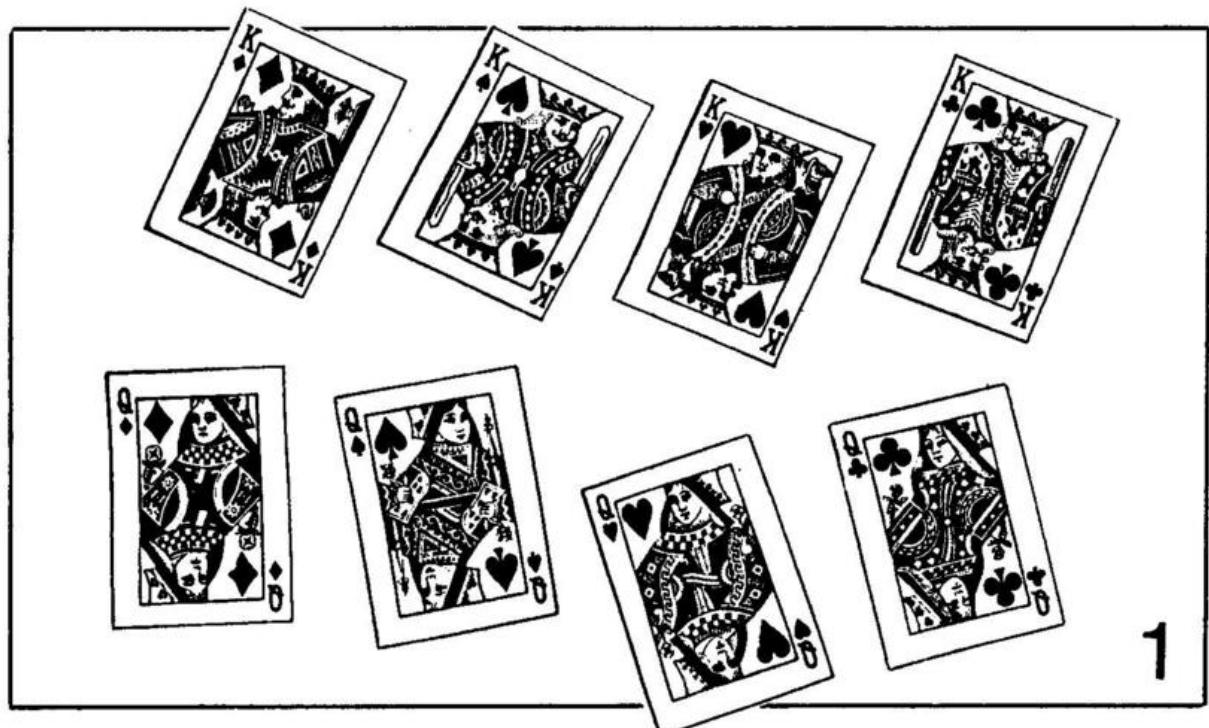
9: Extend your left hand, instructing the spectator to drop his cards face down on top of yours. Obtain a break below the spectator's cards as they are dropped on top.

10: Pick up the Joker and drop it face up on top of the packet, saying, "We'll now call in the registrar to sort out the marriages."

Cut the packet at the break and complete the cut.

11: Hold the packet squared in the Mechanic's Grip. Snap the packet once or twice with the right hand, saying, "That should be enough time for him to do the job... watch."

Execute Gordon Bruce's Split Second Deal (see End Notes) four times. This will result in four face up matching pairs (1).



As the last pair is dealt, the left fingers and thumb should ensure that the remaining cards are held completely square. This is why a good Mechanic's Grip is essential at the start of the deal. The remaining cards consist of a face up Joker followed by four face down indifferent cards.

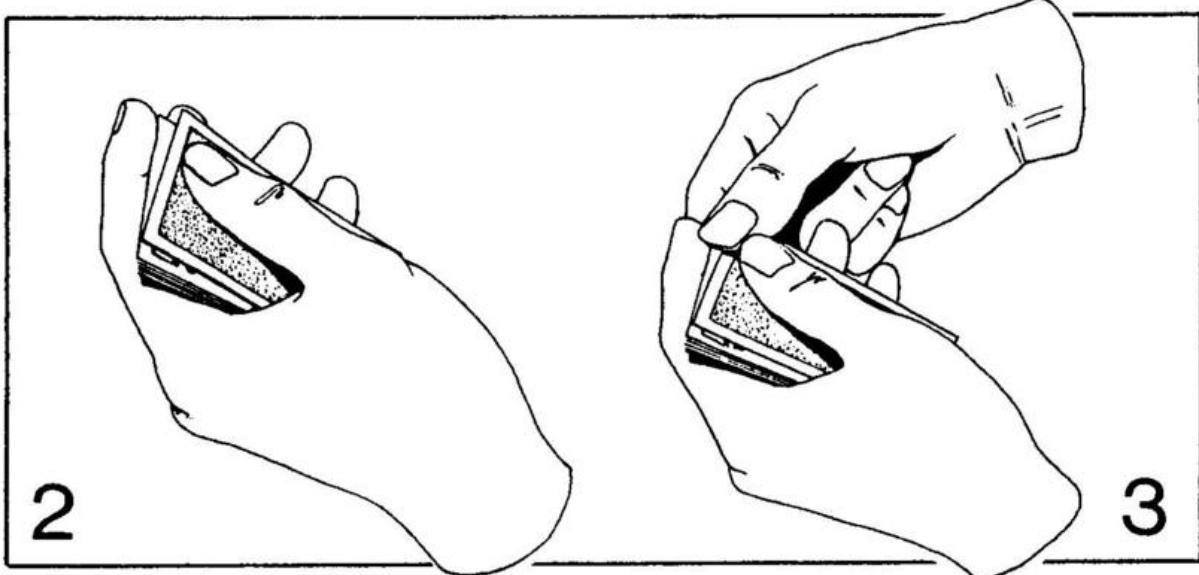
12: At this stage the trick is over, the Kings and Queens have been magically matched, and you only have to dispose of the extra cards. The right hand takes the packet (Joker and four hidden cards), thumb at the left long side, fingers at the right long side, and casually places it on top of the tabled deck. The four extra cards are thus secretly added to the face down pack.

END NOTES: Other Royal Marriages effects have also used extra cards and I would also recommend that you look up Roy Walton's *The Marriage Brokers* in *The Complete Walton Volume Two* and Alex Elmsley's *Fools Mate* in the March 1973 issue of *Genii*.

Finally, here is a description of Gordon Bruce's Split Second Deal which first appeared in *Pabular* for August 1980.

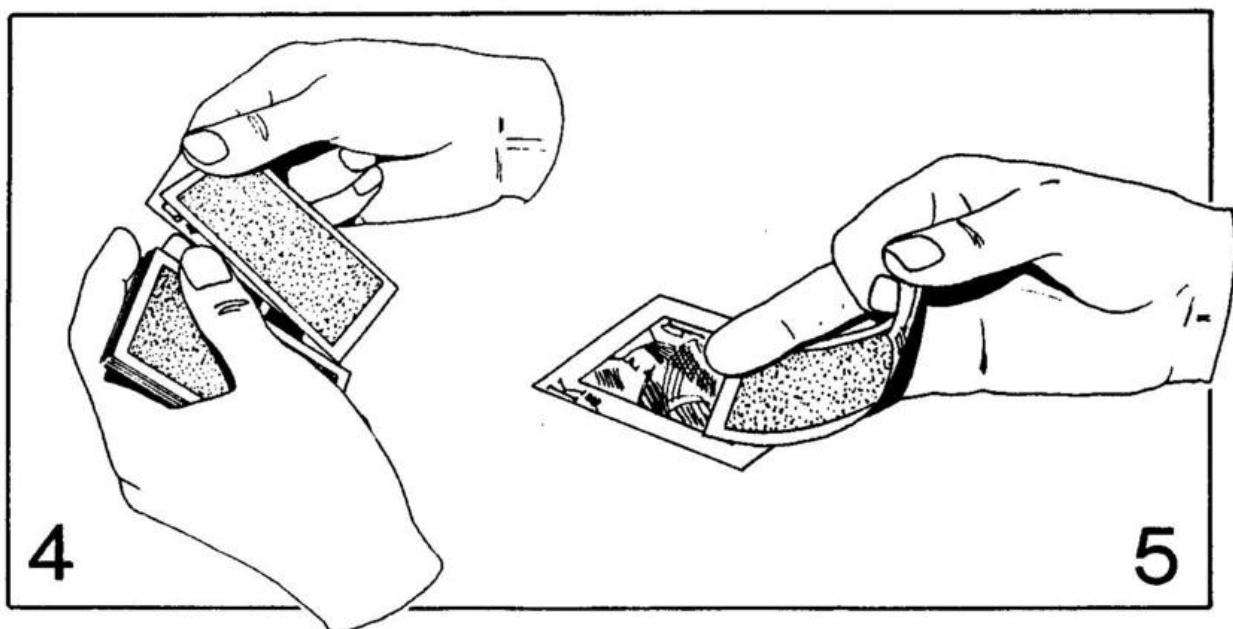
1: With the packet in the left hand, the left thumb pushes over the top card (2).

2: The right hand approaches the packet to take the top card, its third and fourth fingers curled in towards the palm (3).

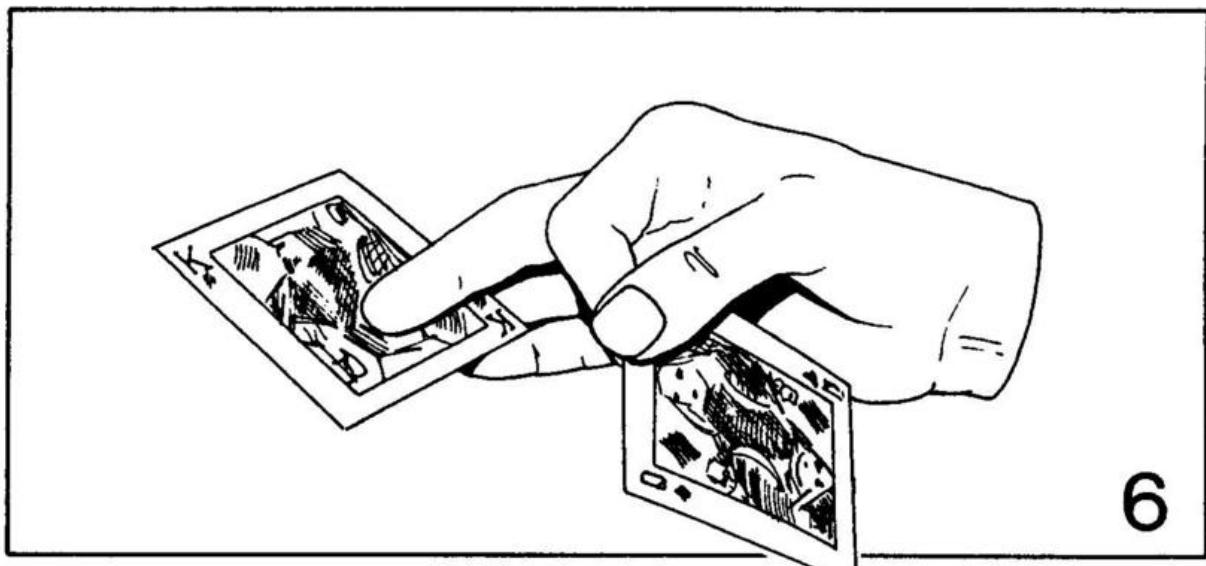


3: The right thumb contacts the both the top and second card of the packet at their outer right corner (4) and pulls them, as a pair, from the top of the packet.

4: The pair is taken to the right and the right third finger presses down on the back of the top face down card forcing it down past the face up card which is gripped between the right thumb and first finger. This action will rotate the face down card to a face up position, gripped between the right second and third finger (5).



5: Finally, the right second and third finger are extended and their card dealt forward onto the table, the remaining card, held between the thumb and first finger, being dealt nearer to you (6).



The technique is not difficult but the sudden appearance of the face up cards is quite startling.

Broken Hearts

EFFECT: A card is selected and lost in the pack. The performer says he will use the Four of Hearts to find the selection. He also warns that it's a very sad trick in that he first has to break the card's heart. So saying, he snaps the Four of Hearts and it instantly changes into four separate cards, each bearing a single Heart pip.

Now that the Hearts are easier to manage the performer makes each of them disappear, leaving him with four blank cards. On spreading through the deck it is seen that the four Heart pips have attached themselves to the back of one card. This card is turned over and found to be the spectator's selection.

The selected card is placed between the four blank cards and all five are placed in the centre of the deck. The deck is riffled and then spread. The blank cards have combined once more into a single card and the pips from the back of the selection have reformed into the normal Four of Hearts. The pack may now be examined.

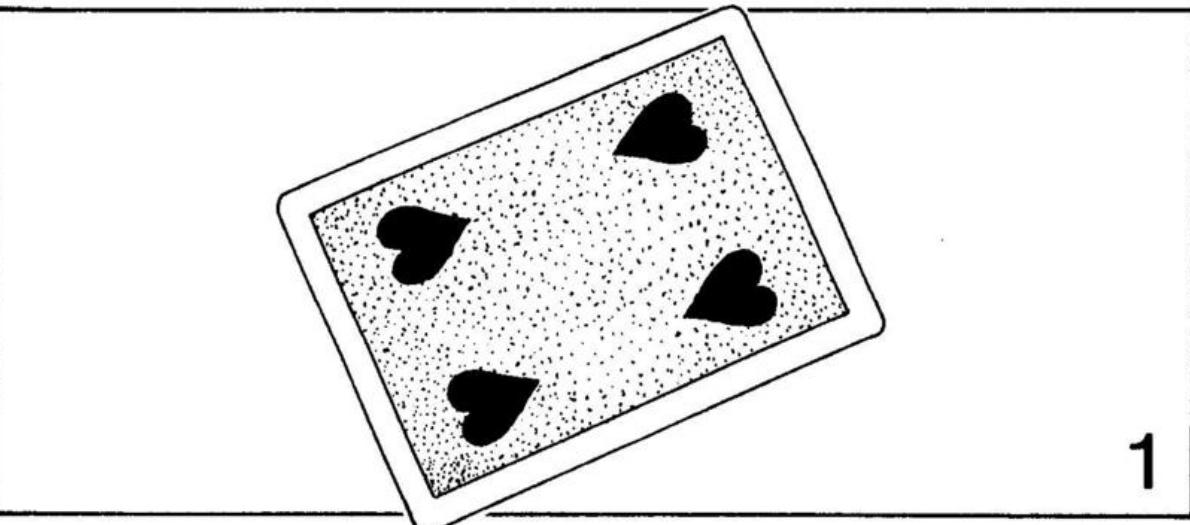
METHOD: In addition to your full pack of 52 cards you will require four Aces of Hearts, four blank-faced cards and an indifferent card - the Queen of Hearts.

To the back of the Queen of Hearts, affix four Heart pips from another card (1).

The backs of all the cards match the pack in use.

Set the pack as follows, reading from the top down:- four face down Aces of Hearts, face up normal Queen of Hearts, four face up blank-face cards, remainder of the face down pack, face

down Queen of Hearts (prepared card). Also ensure that the Four of Hearts is in the lower half of the pack.



1: False Shuffle the pack. The Queen of Hearts at the bottom of the pack is forced on a spectator without exposing the back of the card. This is done using the Hindu Force, However, you must also maintain the set-up on top of the pack.

To do this, maintain a left little finger break above the first block as you Hindu Shuffle the cards face down from the right hand to the left. When the spectator calls "stop," show him the face card of the right hand portion (Hindu Force) then drop this packet on top of the left hand portion. Cut at the break to bring the set-up back to the top and the special card near the lower third of the pack.

2: Turn the pack face up, spread through and openly remove the Four of Hearts. Explain that this card will magically find the spectator's selection.

3: As you talk, turn the pack face down and obtain a little finger break beneath the top four cards. Pick up the Four of Hearts and display it, holding it face down in the right hand, in position for the Hofzinser Top Change.

"In order for it to find your card, we have to first of all break its heart. It's a very sad trick."

Snap the Four of Hearts against the pack three times. On the third time, execute the Hofzinser Top Change, exchanging the Four of Hearts for the four Aces above the break. Simply treat the block above the break as one card. Do not push the block over, or you will expose a face up blank card below it. Instead, the block is taken at the inner right corner between the right thumb and forefinger. The card to be exchange must end square on the pack, again so as not to expose the blank card.

As soon as the Change is completed, the right hand spreads the Aces in a fan and turns them face up, giving the illusion that you have snapped the Four of Hearts into four single hearts.

Use both hands to manoeuvre the Aces into a face up spread on top of the pack.

4: "The next step is to make the four hearts disappear."

Square up the Aces and appear to turn them face down. Really you turn over the top ten cards above the break. This is easy due to the natural break of the back to back cards. Deal the top four cards one at a time face up on to the table.

As you deal each card, gently rub it across the top of the pack. The audience will now see four blanks, the illusion being that you have rubbed off the spots.

5: Take the pack between your right forefinger and thumb at the inner right corner and gently shake the pack, saying, "The four hearts will now come back and find your card."

Slowly spread the pack face down between your hands, pushing over the top two cards as one, so as not to expose the face up Four of Hearts second from the top.

Continue spreading until you come to the four heart pips on the back of a card. Drop this card on the table and square the pack, saying, "This card appears to be very significant... would you like to turn it over?"

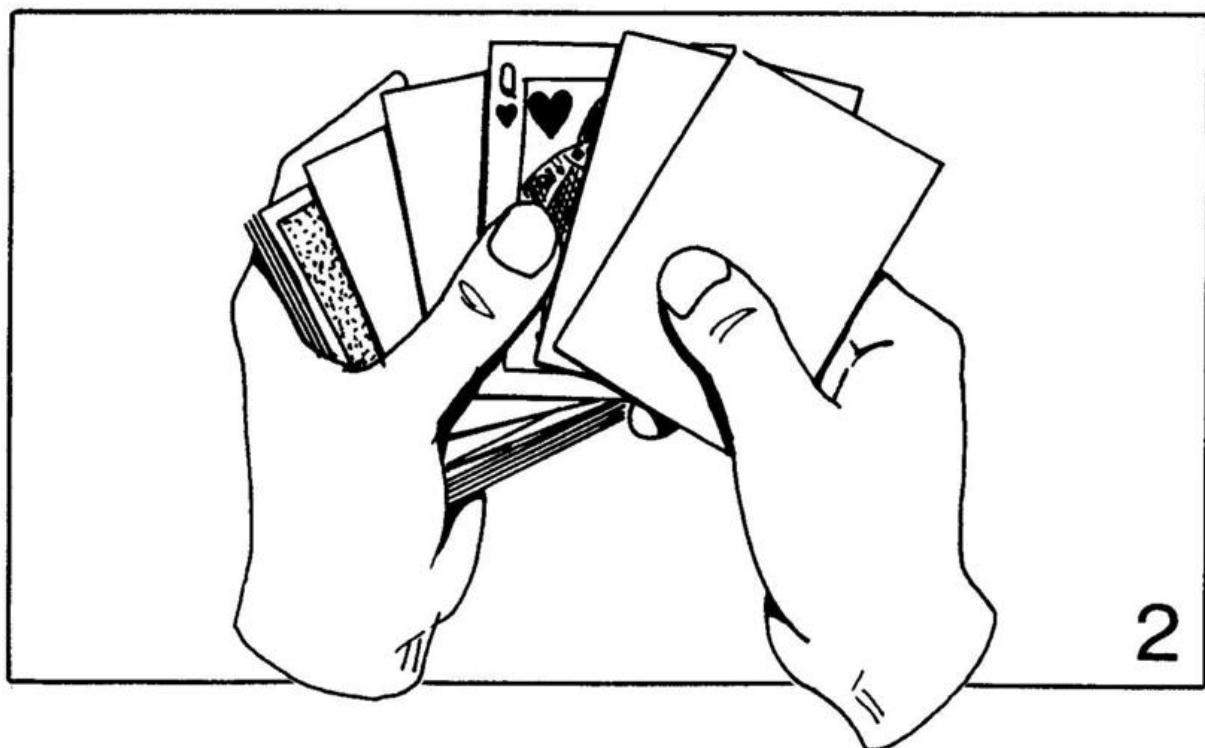
6: As he turns the card over, Double Cut the top two cards of the pack to the bottom. Cut the pack again, in the middle, but execute Ed Marlo's Little Finger Pull-Down Move on, at least, the two bottom cards. Obtain a break between the halves as the cut is completed and immediately put the pack on the table, near you. As you table the pack, the break is turned into a small step so that when you pick up the pack later, you can obtain a break at the step, in other words above the four Aces.

7: The above actions are executed under the surprise of the third climax.

Pick up the four blank-faced cards and the Queen of Hearts. Display both sides of the Queen, saying, "It really is a sad trick... four broken hearts to win over one fair lady. Let's see if we can mend the situation."

Pick up the pack, obtaining a break above four Aces in the centre.

Pick up the five tabled cards, and with both hands manoeuvre these cards face up, displaying them in a fan at the top of the pack. The Queen should be face down in the centre of the fan (2).



Close up the fan and insert the five cards into the centre of the pack at the break point. Square up the pack.

8: "Watch..." Riffle the far edge of the pack for effect. Spread through the pack to show that the five cards are still in the centre. Look, disappointed that nothing happened. Re-square the pack, obtaining a left little finger break beneath the four cards directly below the face up section, ie below the four Aces. Riffle the pack again, this time executing a Riffle Pass at the break point.

Immediately re-spread the pack to show a face up Four of Hearts in the centre. Be careful not to spread the bottom dozen or so cards. Break the spread, allowing the Four of Hearts and the card immediately to its right to drop on the table. Square the pack, obtaining a new left little finger break above the bottom nine cards. There is a natural break there. Say, "There, we have a happy ending. Would you please turn the card over?"

Under this misdirection, Swing Palm the cards below the break into the right hand. Place the remainder of the pack on the table, as you quietly lap the palmed cards or ditch them in your pocket. Everything may now be examined.

Ambitious Spots

EFFECT: A card is selected and placed on the bottom of the pack. The pack is riffled and the card magically rises to the top. The performer repeats the effect, the selected card once again rising from the bottom to the top of the pack. Finally, the performer offers to repeat the trick in slow motion. This time the card rises to the top of the pack one pip at a time!

METHOD: A set-up is required. Starting from the top of the face down pack:- an indifferent card, 9C, 10C, AC, 7C, 2C, 3C, 4C followed by the remainder of the pack.

1: Begin by Jog Shuffling the pack, maintaining the set-up on top.

2: Cut the pack in the hands, at the approximate centre, and obtain a left little finger break between the halves as the cut is completed.

Ask a spectator to select a card by calling 'stop' as you riffle down the outer left corner of the pack with your left thumb. When he calls 'stop' you execute the Riffle Force at the break, cutting the pack at that point and bringing the set-up back to the top.

3: As far as the spectator is concerned the top card, the card just cut to, is the card he just stopped at. You now apparently turn it face up, really making a Triple Turnover to display the Ten of Clubs.

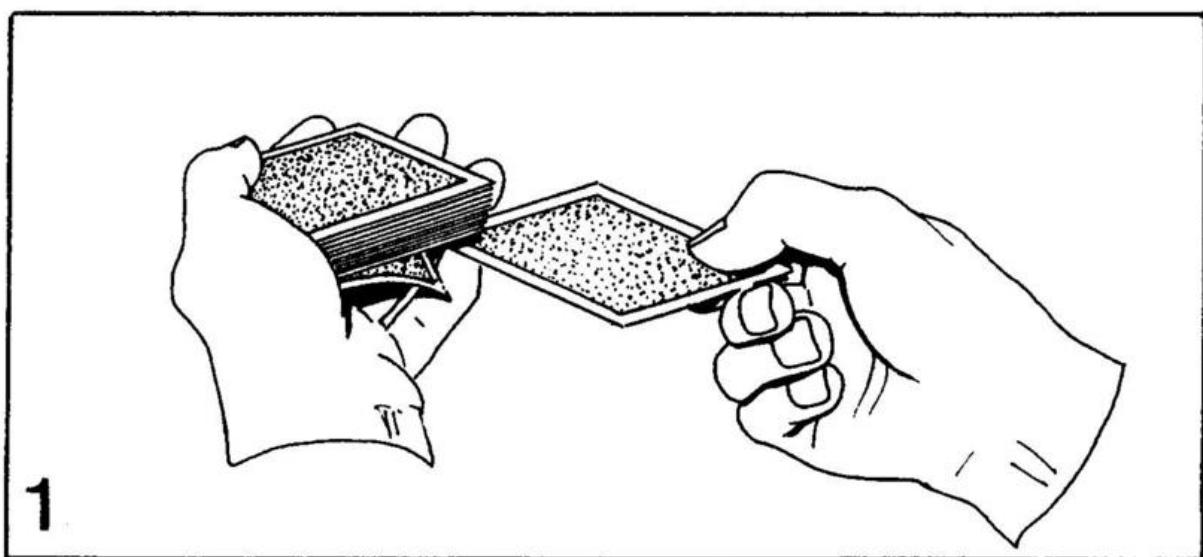
4: Tell the spectator to watch closely. Turn the triple face down and openly transfer the top card to the bottom of the pack, saying, "I'll place your card at the bottom of the pack."

5: Riffle the front edge of the pack for effect and then execute a Double Turnover to reveal that the Ten of Clubs is back on top.

6: Turn the double face down and explain that you will repeat the trick slowly. Transfer the top card to the bottom of the pack. Riffle the pack and then turn over the top card to show that the Ten of Clubs has once again risen to the top.

7: Offer to repeat the trick again, this time as slowly as possible. Point out that there are ten pips on the selected card and you will make them rise to the top one pip at a time.

8: Turn the Ten of Clubs face down and apparently slip it below the pack, really executing Ed Marlo's Little Finger Pull Down so that the card can be placed second from the bottom (1).



9: Riffle the pack and turn over the top card to reveal the Ace of Clubs, saying, "That's the first spot." Toss the Ace face down on the table. Hinge the pack over to display the Nine of Clubs as you say, "That leaves nine spots to go."

10: Turn the pack face down. Riffle the pack twice and on the second riffle execute a Riffle Pass, taking the top card to the bottom. Turn over the new top card to display the Two of Clubs, saying, "Two more pips... that leaves seven to go." Toss the Two of Clubs face down onto the tabled Ace and then hinge the pack over to display the Seven of Clubs on the face.

11: Riffle the pack three times, saying, "One, two, three..." each time you riffle. Turn over the top card to display the Three of Clubs. As you display it, obtain a break below the next card (Four of Clubs). Toss the Three of Clubs face down onto the tabled cards, saying, "Three and three make six. That leaves four more spots." As you say this, execute a Turnover Pass at the break, displaying the Four of Clubs on the bottom.

12: With the pack face up, say, "I'll make the last four spots rise visibly." As you speak, riffle up the rear end of the pack until the right thumb contacts the top (face) four cards. Take the top four cards as one in the right hand, fingers at the outer end, thumb at the inner, apparently lifting off just the Four of Clubs, and revolve the pack face down in the left hand.

13: Insert the quadruple card face up in the centre of the pack. Square up, obtaining a left little finger break above the Four of Clubs. Riffle the pack four times, saying, "One, two, three, four!" On the count of four, execute a Riffle Pass at the break. The Four of Clubs appears to rise visibly to the top.

14: Apparently turn the Four of Clubs face down, executing a Quadruple Turnover. Deal the top card (Ten of Clubs) face down onto the three tabled cards and place the pack on the table, face down and within easy reach of the right hand.

15: Pick up the four tabled cards. You can turn them face up and spread them a little as long as you don't expose the Ten of Clubs at the rear of the packet. Say, "I think I've ruined your card by separating the pips." Turn the four cards face down.

16: Square the four cards and immediately Hinge Palm the bottom three into the right hand. At the same time, both hands raise the Ten of Clubs to your lips and you blow on it. The left hand tosses the Ten of Clubs face up onto the table, as the right hand scoops up the pack, adding on the palmed cards, as you say, "That's better."

END NOTES: This routine is best played slowly so that the spectator can fully appreciate the points you are trying to make.

Ambitious Spots 11

EFFECT: This is an impromptu version of the previous routine. Although the basic effect is the same the handling and presentation are slightly different.

A card rises to the top of the pack several times. Finally, it passes to the top one pip at a time.

METHOD: 1: At any point when the audience attention is relaxed, cut any Four-spot to the top of the pack, and note its suit. Let's assume it is Clubs.

2: Spread through the face up pack and Hofzinser Cull the Ace and Two of the same suit to the top of the pack. As you execute the Cull, openly remove the Five of Clubs, any high spot card and any court card, and drop these three cards face up on the table.

3: Say, "Some cards are lighter or heavier than others. For example, the Jack of Hearts (name the court card you removed) is heavier than the Nine of Hearts (the high spot card you removed) because there is more ink on it!"

"The Five of Clubs (the other removed card) is lighter than the Nine of Hearts because it has fewer spots and therefore less ink. Obviously the lighter the card the easier it is to do tricks with."

The above is delivered tongue in cheek as you secretly execute the following reverse:-

The order of the three cards on top of the pack will be AC, 2C, 4C or 2C, AC, 4C. It is important that it should be the former. If this is not the case, and you will know this from the order in which you Culled the cards, casually reverse the order of the top

two cards as you talk. There's no need to make a move out of this, you appear to just be toying with the pack. As far as the spectators are concerned the important cards are those which are face up on the table.

Perform an Overhand Shuffle, running the top three cards singly, face down, into the left hand. As you continue the shuffle you use a standard reversal move to turn the three cards which are now in the left hand face up.

Simply pull down on the right side of the three cards with the left fingers. This will flip them face up and you immediately shuffle the rest of the pack face down on top of them. Again, this should be executed in a casual manner and without drawing the spectators' attention to the cards as you make the move.

As a result of the reverse, the order of the three cards will now read, from the bottom, face up 4C, face up 2C, face up AC. The remainder of the face down pack is on top of them.

4: "Let me show you a trick with the Five." Pick up the other two tabled cards and insert them anywhere in the pack without disturbing or exposing the bottom three cards.

Now perform any Ambitious Card sequence with the Five of Clubs which will not disturb or expose the three lowermost cards of the pack. I do this by using a combination of the Dai Vernon Depth Illusion (Tilt) and the Pass. Naturally you do not use the Ambitious Card patter theme. Instead you patter about the lightweight nature of the Five enabling it to pass through the heavier cards of the pack.

5: When you are ready to go into the final sequence, flip the Five of Clubs face up on top of the pack. Say that you will make the Five travel to the top visibly. Cut the pack in the hands, ostensibly to send the face up Five back to the centre, and hold a left little finger break between the halves as they come together.

When you're ready, execute a Riffle Pass at the break to bring the Five back to the top. Its sudden appearance, face up on top of the pack, is quite astonishing.

6: Tell the spectators that you will now try to make the Five travel to the top one spot at a time.

Cut the pack in the hands and hold a left little finger break between the two halves just as you did in step 5. Using the right thumb, riffle off the reversed 4C, 2C and AC from the upper portion onto the lower portion and take up a new break above them.

7: Announce that the first pip is ascending and then execute a Riffle Pass to bring the Ace of Clubs, the first spot, face up to the top of the pack.

8: Say that you will try to make another spot rise. You execute another Riffle Pass but this time you move only one card, the top card, to the bottom of the pack. This will reveal the face up Two of Clubs.

9: Look at the spectator and say, "Let's try two spots together." Execute another Riffle Pass, again moving the top card only to the bottom of the pack. This will reveal the face up Four of Clubs on top of the pack.

10: "I'll try and make the last spot rise further than the others." Here you perform a flourish inspired by J.N. Hofzinser which fits perfectly into this routine.

You'll find the original Hofzinser flourish described in Sam Sharpe's *J.N. Hofzinser's Card Conjuring*. See the effect called *The Four Eights* (page 36 of the Magic Wand edition).

The description of the actual mechanics that Hofzinser used is rather vague so let me describe how I do the flourish in the context of this routine.

Start by making a Double Turnover of the top two cards, turning them face down. Lift off the top card (the 5C, apparently the

4C) and hold it a few inches above the pack, between the right thumb resting on the back and the second fingertip curled against the face. The right second fingertip is directly below the right thumb.

Say, "Watch..." and with the left little finger riffle down the inner right corner of the pack, thus making a ruffling sound. Simultaneously, you snap the second finger off the face of the Five of Clubs which will cause a 'popping' sound. These two actions create the impression of something jumping from the pack and striking the underside of the card in the right hand. Slowly turn over the right hand card to reveal the arrival of the last spot.

The Card that doesn't go to Pocket

EFFECT: The routine is in two parts. A chosen card vanishes from the pack and appears in the performer's pocket. The performer offers to repeat the trick a second time, but with disastrous results; all the cards travel to different pockets except one, the selected card, which remains in the performer's hand.

METHOD: The first part of the routine is important as it establishes the effect, that a card can travel from the pack to your pocket. It also sets you up for the second phase.

For the sake of brevity, the following abbreviations will be used:-

O.L.J.P. = Outer Left Jacket Pocket,
O.R.J.P. = Outer Right Jacket Pocket,
I.L.J.P. = Inner Left Jacket Pocket,
I.R.J.P. = Inner Right Jacket Pocket.

You will also need an indelible marker pen in your right inner jacket pocket.

PART ONE - THE CARD TO POCKET

1: Have a card selected, noted and returned, and control it to the top of the pack.

2: Spread the cards face down between your hands, commenting that the selected card could be "anywhere." As you spread, count to the twelfth card from the top and secure a left little finger break below it as you square the pack.

3: Look directly at the spectator and ask him to tell you the name of his card. As he looks at you, to tell you his card, palm

off the cards above the break in your right hand. The hands immediately separate, the left hand being raised to your left. Riffle the corner outer left corner of the pack with the left thumb, pause and then reach into your O.R.J.P. with the right hand.

Ditch the palmed cards in the pocket, but openly remove the one nearest the palm, the selection, and produce this from the pocket. Ask the spectator to name his card and then turn the card over, revealing it to be the selection.

PART TWO - LOADING THE CARDS

You have already secretly loaded some cards into your O.R.J.P.

Before you begin the main routine, you will have loaded another block of cards into the I.R.J.P. Continue as follows.

1: Offer to repeat the trick as you replace the selection in the pack, thus losing it.

Overhand Shuffle eight cards into the left hand and secure a left little finger break above them as you throw the remainder of the pack on top.

2: Spread the cards between the hands, asking the spectator to make another selection. Be careful to maintain the little finger break as you make the spread.

3: *As soon as the selection is made*, square the pack and Bottom Palm the lowermost eight cards in the left hand (all cards below the break). You have ample misdirection here as the spectator is looking at his card and showing it to the others. If not, *direct him to!* Take the pack in the right hand as the left hand goes into the I.R.J.P., ditches the palmed cards and removes the pen.

As you do this, say, "In case you think I'm using extra cards, will you sign your name across the face of the card with this pen." The spectator does this and the pen is left on the table.

4: The selection is now replaced during an overhand shuffle as follows:-

Overhand Shuffle half the cards into the left hand and have the selection replaced on top of the left hand packet.

Run three cards from the right hand packet on top of the left, injog the next card and shuffle off.

Perform the next shuffle as a continuation of the first, as follows:-

Pick up the pack in the right hand, securing a right thumb break below the injog. Run four cards into the left hand and take a left little finger break above them as you throw all the cards above the thumb break on top. Throw the remaining cards from the right hand on top of all

The spectator's selection is now third from the top and you have a left little finger break above the lowermost four cards.

Under cover of a squaring motion, Bottom Palm the four cards below the break in the left hand but continue to hold the pack in the left hand dealing position, the bulk of the pack hiding the palmed cards.

It would be as well to practise all the moves thoroughly before learning the next stage of the trick, which is the main effect.

So far, a spectator has selected a card and you have produced it from the O.R.J.P. He then selected another card, signed it, and returned it to the pack as you shuffled.

Although you have executed a lot in terms of moves, nothing suspicious has taken place as all the moves have been covered by strong misdirection.

The next phase is to produce cards from various pockets. You will, in fact, only be making three palms during this part of the trick. All of them are covered by misdirection, so have no fear.

PART THREE - PRODUCING THE CARDS

Before we begin, let me just say that at any point from here on, when the pack is in the left hand it will be in dealing position; when the pack is in the right hand it will be held from above, in position for Jean Hugard's One Hand Top Palm.

1: Explain that the selection will again travel to your pocket.

Riffle the far edge of the pack (now only 30 cards) with the right fingers. Show the right hand empty, reach into your O.R.J.P. and produce a card, asking, "Is that your card?" The spectator will tell you that it isn't and you toss the card face up on the table. Note that each time you produce a card, name it and toss it face up on the table.

2: Riffle the pack again, show the right hand - casually - empty and produce a second card from your O.R.J.P. asking, "Is that the one?" Again the reply is no and you toss the card to the table.

3: Take the pack in the right hand, saying, "I know... it must be the one in this pocket." Here the left hand travels to the O.L.J.P. with its four palmed cards. Ditch three in the pocket and produce one. The spectator will again deny this to be his card. Toss it to the table.

4: Show the left hand empty, reach into the O.L.J.P. and produce another card, saying, "Is that the one?" The spectator says no and you throw the card to the table.

5: Again show the left hand casually empty as you reach into the I.R.J.P. Produce a card from there, saying, "How about this one?" The reply will be no.

6: As you display and table the last card produced, execute a One Hand Top Palm. Transfer the pack to the left hand. Reach into your I.L.J.P. and produce the palmed card, saying, "Is that the one?"

Depending on your acting abilities, you should be getting a laugh by now. You now repeat the steps 1 to 6, this time a little faster. That's to say, riffle the pack as you produce two cards, one at a time, from the O.R.J.P. followed by two cards from the O.L.J.P. Then produce one card from the I.R.J.P. and one from the I.L.J.P.

Now for the final sequence.

The pack (28 cards) is resting in the left hand. On top is the selection. In your O.R.J.P. you have seven cards, in the I.R.J.P. you have five cards.

7: Riffle the pack with your left thumb, saying, "This should do it!" Reach into your O.R.J.P. and immediately palm one of the cards as you produce another card at the fingertips which you name and toss to the table. "That must be your card." Reply - no.

8: Do two actions as once. Turn your right side to the audience and produce the palmed card from the right trouser pocket. As you do so, the left hand quietly ditches all of its cards *minus the top one* into the O.L.J.P.

As you get the usual negative reply, face front as you toss the right hand's card to the table.

9: The left hand holds its single card in a deep grip and the back of the card is tilted towards the audience to hide the lack of thickness. Say, "I don't understand, your card must be here somewhere."

Show the right hand empty and reach into the O.R.J.P. and produce all the cards, displaying the five cards in a wide fan, before throwing them to the table. "It's not one of these."

10: Transfer the pack (really just the single selection) to the right hand.

Show the left hand empty and produce above half a dozen cards from the O.R.J.P., in a wide fan, saying, "It's not one of these...." Toss them to the table.

11: Show the left hand empty, then produce all five cards from the I.R.J.P., saying, "...and if it isn't one of *these*..." Toss to table.

12: "Or *these*..." produce some cards from the O.L.J.P. with the empty left hand. Toss to table.

13: "...then it must be the only bl**dy card *left!*"

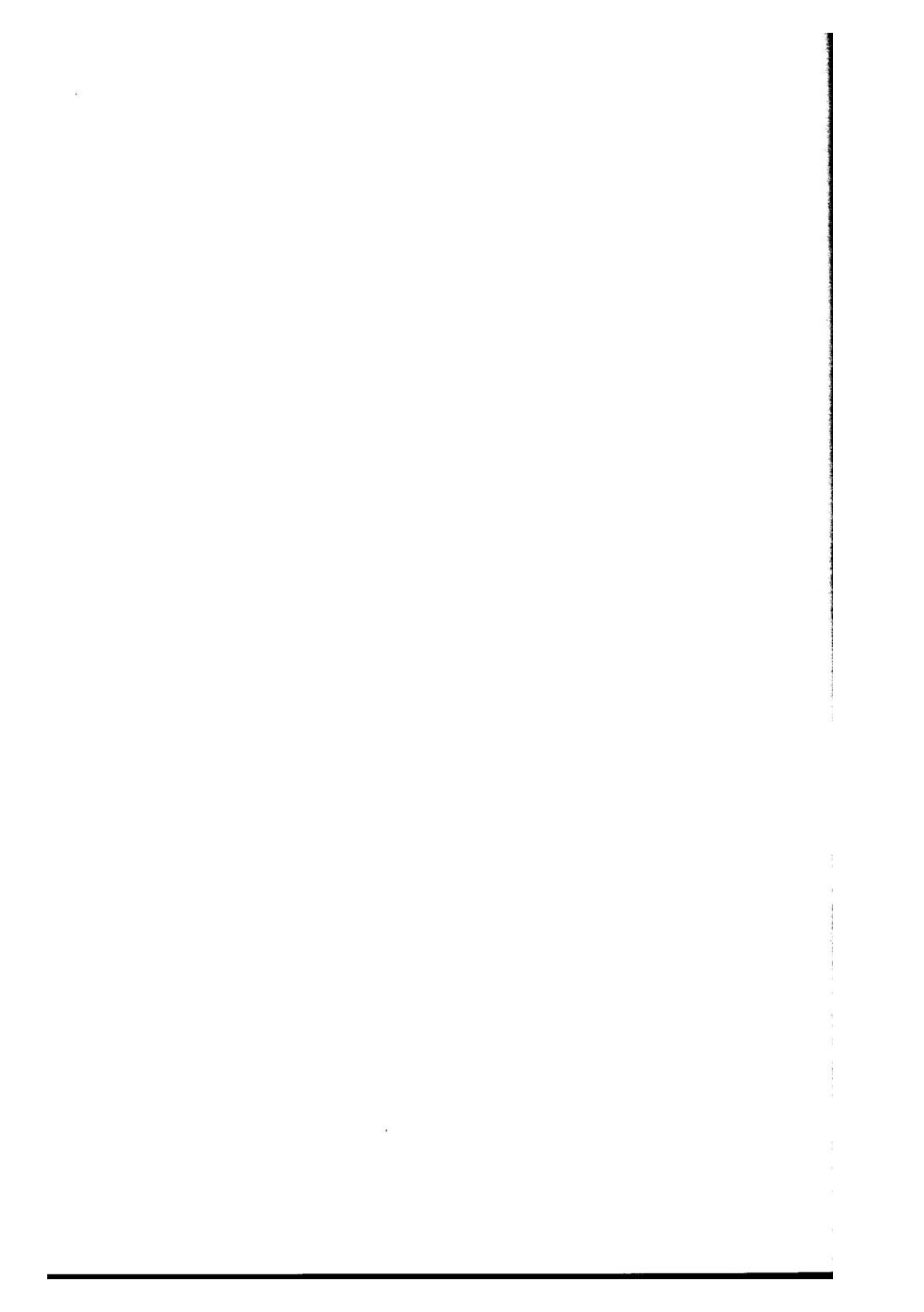
Snap the card in your right hand as you turn it over. Lick its back with your tongue and slap it to your forehead, looking very ashamed and annoyed with yourself. End of Routine.

There are still quite a few cards left in the O.L.J.P. but don't worry about them. After the climax you can casually produce them if you want, but the effect shouldn't be dragged out too long.

END NOTES: It's best to practise each phase of the routine separately, until you feel comfortable with it as a whole.

The routine starts off at a normal pace, but gradually gets faster toward the climax.

I hope you will find the routine worth the practise, as it really is entertaining.



CHAPTER THREE

Delayed Elias

One problem with the Multiple Shift is that there is not always a logical reason for the cutting action which takes place as the projecting cards are pushed flush.

In this handling of Neil Elias' excellent Multiple Shift, there is a reason in that the magician (after inserting the four cards) instructs the *spectator* to cut the pack. By way of demonstration the performer cuts the pack *onto the table*, thus giving you an opportunity to make the secret shift.

Also, this is a delayed handling of the Multiple Shift in that it is only *after* the spectator cuts the pack that you control the cards to the top.

METHOD: Insert the four Aces into different sections of the upper half of the pack. You apparently push the four Aces flush with the pack but in fact the actions of the Elias Multiple Shift are now brought into operation and used up to the point at which you cut the pack. This results in the Aces cards being angle-jogged to the right under cover of the right hand.

2: Perform the first half of the Elias Multiple Shift: Swing Cut the upper portion into the left hand, maintaining the Aces on top of the lower half which is held in the right hand.

3: Instead of completing the cut *in the hands*, deposit the right hand packet on the table, some distance forward of the left hand.

4: The right hand now comes back to take the left hand packet. As it takes this portion - by the ends - the left little finger secretly pulls down on the inner right corner of the bottom card, crimping it.

5: The right hand now places this section on to the tabled portion.

This cut is performed as you say, "I want you to cut the pack like this."

6: The spectator now cuts the pack, following your example. He can cut as often as he wishes, since the Aces are together in the pack below the crimped card.

7: Take back the pack and, if you wish, show several cards at the top and bottom of the pack to point out that there are no Aces (unless the spectator has cut at your crimp).

Whenever you wish, cut at the crimp to bring the Aces to the top, ready for production.

END NOTES: A full description of the Neil Elias Multiple Shift can be found in Ed Marlo's book, *The Multiple Shift*.

Palm Switch

This was inspired by Ed Marlo's excellent Misdirection Palm. It is not an improvement but a variation which accomplishes a different purpose.

In Marlo's Misdirection Palm you execute a Double Turnover to apparently show the top card. The card(s) is turned face down and the top card removed and inserted into the far end of the pack. Under cover of this action the right hand palms off the card on top of the deck (the card just shown).

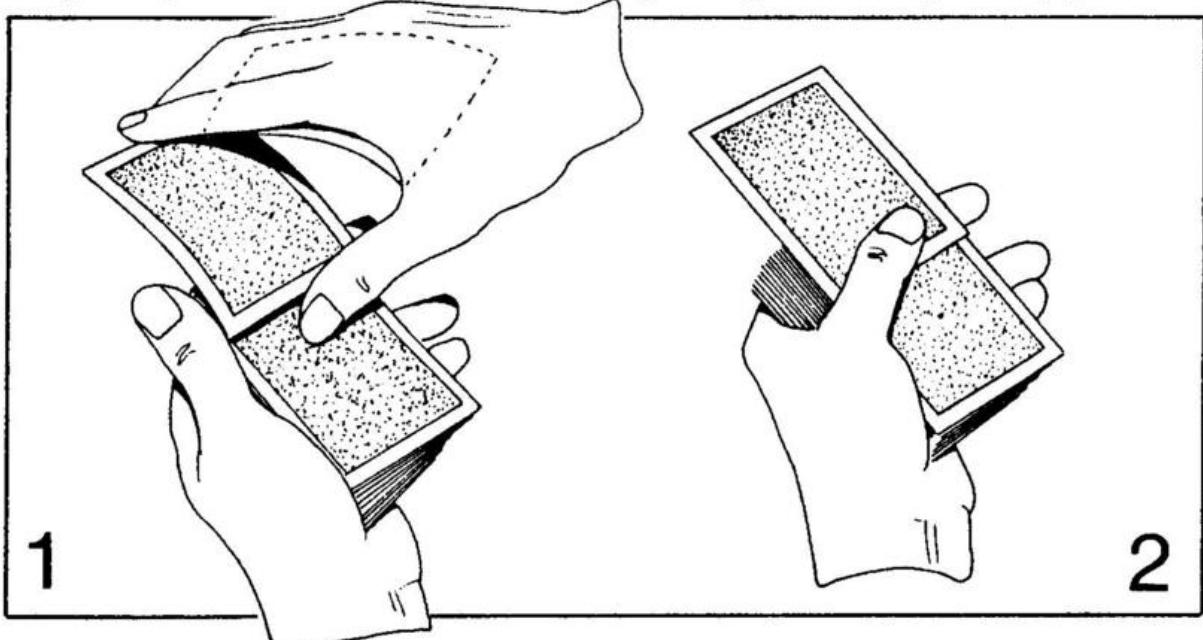
In certain effects you are not in a position to execute a Double Turnover, the card you want to palm being the card you are displaying. The Palm Switch takes the general principle of the Marlo's Misdirection Palm but instead of inserting the top card into the pack and palming off the second card, you are palming off the top card whilst inserting the second card into the pack. Read that bit again and, hopefully, you'll see how I arrived at the title.

1: With the pack face down in the left hand, turn the top card face up to display it. As you do so, obtain a left little finger break below the next card.

2: Turn the top card face down (Let's say this is the Ace of Spades for ease of explanation) so that it falls squarely on top of the one above the break.

3: The right hand arches over the pack, fingers at the far end, thumb at the near end, and grasps the two cards above the break as one, by the ends. The left thumb should be lying across the top of the pack. As soon as the right hand reaches this position, execute Dai Vernon's Topping the Deck, palming the Ace into the right hand.

4: Immediately this has occurred, and as part of a continuous action, the right hand moves the single card above the break forward until it reaches the position shown in diagram 1. By this time the left thumb will have automatically moved back to its original position and holds the projecting card in place (2).



5: By this stage, it looks as if you have simply shown the Ace of Spades and moved it forward of the pack. The right hand now moves to the right and takes the jogged card by its outer end, thumb on top, fingers below. The back of the curled right hand faces the audience and the palmed card is well concealed.

6: The right hand lifts the apparent Ace off the pack; the left thumb creates a gap in the centre of the pack at the outer left corner and the right hand inserts the Ace(?) into the pack to complete the move.

The Ace is in the right palm and the spectators think it is in the middle of the pack. Finish by palming the card away or replacing it back on top of the pack as the jogged card is pushed flush.

END NOTES: The Misdirection Palm can be found in Ed Marlo's excellent *Action Palm* book, part of his classic *Revolutionary Card Technique Series*.

Shuffle Reverse

EFFECT: A card is selected, replaced and the pack shuffled. The magician requests the spectator to name a number between ten and twenty. The pack is given a very quick Overhand Shuffle and then handed to the spectator who counts down to his selected number and finds his card reversed at that position.

METHOD: The method incorporates a reversal of a card during an Overhand Shuffle. I worked this out independently, then utilized it in this effect.

1: Have a card peeked at, then control it to the bottom of the pack by means of the Pass.

2: Perform an Overhand Shuffle by running ten cards off the top of the pack and into the left hand. Obtain a left little finger break above this block as you shuffle off the remaining cards, bringing the chosen card to the top.

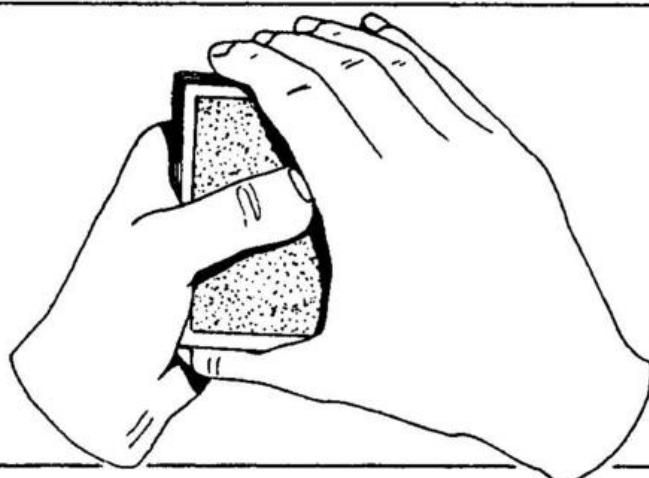
3: Square up the pack in the left hand, maintaining your break. Ask the spectator to name any number from ten to twenty. As you ask this, slightly push over the top card of the pack so that the roots of the third and little fingers can clip its outer right corner. Push the top card back, square with the pack, but maintain the clip (1).

From the front, you are simply holding the pack square with both hands. However, you secretly have a left little finger break above the lowermost ten cards of the pack. The top card of the pack - the selection - is secretly clipped at its outer right corner between the roots of the right third and little fingers.

4: Assume the spectator nominates the number seventeen. Without looking at your hands, you immediately go into a very quick

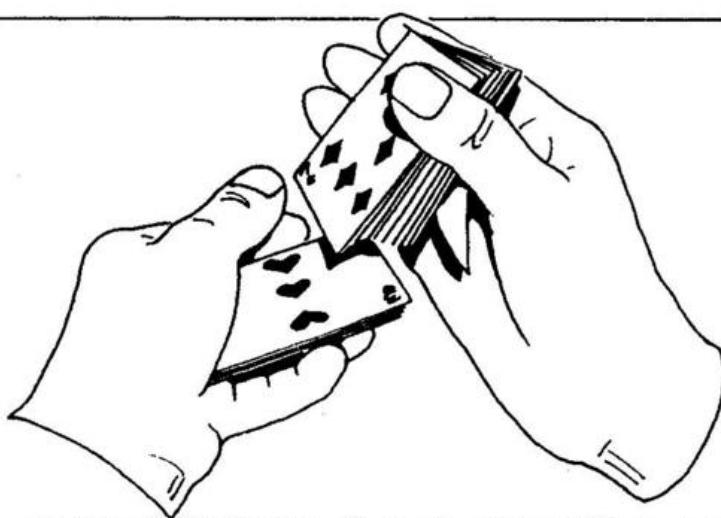
Overhand Shuffle. During the shuffle you will secretly reverse the selection into the correct position.

1



Do this by hinging the pack over on its right long side - faces of the cards to the left - simultaneously dropping the ten cards originally below the break into the left hand as you begin the shuffle (2).

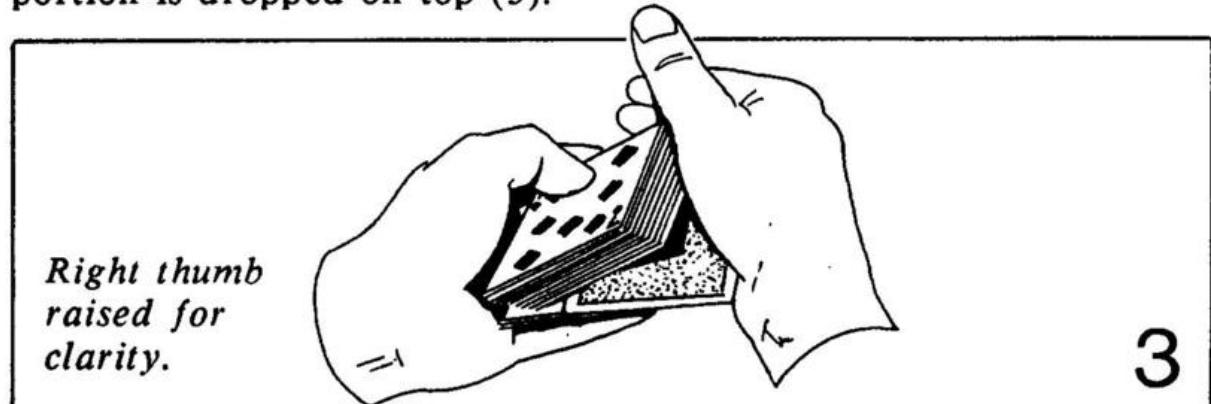
2



With the left thumb run six cards off the face of the deck onto those in the left hand (the ten cards from the bottom of the deck).

All that is left to do is drop the remainder of the cards in the right hand on top of those in the left. As you do so, the right third and little fingers maintain their hold on the clipped selection.

This card therefore becomes trapped face down in the pack between the portion in the left hand and the right hand section just thrown on top. The right hand stays close to the pack as its portion is dropped on top (3).



3

At this point, the pack is lying face up in a roughly squared position between both hands. The selection will be face down and sidejogged, seventeen cards from the bottom of the pack. Its outer right corner is still clipped between the right third and little fingers. Although the card is sidejogged it is well hidden beneath the arch of the right hand.

Push the card square into the pack with the left fingers.

5: Immediately hand the pack to a spectator, turning it face down as you do so.

Continue the trick by allowing him to count to the nominated number. He will be surprised to find his selection face up at that position.

END NOTES: The Overhand Shuffle Reverse, for want of a more appropriate title, is a very easy move to master as a few trials will show. It is an extremely rapid way of reversing a card at any position provided you have your initial break above a known number of cards. For example, with a break above the twenty lowermost cards of the pack, you can quickly control the selection to a number between twenty and thirty, and by varying the number below the break control a card to any other position. The actual effect is, of course, not original.

Jog Palm

The sleights you use always depend on the procedure that must be followed in the trick you are performing.

Used in the right context, the *Jog Palm* is a very effective method of palming a small number of cards from the pack. The get-ready for the palm takes place during the course of an Overhand Shuffle. The palm itself takes place after the shuffle, as the cards are cut.

METHOD: For the sake of description we'll assume you wish to palm off four Aces from the pack. With the Aces on top of the pack, proceed as follows:-

1: Commence an Overhand Shuffle by undercutting about half of the pack, run one card, injog the next and then shuffle off.

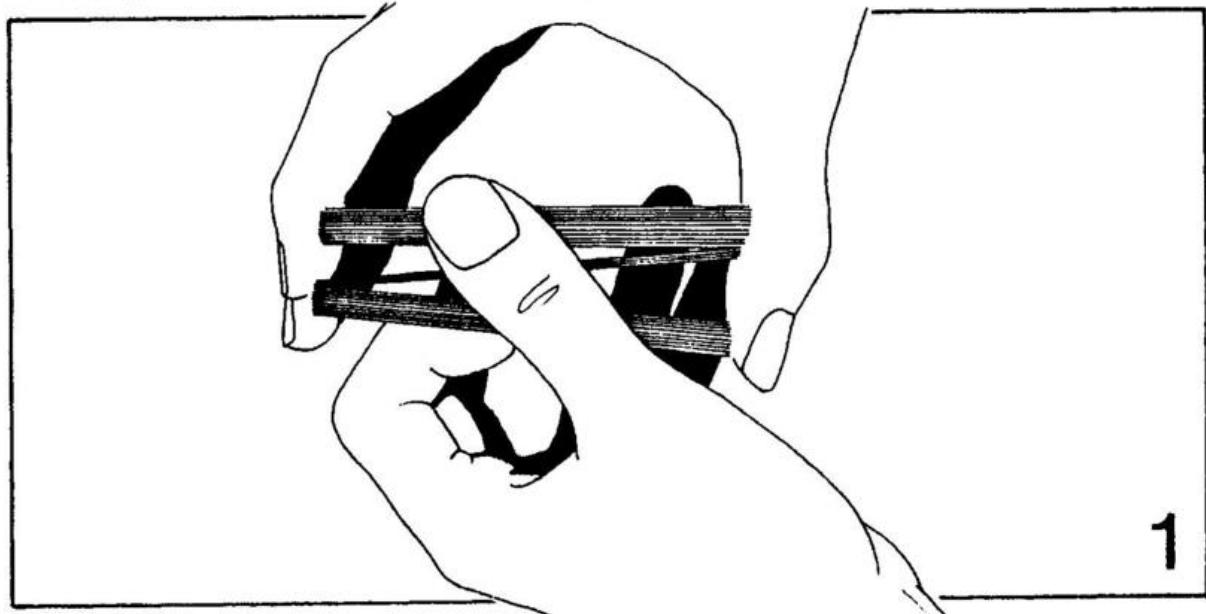
2: Undercut to the injog. Continue to shuffle, injogging the first card then running the next four cards singly, *outjogging* the fourth card of this bunch, and then shuffle off.

3: Now turn the left hand to bring the pack into the normal face down dealing position.

4: The right hand comes over the pack, fingers at the outer short end, thumb at the inner, to square it and makes a cut.

What happens is that the right fingers press down on the outjogged card as the right thumb presses down on the injogged card. As these two cards are squared with the pack, two breaks are formed, one at the outer end and one at the inner end (1).

The left little finger takes over the inner break as the right hand cuts off all the cards above the break which is at the outer end of the pack. These actions take place simultaneously.



1

5: The right hand places its packet on the table.

6: Finally, the right hand returns to the pack to collect the remaining packet. As it picks the cards up from above, the left little finger pushes the four cards above the break, the Aces, into the right palm. With the Aces palmed, the right hand takes the packet and drops it on top of the tabled portion, completing the cut.

The cards have been palmed from the deck without any of the usual hesitation.

END NOTES: Not only is this an easy palm to execute but it is never expected since there appears to be no moment during the shuffle and cut in which you could palm off any cards. The larger the jogs the easier it is to execute the sleight.

Naturally if you want to palm, say, five cards you would run five cards during the second shuffle, outjogging the fifth.

Don't forget to run one card above the desired cards during the first shuffle.

Finally, if you want to palm off a single selected card, proceed as follows:-

Once the card has been noted, start an Overhand Shuffle by shuffling off about half of the pack into the left hand. Stop and then proffer the left hand packet to the spectator and have the selection replaced face down on top.

Continue the shuffle by running one card on top of the selection, injogging the next and shuffling off.

Undercut to the injog. Run one card, injogging it, then outjog the next card (selection) and shuffle off.

Execute the palm as you make the cut, saying, "Maybe you don't trust me, so *you* shuffle them."

This sequence for palming off a selected card is very practical, well covered and offers economy of motion.

CHAPTER FOUR

The following trilogy was worked out after discovering a principle which I like to think of as pre-determined estimation. It's a very simple principle and no doubt others will have experimented with it in its most basic form. Hopefully this trilogy will show hows its parameters can be extended.

It's based on the simple premise that if a spectator cuts a packet of five cards and completes the cut, he will cut either two or three cards deep.

The first effect will detail a very basic card location. The second shows how the principle can be hidden more effectively and the third, the main feature of the trilogy, is an impossible-looking discovery which will stun magicians and laymen alike.

Basic Discovery

- 1: Turn your back to a spectator and ask him to remove any five cards from the pack and then shuffle them.
- 2: Next, you tell him to look at the top card of the packet and remember it.
- 3: Ask him to cut the cards and complete the cut. As far as the spectator is concerned the procedure seems very fair.
- 4: Turn to face the spectator and ask for the cards. Place the packet behind your back and tell him that you are arranging the cards in a special order. Really you do nothing.
- 5: Bring the cards forward and tell him that, "the cards are all set for a magical shuffle which will unerringly find your card."
- 6: Perform an Under/Down Shuffle dealing the first card under the packet, the next to the table and so on until you are left with only one card.
- 7: Snap the last card between your hands, catching a glimpse of its face, before dropping it face down onto the tabled packet, saying, "The shuffle always brings your card to the top."
- 8: Pick up the five cards and ask for the name of the selection. If it is the one you glimpsed, turn over the top card. If not, buckle the bottom card and execute a Quadruple Turnover to reveal the card on top. The selection has been found.

Wilder

This is a very effective location trick which hides the principle further.

- 1: Hand the pack to the spectator, turn your back to him so that it is obvious you cannot see anything he does, and then ask him to shuffle the cards. Next, you ask him to deal ten cards face down onto the table and discard the remainder of the pack for the moment.
- 2: Tell him to shuffle the ten cards and then deal them into two equal piles of five cards each. The cards are kept face down throughout.
- 3: Ask him to pick up any one of the two piles, shuffle it and then note the top card.
- 4: Tell him to cut the packet into two portions and then complete the cut thus losing the selection.
- 5: Remind him that there is still a packet on the table and then ask him to cut that packet into two piles. Put emphasis on the fact that he should divide the packet into *two piles*.
- 6: Tell the spectator to place his packet (the one containing the selection) on top of any one of the two tabled piles.
- 7: He is then to take the remaining tabled pile and drop it on top of the rest of the tabled cards. This buries his packet in the centre.
- 8: Finally, ask him to pick up the tabled packet and drop it on top of the pack.

9: Turn to face the spectator and recap what has taken place, pointing out the freedom of the selection procedure and reminding him that he shuffled all the cards, cut them and that neither of you could possibly know the whereabouts of the selection. While talking, take the pack and false shuffle, running the top four cards to the bottom of the pack. Finally, Double Cut the top card to the bottom. As you square the pack face down in the left hand, Glimpse the bottom card.

10: Tell the spectator that you will 'snap' the pack and make his selected card rise to the top. Riffle the pack and ask for the name of the selection.

At this point the pack is face down in the left hand and you are are with three possibilities. The selected card lies either first or second from the top, or on the bottom of the pack.

If he names the card you Glimpsed, execute a Double Turnover of the top and bottom cards of the pack to reveal it. This is a move I have described in my previous books and which can also be found in *Expert Card Technique* (see page 28).

If any other card is named, execute a Double Turnover to reveal what may or may not be the selection. If it is the selection, finish here.

If not, say, "There's your card. As you can see, it's in disguise at the moment." Turn the double card face down on top of the pack and then remove the top card, taking it face down in the right hand and rubbing its face on the left sleeve. Turn the card over to reveal that you have rubbed off the disguise and that it is now the selection.

END NOTES: After the ten card packet is assembled the selection lies either fifth, sixth, or seventh from the top.

When the spectator makes his initial cut to bury his selection, it is 90% certain he will cut two or three cards deep. It is even more certain he will cut two or three cards in the second cut due to your comment, "Cut the tabled packet into two piles."

Tears in Rain

If I may be allowed to say so, the effect of this trick on magicians and laymen is stunning.

The spectator selects a card in the fairest possible way. He returns it in a manner that would seem to preclude any possibility of its location. All this is done while the performer's back is turned.

Eventually the performer takes the pack, riffles it and claims the selection will rise to the top. The selection is named and it does rise to the top.

There is a little more involved than the basic principle but I will leave the reader to examine the routine himself. The practicality of the trick can only be proved by performing it.

METHOD: Turn your back to the spectator having given him the pack. Ask him to shuffle the cards and then deal twenty of them face down into a pile on the table. He places the remainder of the pack aside for the moment.

2: Ask him to shuffle the twenty-card packet and then cut it into four roughly equal piles. All cards are handled face down.

3: Ask him to choose any pile, shuffle it and then note the top card.

4: Tell him to cut the packet thus burying his card.

5: He is then instructed to drop the packet on top of any of the remaining tabled packets.

6: Next, he drops the remaining two piles on top of all.

7: Finally he is asked to pick up the twenty-card pile and drop it on top of the remainder of the pack.

8: Turn around, take the pack and give it a Jog Shuffle, maintaining the top stock.

9: Jog Shuffle again, running the top eleven cards to the bottom. I do this in two shuffles; running off five cards in the first shuffle and another six in the second.

10: At this point the selection is among the top four cards of the pack (see End Notes).

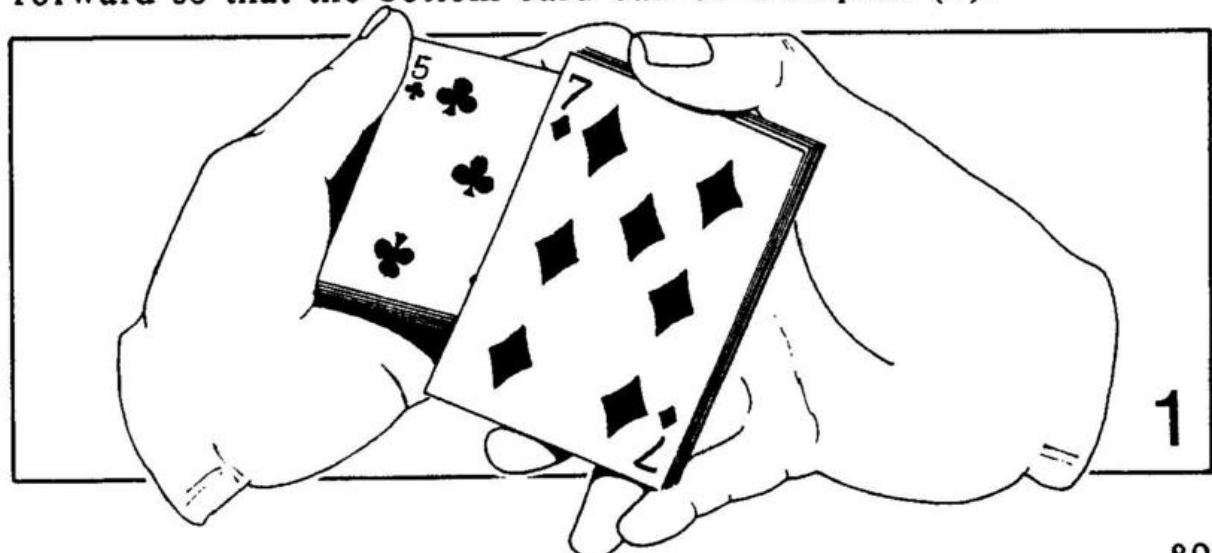
11: The next step is to reverse the top two cards into the centre of the pack, Glimpsing them in the process. I use the Fred Braue Reversal as follows:-

With the pack face down in the left hand, bring the right hand over the cards and obtain a right thumb break below the top two cards.

The left hand now cuts approximately half of the pack from the bottom, revolves the portion face up and places it on top.

The left hand returns below the pack and cuts off all the cards up to the thumb break and revolves them face up.

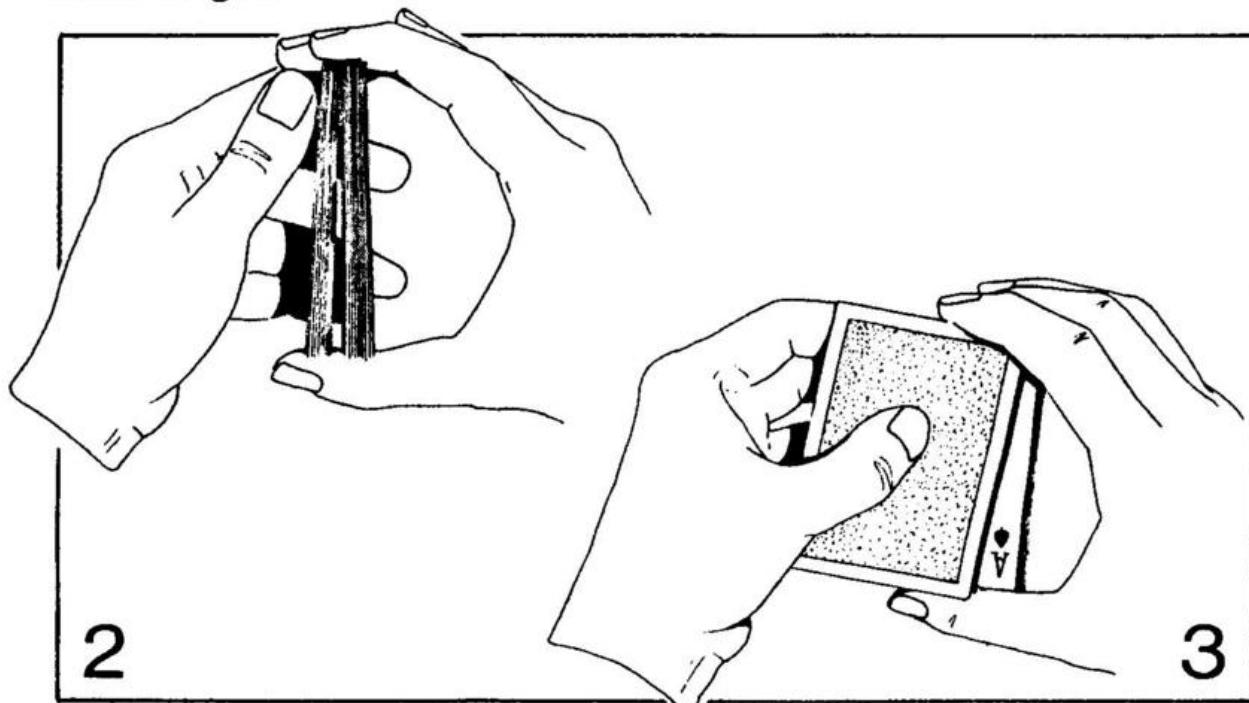
The right hand now taps its portion, in a squaring action, against the inner short edge of the left hand portion, tilting the packet forward so that the bottom card can be Glimpsed (1).



Now drop the right hand portion face up on top of the face up left hand portion. As the halves are brought together, obtain a left little finger break between them.

Riffle one card off the bottom of the portion above the break and retake the left little finger break above it ie between the reversed cards.

Turn the pack face down by raising its left long edge with the right hand and allowing the right long edge to hinge against the left fingers (2). If you maintain the break the pack will divide at that point and finish face down in a stepped condition. Glimpse the face up card that is revealed by the step (3) and remember it before squaring the deck and retaking the break with the left little finger.



It's vital that the spectators do not see the reversed card so angle the front of the pack upwards as it is hinged face down.

You have now memorized both of the reversed cards that lie on either side of the break.

12: As you execute the actions described in step 11 you should be recapping what the spectator has done - freely selected a card

and lost it in a very convincing manner. Emphasise the impossibility of you finding the card.

However, tell him that by riffling the pack you can make his card instantly rise to the top. When he appears unconvinced, ask him for the name of the selection.

13A: If he names the Glimpsed card below the break, execute a Riffle Pass to make your promise come true and produce his card, face up, on top of the pack. The sudden appearance of his card is quite stunning.

13B: If he names the other Glimpsed card, drop one card from above the break onto the lower section of the pack and then execute the Riffle Pass.

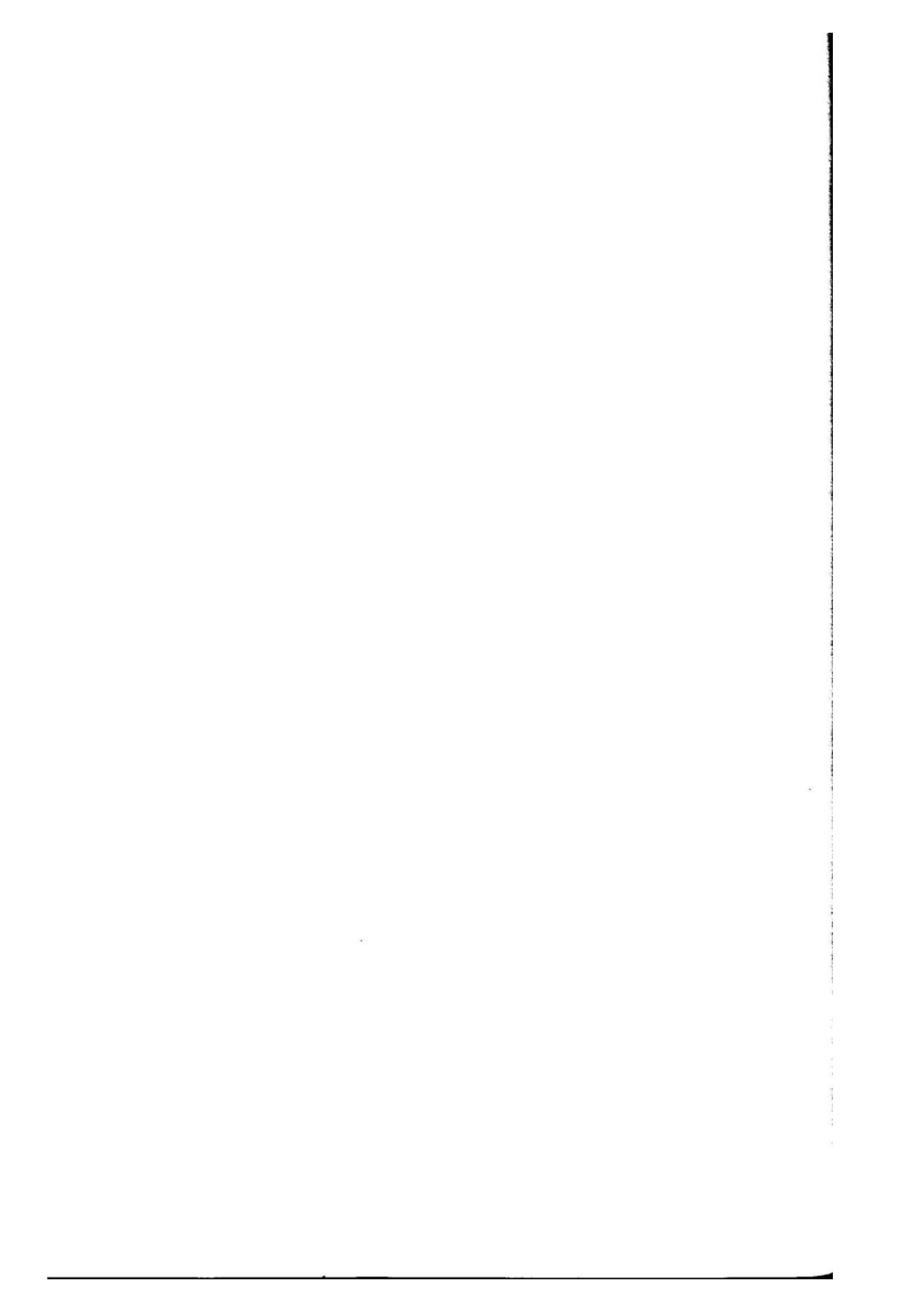
Once the effect has registered use a Double Turnover to turn the top two cards face down onto the pack.

13C: If he names any other card, drop the break and legitimately riffle the pack (starting the riffle in the top section so as not to expose the reversed cards, and riffling upwards).

Execute a Double Turnover to reveal what may or may not be the selection. If it is, end there. Another Double Turnover will set the cards face down on the top of the pack.

13D: If step 13C has not produced the selection, say, "No, really, it is your card but it's in disguise." Turn the double card face down on the pack and then remove the top card with the right hand. Rub the face of the card along the left sleeve and then turn the card over to reveal that it is now the selection.

CHAPTER FIVE



Name a Card Triumph

This is one of my favourite routines and was inspired by Roy Walton's *Named Card Shuffle* from *The Complete Walton Volume Two*.

THE EFFECT: The spectator is asked to name any card. The magician immediately gives the pack a face up/face down Riffle Shuffle. The cards are shown to be mixed, some face up, some face down. Instantly the pack is spread to show that they are all face up except one card face down in the centre... the named card.

The two strongest points of this handling are, firstly, that it can be done impromptu with a borrowed pack; secondly, there appears to be no possibility of the magician locating the named card at any stage of the trick.

METHOD: I am going to spend considerable time in describing this routine, as there are three basic handlings dependent on which card is named by the spectator.

I will describe each handling separately, but first I will outline the general strategy behind the trick.

Once the card is named, the magician cuts off the top half of the pack and spreads it face up, saying, "I'm going to turn about half of the pack face up, and shuffle it into the other half." The spread is squared up and Riffle Shuffled into the face down half.

The crux of the trick lies in a glimpse; when the top half is spread face up (a natural action to underline your statement) you quickly glance over the spread to see if the selection is there. If it *is*, you will perform one of two different handlings. If it *isn't*, you know that it lies in the face down portion, and these cards

are glimpsed as they riffle off the left thumb during the face up/face down shuffle.

The three different handlings involved are all practical, and I think you will enjoy learning the routine. You will see that at no time during the trick do you appear to be *searching* for the named card.

The only work really required is your ability to remember all three handlings.



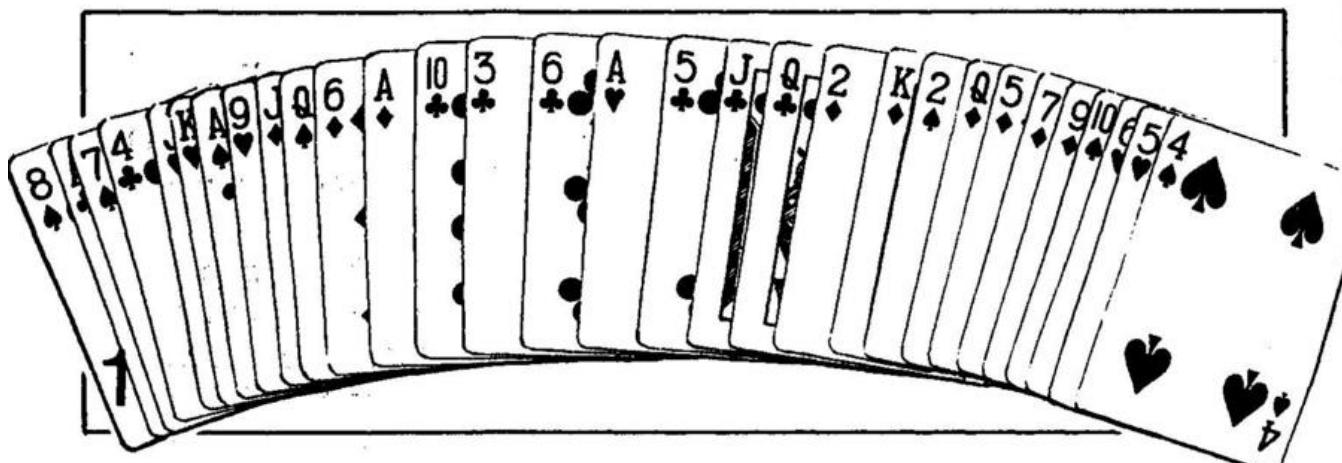
HANDLING NUMBER ONE

The named card is glimpsed near the centre or face of the spread:-

At the beginning, the pack lies face down on the table. A card is named by the spectator. Throughout the explanation we will assume that the Ace of Spades (AS) is the selection.

Say, "I'm going to turn half of the cards face up..."

What you do is cut off, approximately, the top thirty cards and ribbon spread them face up, ostensibly to underline your statement, across the table (1). It is important that you glimpse over the spread *as fast as you can* to see if the named card is there. If it is, make a mental notes of its approximate position - near the top, centre or face of the spread.



In this handling we are assuming that the Ace of Spades is there and lies near the centre or face of the spread. Now square the face up cards.

Before going any further, a word about the glimpse. This should be practised so that as soon as all the cards are spread, no more than two seconds should pass before you scoop the cards up again.

An easy way to do this, is that if the named card is red, mentally block out all of the black cards and cast your eyes over the spread, noting only the red ones: and vice versa if the card is black.

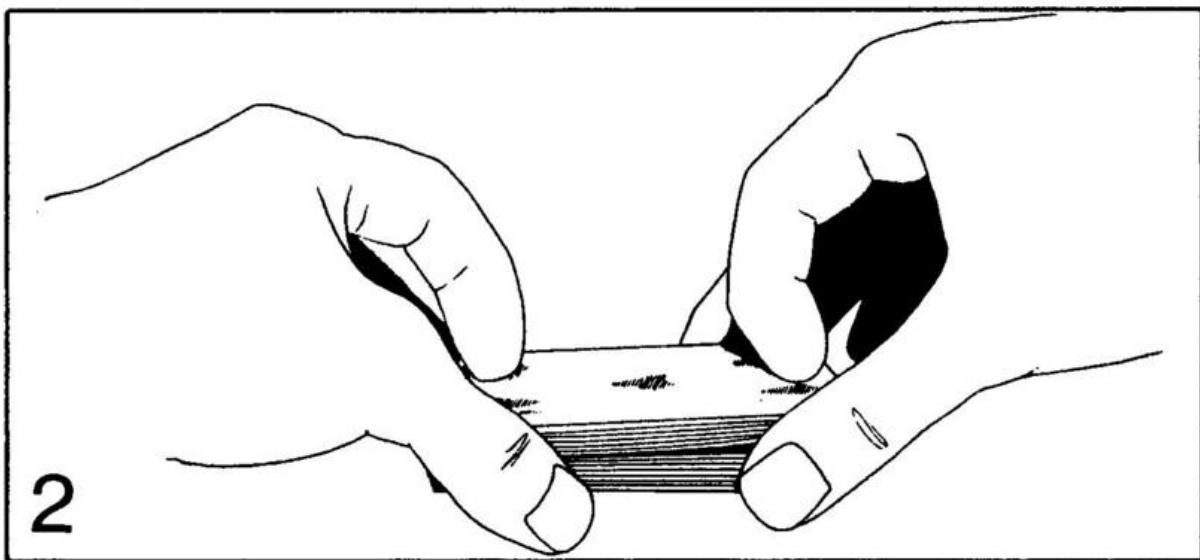
The glimpse should not be suspected, or expected, because you are only spreading the cards to emphasise your statement that you are going to shuffle some of the cards *face up* and some *face down*.

Continue, saying, "...and shuffle them into the other half."

You immediately execute a Zarrow Shuffle, the face down cards being zarrowed into the face up section, immediately *above* the named card. During the shuffle the face up packet is controlled by the right hand to facilitate the glimpse. If you control the packet with left hand you find yourself looking down at the non-index corners of the cards.

This is easy since you have *already estimated* the position of the Ace of Spades during the spread. For this reason there is no tell-tale *slowing up* during the shuffle. Instead the shuffle proceeds at a normal pace, slowing fractionally as you near your estimated card, but as already indicated the difference in the speed of the shuffle is not enough to attract the spectators' attention.

Anyway, you complete the Zarrow Shuffle, obtaining a right thumb break between the halves of the pack as you square up, ie above the Ace of Spades (2).



The real work of this handling is now done and all that remains is the display and clean up. Here's what you do:-

With both hands still holding the tabled pack, pick up one card (AS) from below the break with the right thumb. This card is therefore added to the bottom of the upper portion.

Now with the right hand, cut off about half of the cards above the break, the left thumb taking over the break. Turn the right hand palm up to show a face on each side of this portion.

Turn the right hand palm down. Pick up all the cards remaining above the break under the right hand cards.

Once again turn the right hand palm up to display, this time, a back.

Keep the right hand palm up and use the left hand to pick up the remaining tabled cards and, *without turning these cards over*, slap them on top of the right hand's cards.

Turn the right hand palm down, and drop the pack into the left hand.

The order of the pack will now be:- some face up cards followed by the bulk of the pack face down with the Ace of Spades reversed amongst them.

Execute a Half Pass at the natural break of the back-to-back cards.

Immediately spread the pack to show that all the cards are now face up, except one in the centre. Turn this card over to reveal it is the Ace of Spades, the card named.

Handling number 1 should be thoroughly practised and understood before proceeding to handling number 2.

Note that the key point in all the handlings is the speed at which you make the spread glimpse. The trick itself needn't be performed quickly but you should be fast in your thinking.

■ ■ ■ ■

HANDLING NUMBER TWO

The named card is glimpsed near the top (rear) of the face up spread:-

Square the face up spread. This time the face up cards are Zarrow Shuffled into the face down section. The Zarrow is executed under the top card of the face down section, and a break is held between the portions with the right thumb as the cards are squared.

The Ace of Spades now lies among the cards above the break. How far depends on where you glimpsed it in the face up spread.

For instance, if the Ace was glimpsed very near the top of the spread, then it will be very near the break.

What you now do is riffle off cards above the break with the right thumb until you glimpse the Ace of Spades, then stop. Both hands are still squaring the pack as the glimpse is made. *This riffling is quick and easy due to your already having estimated the Ace's position from the spread.*

You now divide the pack for a second and final shuffle.

To do this, cut all the cards above the break, ie above the Ace of Spades to the right. As you do so, hold back the top card of the pack with the left forefinger (a tabled Slip Cut). Thus, the top card of the pack ends up on top of the left (lower) portion, covering the Ace of Spades, which you must be careful not to flash during the Slip Cut.

Flip the right hand cards face down. Riffle Shuffle these cards, legitimately, into the lower half of the left portion. Be careful not to shuffle them among the few face up cards which lie below the top card of the left hand stock.

Square the pack up.

Now for the display and clean up:-

Both hands square the pack. Obtain a right thumb break below the top two cards. Say, "Some cards face down, some face up."

As you say this, double cut the top two cards to the bottom.

Now pick up the pack and execute a Half Pass at the natural break of the back-to-back cards. This will be near the top of the pack.

Cut the pack once and perform a magical gesture. Spread the pack to reveal that all of the cards are face up with the exception of one in the centre.

Turn it over to reveal it is the named card.

Once both of these handlings are memorized and learnt, you can proceed to number three.



HANDLING NUMBER THREE

The named card lies near the top, bottom or centre of the face down packet:-

You have made your spread glimpse, and the Ace of Spades is not in the face up portion. Immediately scoop up all the spread, and Zarrow Shuffle these cards below the top card of the face down portion, the right hand controlling the face up packet. Hold a right thumb break between the halves as you square up.

However, during the actual riffle shuffle, glimpse the cards in the face down portion as they drop off the left thumb. You know that the Ace of Spades is in this half and you mentally note its *approximate* position. This is not difficult; there are only about twenty cards in this portion. This is the reason for cutting off the top thirty or so cards at the beginning. You will find that the *faster* you execute the riffle shuffle, the easier it is to estimate the card's position when you glimpse it.

In this handling, the Ace of Spades will lie near the top, bottom or centre of the face down packet.

Two more points regarding this glimpse:- Although you should practise riffling quickly, be sure to let the cards fall off the left thumb *singly*. This is to ensure you won't miss spotting the Ace of Spades. Remember, the riffling should be quick, but each card rifled off singly. The other point is that if you do not see the Ace of Spades in this portion as you shuffle, then you have made an error! Either the Ace of Spades *was* in the face up spread and you missed it, or you missed it during the shuffle. Either way, I will deal with this contingency later.

To continue; the right hand undercuts all of the cards below the break to the right. Turn this portion face up and again Zarrow Shuffle it below the top card of the left hand portion. Hold a break between the two halves of the pack with the right thumb as you square up.

The Ace of Spades now lies among the cards above the break. If it was estimated to be near the top of the face down portion

during the first shuffle, it will lie near the break. If it was estimated to be near the centre, it will lie half way above the break. If it was estimated near the bottom, it will lie near the top of the pack (This is because the section of cards in which you glimpsed the Ace of Spades is now *face up*).

To continue; the right thumb riffles off cards above the break and you glimpse them until you spot the Ace of Spades. This is easy and quick due to your first estimation. For example, if the Ace of Spades was estimated at the bottom of the face down portion, drop your break and commence riffling nearer the top of the pack.

Now for the display and clean up. Stop riffling when you spot the Ace of Spades, execute a tabled Slip Cut, sending the top face down card onto the Ace of Spades (Be careful not to flash the Ace here). As the right hand drops its packet on top of the left hand packet, hold a right thumb break below it.

The right hand now makes a second cut, cutting all the cards below the break back to the top.

The position now is that the top card of the pack is face down. Directly below this card is the face up Ace of Spades. Directly below that, is the remainder of the face up pack.

As you say, "Some cards face up, some face down, some back to back," you make two further cuts as follows:- both hands are still squaring the pack and you obtain a right thumb break below the top two cards.

With the left hand, under cut about half of the pack, revolve it face down, and drop it on top of the right hand cards.

Now, with the left hand, under cut all the cards below the break rotate them face down and leave them on the table.

Turn the right hand palm up to display a back on the opposite side of the packet. Turn the hand palm down again and drop the packet onto the tabled portion.

The selection is now reversed in an otherwise straight pack.

■ ■ ■ ■

END NOTES 1: Here is a summary of the three handlings.

Handling Number One: The card is near the centre or face of spread. Zarrow the face down cards above the selection. To clean up, pick up one card above the break, turn over the packet above the break and drop the tabled cards on top of the right hand packet. Half Pass and spread to finish.

Handling Number Two: Card near top of spread. Zarrow face up cards below the top card of the face down packet. Hold a break between the halves. Riffle to selection, Slip Cut and then divide for the second shuffle (turning the right packet over). Shuffle legitimately. Clean up by double cutting the top two cards to the bottom. Half Pass, cut and spread.

Handling Number Three: Card in the face down portion. Zarrow face up cards below the top card of the face down portion. Estimate top, centre, bottom. Undercut cards below the break and turnover. Zarrow under top card of left portion and hold break. Riffle to selection, slip cut, and hold a break. Cut at break and complete cut. Clean up by holding a break below top two cards and revolving bottom half to top. Revolve bottom half onto table and drop right hand cards on top. Spread to finish.

END NOTES 2: Remember that most of the work for this trick is done in your head. It should look as if you are performing *Triumph* (you are) but nobody should suspect or be aware that you could be looking for a card. The more you practise the routine the more you will realise how easy it actually is. The original *Triumph* is Dai Vernon's and, as already noted, it was Roy Walton's *Named Card Shuffle* that inspired this routine.

END NOTES 3: If you miss the selection in both glimpses, carry on up to, and including, the second Zarrow Shuffle.

At this point, the entire pack will be face up with one face down card on top. Double cut this card to the bottom. Perform a

magical gesture. Pick up the pack and spread it between your hands to reveal they are all now face up.

As you spread, spot the selection and Hofzinser Cull it to the rear of the pack. Square the pack and table it face down. There will be an indifferent card face up second from the top).

Offer to repeat the trick. Turn the lower half of the pack face up to the right. Zarrow Shuffle this section below the left hand stock and hold a break between the sections as you square up.

Repeat the Zarrow Shuffle for consistency, zarrowing the face up packet under the top card of the supposedly face down packet. Alternatively, you can genuinely Riffle Shuffle the two packets together.

After the shuffle, cut the pack once and complete the cut. Ribbon spread the cards to reveal they are now face up. Pretend to be disappointed as you see one card face down in the centre. Ask the spectator to, "name your card again." Turn the face down card over to reveal that it is the selection.

FINAL NOTES

I would like to thank my good friend (and excellent magician) David Britland for his invaluable help in the editing of this manuscript.

There are many books on card magic that I have not read, due mainly to financial reasons, and for that reason would not wish to claim originality for anything published here in case it has already seen print elsewhere.

Finally, none of the tricks detailed here are self-working, but neither are they beyond the average card worker's capabilities.

I say this because if I can do them, so can you.

I hope you will find some items worthy of practise.

Jerry Sadowitz

CARDS ON THE TABLE by JERRY SADOWITZ

This is Jerry's first hardbound collection and it contains some wonderful card magic. New plots, new methods, all with the distinctive Sadowitz flair for ingenuity. If you haven't read any of Jerry's material before, this book will convince you why Jerry is regarded as one of the most creative cardicians this side of the Atlantic.

The book opens with *Fetch*, an animated card discovery which you will use as soon as you read it. Or what about *A Million to One* in which the spectator shuffles the deck and then cuts it into two piles, one contains all the red cards, the second contains all the black cards! Or if you really want to fry brains, try *The Backward Card Trick*. We've seen it and can assure you it looks very weird.

There's a special section on *pre-determined estimation*. Jerry has been demonstrating this principle around London for some time, and it's devastating. It allows for genuinely impossible looking card locations, and no matter how well versed you are you'll be unable to reconstruct the method.

Finally, Jerry presents *Name a Card Triumph*. When Jerry did this trick for us for the first time we asked him to repeat it. The card was located so fast we thought it must be a coincidence. He did it five or six more times but each time, from a shuffled deck, Jerry could produce any card named within seconds..

Cards on the Table contains 25 items in all, top class card magic by Jerry Sadowitz.



**MARTIN BREESE, 10 HANOVER CRESCENT,
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