



G.W.R. HOLLINGWORTH

**DRAWING ROOM
DECEPTIONS**
OR
THE ETIQUETTE OF DECEPTION
BY
G. W. R. HOLLINGWORTH

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PUBLISHER'S NOTE

"Those are not suspenders, they're braces."

If you have seen Guy Hollingworth perform live, then you may have purchased this book simply to find out how his tricks work. Believe me, there's no shame in that. That's the real reason why I agreed to publish Guy's book; so I could be the first to read the manuscript and learn how on earth these miracles were accomplished. It is readily apparent to anyone witnessing a performance by young Mr. Hollingworth that his skill with a pack of playing cards is nothing less than astonishing. But, armed as he is with an impressive arsenal of skills, he doesn't hesitate to employ the simplest subtlety to help bring about a desired effect. The problem for the viewer is, you can never be sure if you're being duped by a perfectly executed sleight, or if the bulk of the work is being handled by a double-faced card that has been surreptitiously rung into play.

But this talk of methodology I shall leave to the author. Through his own words and pictures, Guy has clearly explained how each of his effects was created, the methods by which they are accomplished and the thinking that complements each performance. What I would like to discuss here is a bit about Guy Hollingworth the person.

If you had never seen the author, reading this book might convince you that Guy is a college professor. The truth is that this book was written by a college student. A very British student at that but I don't want you to get the wrong idea. Perhaps I can explain it this way. Think back to when you were in college and finally got around to writing that paper in your dorm room. Now hold that image in your mind as I describe how this book was written. Guy would arise in the morning and if he could spare a few hours from his studies, he would put on a coat and tie, then slip into a pair of sharply creased trousers and leather shoes. Then, and only then, would he sit down at the computer and commence working. The reason for this, he said, was that the clothes made him feel like he was at work, and they served as a constant reminder of the importance of the task at hand.

His interests outside of magic are as varied as they are interesting. He plays the piano every day on an instrument that has been handed down through several generations of Hollingworths. He is an expert fencer and quite enjoys the finer points of good manners and formal clothes. Once during a conversation about tuxedos, I revealed my encyclopedic ignorance by asking, "Is it proper to clip the suspenders to your pants under your vest?" To my ugly-American ears, it sounded like a perfectly legitimate question. How stupid was it... let me count the ways. Guy wrinkled his brow and

said, “Well actually, those are not suspenders they’re braces, and those are not pants they’re trousers and that’s not a vest, it’s a waistcoat. And ideally, braces are buttoned, not clipped.” Yes, of course. That’s what I meant.


Whether the magic world can maintain Guy’s interest on a full-time basis, now appears uncertain. Having earned a college degree in Industrial Design, he has spent the past year working exclusively as a magician. While acknowledging that this life-style does offer certain advantages, he has recently decided to return to University to earn a law degree. The term lawyer seems as unsuited to Guy Hollingworth as the term barrister seems appropriate. Whatever life he chooses for himself, we can only hope that his fascination for magic remains. After reading this book, see if you don’t agree that we need him a lot more than he needs us.

Mike Caveney

April 1,1999

PROLOGUE

*with regard to difficulties facing the author and the
validity of prologues.*

he rain pouring on to the muddy east playing fields and the clusters of drenched, depressed young boys practising their rugby skills on various pitches as I stared out of the relatively luxurious classroom of St Paul's School (where later in the same day I would be having a double mathematics lesson), provided a vivid reminder of why I had become involved with conjuring in the first place. It was through no inner desire to become a performer, nor because of some wish to entertain and amuse my peers, but simply as a hugely preferable alternative to the intolerable torture that my colleagues were suffering out of the window. Whilst the Junior Classics Society would also have sufficed as a valid way to be seen to be making the most of one's two hour lunch break, the discovery of this magic club, *The Prestige Society*, seemed like something of a triumph to myself and its sole other member, Ben Cotterell. Not only

would it be more than adequate to write on the dreaded end of year form of “things you have done during the lunch breaks that demonstrate a constructive and valuable use of time”, but the fact that we were by default president and secretary (although we never formally decided who was which) would only serve to increase the vast responsibility that we had taken on in our first year of school in the eyes of the masters.

Magic was a considerable way down the agenda of the Prestige Society as far as we were concerned; we would sit in the classroom that had been designated for the society during our lunch breaks, and chat about the great injustice of the school system, or the frightful state of the catering that was provided, or any one of a number of topics that seemed far more important than magic. Our initial sense of guilt that we may have been taking advantage of the system was quickly quelled when Ben brought in a pack of playing cards and showed me what I later learnt was called a key card trick; thereafter they would occasionally be taken out as a token gesture, although they held relatively little interest for either of us. This cunning ruse seemed faultless until the end of the year, when it became apparent that all active clubs and societies were required to give a presentation at Open Day, when parents and pupils alike would pass judgement on the validity of the year’s endeavours. I was struck by the sort of sickening feeling that one got when one of the masters announced that he would spring a surprise test the following day, when one knew that one was woefully behind hand, and was fighting a lost cause in any last minute revision.

At that time, even the sight of the mud-covered

wretches returning from their lunch time rugger practice did not provide any real solace. Thumbing hopelessly through the pages of Norman Hunter's *Puffin Book of Magic*, in the hope that it might hold a few basic tricks that could be constructed, learnt, practised and perfected in a matter of days, Ben and I knew that we were likely to be joining the rugby team the following year.

However, unlike most performing arts, it is often relatively difficult for someone who is not an experienced conjuror to appreciate whether an effect has required years of practice or has been recently purchased from a shop. In the following few years I found it extremely unfair that having muddled through a technical monstrosity of a trick, involving shifts, palms, false deals and the like, I could be upstaged by a novice with a Svengali pack. However, at the Open Day, this proved to be our secret weapon. Amidst the thunderous applause and standing ovations (which is how it felt at the time to the two cowering thirteen year olds, fully expecting to be chastised for letting the school down), the sudden realization that our audience actually thought that we had been doing magic for a whole year, and that we really were passionate about it, swept joyfully across us. We were indeed exemplary students, who had taken a dying society and resurrected it to its highest moment of glory; we provided inspiration for future generations of new-boys; we also provided a valid excuse for many others in following years to be excused from rugby practice.

It is often said that the most useful content of a magic book is to be found in the preface: this is where the author expounds his theories and ideas on the art of magic; where he passes on his secrets of performance and misdirection. Undoubtedly this is often the case, but one would be more inclined to believe it were it not so often said with a smug sense of superiority by those enlightened people who have realized that in fact the tricks are not important; it is only the psychology and presentation that really matter. Whilst this is also usually true, surely we should not lose sight of the fact that many amateurs and hobbyists (myself often included) buy books to read the tricks, and surely there is nothing wrong with that. Indeed this is what drew most of us to magic in the first place.

Furthermore, if this is meant to be the meaningful section of the book, I am faced with a problem: what can I, an inexperienced 24 year old, possibly say that has not already been said before? I am unlikely to be able to explain any deeper inner meaning of magic that has not already been discovered, and I have certainly not devoted the time and energy that many others have to provide new ideas on the principles of misdirection. Equally, why should you have any interest in self-indulgent stories of how or why I became interested in magic? For this reason, I think that I could best service those of you who have battled this far through my preface, by using it to explain a trick; at least this way you can indeed say that you have gained something from this book that those less virtuous souls who have leapt to the first chapter will have missed.

For this endeavour, the subject of voodoo is discussed; it is explained that a witchdoctor will create an effigy of the

thing or person whom he wishes to affect, and whatever is done to the effigy in turn happens to the subject. This will be recreated with a pack of cards, each card conveniently having an effigy: the card of the same value and colour. Accordingly, terrible things done to a chosen card are seen to be happening to its mate. (I should mention that the idea of the voodoo card came from reading Steranko's book, in which there is a triumph-style routine based on a voodoo presentation.)

To prepare for this effect, it is necessary to remove two mates from the pack; the 2 of diamonds and hearts for example. One of them must be damaged in two ways: firstly it must be scorched on the back, so that there is a black bum mark in the centre, although care must be taken not to heat the card to such an extent that the face also becomes discoloured. (A candle seems to me to work best for this.) Then one of the two indexes must be torn off; no finesse or neatness is required here. This mutilated card is then placed face up on the bottom of the pack with the torn corner at the top left. Its undamaged mate is placed face down below it. At the commencement of the trick, after the discussion of the horrors of voodoo, a spectator is assigned to be the witchdoctor. The cards are casually spread in the hands during this discourse, taking care not to expose the reversed card; they are then nonchalantly cut, centralizing the prepared card.

The card below the tom card will be forced by means of a riffle force; some logic is afforded to this procedure by explaining that as soon as the spectator-cum-witchdoctor touches a card, some terrible catastrophe will befall its effigy, and thus the cards must not be touched until after

the spectator has made his decision.

The tom corner of the damaged card provides a short corner by which to force the card. With the cards in dealing grip, the left thumb riffles down the side of the pack, and the spectator is asked to call "stop"; the riffling is timed, such that he will call "stop" at about the middle of the pack, and the thumb instantly riffles down to the short corner, where the riffling naturally stops. By lifting off the upper portion and thumbing off the card below, the undamaged of the two mates has been forced in a seemingly fair way. This apparent fairness is important, as the presumption by the spectator that his choice was random is the key to making this relatively simple trick effective. The top half is replaced and the cards are turned end for end in a squaring motion and put on the table, so that the tom corner is now facing towards yourself.

The spectator is asked to turn over the card on the table, to reveal its identity; this simple action of turning the card face up, you explain, begins the voodooism, as the mate of the card will behave in a similar way. Spreading the cards out from left to right on the table shows that one card, the mate of the selection, has indeed acted similarly and turned itself over in a mysterious manner. (The torn corner of this card is hidden below the spread, so that it appears to be a normal card at the moment.) This in itself is a powerful effect, assuming that the force was not suspected.

The spread cards are gathered up and again turned end for end, whilst you mention that of course voodoo is generally used to inflict damage. "What sort of damage shall we inflict on this hapless card?" you enquire. The number of responses that can be given is somewhat limited to: tear it;

bum it; fold it or possibly mark it, the last two being the least common. You are trying to force them to suggest tearing it, as this is the first part of the effect. If “mark it” is called, suggest that it could be marked by tearing off a corner. If “fold it” is called, suggest that one of the corners is folded down; then continue that the corner could actually be tom off to take it one step further. If “burn it” is called, suggest this is a little too drastic to start off with, but that we will try it in a moment. If “tear it” is called, as it frequently is, then all is well and good. (These ideas were given to me by Bob Stencel, and then expanded by Paul Harris in his fine *Art of Astonishment* books.) Once the decision has been made that the card will be torn, your witchdoctor is instructed to tear off a corner; perhaps, you helpfully add, a corner with an index should be torn off, thereby removing a part of the card’s identity. When done, the recently torn card may be put face up on the table, and the pack is again spread from left to right, revealing that the same corner of the reversed card has now also been mysteriously torn off; the second effect.

A small subtlety is now used, apparently to show the backs of both of the cards. Remove the reversed card from the spread with the right hand; pick up the other card and place it below that card, so that both cards are held in the right hand, spread a little, as if to compare them. Have another spectator hold out a hand, and casually turn the right hand over, flashing the backs of the cards (as the bum is hidden behind the unburned card). Turn the hand back so that the faces of the cards are seen and push off the top card on to the spectator’s hand. This little “flushtrationesque” move simply implies that there is nothing on the back of

the card on the spectator's hand, when in fact it is already burnt.

Finally, the card that you are left holding will be burnt on the back. Giving your witchdoctor a match which he should light, hold the back of the card over it, thereby burning it in a similar place to the prepared card, playing up the possibility that the other spectator could feel heat on his hand as this is done (which he often will agreeably do). All that remains is to show that this card is now also burnt to conclude the effect. The level of drama that you give to this effect is up to you, but it has been taken surprisingly seriously when I have performed it in the past, no matter how jocular my manner.

Having cunningly explained this effect without the aid of illustration, which would have aroused suspicion amongst those boorish folk who have ignored this preface, let us now rejoin our foolish friends and commence the book properly.

ONE

concerning cards that turn over, move position, separate in colour and generally perform amusing feats.

It is not unreasonable to assume that a book on card conjuring should contain predominantly close up material. I would, however, contest that there is in reality very little opportunity to perform what could actually be termed “close-up” magic. At a small table in a restaurant, or for a couple of people at a reception, it is feasible, but in most other circumstances (a table that seats perhaps six or more people, or a larger group at a reception, even the supposed formal close-up show), close-up magic performed on a table top or at waist level cannot be seen by everyone present.

This point became particularly clear to me when I was first asked to give a lecture; I wanted to show and explain the following effect, but realized that not only was it impossible for anyone at any distance to see the effect, but ironically they would actually be able to see the method

quite easily, because it used a half pass which although covered when seen from above, is completely obvious to a larger audience watching from the front. It was then that I discovered that only a slight change in the handling was required to elevate the trick so that it could be performed at chest height. It soon became apparent that I could change a lot of my routines so that they too could be performed in this way.

The advantages of this are considerable. You are in **fact performing what would almost be called parlour magic**, meaning that more people are able to see the effect without making any effort, which is valuable even when only performing for a relatively small group. It also opens up many more possibilities for moves and misdirection, as one is operating in a much larger performing space: rather than being huddled over a pack of cards, where both hands are under constant scrutiny, by standing upright and performing in a more open manner, broader gestures and movements can be used to cover sleights and provide misdirection.

This discovery (albeit a rather obvious one) had a considerable effect on the type of magic that I do. With profound apologies for beginning the book with such a boring few paragraphs, I should like to start with the trick that initially made me think in this way. The stand-up handling that I now use is explained first, and the original close-up method follows. The latter still has its merits, and I perform it in certain situations, but I think you will see that the first method is much more versatile and, conveniently, also much easier.

Waving the Aces'.

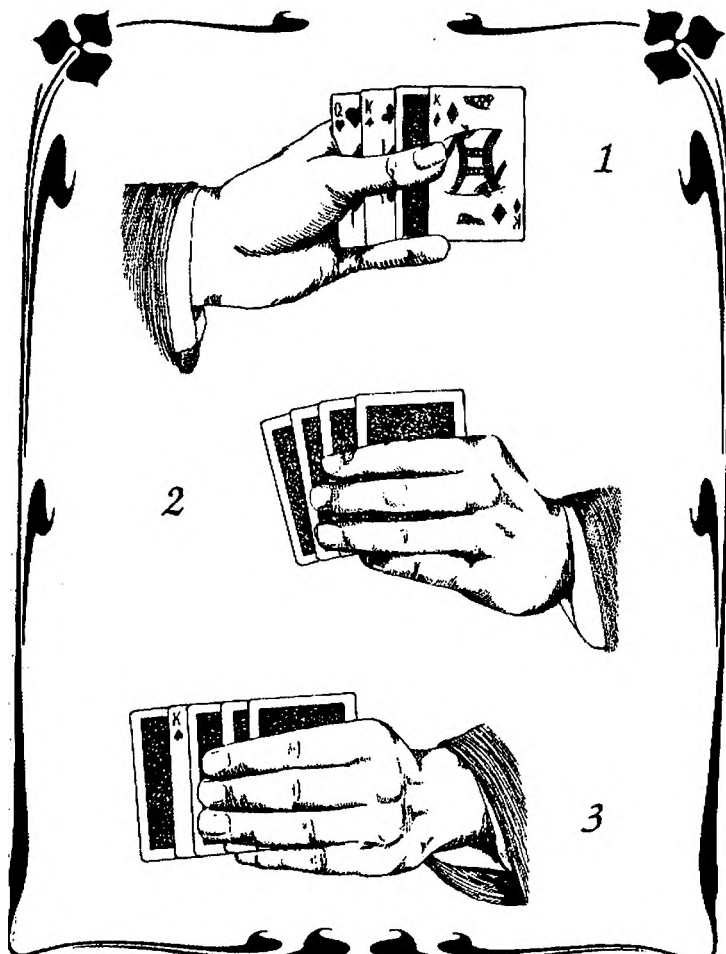
This version of Dai Vernon's Twisting the Aces uses a sleight which I should like to explain before discussing its use in the trick. If you would, remove five cards from a pack. They might as well be four kings and a queen, as these are what will be used in the routine shortly. Now kindly arrange them in the following order: deal the queen face up on to the table; on top of that deal two face-up kings, then a face-down king and then a face-up king. Hold them in the left hand dealing grip, so that all the cards are face up, except for the second one. Now get a left little finger break above the bottom two cards. (For now this may be done simply by spreading out the cards and collecting the break.) Bring the left hand up to chest height, so that the back of the hand (and the backs of the cards) would face an audience, although it is assumed that at this stage no audience is present. The left hand remains at chest height for the duration of the move. You will now spread the cards out into the right hand in the following manner: thumb off the top card (the one nearest you) and take it with the right hand. Now bring the right hand back to the left, and allow the right fingers to slip into the break; take both cards that are above that break, as one, so that from your view they go behind the first card, spread to the left. Then take the next card with the right hand, behind those already there, again spread to the left and finally take the last one, so that they are spread out in a small fan. From the audience's side, the backs of four cards are seen, the reversed card being concealed.

Now replace them into the left hand, still spread, but bearing the following crucial points in mind: the cards are

spread out in a straight line, not in an arc or fan; the leftmost card (the queen) is positioned as far to the left as it will go (in other words it is pushed right into the fleshy fork between the thumb and fingers); the little finger is resting along the bottom of the cards, and will aid in keeping them squared in a moment; the thumb is contacting only two cards, the king at the face and the reversed king; finally the second and ring fingers are contacting only the middle two cards of the spread at the front. *Figs 1 & 2* should be carefully consulted to ensure that these aspects have all been fully appreciated. Provided that the fingers are as described, the move itself is not difficult.

With a light touch, slowly curl the second and middle fingers inwards, pulling the two cards which they contact to the left. This will separate the double card, and begin to expose the reversed card, as, since the thumb is contacting the two cards nearest you, they cannot move; the little finger should be keeping the cards sliding along in a straight line, acting rather like a train track (*fig. 3*). As the fingers continue to curl, the second card (from the audience's side) will slide behind the front card, until it can slide no more, being stopped by the flesh between the fingers and thumb. It should be in perfect alignment with the front card since it has been stopped at the left by the fold at the base of the fingers and thumb, and been prevented from slipping downwards by the little finger. The first finger can be useful in aiding the final squaring at the front.

If all has gone well, you should now apparently be holding only four cards, the second of which is reversed when seen from the front, and the bottom card of which is in fact two cards squared up as one. This move need not be done



fast, as if it is combined with a swaying of the left arm, the small finger movement is completely covered, and it should appear as if the second card has magically turned over. I think you will find that if you try this a few times, it is really not difficult.

Having stressed the importance of having the cards in a straight spread and not in a fan or arc, once the technique has been mastered, an alternative handling is in fact to spread the cards in just such a manner, in which case the little finger is positioned as a pivot point around which the cards are spread; the action of the move is the same, but rather than the cards sliding in a straight line, they pivot around that finger (*fig. 4*).

On reflection, this move, although used in entirely different contexts, bears a similarity to the Jennings Optical Toss. For this reason when it is referred to in the following routines, in which it is used, it will be called the Optical Alignment.

Let us now examine the use of this sleight in the context of the effect. Because of a slight discrepancy, it is preferable to use court cards rather than aces, and I personally tend to use the kings (and for the following explanation, I will assume that you will be too). In addition to the four kings, an extra card is required, as you now know. This may be added in a number of ways, the most obvious being the Vernon Addition. It is not my intention to explain this well-known move in detail, but briefly a pack is spread face up and each of the kings is up-jogged when it is reached; as the spread is squared up, leaving those cards up-jogged, a break is obtained above the bottom card with the left little finger; whilst the right hand holds the rest of the pack in place, the left hand moves forward to strip out the protruding kings, and at the same time carries the bottom card forward underneath the kings which conceal it, so that when they are removed from the pack, that extra card has been loaded secretly below them.

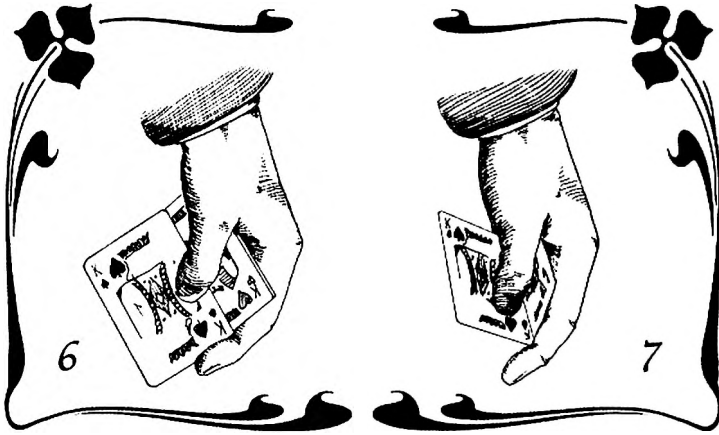


An alternative which I often use has the advantage that the kings have already been removed from the pack, and hence could have been used in previous routines: the kings are held in the right hand, and since the rest of the pack is not needed for the trick, it is put face up into your pocket with the left hand, the little finger of which is holding a break above the bottom card; the left hand then simply retains that lowermost card when it is removed from the pocket. The hands are then brought together, so that the left hand loads the extra card underneath the kings (*fig. 5*), in much the same way as it might load a lemon or large ball

under a cup. Like this fruit-loading move, the timing is more important than a full concealment of the card in the palm.

Having obtained the extra card however you choose, the four kings must be arranged in an order of alternating colour, whilst not exposing the extra card. Since it does not matter whether they alternate red/black or black/red, it is as well to spread the cards out face up one at a time, keeping the last two as one, thus concealing the extra card; then the order of only the top three cards need be altered, thereby not disturbing the double. Having done this, the left fingers are used to pull down on the right long side of the double card, putting a very strong bend down the middle. This not only helps to keep them aligned, but also provides an automatic break above those two cards, which you will recall is required for the optical alignment.

The cards have been held thus far at waist height. Now, with the right hand the top king is taken and raised up to chest height. It is turned over to face the audience, as you explain that the cards will turn over one by one. As this is happening, the left hand drops to the side, and takes advantage of the fact that attention is drawn to the right hand, by secretly turning over the top card of the packet. This is an old idea of Hugard that is very under-used, considering how useful it is. All that happens is that the thumb pushes over the card to the right as far as possible, and the fingers flip it over, so that it falls face up back on top of the packet (*figs 6 & 7*). You may wish to use the side of the leg to balance the card as it falls over. (Incidentally, this is also a very useful move in an ambitious card routine, to turn over the top card of the pack, whilst gesturing with the chosen card, so that you are ready to replace the chosen



card face up on top, ready for a double lift.) Having successfully reversed the card, the left hand moves up to join the right, which turns its card back over and replaces it, face up, as it was, on to the packet, taking care not to expose the reversed card. The cards are now in the correct order for the move.

With this accomplished, the cards are spread out at chest height, just as explained earlier. Because of the bend in the bottom two cards, you should automatically be able to obtain a little finger break above them. The first card is taken into the right hand, then the double, then the last two as singles, exactly as before, so that they are spread out in a small fan, and then replaced in the left hand. You are, of course, now in the correct position for the optical alignment, but I prefer not to do it at this point; to repeat the same move four times would seem boring even to the most attentive of audiences, so I tend at this early stage of the routine simply to square up the cards, make some sort of magical gesture, and spread them out into the right hand, one by

one this time, leaving the last two cards as one. This still provides the effect of the second card having turned over, but not visibly this first time. It establishes the nature of the trick, but leaves room for improvement on the subsequent three occasions.

With the cards held still spread in the left hand, the right hand removes the card which has just turned over, allowing the left hand to drop to the side, squaring up the remaining cards as it falls. Whilst you show this card with the right hand, again the left hand reverses the next card of the packet. Although this may seem bold, in fact it is quite effective and is used each time to prepare the following card. The left hand comes up to meet the right again, and the right's card is replaced, this time leaving it facing the audience, as it has already turned over. The cards are spread out in the same manner as before: single, double, single, single, again making use of the bend to obtain the break for the double. Once more they are put back into the left hand in the previous position.

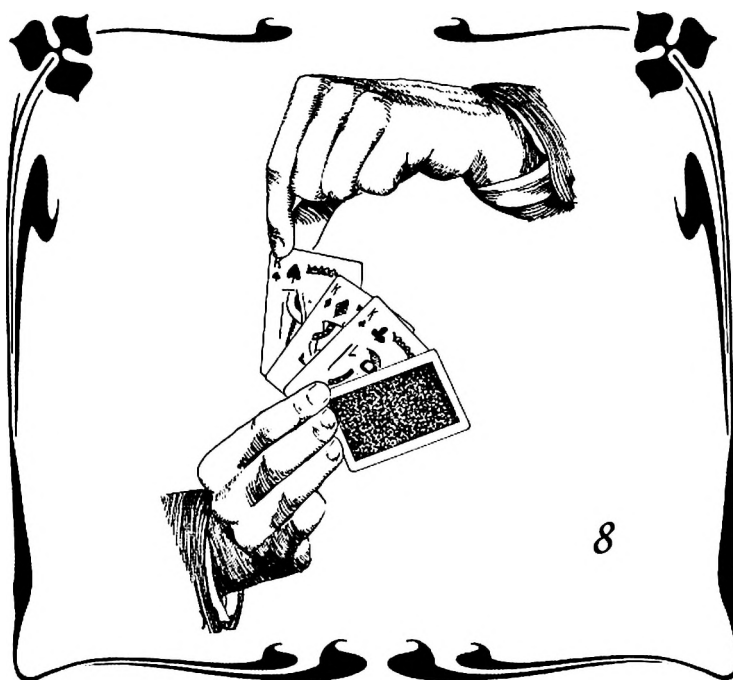
This time I do use the optical alignment, but I do it on the so-called "offbeat", saying something like "This time, if I were to leave the cards spread out in a little fan like this, if one of the cards were to turn over, you would of course see it, would you not?" With a shrugging gesture, as I say this, I perform the move, in such a way that it should take the audience by surprise when they realize that the second card has indeed turned over without them noticing. This is somewhat more impressive than the first time.

The right hand removes both of the cards which are facing the audience (the top two, of course) and gestures with these, whilst the left hand drops to the side and turns

over the next card, courtesy of Mr Hugard. Again the hands are brought together and the two cards are replaced facing the audience and squared up. The same spread is performed again: single, double, single, single. (It will be noted that a minor discrepancy has taken place here: by spreading the cards in this way, the second of the cards facing the audience is a double, and therefore has apparently changed suit. This is a minor point, but it is the reason that I make sure that the cards are alternating in colour at the start, to ensure that there is only a change in suit, but not in colour which would be far more noticeable.)

Again the optical alignment is performed, this time so as to make it still more engaging than the last time, I draw attention to the hand, as it makes a wide waving movement to cover the finger movement. When the movement stops, the third card is seen to have turned.

Finally, all three cards that have now turned over are taken by the right hand, but one at a time, starting with the rightmost one, hence reversing their order. This will cover another minor discrepancy. Whilst gesturing with them, the next card is again reversed with the left hand at the side; the move is unchanged even though only two cards are used. The left hand once more moves back to the right hand which replaces its three cards facing the audience. They are squared up, but this time there is a slight change in procedure: a buckle or pull-down count is performed in place of the usual one. In other words, with the hands still at chest height, the first card is taken into the right hand, then another single, and now the bottom card is either buckled with the left fingers, or pulled down with the left little finger. The other two cards are therefore clear of the



bottom one and can be taken with the right fingers as one. Finally the last card is taken. Needless to say this should appear to the onlookers the same as the previous counts. The cards are replaced in the left hand, ready for the optical alignment, although this move is of course impossible in this condition. Just as the audience thinks that you are about to make the last card turn over, you stop and suggest the following: "Perhaps you think that it is easier as the last card is on the bottom; you may think that I am simply flipping the cards around with my thumb for example. To make it just as difficult as the previous times, I will sandwich it between two other cards, thereby making it seemingly impossible for it to turn over."

The cards are taken back into the right hand, but this time held from below by the finger tips (as shown in *fig. 8*); the left hand reaches over and removes the rightmost card from the spread, replacing it on the face, such that the last remaining reversed card is indeed sandwiched between two others. This procedure seems to make things extremely fair, but in fact it has put the cards in the correct position to perform the optical alignment one final time. The cards are replaced for the last time into the left hand, and the move is performed. I do it quite quickly this time, with less arm motion, as it is the end of the routine and should therefore be the most impressive spectacle.

To conclude you may wish to take the cards into the right hand one by one, so that the last (double) card is placed at the back of the spread, from where the extra card may be palmed out; alternatively in this condition, the entire packet could be dropped face up on to a face-down pack, so that the extra card is lost on the top.

Waving the Aces II:

One of the redeeming features of North America's Amtrak train service is the hot chicken sandwich which they serve in their snack bars. I had discovered this on my first visit to America, when I had been travelling extensively across the country, making frequent use of the rail service; the following year as I made the brief journey from Orlando, where I had been attending a rather disappointing IBM convention, to visit friends in Daytona, I was pleased to discover that they had not changed. (Incidentally, should

you ever consider trying one, it is worth asking for the sachet of sauce to be removed from the box before it is put in the microwave, as it has a habit of exploding over the sandwich otherwise.)

At the convention, I had been discussing “visual magic” with my friend Paul Cowling, and the possibility of coming up with a visible method for Twisting the Aces cropped up. We came up with a few methods all of which were totally unsatisfactory, although the notion of an extra card seemed to be of the essence. It was on this fateful train journey with four aces and an extra card in one hand and a hot chicken sandwich in the other, that the move which I have just explained came about (although at this time it was informally referred to as the “hot chicken alignment”; perhaps it is fortunate that the similarity to the Jennings move was later pointed out, or this distressing name might have stuck). At this stage in its life, Waving the Aces was strictly a close-up effect, and the explanation of this original version, which has confusingly been called Waving the Aces *II* is what now follows.

The starting requirements are similar to those for the previous method; an extra card must have been secretly loaded on to the four kings, but rather than alternating in colour, this time both the red kings must be on top of both the black kings or vice versa.

With the packet face up, and the extra card below the four kings, the cards are taken by the right hand at the right long edge so that they can be peeled off one by one into the left hand, rather like an Elmsley Count: the first king is peeled off in just such a way, the left thumb pulling it into the left hand dealing position; the second and the third are

taken in the same manner, above their predecessors, leaving a double card in the right hand which is put on top of the other three, all of which are then squared up. This has apparently just shown the four kings whilst casually counting them from hand to hand.

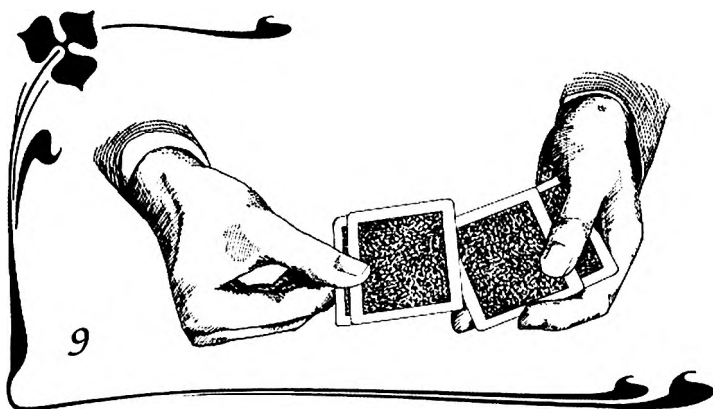
The packet must then be turned over and the bottom card secretly reversed so that it is face up. A normal half-pass may be used for this, or alternatively while the cards are still face up, a left little finger break may be obtained under the top card and retained whilst the cards are turned over, leaving you in the correct position for the Krenzel Mechanical Reverse; this second method seems preferable to me, but if you are not familiar with the Mechanical Reverse, then the standard half-pass is perfectly acceptable. (As it happens, the Mechanical Reverse is explained briefly in chapter six, but we need not trouble ourselves with that just yet.)

Whatever you decide, the cards should all be face down in your left hand except for one king face up on the bottom. Finally the top card must be put to the bottom of the packet; I tend simply to take the top card and show it, whilst I explain that one by one the cards are going to turn face up, during which I casually replace it on the bottom. This process has simply arranged the cards into the correct order for the routine. From now on the same procedure is used for each king.

The cards are taken face down at the right long edge with the right hand, and peeled off one by one into the left hand: the first is taken normally, after which the second is peeled on top of it, although it is left spread half an inch or so to the right of the first. A double card is then taken on top

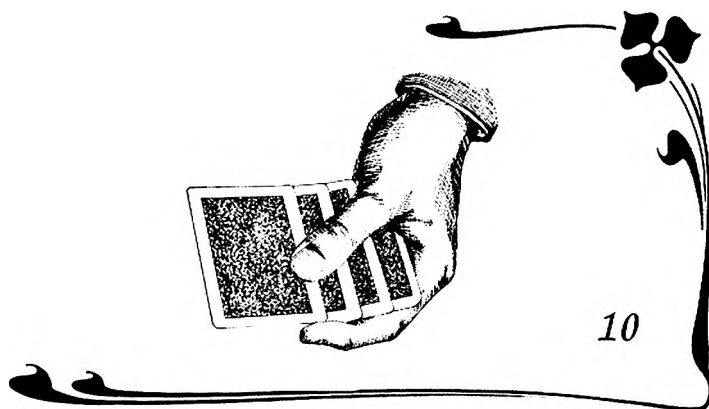
of these, which is made possible by a block push off: to ensure the success of this move, the right thumb must be at least partly on the right edge of the cards as shown in *fig. 9*. By squeezing the fingers and thumb together and then pushing the thumb to the left, all the cards except the bottom one (in this case two) are pushed off, still in alignment. This double card is placed on top of the other two, so that it is spread to the right of the first two, and held there by the left thumb. The last card is then put on the top, completing the spread of four cards.

The exact position of the cards may need to be adjusted whilst learning the routine, as they are held slightly differently for the close-up handling of the optical alignment. The leftmost card is still as far to the left as possible, in the fleshy fold between the fingers and thumb; the left thumb is still contacting the backs of the top two cards only; the left second and third fingers are still contacting the middle two cards of the spread from below only. However, this time the first finger is curled around the front of the packet, keeping the fronts of the cards in alignment rather than



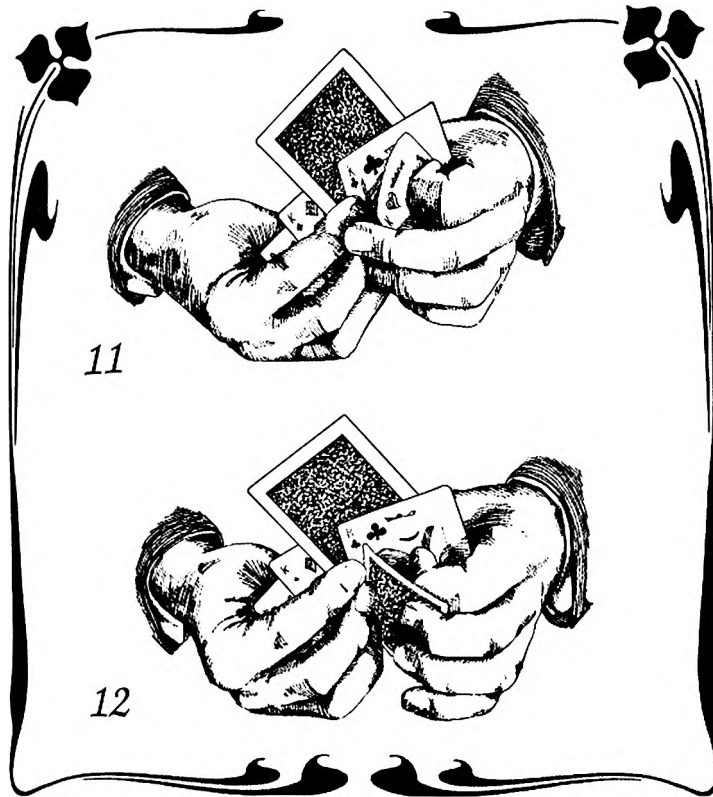
using the little finger at the bottom (*fig. 10*). Otherwise the move is the same: the left hand stays absolutely still, except for the second and third fingers which curl, thereby pulling the two cards which they are in contact with to the left. The top two cards cannot move as they are held in place by the thumb; as the fingers continue to curl, the face-up card becomes exposed, and the card below it slides to the left.

Eventually that card will slide on top of the bottom card, and it should come to rest in perfect alignment, because it is stopped by the fold of the hand at the left, and kept in alignment at the front by the first finger. Keeping the hand tilted slightly downwards at the front helps to ensure that this is the case, as any gravity that may interfere with matters will only serve to pull the cards towards the first finger, keeping them squared nicely. A slight waving motion of the arm will cover the move as before. It should appear as if, during the waving motion, the card which is second from the bottom has mysteriously turned over.



Whilst removing the card that has just turned over, the following king is secretly turned over. To accomplish this the face-up card is up-jogged almost its entire length, whilst the cards are still spread out. Under cover of the spread, the left little finger obtains a break above the bottom card, by pulling down the lower of the two cards of the double. A rough half-pass is performed with that bottom card, by pulling it down as far as possible with the little finger, at which point the first finger curls around underneath the card (*fig. 11*). In this position, it is relatively easy to flip the card over by pushing to the right with the first finger, so that it turns face up under the spread (*fig. 12*). This is quite well covered by the other cards. The right fingers hold on to the reversed card, whilst in a continuing motion, the left hand moves forward, taking hold of the out-jogged card and stripping it out from the other cards. It is placed on the bottom, after which all the cards are squared up in the left hand. As I mentioned at the beginning, this relies on the audience watching the effect from above, making it ideal for those occasions when all parties involved are standing up; in this situation it is relatively easy to cover the half-pass in the motion of removing the card, whereas it is blatantly apparent when viewed head on.

This process is repeated for the next two cards as follows: as before, the entire packet is taken in the right hand by the right long edge, ready for a block push off. The top card is peeled off into the left hand; then the next card is peeled off, spread to the right of the first; then the right thumb does the same double push off again, and the double is taken to the right of the first two, and finally the last card (the one which has just turned over), is placed on top.



These cards should be taken into the left hand in the correct position for the optical alignment. With a little practice, they will automatically go into the correct place. The move is done again, so that the second card apparently turns over. This card is again up-jogged, and the half-pass is made with the bottom card, as the left hand removes that card, exactly as before. It is placed on the bottom of the rest, and then the top card (the other face-up one) is also transferred to the bottom. This repositions the cards in the correct order to repeat the actions. And indeed they are repeated

by taking the cards in the right hand, peeling the first into the left hand, then the second, then performing the double push off to take the third as a double, and then taking the last. Once more the optical alignment is performed to make the third card turn over, but after this there is a slight change of procedure.

Rather than up-jogging the card that has just turned over, the last card which has not yet turned is up-jogged; this is in fact the double card in the left hand. The entire left hand moves forward, taking with it the double card, whilst the right hand holds the other cards in place. As it moves forward, the left little finger pulls down on the bottom card of the double, obtaining a break below it. Pulling down on the newly acquired break allows the right fingers to slip into it and hold the uppermost one of the double card in place, up-jogged from the three face-up cards; the left hand moves back underneath the rest of the cards, taking with it the lower card of the double and flipping it over in the same half-pass action as before. As soon as this is done, and the card has been reversed underneath the spread, it is held there with the right fingers, freeing the left hand to move forward once more to take the up-jogged face-down card. This time, however, it is placed on top of the other cards.

Finally the packet is again taken by the right hand and spread out into the left as before (single, single, double, single) and the alignment is performed one more time to make the last card, which is at the bottom of the spread, turn over. Again the discrepancy of the changing suit is minimised by the order of the cards at the beginning.

The bottom card can be palmed out if you choose, or

the entire packet can be dropped face up on to a face-down pack, thereby losing the extra card. Alternatively a double backed card could be used as the extra one, so that the hand could be turned over to show the backs of the four cards as soon as the last one has turned over. You may also like to consider a presentational aspect of this version of the effect which is similar to that of the first, wherein each turning becomes progressively more impressive.

I firmly believe that on the odd occasion that one has a good idea, one might as well make the most of it. Equally, if one has taken the trouble to learn a move or technique, it is convenient if there is more than one use for it. The efficient marriage of these two notions manifests itself in what will form a brief section at the end of most chapters; that being further ideas or uses for the technique described. It is further hoped that this may inspire a modicum of thoughtfulness or creativity in the reader, and it is for this reason as well as the practicality of space, that these additional ideas are somewhat brief, and sometimes not entirely complete.

Oil and Water:

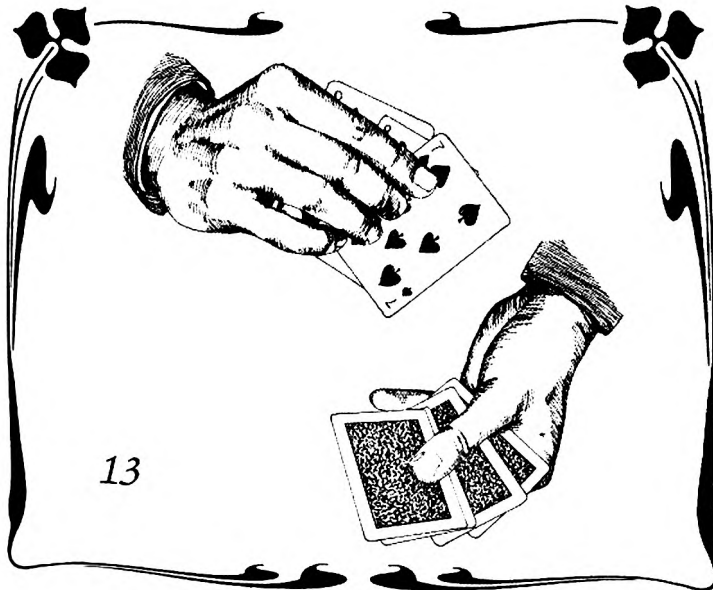
The optical alignment has possible applications as a covert manoeuvre as well as its use in visual effects. Suppose three red cards of similar value (perhaps a 9 and two 8s) have been removed from the pack and dropped face down on the table; three black cards of similar value have also been removed, whilst secretly adding a further black card,

also of a similar value (by means of the Vernon Addition, for example), so that there are in fact four; these are dropped face down on top of the red ones. Picking the cards up and spreading them face down from left to right, keeping the last two as one, reveals a total of six cards, whilst also allowing a break to be easily collected above the bottom two cards when they are squared up in a moment. By taking the top three cards in the right hand, still spread, in a position similar to that required for the optical alignment, the left hand may square up its cards, keeping the break above the bottom two. The right hand, still holding its cards, can assist in spreading out the remaining four cards in the left hand as three: a double card is briefly taken by the right fingers (which is made easy because of the break) and held below the first three cards. The left thumb pushes over the next card to the right, and then takes back the double card from the right hand, so that it is spread to the right of the other two. In this way a spread of three cards is displayed in the left hand, the top card of which is a double. The right hand may then move away, holding its three cards in a similar position.

The right hand holds three black cards, which can be shown to the audience, whilst the left hand can also be turned to show three red cards (although a black card is hidden behind the top one). The right hand turns back so that the cards are face down, and drops the bottom card to the table. As it is doing this, the left hand, which also turns so that the cards are face down, performs the optical alignment. There are only three cards this time, but the move is the same: the middle two cards are slid to the left, so that the bottom two cards are squared as one, and the top card is

now, unbeknownst to the audience, a black card (*fig. 13*). The left hand thumbs off this top black card face down on to the first card; the right hand again turns over to show its black cards and drops its next one face down on to the pile, so that the colours are seemingly alternating. The left does the same, dealing off the next red, keeping the last two cards squared as one. Whilst the right hand shows its last card and deals it on to the pile, the left hand bends the double sharply, to assist in keeping it squared as one, and then shows its face and drops it on top of the rest.

When the cards are picked up and placed face up in the left hand, the cards which have very slowly been laid down in alternating colour, can be shown to have separated out, like oil and water, as follows: the top three cards are fairly spread out to the right, to show that they are all black;



they are then dropped to the table. Because of the bend in the bottom two cards, it should be easy to obtain a break above them, facilitating a double lift, which conceals the other black card, on which are put the other two red cards one by one. These four cards can be dropped on to the face-up black cards on the table, and the effect may be repeated.

An alternative visual ending, which makes a suitable conclusion should you choose to repeat the effect (a choice which I would recommend), is to continue as described above, up until all the cards have been dealt on to the table except for the last, double card in the left hand. Just as you are about to deal this double card to the table you pause, and take it, as one, with the right hand. "Really!" you say, inviting belief, "the cards are genuinely alternating". To show that this really is the case, should anyone doubt your word, the double card in the right hand is lifted so that the audience can see its face; the top card of the pile on the table is picked up with the left hand, and positioned in the right hand, below and stepped to the left of the double. The same is done with the next card from the table, so that the right hand contains apparently three cards, alternating in colour. These cards are replaced, still keeping the double square, into the left hand, in optical alignment position. The effect is concluded by turning over the cards on the table, to show three black cards, and whilst the attention is there, the move is performed with the left hand, thereby hiding the other black card. When attention returns there, three red cards are now seen, as if the cards have separated out even at a distance.

This effect can also be performed to great effect without the use of a table, by instead using the hand of a

willing spectator, who may be invited to turn the cards over herself.

\$\$\$* :£

Cherchez la Femme:

Likewise, a red queen and two similar black spot cards are removed, whilst secretly adding on a third black spot card. By a means which I shall leave to your ingenuity, one of the black cards should be concealed behind the queen in the form of a double lift. By putting this double on top of the other two black cards, so that they are all spread out face down in the optical alignment position, the move can be used either covertly or visually, to cause the queen to move from the top to the centre of the spread.

The visual applications are obvious, but as an unseen manoeuvre more subtle effects can be obtained. For example the move can be performed as the hand drops from chest height, where the cards are displayed, to waist height, by which time they are face down. If you carefully move the cards around as if shuffling them, (taking care not to disturb the double), the spectator may be invited to try to follow the position of the queen but will be unable to do so, as it was not in the starting position that he believed. Likewise the close up handling of the move described in Waving the Aces II can be used to cause the queen to jump from the middle to the bottom of the spread in a similar way if the cards are positioned face up in the hand, and the double consists of two similar black cards.

As a finale, the queen could be made to disappear from the spread visibly, leaving just three black cards, after

which the queen may be palmed out and produced from elsewhere.

The Hofsinzer Problem (or so it has become known):

Gavin Ross suggested using *a* chosen card as the extra card for the Twisting the Aces presentation. In such an instance, this would be added face down, below four face-up kings. Then in the course of putting the cards into the left hand, kings towards the audience, in the position for the stand-up optical alignment, they are arranged such that the king of the suit which matches the chosen card is second from the face, and the chosen card is concealed behind the king which is second from the top. Again, determining the most efficient means to effect this is left to the reader. When the move is performed, the king of the suit matching the selection is seen to have turned over, but in fact it has been switched for the selected card itself. By taking the cards one by one, the hidden king is brought to the back of the spread, from where it can be palmed out, and added in a reversed condition to the rest of the pack, which is thereupon cut or shifted, and spread to show this reversed card in the centre. When turned over, it is seen that this card, which was assumed to be the chosen card, is in fact the king, and that the reversed king is rather the chosen card, as per Mr Hofsinzer's wishes.

Other Thoughts-

Sandwich and Visitor effects would also seem to extend possibilities to this manoeuvre. I shall not explore these now for risk of boring the reader, whom I am sure is ready to progress to other things.

TWO

pertaining to

*the difficulty of magic and the merits of
bespoke tailoring.*

It is a constant source of irritation to me that despite spending quite a considerable amount of time playing the piano, I am not a good pianist. I would go as far as to say that in total, considering that I started playing the piano at the age of five, I have spent considerably longer practising the piano than I have card tricks, and yet in the world-wide scheme of things comparing myself to others in the field, I am notably better at card tricks than at playing the piano. There are a number of possible explanations for this, ranging from the notion of natural aptitude, which I do not seem to possess for the piano, to the suggestion that at least on a technical level, card tricks are somewhat easier than even relatively simple piano pieces. I suspect this to be nearer to the truth.

With this in mind, let us embark on what promises to be the most difficult of the chapters in the book, which will

require, I suspect, a little practice, and, I am sure, a well-fitting jacket.

The Penetration of Four Cards through a Jacket:

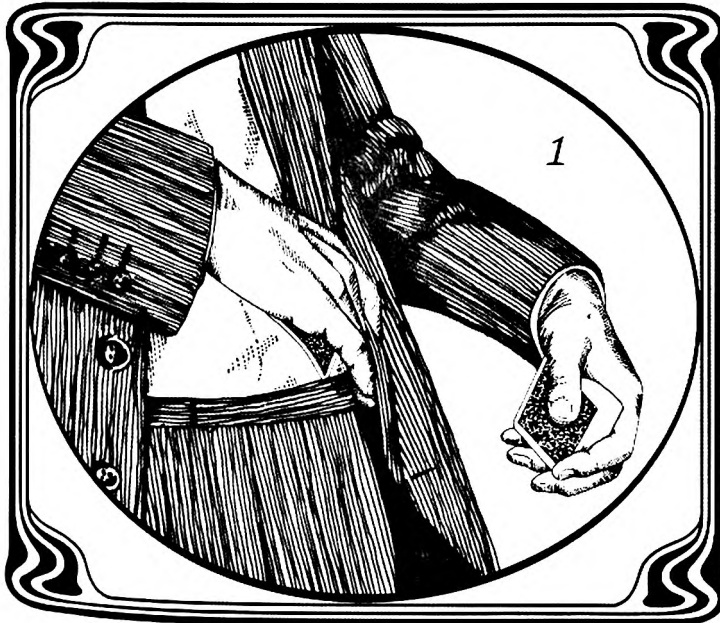
The effect of the first routine is as follows: four aces are replaced in different parts of the pack, which is then put into an outside jacket pocket, whereby the aces would be more difficult to find, since the performer cannot see the cards. He indicates that if he were to attempt to find the aces in this condition, it would indeed be more challenging than if the cards were in his hands, but it would still not be inconceivable that he should be able to do such a thing. He therefore states that he will produce the aces by pulling them magically through the lining of his jacket, one by one, which he proceeds to do for the first three; having trouble with the fourth, he decides to pull the entire pack through the jacket, leaving just the last ace left in the pocket.

To bring about this effect, four aces are replaced into the pack, and controlled to the top by means of some sort of multiple shift. The technique that I use is alluded to in a later chapter, but for now, may we just assume that the four aces are on top of the pack, although this condition is not known by the audience?

The cards are held in the left hand, and the right hand, in a squaring action, palms the top three cards of the pack; needless to say it is a good idea to obtain a break below them before attempting the palm. Personally I use what is in essence the Braue Diagonal Tip-Up Palm from *Expert Card Technique*, although scholars tell me that this move actually goes back further than that; nevertheless at this moment our only concern is that the top three cards are

palmed in the right hand. In a flowing motion, the left hand moves to put the rest of the pack in the left outside jacket pocket, whilst the right hand, still with the palmed cards, takes hold of the left edge of the open jacket, so that the left hand may more easily deposit its cards.

Whilst the left hand is going into the pocket, the right hand is involved in deviance: it deposits its cards secretly into the waistband of the trousers (*fig. 1*), such that when the left hand comes out of the pocket, the jacket will cover the cards. For this procedure to be successful, it is rather important that the cards be palmed by a diagonal pressure between the base of the thumb and the little finger, so that the first and second fingers are unencumbered.



This allows the first finger to go outside the jacket, whilst the other three go inside. The jacket may therefore be clipped between the first and other fingers causing the cards to be inside the jacket. If the right hand is holding the jacket at about the position of the top button (or middle button if the jacket has three), it is likely that the cards will be in about the right place. It is then a simple matter to apply a slight inward pressure with the second finger, so that it is this which holds the cards in the palm position. The third and little fingers can then release their grip on the cards, so that the bottom corners are free to be slid into the waistband; it is only necessary to push them in an inch or so, as they will soon be stolen out again.

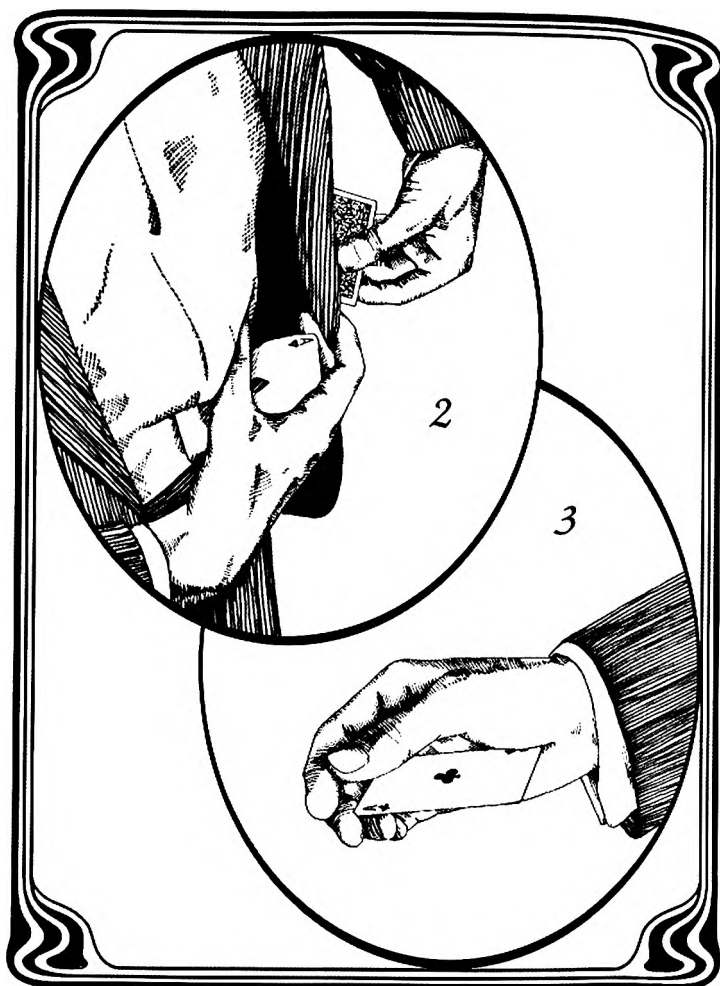
A few possible problems with this concealment may exist dependent on your state of attire: if braces [U.S. suspenders] are being worn, it must be ensured that they are not in the way prior to attempting the procedure, the button variety posing a particular hazard; if a cummerbund is adorning your midriff, the cards may be pushed into the top of that, but of course the right hand's aim must be a little higher to compensate for this; if a waistcoat [U.S. vest] is being worn, the cards may be slid into its lower pocket if it is obliging enough to be in roughly the correct place. Alternatively, assuming that the bottom button of the waistcoat is undone, it is often possible for the right hand to slide surreptitiously underneath it as well as the jacket, and then to load the cards in the trousers as before.

Meanwhile, the left hand, still in the pocket, has been engaged in deception of its own: whilst apparently simply putting the pack in the pocket, the thumb has pushed off the top card allowing it to drop to the bottom of the pocket,

with its long side along the bottom. The rest of the pack has now been turned 90 degrees, so that it is sitting on its short side. When the hand is removed, as it will shortly be, the orientation of the top card has effectively separated it from the rest of the cards by being turned around, which will make it easy to leave it behind when the rest of the pack is secretly removed from the pocket later. The left hand is now removed from the pocket, and the jacket should cover the cards in the waist band. If not, then clearly they should have been put in further to the left. It has also been brought to my attention that a double-breasted jacket affords better cover, both here and later in the routine.

Both hands can now be shown empty. This is an important aspect of the routine. Although the cards are going to be stolen back into the right hand almost immediately, these few seconds in which the hands can be fairly shown is crucial to the apparent honesty of the procedure. The cards are stolen back into the right hand, during the following, mildly amusing process. It is explained how much more difficult it would now be to find the aces, with the cards in the pocket; as if to demonstrate, the left hand reaches into the pocket apparently looking for an ace. In fact it takes hold of the bottom card of the pack, which is an indifferent one.

As it is doing this, the right hand steals the cards in the trouser band into lateral palm. The exact method by which this is accomplished will no doubt vary as it is dependent on your hand size, the type of jacket that you are wearing, and the extent to which your belly protrudes over the top of your trousers. Explained below is the method that I find most satisfactory, but you will note that as the entire



process takes place under the jacket, it need not be particularly refined or elegant. (Incidentally, this steal is very similar to the steal of a large coin that Gary Kurtz uses in his fine Flurious routine.)

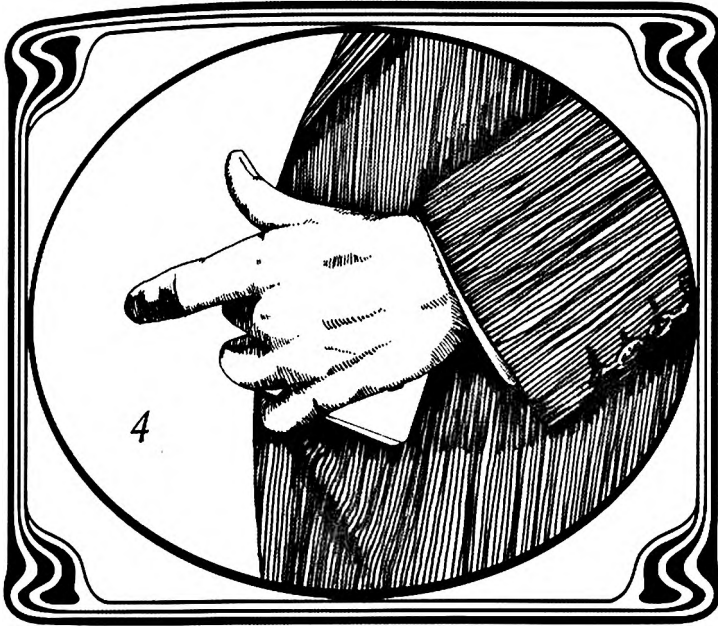
When the left hand is put in the pocket, the right hand reaches over to hold the jacket edge as before: again, only the first and second fingers are used to clip the jacket. The thumb, which is free, goes behind the cards in the waistband (between them and the shirt). This thumb, which contacts the cards at the upper left index corner, then pushes them outwards, so that that corner is pushed against the tip of the second finger, inside the jacket. With the cards thus gripped at the corner, the whole hand is then moved forwards, so that the cards are pulled horizontally from the waistband. By then moving the hand to the left, whilst the inner corner of the cards is still in contact with the body, the cards are pivoted into the hand. (The thumb has been withdrawn in *fig. 2* for clarity.) The third finger may also be used to assist in pulling the cards inwards so that they end up in the lateral palm. In the event that you are unfamiliar with this palming position of Steranko, *fig. 3* shows it quite clearly; you will note that the cards are being held horizontally, face up, pushed in between the second and third fingers by the tip of the second finger.

The left hand is removed, bringing with it the indifferent card, face down, and the right hand releases the jacket, although it should stay in about the same place, so that the cards which it is concealing are naturally hidden. Something along the following lines should now be stated: "Although finding the four aces in this manner would be more impressive than locating them if they were not in the pocket, it still would not constitute a phenomenal magic trick. Hence I will not do it this way." The card is turned over to show the audience that it is not an ace (as they had expected) which usually provokes a little amusement.

“No,” you continue. “I will produce the aces without even putting my hand in the pocket.” During this banter, the indifferent card is casually turned face down and put back in the pocket, whilst again the right hand (with its palmed cards) holds the edge of the jacket for consistency. As soon as the left hand is in the pocket, the card which it holds slides back on to the bottom of the pack, and the entire pack (except for the top card which is horizontal) is immediately grabbed and secretly brought out of the pocket. It is necessary to turn to the left, whilst doing this, so that the steal is not seen.

To say that the pack is palmed would be an exaggeration; rather it is held deep down in the hand, being supported by the base of the thumb at the left side, and the little finger at the right side, leaving the other fingers more or less free. This position could be approximated to a deep gambler’s cop, although the cards are concealed entirely by the body, rather than by any finesse of the palm. The top card of the pack is naturally left in the pocket, as being turned the other way it does not interfere with the move.

As soon as the left hand leaves the pocket, it immediately grabs the left edge of the jacket and holds it open so that the pack is hidden behind it (*fig. 4*). I simply use the second finger to clip the jacket against the base of my thumb, although you can use any grip that is comfortable. You should still be turned slightly to the left, with your right side facing the audience. The left hand holds the jacket open in front of you such that the inside of the jacket is clearly visible to the audience, with the copped pack concealed behind it. Three aces are palmed in the right lateral palm, the pack is hidden in the left hand and one ace is in the



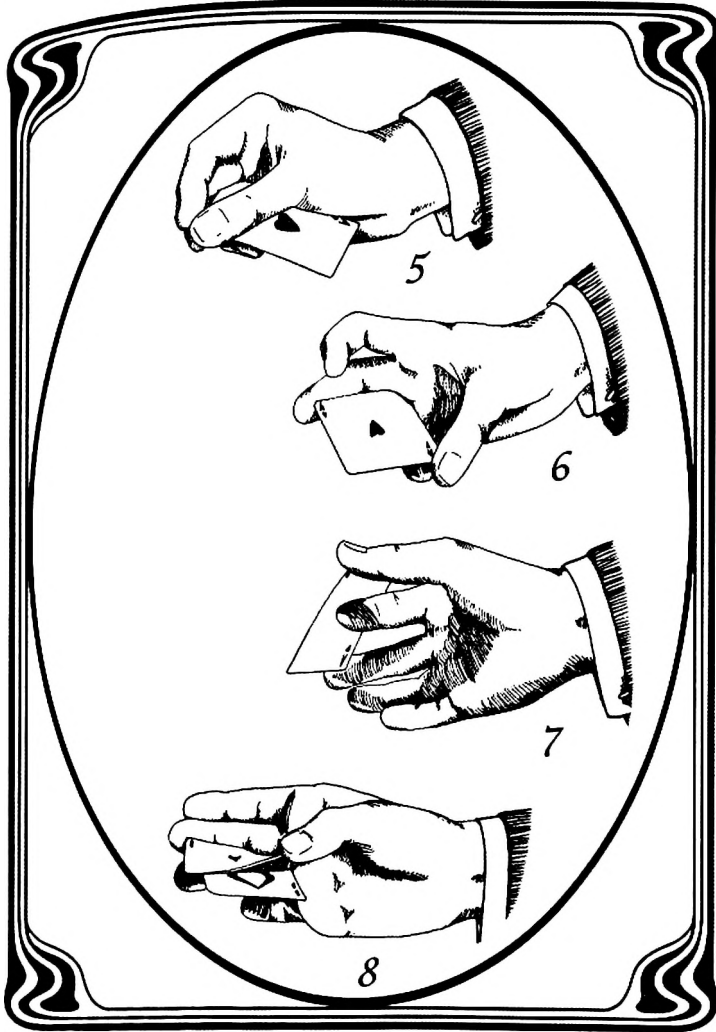
pocket. Considering that the audience should believe that your hands are empty and that the four aces are lost in the pack which is in the left pocket, it would be fair to say that you are a fair step ahead of the opposition at the moment.

The right hand will now apparently pull the aces through the fabric of the lining of the jacket; a manipulator's move is used for this, the essence of which I learnt from Dan Garrett's one-handed switch. It is not a particularly easy process, and the illustrations will need to be consulted to ensure proper comprehension. The right hand, with its back obviously still to the audience, hovers in front of the jacket lining, approximately in front of where the cards would be in the pocket. To produce the first ace, the right

thumb, which naturally rests at about the upper left index corner of the cards (*fig. 5*), must stretch right back, and contact the diagonally opposite index corner of the cards (*fig. 6*). In order to make this possible, the fingers need to uncurl at the joint which connects them to the hand, so that the cards are swung out away from the palm, allowing the thumb to make contact with the appropriate corner. When the thumb is in position, the second finger may straighten fully so that all three cards are now held as one, between the tip of the second finger at one index corner, and the thumb at the opposite corner. The palm should rotate towards you at the wrist a little, so that the ace can be seen by the audience. To give a feel of lightness to the triple card, it is revolved in the right hand: in a flowing motion, the first finger pushes down on the upper right corner, and straightens fully, which pivots the cards face down as one (*fig. 7*). The first finger reaches back on to the top of the cards, and swivels them face up again in the same way.

After this rotation, the first finger is brought back on top of the cards, and orients them back into their original face up position. By curling the second finger slightly, the upper right hand corners should again be pushed between the base of the second and third fingers, just as they were in the palm position. The cards are held there by the pressure of the second finger tip, meaning that the thumb plays no part in supporting the cards.

A light touch is now required, as the right thumb must lift up just the top ace, leaving the other two where they are (*fig. 8*). As the thumb moves upwards, lifting the single ace up as far as possible, the fingers curl in again, bringing the other two cards into the lateral palm again.



With luck, this entire action of re-palming the two aces appears as part of the spinning of the cards. The hand has been seen empty during this spinning, although now once again it conceals two cards.

If you find it difficult to separate just one card, and sometimes pick up a double, you might consider shaving off a tiny part of the corner of the bottom two aces (which will be the top two aces just before you palm them off the top of the pack). Provided that the corner is only slightly shorter it will not affect the triple card in the spinning, but will allow it to separate from the other two almost automatically.

The ace which has been separated from the others and is hence still visible to the audience, is now placed as best as possible into the left hand. The jacket must still be held to conceal the pack, which is also gripped by the same hand, but you should still have the thumb and first finger free to take hold of the ace. *Fig. 9* shows the approximate fingering that I use, but I stress again that the left hand has to improvise somewhat, and that no formal palms or techniques are employed. Needless to say, the left hand must not move for fear of exposing the pack, so the right hand moves to it to deposit the ace.

The right hand returns to its position in front of the lining and the second ace is produced in exactly the same way. The effect may be enhanced by grabbing a bit of the lining with the right hand prior to the production, to give the impression that the card is really being pulled through the fabric. The cards are spun in the same way, although this time obviously only one card is re-palmed, which is considerably easier than the first time. This second ace is also put into the left hand, next to or on top of the first.

The actions are repeated with the third card; although it is much easier, the same series of actions should be kept for continuity. This third ace is also placed into the left hand.

For the last ace, you pretend to try to produce it in

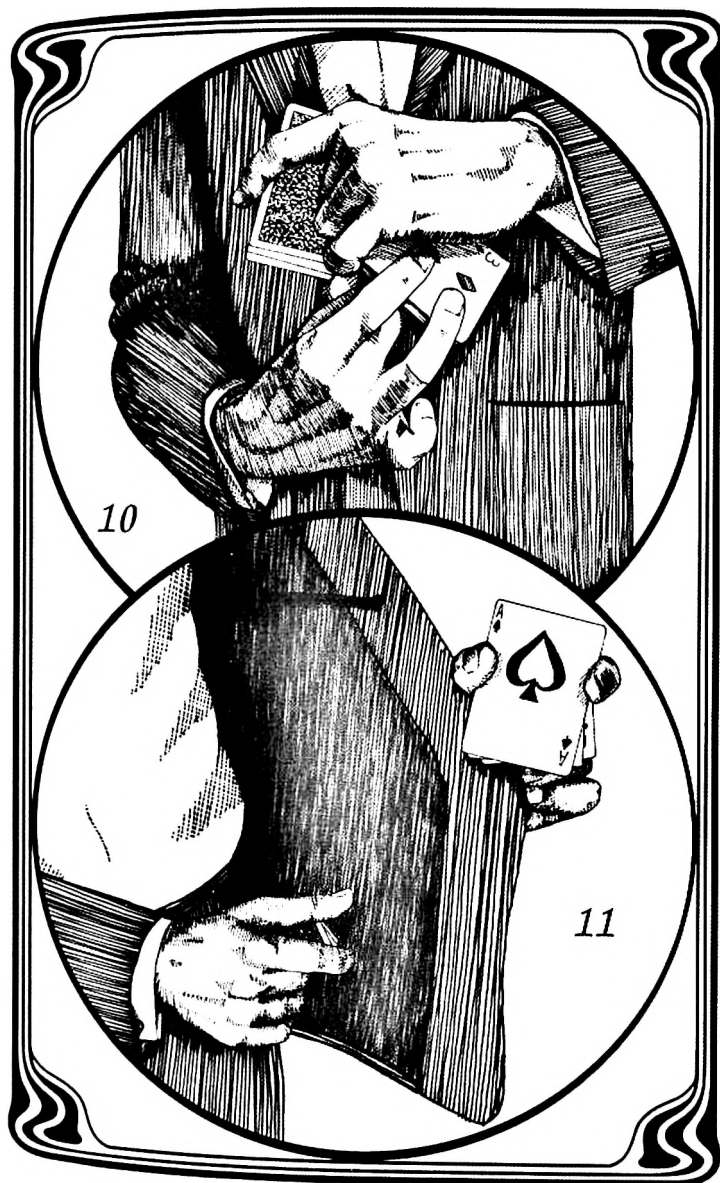


the same manner, but appear to be having difficulties. You explain that the first ones were easier, as there was a greater chance of being able to find an ace, there being more of them in the pack. As if to illustrate, whilst saying “these first ones were easier”, the three aces are casually taken with the right hand whilst the left hand stays still. They are replaced in the left hand straight away, and the entire pack is stolen with the right hand at that moment. I should hate you to think that this entire routine relies on sloppy technique, but once more, I’m afraid that the method is rather clumsy. It is more reliant on using the jacket as cover, and doing the move nonchalantly whilst addressing the audience.

As soon as the right hand replaces the aces in the left the right fingers slide behind the jacket and grab the pack as best they can. I tend to put the second finger in front of the pack, and the other fingers behind, and clip the pack in this position (*fig. 10*). The right hand slides down the side of the jacket, with the thumb still on the lining side, and the fingers with the pack clipped between them are concealed behind. The right hand continues to slide down the edge of the jacket, and then around the corner, so that it is now holding the bottom. This entire action happens swiftly, whilst addressing the audience, and should go almost unnoticed. At the conclusion of this steal, it appears simply as if the right hand is holding the bottom of the jacket, stretching it taut.

The right thumb massages the lining as if looking for the last ace, while the pack is still concealed behind the jacket. Feigning desperation, you look at the audience, and suggest that perhaps it would be more successful to pull the entire pack through the pocket. Whilst looking directly at them, the right hand releases its grip on the jacket. Simultaneously it revolves so that its back is to the audience, the right fingers close inwards, pulling the pack into the hand (*fig. 11*). It is not important that the pack be entirely concealed, as the hand immediately moves in front of the lining and fans the pack out as widely as possible, as if it has been pulled through the jacket.

Setting aside the aces, the empty left hand now reaches into the pocket and removes the only card that remains: the last ace, thereby concluding a difficult but gratifying trick.



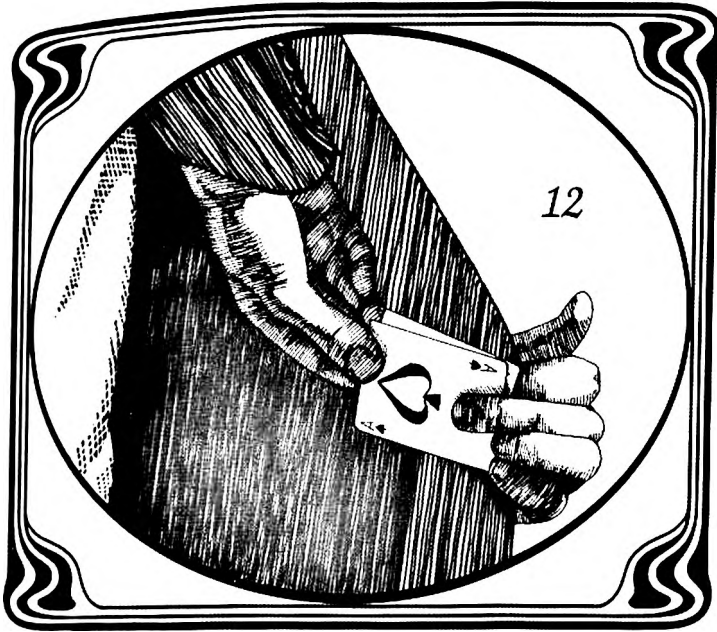
Travellers:

In the event that you have battled through the above explanation, a modicum of congratulation is due. If not, I can hardly blame you, but I would nonetheless implore you to study the first paragraph or two, wherein a method of loading palmed cards secretly into your waistband is explained; this technique will be used in the following, far simpler routine, which mimics the effect of Dai Vernon's *Travellers*.

The routine starts in the same way: the four aces are replaced in the pack and controlled to the top. Once more the top three are palmed off, and the rest of the pack is placed in the left outside jacket pocket, whilst the palmed cards are secretly loaded into the waistband as described above. It is not necessary to arrange the pack in the pocket as precisely as in the previous effect.

It is now announced that the aces have vanished and will reappear in different pockets. Both hands are shown empty, and the right hand starts to move as if it were going to reach into the inside jacket pocket on the left. To assist, the left hand holds the left side of the jacket, near the button hole. This allows the first finger inside the jacket to slip between the cards in the waist band and the jacket, and the other fingers to go between the cards and the body. The index corner of the cards can therefore be pinched between the first and second fingers, and by moving the hand upwards slightly they are removed from the trousers. The third finger may be used to push the edge of the cards to the left, causing them to pivot around the gripped corner, so that they are angled upwards, although this is not vital.

The right hand apparently reaches into the inside



breast pocket, but actually reaches past the pocket, and simply pulls the first ace from the left hand leaving the other two there (*fig. 12*). Care should be taken that the hands never seem to be near each other; the card should of course appear to come from the inside pocket.

The right hand puts down the first ace on a table (or it could be put into the outside top pocket if there is nowhere else suitable) and holds the right side of the jacket in the same position as the left is holding its side. The left hand releases the jacket and swiftly travels to the right, towards the right inside breast pocket, taking with it the other two aces. It is possible to avoid the necessity of palming the aces by momentarily pulling the right side of the jacket over the left thereby covering the left hand as

it moves towards the pocket.

The left hand, which already holds two cards, pretends to reach into the inside pocket to retrieve the next ace. In fact, it too reaches past the pocket towards the right hand, but this time to deposit one of its two cards. The right hand merely grasps one of those aces between the fingers and the inside of the jacket, ensuring that no movement is visible to the spectators. The left hand moves upwards and removes the other ace, apparently from the pocket. This ace is placed with the first.

The right hand now pulls back the right side of the jacket to expose the right trouser pocket. It reaches inside, taking the last ace with it, although it should not release the jacket until it is just inside the pocket, to ensure that the last card is not seen, but again, it need not be palmed.

The third ace is put aside, whilst the left hand nonchalantly reaches into the left trouser pocket, apparently to produce the last ace. Not finding it there, the performer looks concerned and starts searching other pockets with both hands. Eventually the left hand finds its way to the left jacket pocket, and from there it may simply produce the last ace by taking it off the top of the pack. This is the boldest option, but one which I am fairly confident works nonetheless. Alternatively, and arguably preferably, the ace may be palmed from the top of the pack whilst the left hand is in the pocket and produced from elsewhere, in much the same way as in Vernon's original. I tend to load it into a wallet in the right inside breast pocket, which I know Mr Vernon was strongly opposed to. My apologies to him for this *faux pas* but I regret that I have found it somewhat effective.

A final note is the possibility of not putting the pack

into the pocket at all. You could look as if you are going to put it there whilst loading the three palmed cards into the waistband, then just as the pack is entering the pocket, the top card could be thumbed off so that it falls inside, as you suddenly change your mind, saying something like “on second thought, why don’t you hold on to the pack?” The pack may therefore be given to a spectator and the first three aces produced as before, the final one simply being taken from the left pocket.

Equally, if the card box was in the left jacket pocket, one ace could be palmed in the left hand (perhaps from the bottom), and then the other three palmed in the right hand as before, after which the pack is put on a table. The left hand could then enter the jacket pocket to retrieve the box, leaving its ace there, whilst also providing the motivation to load the other three into the trousers as the right hand holds the edge of the jacket. Although this idea has been tacked on to the end of the routine almost as an afterthought, if you are prepared to go to the trouble of palming in both hands, I am beginning to suspect that it may be the best version.

* * * * *

An Ambidextrous Interchange:

One of the luxuries of keeping magic principally as an interest rather than a career, is that one can come up with the most impractical and useless methods for bringing about magical effects without worrying oneself with the necessity of performing them. Strangely however, a few such aberrations have crept unnoticed into my performing

repertoire, and with a little alteration have become effects that I use continually for real audiences. One such example is the torn and restored card that I use. Another is the following monstrosity. I do not for one moment think that any member of the audience believes that what he is seeing is magic, but the routine does seem to constitute some other form of non-specific entertainment.

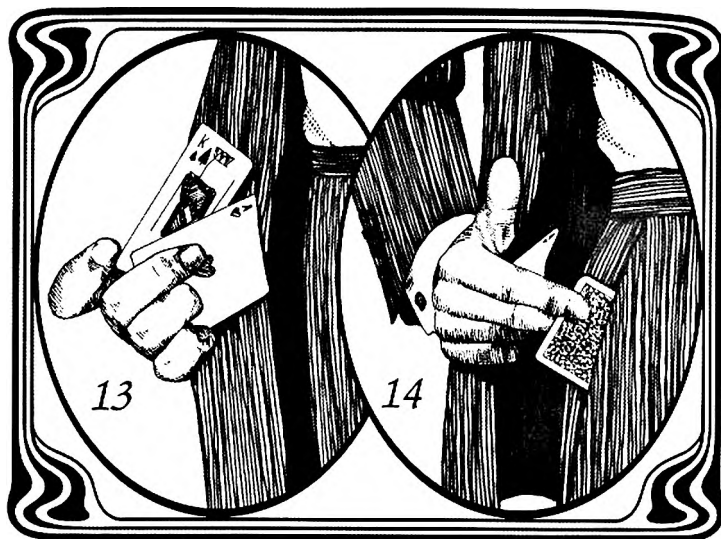
The effect concerns itself with four signed aces, which are placed in four pockets, changing places with four signed kings, which remain in the hand. This is of course Mr Sadowitz's *interchange* plot. Should you be inclined to use the suggested "kicker ending", the four aces which are in your hand, vanish and re-appear where they started, in the four pockets; this is clearly related to the Jennings Ambidextrous Travellers, hence what we have here is some kind of ambidextrous interchange.

Four signed aces are arranged in hearts, clubs, diamonds, spades order (from the back) and placed facing outwards in the top pocket of the jacket. The four kings are signed and placed, in spades, hearts, clubs, diamonds order, face down into the left hand. The effect is then introduced, and the right hand removes the aces from the pocket whilst the left hand drops to the side. The top king is secretly reversed, by pushing it to the right with the thumb and flipping it over with the fingers. (This Hugard reverse was explained in Chapter One; you may wish to refresh your memory by consulting *figs 5 & 6 of that chapter*.) The left hand is then brought back up to waist height, and the aces are placed face up on to the king packet, taking care not to expose the reversed card on top. A king is therefore secretly face up below the four aces.

The right hand now grips the packet from above, so that the left hand is free; it takes the ace of spades (from the top), turns it face down and puts it into the left jacket pocket. It immediately cops the card and brings it out again, putting it straight back on to the bottom of the packet as the right hand puts the cards into the left hand. This allows the right hand to take the next ace (the ace of diamonds) and to put it into the right jacket pocket face down. This card too is immediately palmed out. I move the card into Steranko lateral palm whilst the hand is in the pocket, although a longitudinal palm will work just as well. The palmed card must then be added to the bottom of the packet in the left hand, as the right hand takes the next ace. This is why the lateral or longitudinal palms are recommended as it is relatively easy to slide a card in one of these positions under the left packet, whereas it is not as easy from a full palm.

The next ace (clubs) which the right hand has taken off the packet is apparently placed into the inside jacket pocket, facing the body. In fact only the lower index corner is put in, so that most of the card is left sticking out of the pocket. If a pen is clipped on to the middle of the pocket the card can be jammed against it to stop it slipping in. This card will be stolen out of the pocket during the routine. (*Fig. 15* which shows this upcoming move also shows how the pen may be used to wedge the card in place.)

Two cards are now left face up on the packet: the last ace, hearts, and the secretly reversed king. A double turn-over will successfully switch the ace for the king, which can then be placed into the right trouser pocket. Alternatively, I prefer to take the double card face up in my right hand, held at the inner short edge, by the thumb below and fingers



above. This double card is used to pull back the right side of my jacket, to expose the trouser pocket; in essence I now do a Miracle Change (which was Mario's variation of an old Okito move), using the side of the jacket as cover. By using the double card to pull back the jacket, part of the back of the card is concealed behind the material. The fingers pull the face card, which is the ace, downwards and to the right, so that it is entirely hidden behind the jacket (*fig. 13*), after which the first and second fingers clip the corner of the other card (the king), and straighten out, keeping the card facing downwards (*fig. 14*). The right fingers are still gripping the side of the jacket, holding the ace pushed against it, but nonetheless it is possible to slide the king face down into the trouser pocket. The thumb may be required to assist this. Since the back of the card never goes out of sight of the audience, it is very convincing that the ace has been fairly

put into the pocket, although in reality it has been switched for a king.

The ace must now be replaced on top of the packet. As the right hand moves to the left, it loosens its grip so that the jacket stays where it is, but the card is dragged away, and pulled into a Tenkai palm position. You will probably find that the card was almost in a Tenkai palm position previously, although the jacket was in between the card and the hand. All that is therefore required is to allow the jacket to slip away and the card will automatically be in the correct position. The right hand then simply drops its card on top of the packet in the left hand; this may be done in a gesture, as you explain that the cards in the pocket will change places with the cards in the hand. The double turn-over is clearly the easier option of the two, but as you will see, this routine was not necessarily designed with ease of performance in mind.

With any luck the audience believes that the four aces are in your pockets and that there are four kings face down in the left hand. That belief is encouraged by spreading over the first three cards without changing their order, keeping the last three as one. This triple is then placed on top of the other three. The whole packet is flipped face up, and an Elmsley Count is performed to show four kings.

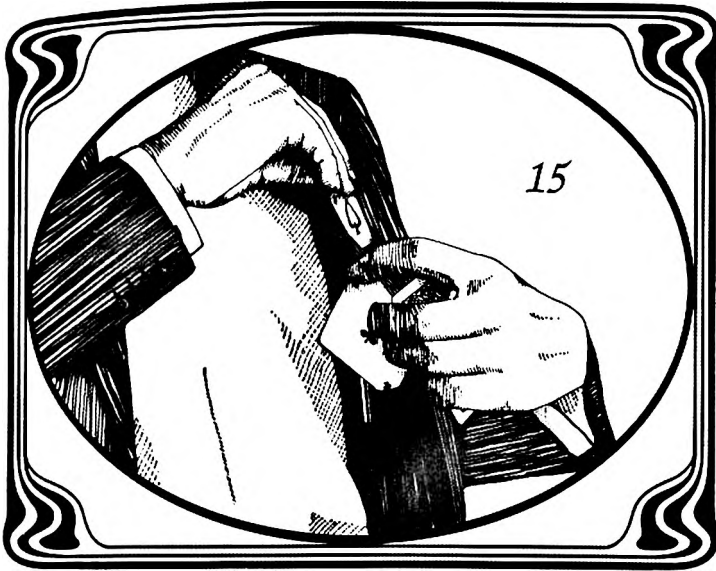
The effect now commences, as the first king changes into an ace. It is hoped that each change will be perceived as being more impressive than the previous one. The left hand turns palm down, such that the back of the cards is seen from above, as if you were about to do a glide (which fortunately you are not). The right hand removes the uppermost card, which is a face-down ace, and the left hand turns

over again to resume its natural position. The appropriate motions are made to imply that the card in your right hand will change place with one of the aces, and it is turned over to show that this is indeed the case.

This ace is then placed facing the audience, in the top pocket. I try to appear to have difficulty achieving this, which gives a good reason for the left hand, still holding its cards to grip the side of the jacket at about the level of the breast pocket. This firstly makes it easier for me to put the ace into the top pocket, but more importantly, the left fingers are now in contact with the ace of clubs which is sticking out of the inside breast pocket (*fig. 15*). As the left hand drops back to the side, it secretly pulls that ace of clubs out of the pocket and on to the face of the packet, maintaining a break below it.

The left hand is brought up towards the right, although the face of the packet must not be seen. The right hand, having been shown empty is brought over the face of the packet as it is turned face up, thereby covering its face. The broken top card is immediately gripped in the right hand full palm position, and the right hand moves to the side a little to expose the face of the king of clubs. The timing of the hands moving together is important, in order to ensure that the ace is not inadvertently exposed prematurely, whilst at the same time appearing natural. Now, as if performing a transformation, the right hand rubs the face of the packet, whilst palming the card. The palmed card is allowed to fall on top, to effect the change from king to ace.

The top two cards (the ace and the king of clubs) are taken off as one by means of a double lift, and put in the top pocket in front of the ace of spades. This leaves four cards in



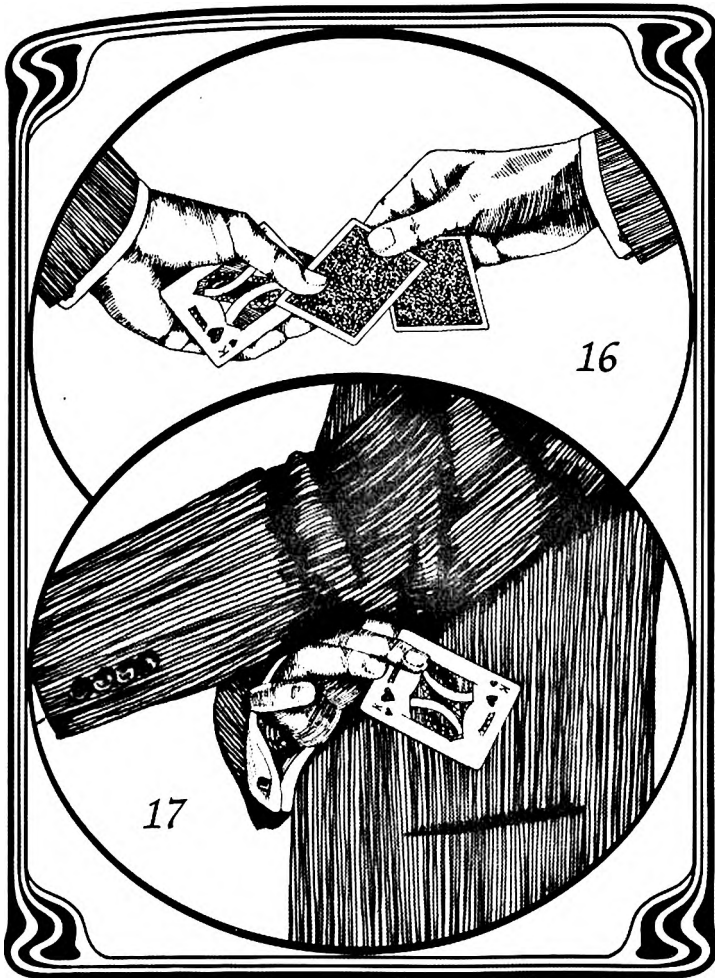
your left hand, all of which are red. These four cards are displayed as two either by doing a double deal, so that the top and bottom cards are taken, squared as one, with the right hand, leaving a double in the left hand; alternatively you may prefer to take out the middle two in the action from Brother Hamman's Gemini Count. In this latter case, the top card is slightly pulled back to the left with the left thumb, whilst the bottom card is buckled, allowing the right hand to remove the middle two cards squared as one, leaving the top and bottom cards as one in the left hand. Either way each hand holds a double card, with the appropriately suited aces behind the kings.

The double card in the right hand is momentarily placed back in the left so that it can be re-gripped along the short edge, in readiness for another Miracle Change. This

king is apparently placed face down between the first finger and thumb of the left hand, which holds the other double. As the right hand turns to do this, at the moment when the back of the hand is towards the audience, the right fingers curl in, dragging the king into the right hand Tenkai palm, whilst the left thumb and first finger actually take the rear card, which is the face down ace (*fig. 16*). Needless to say the audience should still be unaware that the change has occurred.

As if to make things fairer, the right hand (with the palmed card) is used to tug back the left sleeve. Whilst you turn to the left slightly, the right first and second fingers curl back into the palm and clip the upper left corner of the palmed card, as if it were about to be produced in the style of a manipulator. With the card held thus, the left sleeve is gripped above the elbow between the thumb and the first finger, which is also involved in holding the card (*fig. 17*). The sleeve is tugged back an inch or so, and immediately afterwards the right hand drops straight downwards a few inches, straightening the fingers as it does so, so that the card slides down the left side of the body, under the left arm, and it is placed directly into the outside pocket. This is why the right side of the body must be facing the audience so that this can not be seen. If the pockets of your jacket have flaps, it should be ensured that they are tucked inside so that they do not hamper this move.

As soon as this is accomplished the right hand moves back to take the single card from the left hand, still holding it with its back towards the audience, whilst the left hand (still with the double) lightly pulls up the right sleeve to mimic the actions of the right hand. The right hand turns

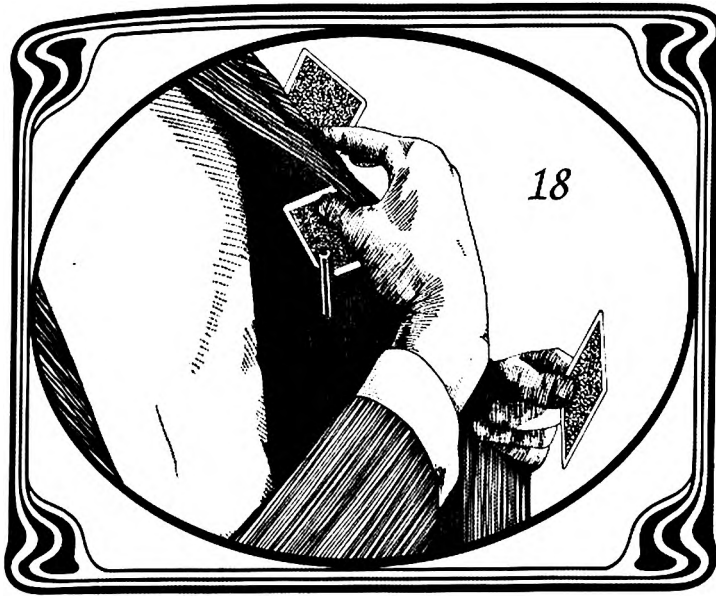


over its card to show the audience the change, and sets it in the top pocket in front of the others.

Finally the last double card is taken in the same position for the Miracle Change, but this time, the Snap Change will be performed. This is essentially the same move

as the Miracle Change, except that it is performed much faster. The cards are held at the short end with the long edge parallel to the floor; the thumb is behind the cards, pressing against the first finger on the other side. These two digits remain straight and rigid; the left hand flicks the left side of the double and at the same time, the lower three fingers of the right hand quickly curl inwards, pulling the front card straight into a Tenkai palm, whilst the rear card stays where it was. Many people, myself included, find that this is made easier if the little finger is behind the card, as it gives a better grip on the card as it is being rapidly palmed. Obviously many excellent changes exist for transforming the front card of a double into the other, and you may choose to use a different one. All that is important is that the ace is left as a single card, which is taken with the left hand, whilst the right hand drops to the side with the king in Tenkai palm. The kings have now changed one by one into the four aces, each in a progressively more impressive manner.

The next move is possibly the most difficult, but fortunately it is also virtually the last. In a similar way to the manner in which the card was dropped into the outside pocket, the palmed card in the right hand will be swiftly loaded into the inside breast pocket whilst the aces in the top pocket are removed. The left hand, holding the last ace, holds the edge of the jacket at about the height of the top button, and it pulls the jacket forwards slightly to open it a couple of inches. The right hand moves upwards towards the top pocket, with the palmed card concealed. As it moves upwards in an arc, the fingers slip behind the jacket. At this moment, as before, the first and second fingers curl in to grip the corner of the palmed card; they straighten, so



that it is again “produced”, so that it is held extended at finger tips behind the jacket. The right hand continues to move upwards in a sweeping arc, keeping the card hidden behind the jacket, and when it is a little above the opening of the inside pocket, the right thumb presses the card against the inside of the jacket, allowing the fingers to release their hold. The fingers then move to the right, and thence outside the jacket, leaving the king being held in place inside with the thumb. Now the entire hand moves downwards, the motivation being to take the cards out of the top pocket. As the hand slides down, the card inside slides into the inside pocket (*fig. 18*). The pen that I put in that pocket also serves to keep the pocket open for this move. When the card is safely in the pocket, the thumb allows it to drop all the way in; meanwhile the first and second fingers clip all the cards

in the outside pocket and lift them out. As soon as they are clear of the jacket the thumb moves behind them and grips them in a more natural manner. Although broken down for the purpose of explanation, it should be noted that the card is loaded quickly, and that the fingers go out of sight only briefly. The fact that the thumb went behind the jacket should go unnoticed, as the back of the hand was concealing it throughout.

The ace in the left hand is placed on to the face of the ace packet which you have just removed, so that the king is fourth from the face. All the cards are placed face up into the left hand. This leaves you in the position to do a buckle count to show the four aces. I think it is fair to assume that if you have got this far through the explanation you are familiar with the buckle count: the first two cards are spread over singly, then the bottom card is buckled with the left fingers (or pulled down with the left little finger as I prefer to do), so that the next two cards can be taken as one, concealing the king. The last card is a single, but in this case it must be put on top of the others, so that the king is on the bottom. If you wish to bring matters to a close here, simply palm the king into the right hand as the aces are squared up and produce it from the right jacket pocket and the other kings from where they already are. However if you have gone to this much trouble, you may as well go for the aforementioned "kicker ending".

To achieve this, rather than just palming the king, as the cards are squared up after the buckle count, get a break above the bottom two cards, which is easy because that simply requires a break above the double. Now kick those two cards to the right with the left fingers as the right hand

squares the cards from above, so that they can both be palmed in the right hand. Go to the right jacket pocket and leave the card nearest the palm there, whilst producing just the other one; the king, which is put into your top pocket. Now very openly produce the king from the trouser pocket, but “accidentally” grab your handkerchief while you are there, so that when you remove your hand with the card, part of the handkerchief is allowed to protrude from the pocket. Notice it but do not comment on it, and put the second king in the top pocket as well. The other two kings are also produced fairly and placed in the top pocket, apparently to conclude the effect.

Three aces are still in your left hand, and four kings are in your top pocket. Whilst taking your applause, casually bring your right hand over the face-up aces to square them. Push the lowermost ace to the right, so that it can be palmed in a Tenkai palm by your right hand. Reach up to remove the kings from the top pocket, loading that palmed card exactly as before into the inside pocket. Place the kings which you have just removed face up on top of the aces in your left hand, and as you square them together, palm the next ace from the bottom into a full palm in the right hand (a standard side steal in other words). Notice that your handkerchief is still protruding and without drawing attention to it, push it back into the pocket, loading the palmed card back in. Bearing in mind that no one is expecting you to do anything, this is a very natural thing to do.

As an afterthought, you now offer to give the cards to the people who signed them as souvenirs. As you approach the person who signed the four kings, for the last time slide the bottom card into a right hand Tenkai palm, and load it

into the left outside jacket pocket as before, whilst tugging up the sleeve. This entire re-loading process seems rather clumsy in print, but I assure you that it goes entirely unnoticed, as everyone is off their guard at this point. Give the kings one at a time to the first spectator, and then move towards the spectator who signed the aces, as if you were about to give them to him; then look at your hands in disbelief as you notice that the aces are no longer there. Suddenly the penny drops and you explain that the aces must have gone back to where they started off, and they are cleanly produced from the pockets.

A "One Card" Routine'.

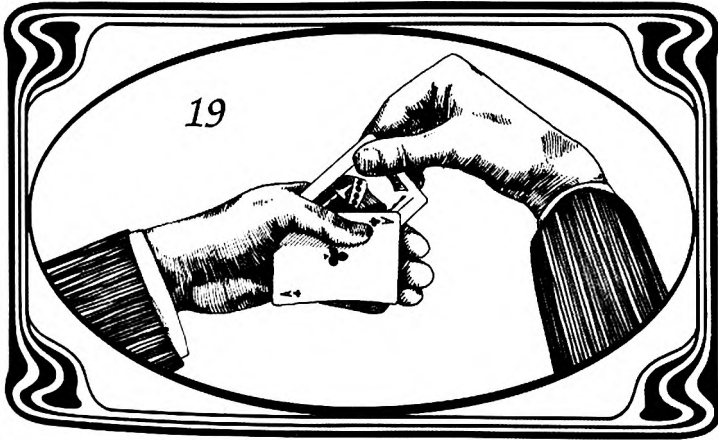
By way of following up the last effect, I am fond of the idea of explaining that it was brought about not by any skill of the performer, but rather by an ingeniously tailored suit, containing an elaborate system of conveyors and pulleys that operate within the lining. As a demonstration, one of the signed cards is taken back from the spectator and placed in a pocket, whereupon it is instantly removed from another; it is put into a different pocket and again immediately removed from yet another. This continues becoming more and more frantic, rather like a one coin routine.

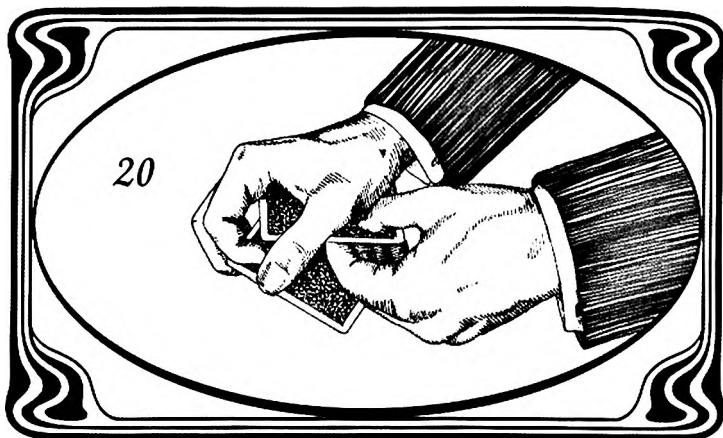
I shall give a brief explanation of the method I currently use; it will be brief as this is the trick which more than any other, I change on a regular basis. Equally I do not want to bore the reader with yet more complex descriptions of Tenkai palms and switches. Several of the required sleights have

already been used in previous routines: the Gambler's Cop, for example; also the Miracle Change, wherein the lower card of a double is pulled into Tenkai palm, as it is turned over, showing the back of the other card, assumed to be the first (*fig. 16* earlier). In addition the following two moves are used.

Firstly the Hugard Top Palm (also known as the Professor Lowey Palm): a double card is held face up in the left hand. It is high up with the lower left hand corner in the crotch of the thumb. As the hand is tilted towards oneself, the thumb pushes on the face card, pivoting it at the base of the thumb, so that it swings into a full palm position. The right hand then reaches over and takes the rear card (*fig. 19*). I gather that Vernon always credited this move to Lowey, although I learnt it from *Expert Card Technique*, which is therefore where I would refer you if you were to need a fuller description.

Secondly the Vernon Switch (or rather one of his many): a card is held face down in the left hand at finger





tips, with another Tenkai-palmed face down in the right. As the right approaches the left, the right first and second fingers curl in and clip the upper left corner of the palmed card, freeing the thumb. The right hand comes towards the left card from the right side. The left card is fed directly into the Tenkai palm, above the first card; this requires the right fingers to uncurl slightly to facilitate access (*fig. 20*). The right fingers extend, bringing their card into view; as soon as is convenient the right thumb tip takes hold of the card from behind to hold the card more naturally, whilst still palming the other card. The card has thus been switched in the action of turning it face up.

It is important that the card which will be used in the effect is signed, or else duplicates will be suspected. The routine starts with a double card; the signed card is on the face of the pair. If you use it as a follow-up to the previous effect, any one of the signed cards may be used, although it will be necessary to add one of the other cards secretly behind it so that it becomes a double. This double card is

held at the right short end by the right hand, facing the audience. As this card is turned and placed into the left dealing grip, the Miracle Change is made, retaining the face card in the right Tenkai palm, whilst putting an indifferent card in the left. The left hand puts the card in the left jacket pocket, and cops it back out, face up (this is important). By holding the left edge of the jacket with the right hand as the left goes into the pocket, cover is afforded to the palmed card.

The right hand then moves to the right jacket pocket and produces the palmed card from there, showing it to be the one that was apparently put in the left pocket only a second ago. Depending on the exact position in which you palm the card, you may need to turn to the right, so that the hand is out of view when it enters the pocket to prevent the card flashing. I find that if the card is held deeper in the hand than normal (perhaps in more of a rear palm than a Tenkai palm) provided the right side of the hand is in contact with the body as it enters the pocket, it will not flash.

This first effect is passed off as a conveyor system that runs around the back of the jacket. The card is then put face up in the left hand, on top of the copped card so that they coalesce as one double card.

The double card is immediately raised up to the appropriate position for the Hugard Top Palm, which is then executed as the card is apparently taken with the right hand. It is seemingly put in the left inside breast pocket, whilst the left hand holds the jacket in place, again concealing the unusual position of the hand on account of the palmed card. In fact the right hand only mimes putting the card in the

pocket, and retains it in a face up Tenkai Palm by curling the fingers inwards to deposit it there. The left hand then reaches into the left jacket pocket and produces the palmed card, bringing it out in a face-up dealing grip, whilst the right hand holds the side of the jacket for cover in the same way as before.

The right hand comes from the right and executes the Vernon Switch, as it moves upwards and puts the switched card face down into the jacket's outside top pocket, whilst retaining the signed card in the right Tenkai Palm. This palmed card is then produced from the right jacket pocket and shown.

To demonstrate that the mechanisms in the jacket will work in either direction, the card is immediately replaced in the same pocket, but actually brought out again in the Tenkai palm, face down. As before, if this causes you angle concern, you should keep the card held deep in the hand, and may want to turn to the right to cover the steal. The left hand reaches up and removes the indifferent card from the top pocket, keeping its back to the audience. Straight away the right hand performs the Vernon Switch again to show the face briefly to the audience.

Without pausing the right hand (holding the signed card facing the audience as well as the palmed card) goes inside the jacket as if to put the card in the left inside jacket pocket again. As before, this is only mimed, and the card is brought into the Tenkai palm below the first, so that they become aligned.

The right hand reaches around the back of the body, and produces the double card, squared as best as possible as one, apparently from the hip pocket of the trousers. This

is done as you explain that a further conduit exists to allow the card to enter the trousers. The double card need not be perfectly aligned, as immediately the Miracle Change is performed, switching the card as it is put into the left hand.

The right hand (with the palmed card) takes hold of the right side of the jacket and opens it, so that the left hand can put the indifferent card face down into the right inside jacket pocket and leave it there. The right hand then releases the jacket and reaches across towards the left inside pocket inside, and seemingly produces the card from there; the left hand holds the edge of the jacket for symmetry.

The card is apparently put straight back into the same inside pocket, but in reality is fed past the pocket and into the left hand, which is holding the jacket. Finally the left hand roughly palms the card and reaches across and inside the right side of the jacket, and produces the card, back outwards, as if from the right inside pocket. This last effect is a sequence from one of Gary Kurtz's routines. The card is turned to face the audience to end, the entire routine having taken less than a minute.

Whilst this routine is not particularly easy to perform, comfort should be taken from the fact that at most times when the cards are palmed, cover is provided by some part of the jacket, which makes it more angle-proof than might be imagined.

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Other Thoughts:

It seems to me that there are many possibilities with the jacket that could be pursued much further. Effects of

this type have the advantage that they can easily be seen by fairly large audiences. They also often tend to be fairly simple in effect as they use the cards more as objects than as cards; by that I mean that it is simply an object that happens to be disappearing and reappearing in a pocket, or penetrating the jacket, or doing whatever the routine dictates; the fact that it is a card is rather incidental.

I have been fascinated by the idea of loading an object blatantly into a pocket, as explained in the Ambidextrous Interchange routine ever since I saw Patrick Page ditching a large coin in his jacket pocket whilst hitching up his sleeve in a similar manner at a lecture several years ago. It seemed to me that a simple application of this idea was to put a face-down double card half way into the middle of a pack; the face card of the two would then be palmed, by means of the Miracle Change explained earlier; the palmed card could be dropped into the jacket pocket whilst tugging up the sleeve, so that it has been secretly loaded into the pocket, although it still seems to be protruding from the pack. This notion evolved into a routine wherein a selected card was put in between four aces and would repeatedly vanish and re-appear in various pockets; finally the four aces would vanish leaving just the selected card in the hands, the four aces having gone to four different pockets. I have completely forgotten the method that I used for this effect, but perhaps you will be able to piece something together from the assortment of moves and ideas in this chapter, should you be interested.

To conclude, I should like to extol the virtues of good tailoring. A suit that fits well will make these routines much easier. Of course if you are prepared to invest in having a

suit made, you can specify exactly where you would like the pockets to be. Even if you are using an off-the-peg suit it is always possible to have it altered, both for ease of performing routines such as these and for a better fit. It could be argued that, rather like a conjuring trick, a suit which is made for an average person is unlikely to fit you really well, unless you make a few alterations.

THREE

regarding items of stationery and the significance of good fortune.

There are undoubtedly many ways by which a magical effect may be created. Sometimes whilst toying with a pack, a notion may strike you; a variation of another's trick may well lead to something entirely different; inspiration may even be obtained from an altogether different part of life. However, it is generally agreed (and I would certainly do so) that the best effects tend to come about as a part of a design process. In other words, an effect which the magician perceives as a valuable addition to his repertoire, as it fits a gap in his performing schedule, or is deemed particularly suitable for the audience for whom he performs, is considered systematically; after many possible methods have been tried, the best is settled upon, refined and completed. Such is the manner in which I have been instructed to design a product, that being the basis of my course at university for the past four years.

However, with the best will in the world, one can never discount the possibility of good fortune. During my years of study, a certain amount of time was spent sitting at my desk (which was uncomfortably contemporary in the otherwise somewhat archaic surroundings), staring out of the arched stone window, across the wooded field which rolled down a hill to the Thames on one side and the distant towers of Windsor Castle on the other. Whilst these times had generally been put aside in my mind to complete an essay or assignment, they often degenerated into contemplative sessions of unproductivity, during which I would often fiddle with cards, a pack of which could almost always be found amongst the piles of books and sundry items of stationery that were on my desk. Given this context, and a time period of four long years, the union of a playing card with a paper clip was, if coincidental and fortuitous, nonetheless strangely inevitable.

The use of a paper clip as a gimmick, which is what this chapter will concern itself with, has several merits. The gimmick is easily available and, even for the most impecunious student, readily affordable. It also has an inherent innocence, which is of great value in the event of an error resulting in the gimmick falling to the table or the ground; I have several times done such a thing, and to my knowledge, the clip has never been connected with any of the effects that I have been performing. The same could not be said of a large plastic thumb, for example.

It seems that in England we are blessed with paper clips that are ideally suited to conjuring. Whilst any paper clip will happily do the job, provided that it is less than an inch long, it is common to find that the tip of the short end

of the clips in England is bent upwards slightly into a lip, making it easier for a sheet of paper to slide into it. The illustration below shows an enlarged view of a typical Britannic clip. If you do not have access to such a clip, you may wish to consider a slight modification with a small pair of pliers to your native clips, although, as I have mentioned, it is not essential. What is essential however, is that the clip should be stretched open a bit, so that it is looser than normal and hence can easily hold four cards or so, without being forced off.

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The Control of Chosen Cards:

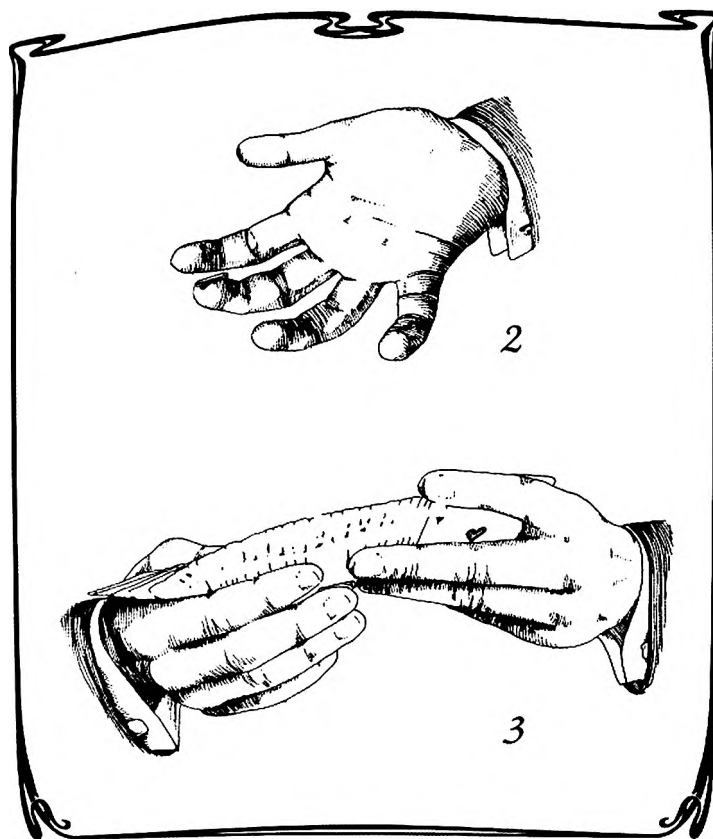
Let me first suggest some uses of the paper clip in the context of card conjuring. The clip, if secretly attached to a selected card which is lost in the pack, can be used to locate the card at a later time, although it cannot be seen from one side of the pack; several cards, such as four aces, can be held together in the same clip, such that they do not become separated during a shuffle, and they too can be easily located. A face-up card, if clipped below a face-down card in the centre of a pack, can be caused to vanish when the cards are spread out, as the clip holds the two cards

together, hiding the lower card; in the same way, double cards within packets can be held together by the clip, so that they remain perfectly squared with each other. Finally, the clip, being ferric, will attach itself, and any cards which it happens to be holding, to a magnet, which may be used to remove cards from the pack secretly, or to load them on to it.

The routines given make use of these possibilities in a number of ways; this first simply illustrates a possible way of controlling four cards, such as four aces.

The paper clip is balanced on the tip of the second finger of the right hand; if the clip has the little lip which I alluded to, the lip should be on the bottom, following the contour of the end of your finger (*fig. 2*). Because of the lightness of the clip, and the slight moistness of the hand, you should find that the clip is quite content to stay in position, even if the hand is moved around. You should also be able to spread a pack of cards out between the hands, without disturbing the clip, simply by lowering the second finger, so that it is out of the way of the cards as they are spread (*fig. 3*).

Suppose then that four aces have been removed from the pack. The cards are spread out as shown, and even with the clip resting on the finger, it is an easy matter to break the spread, so that about half the cards are spread out in your right hand, with the rest of the pack roughly squared in the left hand; the first ace can be put back on top of the lower half, just as you would normally have a card replaced. In the action of showing the ace to the audience once again, it is secretly positioned in the clip as follows: by raising the right second finger, the clip will be pushed up on to the face

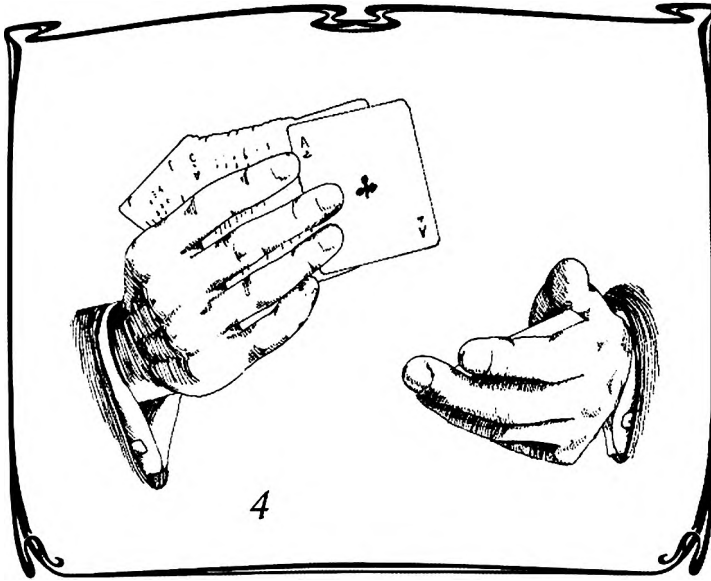


of the bottom card of the spread cards; the first ace, having been set back on top of the lower half, is then thumbed off to the right and slid underneath the spread cards in the right hand, where it should glide effortlessly into the awaiting paper clip. This should happen almost automatically, since provided that the clip is pushed firmly against the bottom card, there is really nowhere else for the ace to go but inside the clip.

The right hand can now be lifted to show the audience the ace on the bottom of the spread, the clip being completely hidden by the second finger in a most natural way (*fig. 4*). The spread cards should then be replaced on top of the cards in the left hand, taking care that no other cards are allowed to slide into the clip as they are placed together. In fact it is as well to keep the second finger in contact with the clip until the last possible moment to ensure that this does not happen.

The cards can be squared up, and viewed from the left side of the pack, there is nothing to see. Clearly however, from the right, the clip is blatantly visible, and can also be easily felt by the fingers, making the ace very easy to find. The cards may be given an overhand shuffle, provided of course that the clip is on the lower side, so that it is not seen during the process, and that once again no other cards are allowed to slide into the clip accidentally. It is best to shuffle around a block of cards on either side of the clip to prevent this.

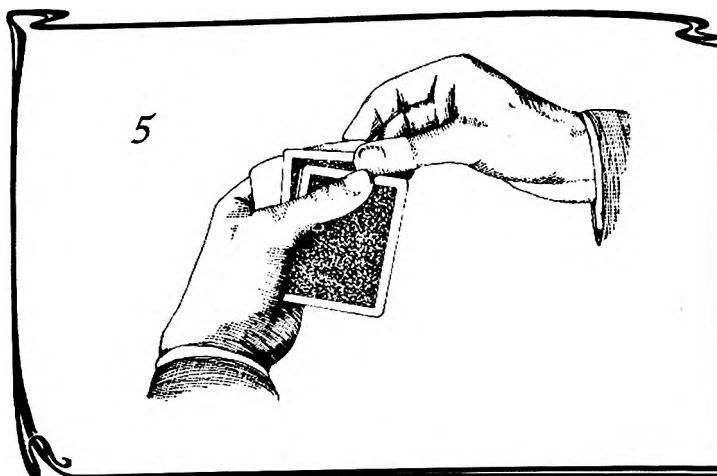
If the cards are replaced in the left hand, with the clip on the right side, and the cards are spread out again as before, the clip can be felt by the right fingers underneath the spread, allowing the pack to be split at this point, so that the clip (with the ace in it) is on the bottom of the spread in the right hand. The next ace can then be replaced on top of the left hand portion, and inserted into the clip, exactly as the first one was, although this time it is even easier, as the first ace almost guides the second one in. Again the ace can be shown to the audience on the bottom of the spread. This ace conceals the first below it, as the finger does the clip. The right half is replaced and may be



shuffled as before.

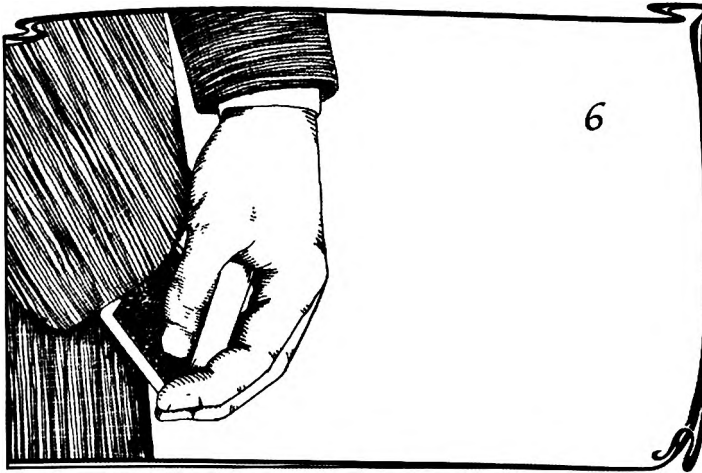
The other two aces can be dealt with similarly, so that the audience should be under the impression that all four have been randomly and fairly put back and shuffled into different parts of the pack, whereas in fact they are all clipped together somewhere in the middle.

Having controlled the aces into the clip, there are a number of things that can be done with them. The cards will cut naturally at the clip, making it easy to cut the aces either to the bottom, or to the top, in which case the cards should be turned around so that the clip is at the left hand side; this means that when the aces are on the top, the left thumb can cover the clip, by lying naturally across the top of the cards, hiding it in its crotch. From this position, the cards can be dealt out normally, as they slide out of the clip



to the right; in other words you could simply show that the aces have mysteriously appeared on top of the pack despite each having been lost individually.

You may wish to consider the following rather more impressive alternative: with the four aces clipped together on top as explained, they can be pushed off as a single unit. It is therefore an easy matter to execute a strike second deal, but all four aces are handled like a single card, so that in fact you can easily deal fifths (*fig. 5*). You can therefore deal out as many hands of cards as you like, dealing fifths until you reach yourself, whereupon you deal the top card, sliding it out of the clip. The next round of cards will naturally be dealt from the fourth position, as now only three cards are clipped together, until the second ace is dealt from the top to yourself. Thirds and seconds follow, to give you all four aces in a relatively simple gambling demonstration; your only concern should be retaining the clip in the left hand as the last card is dealt off so that it is not exposed.



Alternatively, if the aces are cut to the bottom, they can be palmed off without the need to obtain a break, as a natural break is provided. They could then be produced from a pocket, in which the clip could be left behind.

I also mentioned that the cards became magnetic when held in the clip. A relatively strong magnet in the left outside jacket pocket can capitalise on this characteristic. Having brought the aces to the bottom, the pack is turned face up, such that the clip is on the left edge. (The cards must be tilted away from the audience so that the aces are not seen.) The left hand then drops casually to the side. If your suit has been tailored in the traditional manner, you should find that the cards are held just below the bottom edge of the jacket. By moving the thumb out of the way, the clipped cards may fall against the side of the leg; the left hand then moves upwards a few inches and the clipped cards should slide up the leg and under the jacket, whilst the hand of course stays outside (*fig. 6*). Assuming your

aim is approximately correct (which is a benefit of having a long magnet as it affords a larger target), the clip will adhere to the magnet through the lining, allowing your hand to move away, with the aces concealed under the jacket. They can then be shown to have vanished from the pack, and, if desired, be produced with an empty left hand from the left trouser pocket, by secretly pulling them off the magnet and into the pocket, as the hand goes underneath the jacket.

* * * * *

An Ace Assembly:

The above techniques are quite intriguing, but for me the greatest use of the clip is to hold double cards together, like roughing fluid. So many tricks today make use of the double card in the context of a packet, and often if that extra card is suspected, the entire method can easily be deduced. A way of handling the double card more naturally and thereby making it less obvious is offered by the clip, and can be used in many routines. Having examined the use in the effects in the rest of this chapter, you may like to consider whether any routines that you currently perform could be improved by the use of this idea.

The following ace assembly uses the clip for just this purpose, but is also used earlier in the routine to steal three gimmicked cards and to add them secretly to a normal pack. These gimmicked cards are the standard double-faced cards for the MacDonald's \$100 Ace Assembly; in other words, each card is printed with an ace on one side, and an indifferent card on the other. Usually it is the ace of spades

which is omitted, the other three aces being printed on the double-faced cards. These can be obtained from most magic shops, or can be made by splitting cards, or even by simply sticking two cards back to back, as the cards are never handled by anyone else, so only you will notice the difference in thickness. These three cards are slid into a paper clip and put in the left trouser pocket, with the indifferent sides facing the leg.

When an opportunity to perform the routine presents itself, a normal pack may be used, and hence borrowed. It is only a requirement that the cards are of the same size as the gimmicks, but they do not need to be of any particular back design, as of course the double-faced cards will match any. During the palaver of borrowing a pack, or having your own pack shuffled and examined, whilst casually reaching into the left trouser pocket, the cards are secretly brought out and stuck on to the magnet under the jacket, still with the indifferent sides facing inwards.

The double-faced cards are left there, whilst the pack is retrieved and the four aces are removed and laid face up on the table in any arrangement that you choose for the ace assembly, ensuring that the ace of spades is in the logical place to be the “leader card”. The traditional “T” formation is acceptable, although I prefer to put the four aces in the four corners of the table, so that they are as widely separated as possible. As you are arranging the cards with your right hand, the left drops to the side, with the rest of the pack still held face up, and the fingers reach under the jacket and press inwards on the double-faced cards, sliding them and the clip downwards, adding them on to the face of the pack, with the indifferent sides uppermost. The thumb lies

across the face of the cards, concealing the clip at its base, before the hand is brought back into view.

The gimmicked cards have thus been added, although the clip itself is not needed for the next part of the routine, so it is necessary to remove it and to put it elsewhere temporarily. The best thing to do therefore, is to turn the pack around so that the clip is on the right side (taking care to tilt the hand back so that it is not seen), and to slide it off with the right thumb, so that it is pinched between the right thumb and second finger; leaving the clip on the second finger, the pack is spread out, as in the previous routine, the clip being hidden under the spread. This can be done whilst you mention that you will be using some other cards from the pack as well, which gives some kind of reason for spreading the cards out casually. The last card of the pack is then slid inside the clip, so that the clip stays there, out of the way until it is needed later on; the cards are then squared up, still face up.

The first three cards from the face (which are the double-faced cards) are dealt face up on to the ace of spades. Apparently three other cards will be dealt face up on to each of the other aces as well, but in fact, there will be four, by virtue of the fact that the first of them is a double card; there is ample opportunity to obtain a break below the next two cards when the three double-faced cards are dealt out. Using this break it is therefore not hard to take two cards as one. Two single cards are counted on top of them which helpfully conceal the thickness, and all four cards are then placed as a packet on to the next ace. Again a break can be obtained for another double lift during this procedure, allowing the same deceit of taking four cards as three to be

performed, and another packet of four cards to be put on to the next ace. This is done once more for the final ace. The rest of the cards are then put aside, at the right of the table, with the clip still on the bottom card.

You are now in the admirable position of having an extra card in each of the ace packets, except that of the ace of spades, which has the three double-faced cards on top of it. In a moment the aces will be caused to vanish from their respective packets, by concealing them behind the extra card and clipping the double together with the paper clip; they will then be shown to have appeared in the leader packet, by secretly reversing the three double-faced cards, so that when they are spread out they show four aces. It is as well to perform this reverse early in the routine so that there is no attention on it at the critical moment. In fact we have reached a good point in the routine to do it now: I generally use a Mechanical Reverse (which once again is credited to a variety of people, but most usually attributed to Ken Krenzel, from whom I learnt it). If you are not familiar with the Mechanical Reverse, I would thoroughly suggest your learning it, as it is one of the sleights that I use more than any other, and find it to be extremely deceptive. (As I mentioned previously it is explained in Chapter Six within the context of a Triumph routine.) Despite my fervent recommendation, of course any half-pass will do, or indeed, should you wish to avoid the move altogether, as the rest of the routine is relatively undemanding technically, it is acceptable simply to put the cards into the outside pocket of the jacket, and to make the reverse with one hand inside the pocket. Assuming however that you opt for the half-pass option, the cards should then be placed somewhere visible,

such as in the top jacket pocket. When I perform this effect, I pick up the ace of spades packet, spread it out to show the three indifferent cards, and obtain a break as I square them up. I comment that the ace of spades is the leader card, and that it and its packet should therefore be left in full view. I perform the Mechanical Reverse as I move my hands upwards towards the top pocket, where I then leave the packet back outwards, so that the faces cannot be seen.

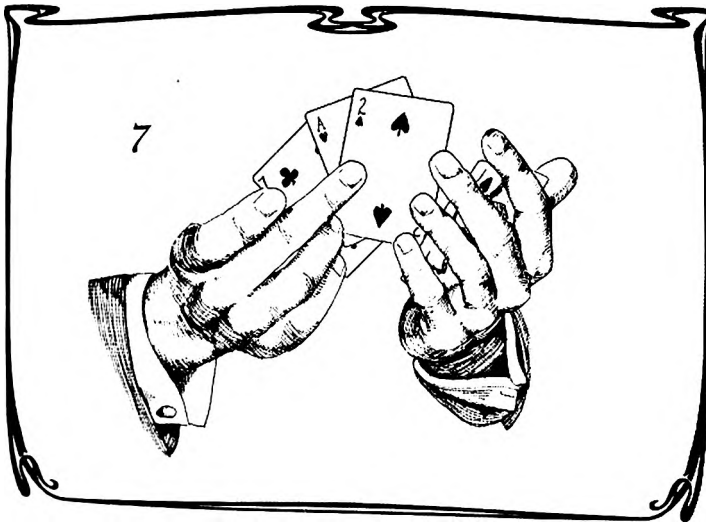
All that now remains is to cause the aces to vanish; for this the clip is required, which was put out of the way on the bottom of the pack. The pack is therefore picked up with the right hand, so that the second finger contacts the clip underneath. By pushing upwards hard on the clip, when the cards are transferred into the left hand, the clip is retained in the right and held between the second finger and thumb as before; the pack is then put down to the left, apparently simply so that it is out of the way for the trick, but in reality firstly so that the clip can be stolen off (as it has just been) and secondly so that it is the correct place for a move later in the effect.

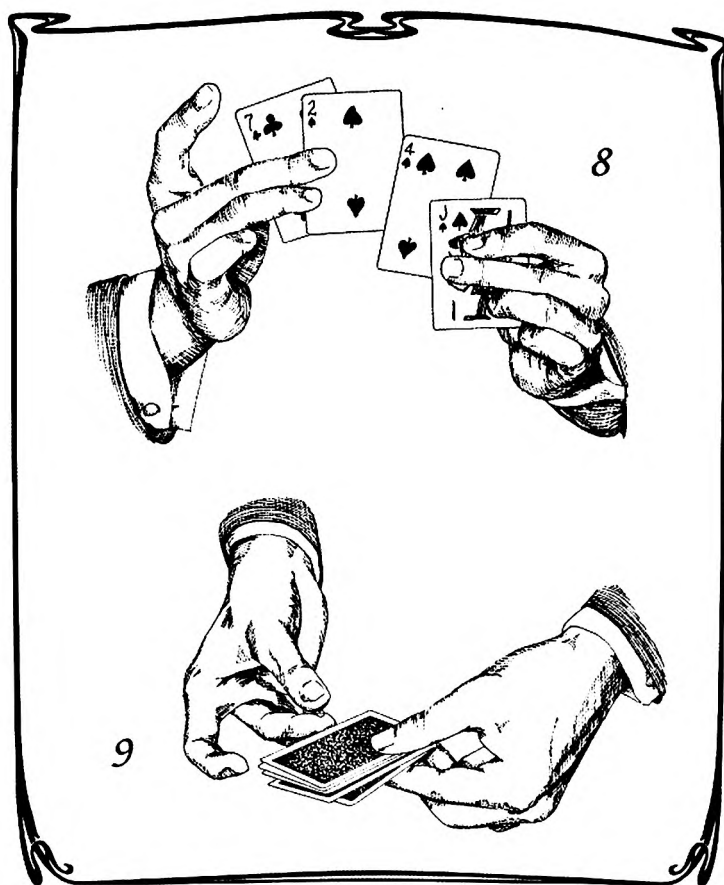
With the clip still hidden in the right hand, the first ace's packet is approached by the left hand; the four cards on top of the ace are picked up, so that they lie face down in the hand, but the ace itself is left on the table for the moment. The first card in that packet is thumbed over to the right, and the right second finger and thumb separate slightly, so that the card can be taken between them without it sliding into the clip; instead the clip is pushed up on to the face of the card. Care must be taken not to expose the clip whilst this is being done.

This first card may now be used to scoop up the ace

from the table and to tip it face down on to the other cards in the left hand. This ace is then also pushed off to the right and taken into the right hand under the first card, where it slides almost automatically into the paper clip. The next card is pushed off in the same way, taking care to keep the last two cards squared as one, and this too slides into the clip, although it should not be pushed as far in, so that the two cards in the clip are slightly spread. In this way when the cards are tilted so that the audience can see their faces, the ace can still be seen, although both it and the card below it are in the clip (*fig. 7*). The double card is then brought up with the left hand below the others to complete the spread and all the cards are squared up, again ensuring that no more cards inadvertently find their way into the clip; keeping the right second finger on the clip until the last possible moment assists this.

When everything is squared up, the two cards within





the clip become perfectly aligned and securely held together, the ace being held behind the indifferent card. If the cards are spread out face down to the right, the clip is hidden under the spread. Under the cards, the right second finger can swiftly locate the clip and position itself so as to cover it. The cards can then be brought up to chest height, revealing the faces to the audience. Splitting the spread, taking

two cards in each hand (the lower of the two in the right hand being a double), they can be rubbed around over each other, suggesting that it is impossible for any cards to be stuck together (*fig. 8*).

After they have been clearly shown in this way, each card is now shown one by one, which also re-orientates them in the correct position: with the cards still slightly spread, the hands are briefly brought together, and the top card of the right hand's two (that nearest to you) is slid to the left and held by the left thumb, on top of the left's two cards, leaving just the clipped double card in the right hand. This is taken and shown as one card; the next card is then pushed over to the right and taken under the double, so that it also slides into the clip; the third and fourth are taken in the same way, each going below the previous one, into the clip. Not only has this fairly shown each card singly, but it has positioned the ace secretly on top, and by wedging all the cards into the clip, the upcoming steal is facilitated: the packet is taken with the left hand, but the right hand keeps a tight hold on the clip, so that it remains in the right hand when the packet is placed face down on to the table with the left hand (*fig. 9*).

You are now ready to use exactly the same procedure for the second ace, which is caused to vanish in just the same way. As before, the clip is stolen off at the end, for use with the third ace, which is also vanished in the same way. Having said that, I usually change the final vanish slightly by leaving the ace up-jogged in the spread, even though it is still in the clip; the cards can then be squared up but the ace still protrudes; hence it can be slowly pushed down into the other cards (and thus further into the clip), until it is

completely square, whereupon the cards are spread to show that the ace has instantly vanished.

When the third ace has vanished, the clip is again stolen off after showing the cards individually, but now it is no longer needed for the moment. I therefore usually slide it on to the bottom card of that packet, so that it is out of the way but retrievable later on. If you can be bothered you can spread the cards out face down one at a time, and clip the last two cards together as one, before tossing them casually to the table, which is a convincing throw-off. This procedure is usually accompanied by a comment such as “if the aces are not where they started off, then they must presumably be somewhere else...”. This draws attention to the cards in the top pocket, which are then removed and turned over to face the audience. They are spread out and shown to be the four aces, as the double-faced cards have previously been suitably reversed.

This seeming to be the end of the trick provides ample opportunity to reverse the three double-faced cards again, during the applause. A half-pass is hardly needed this time, as no attention is on the cards, so they can literally be blatantly turned over if you prefer. It can then be announced that the effect will be repeated in reverse. To bring this about, the packet in your hand is shown now to contain only one ace, the others having changed back into indifferent cards, and hence by implication having changed places with the aces once more. The top card of each of the other packets on the table is turned over and, owing to the rearrangement of the cards before they were put down, they are the aces. It is not necessary to perform any sort of false count to show that there are only four cards in each

packet when there are in fact five; by now the audience should be convinced of this, and the brisk rhythm in which the aces are turned over in succession provides the appropriate climax.

Whilst gathering up the cards after the effect, the clip may be slipped off the indifferent card where it was left for convenience, and the three gimmicked cards secretly inserted into it; after all the cards that were used in the effect have been gathered up, if the clipped cards are on the face of the face-up packet in your left hand, when you lean across to the left, to retrieve with your right hand the rest of the cards (which if you remember were put off to this side earlier), the gimmicked cards can be slid under the jacket and swiftly fixed to the magnet as explained earlier, allowing you to finish with a normal pack. Although if the magnet is of a reasonable strength the cards should stay there for a good time, it is as well to put them back in the trouser pocket at your convenience to be on the safe side.

At the beginning of this explanation I praised the clip for disguising the use of double cards; you will note that the other key aspect of this effect is the double-faced cards, which, similarly, if suspected, could suggest the entire method. The following two procedures involving false deals conceal the use of the double-faced cards, although they are not strictly necessary if you would prefer to omit them.

At the point in the routine where the cards and the clip have just been secretly added to the pack, you will recall that the clip was placed on to the top card of the pack, whereby it would be out of the way until later. Instead of this, it could be attached to an indifferent card near the middle of the pack; four cards can then be double undercut

from the top of the face-up pack to the bottom, and the pack turned over. This has positioned the clip out of the way in the middle of the pack, and brought the double-faced cards to the second, third and fourth positions from the top of the face-down pack, with an indifferent card above them; by tilting the hand back a little and performing three stud second deals, the double-faced cards are dealt with their indifferent sides up, as if they were normal cards, as the back of each is apparently seen prior to each deal, courtesy of the second. Four cards as three are then dealt on to each of the other piles as before, although they are dealt from the top of the face-down pack for continuity, the first being a double as before. All this means is that they must be turned face up before putting them on the table.

Likewise at the very end of the routine, when the double-faced cards have been reversed once again to show their indifferent sides, with the four cards held in the left hand, with the face-down ace on top, three stud bottom deals may be performed to imply backs on each of the indifferent cards.

The Homing Card:

If one is considering effects in which the suspicion of a double card gives away the entire method, surely the Homing Card must be a prime example. In effect, the magician's attempt to perform a trick with five red cards is continually thwarted by the appearance of a black card, and despite repeatedly throwing it away, it invariably returns until there are no more cards with which to perform.

Whilst it is an excellent effect, which has seen maestro performances by the likes of Fred Kaps, it nonetheless does suffer this possible weakness. The use of the paper clip may perhaps go some way towards overcoming this problem.

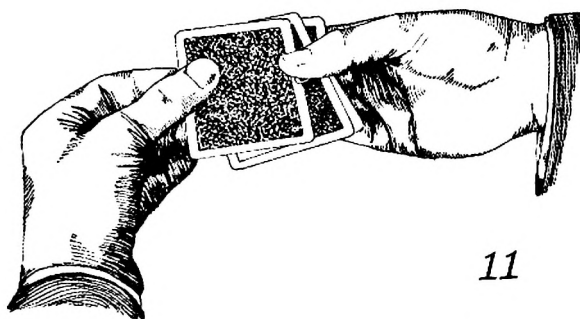
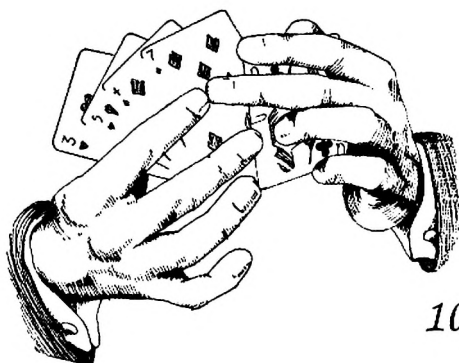
The clip has been attached to a black court card (I usually use a queen), which has been stuck to the magnet under the jacket with its face away from the body. This is arranged prior to the performance. The routine makes a good stand-up effect, as it is performed with the cards held facing the audience at chest height, so that it is easily visible for a large group.

A member of the audience is asked to remove any five red spot cards of his choosing, and to give them to the performer, who places them face down in his left hand. The first of the cards is taken and gestured with in the right hand; the left hand drops to the side and pulls the queen off the magnet on to the top of the cards, bringing the clip with it. This is accompanied by a suggestion of what effect the performer is about to undertake: "One card", he states, "will act as the leader card; it doesn't matter which of these it is, but the other cards will one by one join it." This ambiguous explanation of the effect is unimportant, as the unknowing magician will never get this far.

The queen and clip having thus been added to the top, will cause the clip to be at the left side, covered by the thumb resting across the top of the cards. The left hand is brought back to waist level and the card in the right hand is replaced on top, whereupon it readily slides into the clip, behind the queen.

A brief change of order is required before the effect commences. The cards are casually turned around so that

the clip is to the right, and the double card is taken by the right thumb and second finger, which cover the clip. The face of the double card is kept towards the floor so that it is not seen. The other four are placed one by one on top of the double, thus reversing their order but they must not go into the clip. The cards are replaced in the left hand. No attention



is paid to this rearrangement; it is nonchalantly done whilst chatting to the spectators.

From this point on the same procedure is repeated several times. The first card is taken in the right hand, and shown to the audience at chest height. “Let us use this card as the leader”, it is suggested. The identity of this card should be remembered, as the motivation of “looking for the leader card” is required later on in the trick. The next card is taken under the first, and also shown to the audience; so is the third, and then the fourth, at which point the left hand must be tilted back slightly, so that the clip on the right side of the remaining double card is not seen. The double card is then taken in exactly the same manner, under the other four, the right second finger covering the clip (*fig. 10*). The magician feigns surprise upon seeing the queen and chastises his assistant for providing a card of inappropriate colour.

With the cards still held at chest height, so that they can be seen by the audience, keeping the double card in the right hand, the other four are slid back into the left hand, whilst the performer looks confused. As if to check the other cards, they are again counted into the right hand: the first is placed under the queen, and slides inside the clip, but like in the ace assembly, they are not aligned, so that the queen can still be seen. The other three cards are taken one at a time under the first two, but are not placed in the clip. The right hand is now lowered, so that the backs of the cards are seen, although the clip is covered by the right thumb, and the left hand slides off the top card (which is apparently the queen) out of the clip to the left, and discards it (*fig. 11*).

The rest of the cards are squared up, aligning the two cards within the clip. They may be freely shown as four at this point, provided that the clip is concealed and the order is not changed. It is as well to do so, as the clip allows a very free handling of the cards, so that it seems clear that there are indeed only four red cards. "Never mind; the trick will work just as well with four red cards" the magician optimistically suggests.

The performer will now apparently search for the card which he has deemed to be the leader card: with the cards held face down, at waist height, by the right hand, with the fingers below and the thumb on the back so that it conceals the clip, the card on the face is taken out with the left hand, looked at, and since it is not the leader card, put face down on top of the spread, where it is slid into the clip; the next card on the face is then taken, looked at, and because it is not the leader card either, put face down on top, although this one is *not* put in the clip, but rather on top of it. The third is taken in the same way and put on top of the rest. The next card on the face is one of three within the clip; it is slid out to the left with the left hand, just as the first cards were, whereupon it is seen to be the one that the performer is looking for. It is therefore left face up and put on top of the packet, after which the cards are squared up and replaced in the left hand. The bottom card at this point is the queen, clipped to a red card behind it.

The performer announces that he will try again, although this time with only four cards; the leader card is taken first, being turned to face the audience, and the others are taken one at a time beneath it, each being shown individually, until again the last card is shown to everyone's

horror to be the queen (with the clip hidden as before by the right second finger). The same procedure is repeated, the double being kept in the right hand, whilst the other three are taken back into the left; they are again counted in apparent puzzlement into the right hand below the queen, the first one going into the clip, but the others not. The right hand again drops to waist level, showing the backs of the cards, and the left hand takes the top card (which is apparently the queen) out of the clip to the left and discards it.

Still hopeful, the performer suggests that the effect could be attempted with just three cards; the cards are squared and again may be freely shown as three cards while the clip is hidden. They are then held face down as before with the right hand, the thumb hiding the clip and, once more, with the motivation of looking for the leader card, they are taken one by one from the front to the back: the first is taken from the bottom, looked at, and not being the leader card is replaced on top, going into the clip. The next is similarly taken, but it goes above the clip, not into it. The third card, which is taken off the face by sliding it out of the clip, is the leader card, and as before it is put face up on top of the others, and everything is squared up in the left hand.

The same is repeated, although this time with only three cards: the face-up card is taken first, turning it towards the audience, the next going below it; the queen once more appears and is put below the first two. Just as before it is kept in the right hand, whilst the other two are taken back into the left; the first of these is slid into the clip in front of the queen, the other simply taken below without

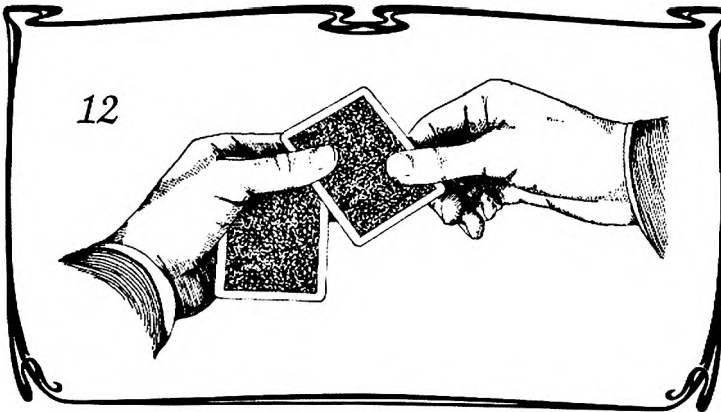
going into the clip; the hands are lowered and the top card is slid out to the left and discarded. You will note that on each occasion it becomes more important that the cards in the clip become squared as soon as possible. This is a knack which must be obtained to complete the trick successfully, as now there are only two red cards, with the queen clipped behind one, meaning that the two in the clip must be well aligned or the presence of the extra card will be detected, defeating the whole object of using the clip.

The two cards left are shown freely, with the double in the right hand, the single in the left. The hands are brought back to waist height, whereupon the cards are apparently exchanged by sliding the left card on top of those in the right and into the clip, so that they all become momentarily aligned. Straightaway the left hand pulls out the bottom card to the left, leaving two cards aligned as one in the clip in the right hand; when the cards are lifted back up to show the audience, the right card has again changed into the queen. This may require some practice to ensure immediate alignment of the double.

The actions are reversed, and the left card is slid in front of the double, into the clip, so that again all three cards are momentarily aligned; the cards are brought back down to waist level and the top card is slid off to the left, out of the clip and discarded, leaving one double card, which is the queen, concealed behind the last red one.

The double card may be freely handled as it is clipped together; it may even be turned over with one hand at finger tips as long as care is taken to keep the clip hidden. Many different endings are possible, including a side steal, in which the bottom card is palmed in the right hand,

taking the clip with it; this may then either be ditched somewhere, or added back on top of the other card, clipping the two back together again. My preferred ending however, is to put the double card face down in the left hand with the clip to the left, so that the left thumb can cover it by lying across the back. It is held deep in the hand, so that it is almost in a gambler's cop position, although the hand is tilted towards the audience so it can be seen. As the hand tilts backwards, the top card is taken with the right hand, leaving the bottom card and the clip in the left hand gambler's cop position (*fig. 12*). This palming action is done swiftly and without paying it any attention; it can be accompanied by a desperate comment such as "Well, I suppose we could try the trick with just one card." The left hand drops immediately to the side, and with a slight body turn to the left, the right hand turns the last card around to show the audience the queen, whilst the left hand discretely affixes the other card to the magnet underneath the jacket, leaving a clean finish.



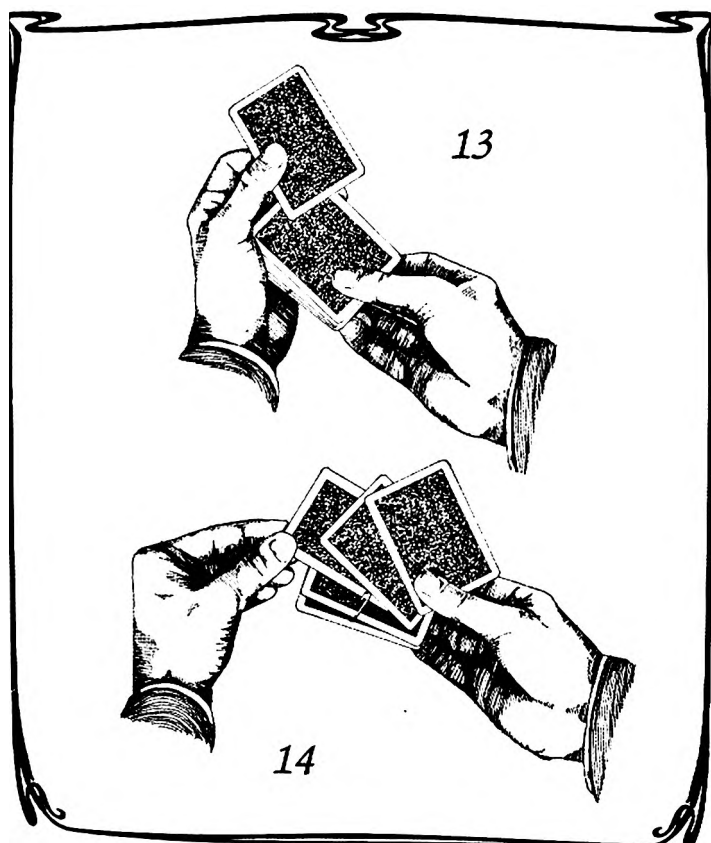
Cannibal Cards'.

I generally prefer to avoid those effects in which the cards play the parts of characters; presentations involving the king of hearts being married to the queen of hearts, who go and visit their good friends the king and queen of spades do not on the whole appeal to me; however, the Cannibal Cards is an effect which is potentially so strong that I would consider performing it nevertheless; if I could find a suitable alternative presentation, then I should readily adopt it, but until then, I offer you the “bare bones”, so to speak, of a Cannibal Cards routine, also involving our trusty paper clip. The clip must be looser than ever, as at one point seven cards will briefly be held in the clip.

The four aces are removed and placed in the top pocket, they being our intrepid gentlemen explorers; the four kings are also introduced as somewhat less gentlemanly cannibals. The clip is stolen from anywhere convenient (it could have been placed onto an indifferent card in the pack earlier), so that it is held in the right hand, resting on the second finger tip. As the kings are spread out at chest height, faces towards the audience, the clip is attached to the third king, in the manner explained before. The cards are then squared up and turned around, so that the clip is at the left side, and the cards are held face down in the left dealing position.

The left hand drops to the side, whilst the right reaches to the top pocket and removes the first ace; the left hand's dropping is simply to condition the audience for a later move. It then moves back up towards the right hand and the ace is put between the tips of the left thumb and fore-finger, so that the right hand is free to take the kings

from the left hand; they are taken at the bottom short end, with the palm facing up, so that the fingers are on the faces of the cards, and the thumb on top (*fig. 13*). In this way the right hand fans the cards out to the right, as the faces of the kings are shown to the audience, thereby hiding the clip behind the cards, although it is visible to you. The ace is inserted into the middle of the fan with the left hand, but left sticking out so that just the bottom left hand corner slips into the clip (*fig. 14*). The fan is squared up, and the ace



pushed in flush, so that it is aligned with the card clipped in front of it. The cannibals go to work, eating the first hapless chap, and the cards are spread out again, faces towards the audience, to show that the first ace has indeed been devoured. Like in the ace assembly routine, I take the top two kings in my right hand, leaving the other two in the left, and in this way they can be swirled around, rubbing against each other, to show that there are no cards stuck together; unlike in the ace assembly however, the double card is the uppermost card of the left's two, the clip being hidden behind the front one. The cards in the right hand are replaced, taking care not to allow them to slip into the clip by mistake.

This process is repeated for the second ace: the cards are squared in the left hand, and momentarily dropped to the side, whilst the right hand retrieves the next ace from the top pocket; it is put in the left hand, whilst the right takes the kings, fanning them out as before; the ace is put in the middle of the fan, and into the clip alongside the first; the cards are squared and the ace is shown to have vanished, or rather been digested, as the first.

Likewise the third ace is devoured in exactly the same way.

You may at this point be experiencing concern that there are four cards in the clip manifesting themselves as one. I urge you to dispel this fear, but nonetheless to keep the cards swirling quite briskly as you spread them, just to be on the safe side; as this routine (like those before) is best suited to a stand-up performance, it is unlikely that you will literally be putting the cards right under anyone's nose.

Just before squaring up the cards after showing the demise of the third ace, the following rearrangement of the

cards is necessary (you should still have two cards in each hand, although in fact the uppermost card in the left hand is four clipped together): whilst rubbing the cards in the left hand against each other to show that they are apparently single, the left thumb moves to the left, pulling the quadruple card with it, until the clip is clear of the lower card. The thumb is pushed back to the right, and the lower card should now also slide into the clip. The two cards in the right hand are then replaced under the cards in the left, and they too go into the clip, so that seven cards are clipped together (although they need not all be square just yet), which is why the clip must be loosened, or else there is a good chance that it will be forced off.

The cards are squared in the left hand, the clip being concealed by the thumb resting on the backs of the cards. With the faces to the floor, the top three are pushed off, one at a time to the right, so that they come out of the clip. The last four cards are clipped together and remain in the left hand as one, with the clip still concealed at the base of the thumb. This action merely shows again that there are indeed only four cards, and should be done casually whilst talking. The three single cards are replaced on top of the left hand's block, without going into the clip, and without drawing attention to the fact, the cards are turned face up, keeping the clip at the left side, taking care not to expose it; once the cards are replaced face up in dealing grip, it is again hidden by the thumb base.

The left hand drops to the side, and with a slight body turn to the left, the right hand retrieves the final ace, whilst the four cards in the clip are allowed to fall against the leg and are quickly slid under the jacket where they are held

by the magnet. This is why it was necessary to condition the audience to the action on the previous occasions. In this way all four kings are disposed of, setting up for an unexpected ending. I usually make some comment about the last ace as I am doing this, to draw attention to it and away from the left hand: "This last fellow was a more cunning sort than his colleagues; in fact he was an amateur conjuror, and as such was able to trick the fiendish cannibals." The left hand is brought back up towards the right, although the faces of the cards must not be seen, so they are kept facing the performer with the backs to the audience. The last ace is inserted between the others, also with its back to the audience, although the cards cannot be spread out when doing so, as there are only three other cards. The last ace is pushed flush, and the cards are squared up. They are spread out, still with their backs towards the audience, to show that there are only four, saying, "At first it looked as though the final explorer had also fallen prey to the boorish natives; but I wonder if you have ever heard the expression 'the hunters become the hunted'." The cards are turned around to show to the surprise of the spectators that they are in fact the four aces, having survived the ordeal, rather than the kings as expected.

Other Thoughts:

It is hoped that the interested reader may be able to make use of this device in other ways. I am currently engaged in the construction of a cards to pocket routine, wherein the cards vanish by means of the clip, and are

attached to the magnet whilst the right hand removes duplicates from other pockets; at the end of the effect, when only one card remains, a clip attached to an elastic thread is secretly affixed to the last card, so that it may be pulled into the jacket causing it to disappear instantly to finish.

INTERVAL

including a variety of eccentricities.

In an age when the individuality of nations is being eroded by the enormity of the Big Mac, television shopping channels and the Hollywood film industry, one of the areas in which the British still undoubtedly lead the world is being eccentric. Whilst the notions of afternoon tea, white tie and tails and five-day cricket matches may leave the outside world completely baffled, to the *cognoscenti*, they form the basis of life itself. Hence it seems appropriate to include a chapter of what may well be described as eccentric moves, that could be as well accomplished with a double under-cut or a Svengali pack; nonetheless existence would be terribly boring if things were always achieved in the most straightforward way, and I have always felt that there should still be a place for such manoeuvres, no matter how disparaging the working professional may be of them.

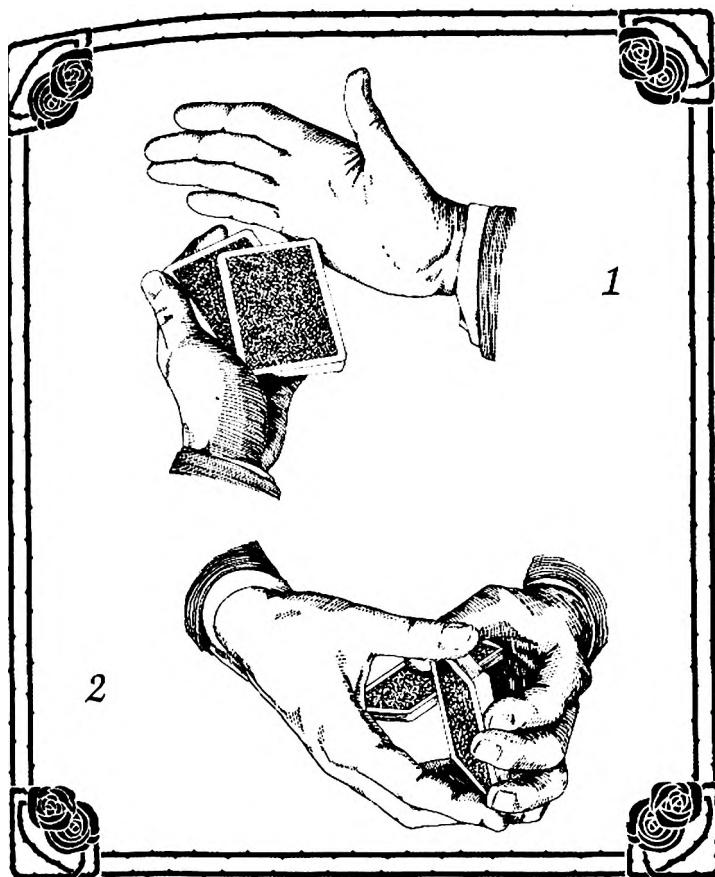
However, you will notice that this is not a chapter *per se* but rather what I have termed the “Interval”, so for those prosaic readers who insist that there should be no place for idle impracticalities in a book such as this, now is the time to stretch your legs and buy an ice cream, before rejoining us for act two.

Regarding the shift.

If the shift is simply by definition the exchanging of the top and bottom halves of the pack, then to limit oneself to classic pass and Herrmann pass variations would seem to be neglecting a multitude of other possibilities. The following may illustrate what I mean, whilst also serving to demonstrate why such neglect may not be a bad idea.

One: The pack is held somewhat higher than usual in the left hand dealing position, so that the lower left corner is pushing into the fatty pad at the base of the thumb. A break is held by the little finger. The right hand, held loosely open, approaches from the right; the pad at the base of the little finger contacts the upper right corner of the pack. The right hand moves backwards, pivoting the upper portion of the pack above the break back, using the base of the left thumb as a fulcrum (*fig. 7*).

When the upper packet is almost, but not quite, at right angles to the lower, both hands rotate in opposite directions, but the upper packet held between them should stay where it is. Hence the left hand rotates at the wrist, towards the chest; as it does so the thumb lifts the lower packet away from the palm to the right. The right hand now also rotates at the wrist, away from the body, until its fingers can come into contact with the bottom short side of



the left hand's packet, which edge should be approximately facing the floor. During this motion, the upper packet is still being held in place by pressure between the two hands. It should be kept parallel to the ground to the greatest possible extent during the entire process. The right thumb must now reach over and take the other short edge of the left's packet (*fig. 2*), which should be towards the ceiling

(assuming you are performing indoors). The left hand should stretch a little to the right to assist its counterpart. The left fingers may then release the cards, as they are now held by the right hand. All the left is now doing is providing a side-ways pressure against the other part of the pack.

The right hand moves forward a little, whilst rotating at the wrist back towards the body; at the same time, the left hand rotates at the wrist, away from the body, so that it approaches the packet which is supported between the two hands from below. It takes that packet in a dealing grip, whilst the right hand releases its diagonal pressure on it, and replaces its packet on top (*fig. 3*).

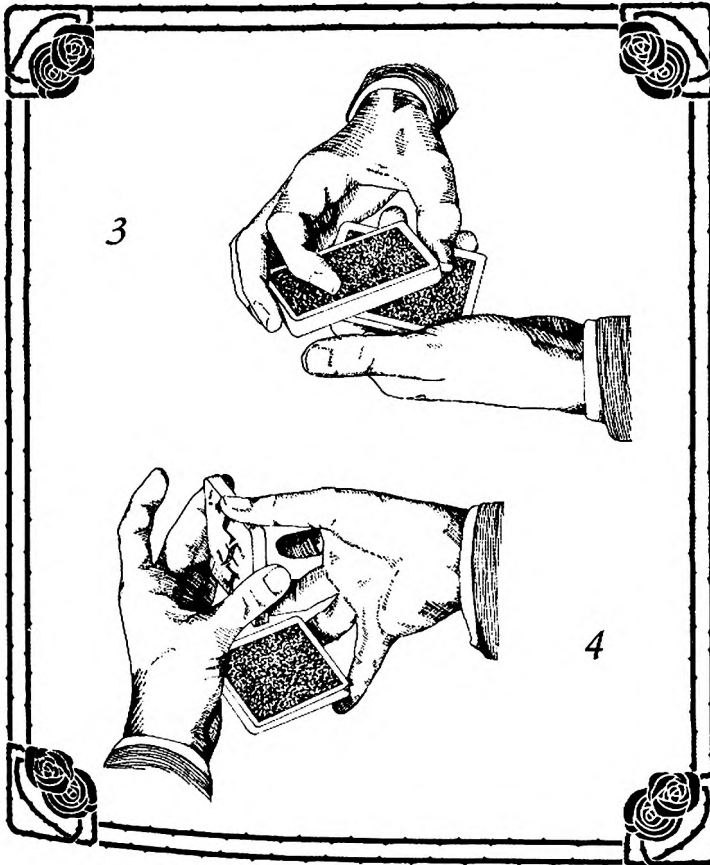
The shift, if viewed by a one-eyed spectator seated on a large cushion to your right, no nearer than three feet away, should resemble the action of an all around square up. In time, however, should you decide for some reason to invest any effort in practising this shift, you may be surprised that it is reasonably well covered from a number of angles.

You could also try exactly the same move by pivoting the top half not with the base of the little finger, but with the tip. All the motions are the same, but this time the right hand does not provide the cover, but the back of the left hand does, so the spectator should view the action from your left. *Fig. 4* shows the move half way through. This is a surprisingly swift and efficient shift, which takes place under cover of a very natural squaring action. Alternatively, it makes quite a pleasing fancy cut.

After I showed the first incarnation of this move to Lennart Green, a true gentleman, whom I should also like to think of as a friend, he suggested reversing the actions, and lifting the top half off with the right hand and moving

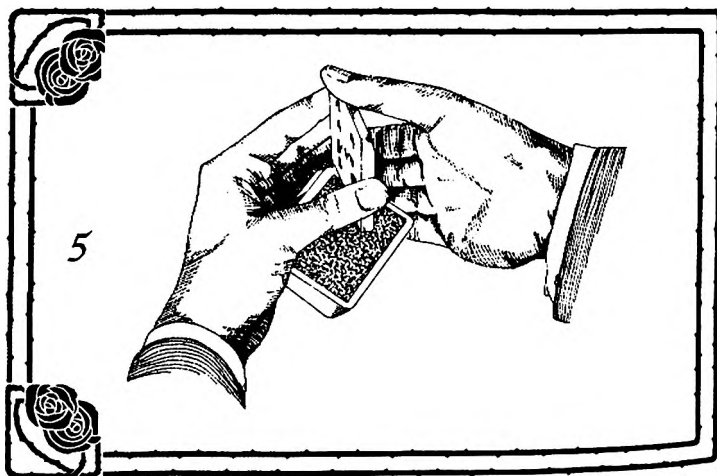
it forward, before bringing the base of the little finger into contact with the upper right corner of the lower half and pivoting it backwards against the base of the left thumb; continuing the move backwards, he puts the lower half on top of the other. This is what he calls the Float Pass.

If one were then to combine Lennart's pass with the concept of pivoting the packet against the tip of the right



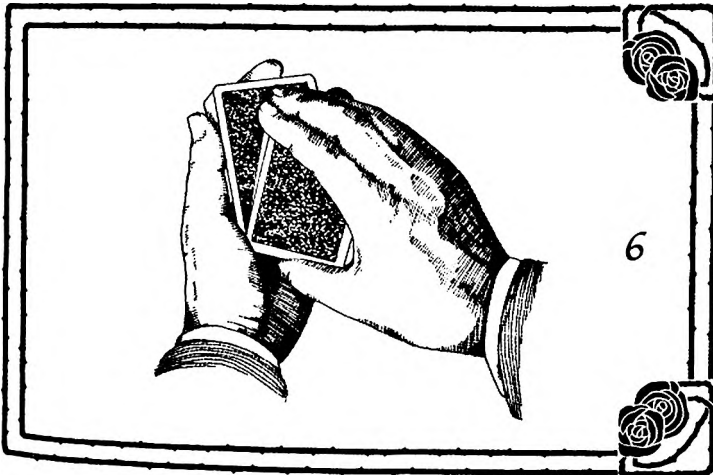
little finger as opposed to its base, a further variant would be bred. This was suggested by Carlo Ramirez, a young English chap who has all but given up magic. ("The light that burns twice as bright burns half as long...")

With the pack held in the same position as for the original, high in the left hand, the right hand arches over the pack in what is commonly known as the Biddle grip. The right thumb now lifts up the inner end of the cards above the break about an inch, whilst the tip of the right little finger exerts diagonal pressure on the lower half towards the base of the thumb. The left hand again rotates at the wrist away from the body, until the lower side of the hand is parallel with the floor. At the same time the right thumb lifts its packet up further until it is almost at ninety degrees to the other packet. Hereupon the left hand takes hold of that packet with the thumb at the right long side, and the fingers at the left long side, reaching across the other packet to do so (*fig. 5*). The right hand moves back



towards the body, allowing the left thumb to draw its packet towards the palm of the hand, so that it clears the other packet. The left hand rotates back to a normal palm-up position, whilst the cards fall into a dealing position, and the right hand moves forward, pivoting its cards against the base of the left thumb over what is now the lower packet. The right thumb reaches back to contact the short edge of the upper packet nearest you, so that when the two packets come together, the right hand can square them neatly (*fig. 6*).

Having learnt the basic procedure, you should find that with practice you can cover the shift quite well from both sides with both hands. In other words, what we have here is an almost practical shift. Those of you familiar with Bruce Cervon's Free Turn Pass will note that this shift, through its evolution described above, has become quite similar, although the lower packet is not held in the same way. You may like to have Mr Cervon's pass in the back of your mind when trying this one, as it will give you an indication of the



relative movement of the hands.

A final note concerning these actions, is the use of the first part of the shift as *a* colour change. Cast your mind back if you will to the first version of the move offered, wherein the upper packet was pivoted against the base of the little finger. Suppose that the pack is face up, and that you have a break below a dozen or so cards. Now bring the right hand over in position to begin the pass, and begin to swing the upper packet back (not quite as far as in *fig. 1*). Then put the left thumb on to the face of the upper packet, and drag the top card back, so that it is in line with the lower packet. Keep the card in place with the thumb and continue to move the right hand backwards, pivoting all the cards of the top packet except the top card back, all the way until they completely clear the top card. Viewed from the right, the back of the right hand obscures all of this, and apparently the right hand has simply been waved over the pack. Depending on the size of your hands, you may be able to keep the fingers apart, or you may need to close them together so that the upper packet cannot be seen through them.

Now move the right hand forward again, pivoting the upper packet back the way it came. When the packet is on top of the lower portion, you could drop it there, and move the right hand away to reveal the change. Better still, just before the packets become aligned you could immediately do the same thing again: with the left thumb, drag the new top card of the upper packet on to the lower packet, and move the right hand backwards, swinging all the rest of the cards of the upper portion back exactly as before. As the hand moves back, the first colour change is seen by the

audience. Now move the right hand back again and drag the next card on to the face of the lower packet with the thumb. You can keep doing this rapidly, causing the card on the face of the pack to change many times, very quickly. Of course any time that you want to, you can pause and drop all the cards on to the lower packet, maintaining a break, and show the right hand empty, before resuming the procedure, by picking up the cards above the break and starting the change again. I often stroke the face of the lower packet with the tips of my right fingers as the right hand moves back, which almost makes it look as if the card changes as I stroke it.

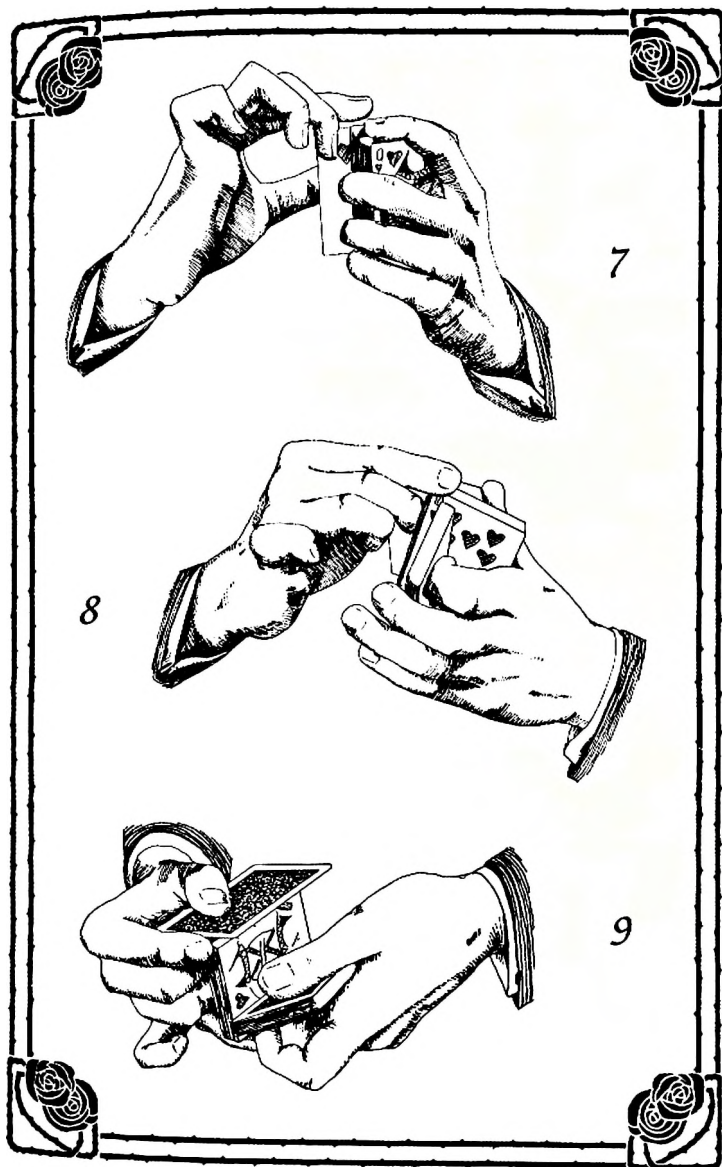
Two: This is an idea that struck me whilst I was particularly interested in gambling routines. There have often been problems associated with shifting a pack in the context of a table routine, as the action of a classic or turnover pass somehow seems awkward when sitting down. ("The shift has yet to be invented that can be executed by a movement appearing as coincident card table routine." S.W.Erdnase, *The Expert at the Card Table*, 1902.) One of the most usual actions during a gambling routine is dealing out hands of cards, so it seemed like a good idea to make the shift whilst dealing. In essence, a Herrmann style pass is executed under the cover of the top card, which is dealt or sailed across the table.

The pack is held in a normal dealing position, with the slight modification of moving it a little higher up in the hand, so that the lower left corner is pushing into the pad at the base of the thumb. The move becomes slightly easier if the little finger break in the pack at which the shift is to

be made is slightly lower than half way down.

The top card is pushed over with the thumb as if it were to be dealt normally, and the right hand approaches to take the card. The position of the fingers of the right hand is rather important. *Fig. 7* shows how the first and second fingers are forming a right angle with their first joints. The rest of the fingers are curled naturally. The idea of this right angle is that it fits snugly around the top right hand corner of the top part of the pack, underneath the card which has been pushed over. By exerting pressure on this point, the entire upper portion of the pack is securely anchored against the base of the left thumb by the right hand. This allows the right side of the left hand to move downwards, opening the pack at the break, whilst leaving the top portion where it is; the left first finger then curls under the pack, as it might in a regular turnover pass. This first finger is used to lever the lower portion of cards to the right (*fig. 8*), again exactly as it would during a conventional turnover pass.

This packet will soon make contact with the backs of the curled right fingers. When it does the left thumb is used to clip the top packet, so that it is held in its crotch. This now allows the right hand to release its pressure on the upper portion, and move about an inch to the right, taking the top card which was pushed over with it, as if dealing it normally. As the right hand moves to the right, the lower packet (which was stopped by the right fingers) continues to be pushed to the right by the left first finger. Soon it will clear the top packet; when this happens, the top packet will fall down on to the left hand (as it was being supported by the lower packet previously). The right hand and the top card cover this process (*fig. 9*).



What was originally the lower packet is simply allowed to fall on top of the original top packet as the card is dealt, completing the shift. I find that the best way to cover this is to swing the right hand and its card back over the pack as the cards fall together, and then to toss the card out, sailing it across the table.

Clearly the action is best covered from the right, so turning to the left before executing the move would seem like a good idea. Conveniently enough, this is a natural action in dealing a round of cards, since the cards are dealt clockwise, from the left. Whilst the actions have been broken down for explanation, the shift may be performed quite swiftly.

Of course the shift can be delayed to any convenient point during the dealing. For example if it were your aim to acquire the four aces by means of bottom dealing during a poker demonstration, if these cards were on the bottom prior to the cut, and the break held after it, the first round of cards could be dealt (maintaining the break), and the shift made at the start of the deal of the second round of cards. Hence the aces would be back on the bottom, allowing you to bottom-deal them during the next four rounds of dealing.

An alternative use is to have a card selected and replaced, a break being kept above it, and then to turn the top card face up on top of the pack, to show that, of course, it is not the selected card. The shift is made in the action of turning the top card face down again. This time rather than dealing the card, it is turned over and dropped into what becomes the middle of the pack as the lower half is brought around and on top. Hence that card is lost in the middle, and the selected card is brought to the top. The same

actions can be used to switch four aces, for example, by making the shift with only the bottom four cards, as the four aces which are face up on top are turned face down.

Three: This section has been truncated by the recent discovery that my final intended inclusion had precedents that negated the necessity for me to explain it in detail. The simple notion is that the action of a classic pass is covered by springing the pack. I found that by holding the upper portion tightly in place, one can almost forget that it is there, and concentrate solely on springing the lower portion of the pack, thereby pulling it upwards and above the top packet as the spring begins. The move is all but invisible, and I was frankly rather pleased by this cunning (if obvious) discovery, although I was always amazed that it had not been thought of previously. Needless to say, I recently found that it has been, as far back as the 1940's, when it appears in *The Royal Road to Card Magic*, although it is described only briefly. I have never seen it used, and I felt that it would not be inappropriate to point it out to you here.

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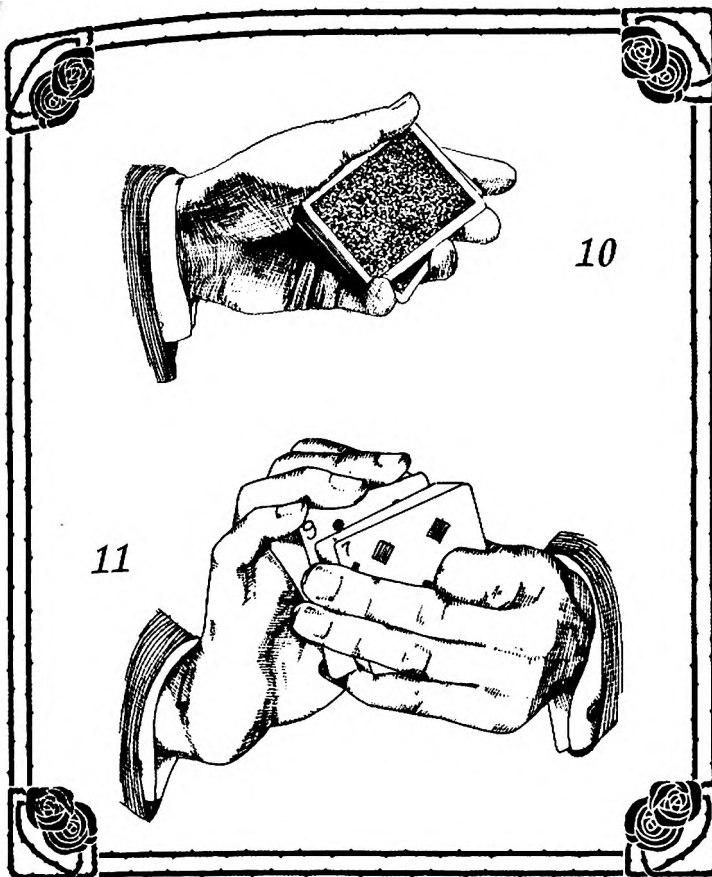
Methods of controlling & palming.

One The action of the all around square up, in which the cards are completely turned around to show that they are square on all sides, has, it seems to me, been under-explored as a means of concealing subterfuge. The first of the shifts mentioned made use of it, as will the following

manner of palming a card, or cards, from the centre of the pack.

Let us concern ourselves initially with the basics, which will be used to control a single card. This card is inserted into the middle of the pack which is in the left dealing grip, but left protruding about half way at the front. Whilst apparently pushing it in flush, that old ruse of pushing only at the left side of the card is employed, so that as it is pushed in, it is angled to the right at the bottom, such that it protrudes from the lower right side of the pack. The left little finger goes between the left edge of the pack and the protruding card, so that they are locked apart and cannot inadvertently coalesce (*fig. 10*).

In order that the audience is convinced that it is really squared into the middle I use the following throw-off. (If the rest of this section is of no use to you, I believe that this item of minutiae is truly of worth.) As well as the card protruding at the lower right part of the pack, it will also be slightly protruding at the right side of the front; the right hand is of course still over the pack covering this. That protruding edge is contacted by the right little finger, which pushes it firmly inwards, so that it is securely pushed against the left little finger. The right second finger then pulls the fronts of the cards upwards, and allows the first few cards to riffle off. All the cards below the inserted card may be riffled, but because of the firm contact of the right little finger with that card, the riffle is jammed at that point, and the rest of the cards are prevented from riffling off (*fig. 11*). The riffle is timed, such that when that single card is hit, the right second finger releases its pressure and moves back down, replacing the rest of the cards back on the top of the

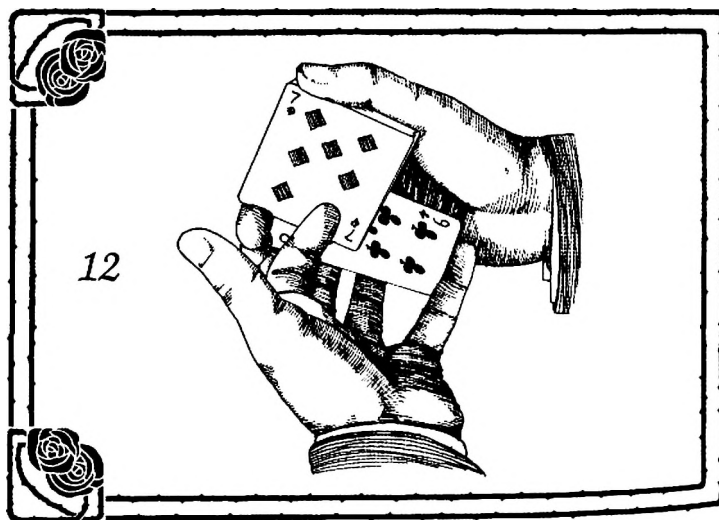


pack. This simple riffle, which lasts for less than a second, is very disarming, as it appears from the front as though the entire pack has been riffled, showing that the card has been fairly squared in.

Anyway, the right hand should still be over the pack from above, with its thumb holding the pack at the lower left and the second finger at the upper left, with the first

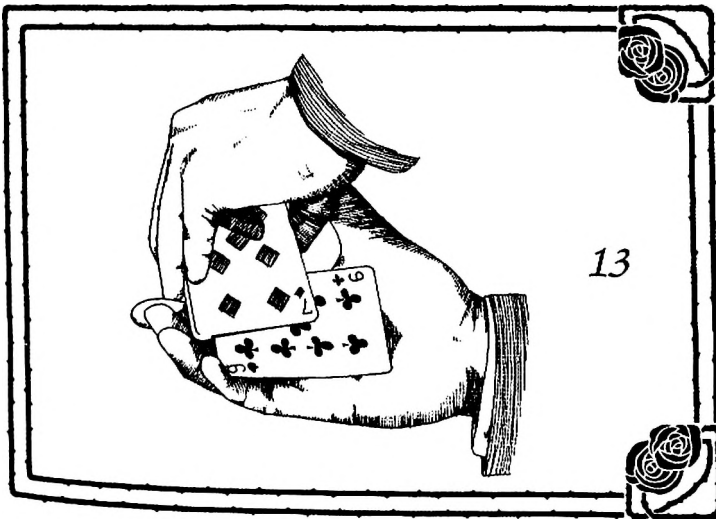
curled on top. The other fingers are resting lightly along the front of the pack, but not exerting any pressure. Both hands stay in their positions relative to the pack, but the arms turn so that the right long edge of the pack is facing the floor. The left little finger should still be pushing forward and upwards at the bottom right corner of the protruding card so that the pressure can be felt on the right second finger at the other end of the card. The left fingers stay where they are, but the thumb moves to the left slightly, so that it is out of the way of the side of the pack which you should be looking directly down at. The first finger of the left hand then curls under the pack.

The left hand is now kept absolutely still. For the next part, it may help to imagine an axis running through the tip of your right second finger. The near side of the right hand is moved upwards, pivoting around that axis; the pressure of the left little finger on the protruding card



should hold it in place, whilst the rest of the pack is moved upwards, out of the way (*fig. 12*). The right third and fourth fingers must relax in order to allow this to occur. The right hand keeps turning until the front short edge of the pack is facing the floor, and the chosen card is at ninety degrees to it.

The left first finger, still curled, presses firmly against the bottom of the pack to stop the card from falling out, allowing the little finger to release its hold on the protruding card. The entire left hand rotates towards yourself, pivoting around that curled finger. The hand turns until the left thumb can comfortably take hold of the upper end of the long edge of the pack, nearest you, and the fingers can hold the pack at the other long end (*fig. 13*). The right hand now pushes its palm up close to the chosen card, so that the index corner nearer you is pushed into the base of the thumb. The right little finger can push against the

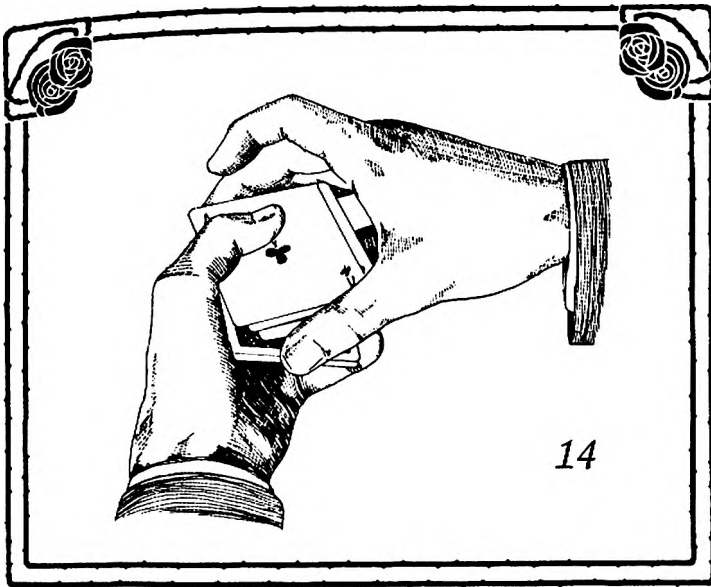


opposite index corner, so that the card is essentially palmed, although still partly in the pack. All that remains is for the left hand to continue rotating the pack away from the body, whilst moving it forward an inch or so, so that the palmed card becomes free. The right hand with the palmed card drops to the side, whilst the pack is allowed to drop back into the left hand dealing position. A good ruse which I sometimes use is immediately to spread the pack out with the right hand, so that the palmed card is concealed under the fan; this implies that the card is really lost in the pack, whilst also providing the right hand with something to do, as it has a habit of feeling rather self-conscious otherwise. Incidentally the right side of the body must be turned slightly towards the audience, as the back of the right hand provides the cover for the move.

It is interesting to note that in a normal side steal the card to be palmed is pushed out and the pack stays still, whereas in this instance that card never moves, but the pack is removed from it. The move is no more difficult with more than one card, even if they are all put into different places, in which case it may be used in place of a multiple shift. One last thought is that if, at the point where a single card is almost palmed in the right hand, the right fingers curl in, they can drag the cards into a Tenkai palm rather than a full palm.

Two: The following bluff is an alternative to a multiple shift, when a number of cards such as four aces are to be replaced in apparently different parts of the pack.

The four aces are face up on top of the face-down pack which is in the left hand dealing position. An arbitrary left



little finger break is obtained about a dozen cards from the bottom of the pack. The left thumb openly riffles down about ten cards or so at the left corner, and the right hand lifts off all of those cards from above, so that the audience can see that there are only a few cards there (the bottom card in the right hand may also be casually flashed). The first ace is apparently pulled off the right packet with the left thumb, and flipped face down on to the left portion. In fact when the right hand approaches the left, so that the left thumb can reach on top and drag off the first ace, the right packet is momentarily brought squarely over the left, and the right hand immediately lifts off all the cards above the arbitrary break near the bottom (*fig. 14*). The left thumb drags the first ace to the left as the right hand moves away, and the right packet is used to flip the card face down on to the

lower packet. The body should be turned slightly to the left during this, whereby the thickness of the packets is better hidden. All that you have done is inserted the first ace near the bottom, when the audience believes it to have been put near the top. As the right packet is replaced, the left little finger holds the break, with the first ace now below it.

The second ace is seemingly replaced below the first, by riffling off twenty or so cards with the left thumb. These cards are lifted off, and again the bottom card may be flashed to show a different one; as the hands are brought together, as before, the right hand picks up all the cards above the break as the left thumb pulls off the second ace, which is similarly flipped face down, in fact on top of the first. The break is maintained above the two aces as the rest of the pack is replaced.

The same procedure is used for the third ace, which is apparently placed about thirty cards down, but is in reality put above the first two.

For the final ace, the thumb riffles to about the position of the break, and all the cards above the break are lifted off. This last final ace is honestly inserted into that place. Although all the cards seem to have been put into four different places, they are all together near the bottom, and can be brought to the top by a single cut or shift.

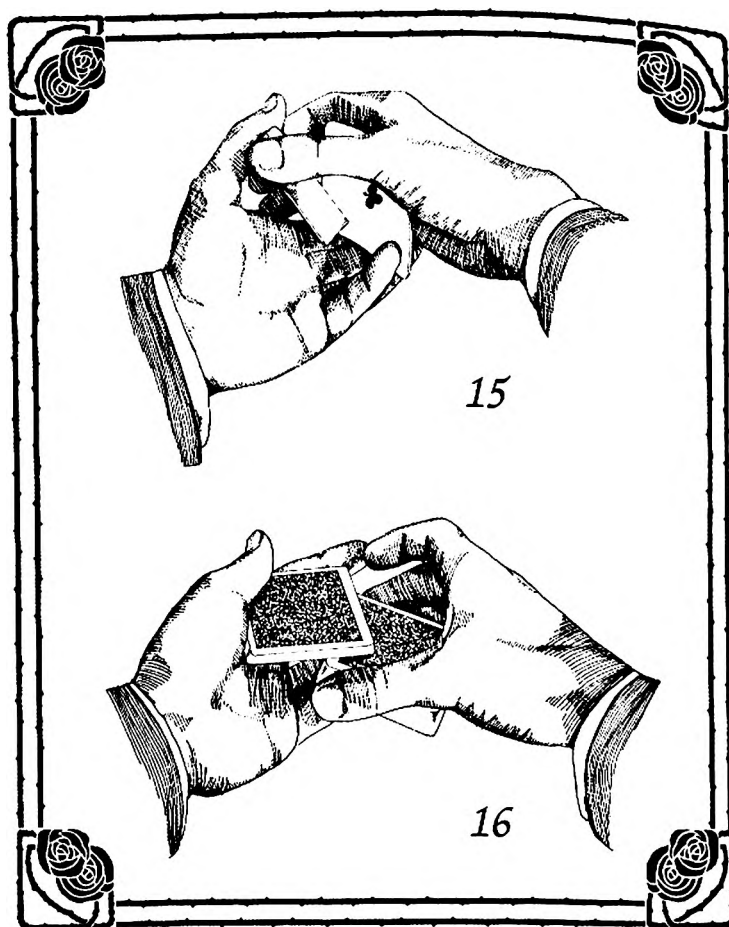
An alternative, even simpler handling, is to perform four riffle forces on yourself: from the same starting position, with a break near the bottom as before, the left thumb riffles off ten or so cards, but rather than lifting them off and stealing the cards above the break as previously explained, the right hand simply lifts off all the cards above the break straight away and the ace is put directly near the bottom;

the other three are similarly dealt with, each time seemingly put deeper into the pack. By this means all four cards are once again placed together, although this fact is not obvious. I sometimes use the former technique for the first two aces, and then, tiring of the exertion of stealing the packet, use the latter for the third.

A final option is to have the aces on the table, or held by someone else, and again to have a break near the bottom, but then to spread off a few cards rather than riffing them. For the first ace, ten or so cards are spread off, and then the entire block above the break is lifted off below the spread. Again the body should be turned slightly to the left to conceal the thickness. The cards are replaced and the break maintained. A few more cards are spread for the second and more still for the third, the fourth being genuinely replaced in the break as before.

Three: This is a manner of replacing palmed cards on top of the pack. Such replacements are sometimes overlooked and hence executed sloppily or obviously. Whilst the procedure that I am about to explain may be unnecessarily complicated, it is at least an alternative.

The cards to be replaced are conventionally palmed in the right hand. This hand takes the pack, which was in the left hand, from above. The left hand is therefore free to cut off about half of the cards from the bottom and to replace them on the top; a normal under-cut, in other words, despite the presence of the cards concealed in the right hand. Having established this cutting action, the left hand appears to do another under-cut, but in fact the left fingers reach right around under the pack and contact the right side of the



palmed cards. The left little finger presses on to the face of these cards, whilst the others pull the cards away from the palm slightly, allowing them to curl around on to the backs (*fig. 15*). In this condition the palmed cards are gripped like the top part of the pack in a classic pass, between the little and other fingers. Essentially a classic pass false cut is performed, wherein the palmed cards are quickly

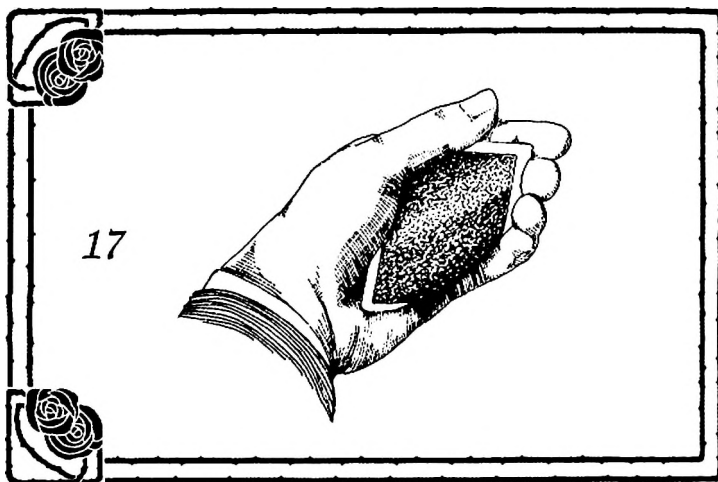
pulled out of the palm with the left fingers, around underneath the pack and flat on to the left hand; without pausing the whole left hand moves to the left, exposing the cards which it has apparently just removed from the bottom of the pack, and places them on top (*fig. 16*). It is done sufficiently quickly that no-one can tell how thick the cut packet is; the fact that it only contains a few cards is not noticed.

Four: There now follows what to my knowledge is a new position in which to palm cards. I dubbed it the TAG palm, which was a clever acronym for a phrase which I have since completely forgotten. Gordon Bean suggested calling it the “bent cop”, which is rather amusing as it is just that. I will first explain the basic palm position before commenting on its uses.

A card is taken and put approximately into a gambler’s cop in the left hand, so that the upper left corner is clipped by the thumb crotch, and the fingers are curled around the right side. This standard cop position is an excellent palm in experienced hands, but I have always feared using it somewhat, as if the hand is not tilted sufficiently away from the audience, the card can be seen from above, but if it is tilted too much, the bottom corner plainly sticks out of the bottom of the hand. A simple solution to this is to take that guilty bottom corner, and to bend it back into the hand. For the moment, you may just use the right hand to seize the lower right corner which is causing this grief, and to bend it downwards, so that the middle of the card flexes away from the hand. Now by pushing that corner into the hand, it can be wedged between the very bases of the third and fourth fingers. You should find that the card lies at a diagonal angle

in the hand, and although it is quite firmly bent, it is not irreparably so. The fingers are not stretched out straight, which is the initial temptation, but curled gently around the right side of the card (*fig. 17*). You can now turn your hand as far towards yourself as you choose, without fear of that corner being seen.

This seems like a lot of bother, which could easily be avoided if one took the time to learn one's angles for the standard cop, but nonetheless, it does have other advantages,

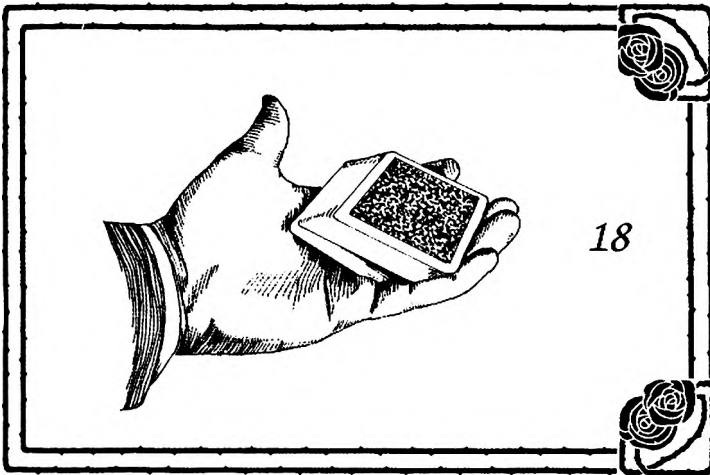


and I now use it almost exclusively in place of the cop.

Having learnt the position, you will find it is much easier to get a card there by putting the lower end in first. With a card held in the left hand, the left fingers can easily manoeuvre the bottom right corner in between the bases of the third and fourth fingers. The first finger, placed on the top short edge can push inwards, bending the card, and the thumb can reach across so that the crotch can clip the upper left corner in place. This can be done quite quickly, and it is

the method that I use when putting a card into the pocket which needs to be copped straight out again (The Mystery Card of Larry Jennings for example, or indeed several of the routines from Chapter Two). Removing the hand from the pocket with a copped card is when most of all you are likely to flash the offending corner.

To palm a card, or cards, from the bottom of the pack into this position, I advocate the following: if you wanted to palm three cards, a break should be obtained above the



bottom three cards, and the cards are then taken in the right hand, maintaining the break with the thumb. On replacing the cards into the left hand, the lower right corner of the broken cards can be inserted directly between the bases of the third and fourth fingers, ready for the palm. The rest of the pack may be placed loosely in the hand (although it will have to be a little higher in the hand than normal, so that it is in line with the bottom cards); the break will be held right at the base of those two fingers (*fig. 18*).

With the cards in this condition, all but the bottom few cards can be loosely dribbled, and the pack held very casually in the outstretched left hand in a manner which would seem to make the holding of a break impossible.

When the cards are to be palmed, the first finger at the front short end of the pack pushes inwards, forcing the whole pack towards the body; since the bottom three cards are wedged in place, they cannot move backwards, and hence they bend, in just the correct manner for the palm. This also conveniently raises the inner edge of the rest of the pack upwards, so that the right fingers can go under the pack, with the thumb above, to hold the cards (*fig. 19*). As soon as the right hand carries the pack away, the left thumb squeezes down on the upper left corner of the cards that are left, so that they do not spring back, but rather are left in the appropriate position, as the left hand tilts inwards.

An interesting point to note is that if a card is in a classic palm position, and the fingers are tensed around the sides of the card, the hand takes on a most unnatural appearance, whereas because of the diagonal angle of this palm, even if the fingers are tightly curled around the right side, they appear quite relaxed.

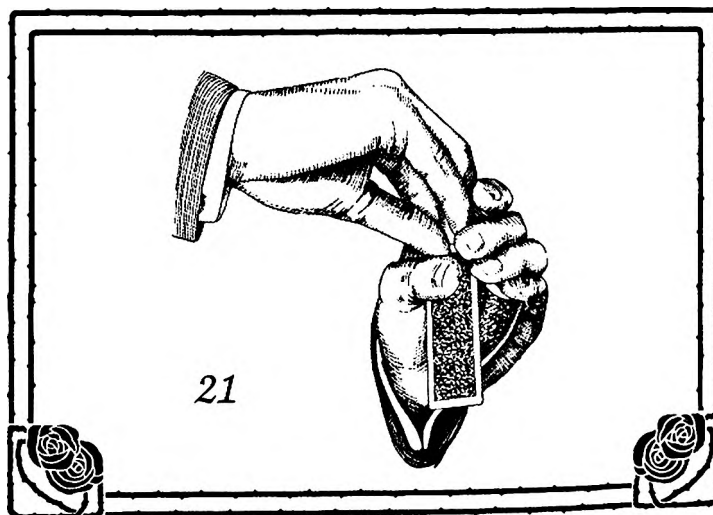
A similar technique can be used to palm off a single card from a small packet. Suppose an extra card had been used along with four aces in some routine, and that it was now on top of the packet; holding the packet face down in the left hand, it is manoeuvred in its entirety so that its lower right corner is in the correct position for the palm. The thumb is placed at the upper left hand corner of the packet and the hand turned palm down; in doing so the thumb slides down into the palm, pressing on the top card,



forcing it to buckle. The right hand takes the rest of the cards away by the top short edge (*fig. 20*), meaning that the top card must have been bent sufficiently that it is not seen, but is rather retained in the left hand in a position very close to the palm position described. A minor adjustment is all that is required to ensure that it is in the perfect palm position. The same move may be used to palm the top card

of a double, in place of the Hugard Top Palm, for example.

Possibly my favourite application of this palm concerns its use in a colour change. A double card is held face down in the left hand. The body is turned to the right, and the card held at about chest height with the back of the hand to the spectators, although they should still be able to see part of the face of the card. The card at the back of the double is palmed as described above (and shown in *fig. 20*), by putting both cards between the bases of the third and fourth fingers, and pulling the back card down, buckling it into the palm position, whilst the right hand pulls the visible card up and out of the hand by the top short edge; this time however, the left fingers should remain outstretched and not curled as usual; in this manner it seems impossible that a card could be concealed behind them. Note the position of the right hand in *fig. 20'*, the fingers are on the face of the card and the thumb behind. This will be important.



The right hand, having moved only far enough upwards to remove its card from in front of the other one, slides its card back downwards, this time on the other side of the hidden card (in other words, so that it is nearer you). Its sides should be roughly in alignment with the sides of that hidden card. It slides right down, so that its top edge becomes level with the top edge of the palmed card, but the bottom can be seen sticking out below the hand (*fig. 21*). By putting the tips of the right first and little fingers on the top edges of the cards, they will ensure that the two cards are perfectly aligned at the top (in a similar manner to the Larreverse, if you are familiar with that move). Now, the left fingers curl slightly, applying pressure to the long edges of the two cards, ensuring that they are squared together, by pushing them against the base of the left thumb.

Both cards gripped together by the right hand are pulled up and out of the hand, the hidden card uncurling as it is withdrawn. The card seems to change visibly as it passes through the hand. It is as well to buckle the cards slightly along the long axis with the right hand when they have cleared the left, which prevents the front card from bending away from the other, as it has a tendency of doing, as it has been bent quite savagely for some time.

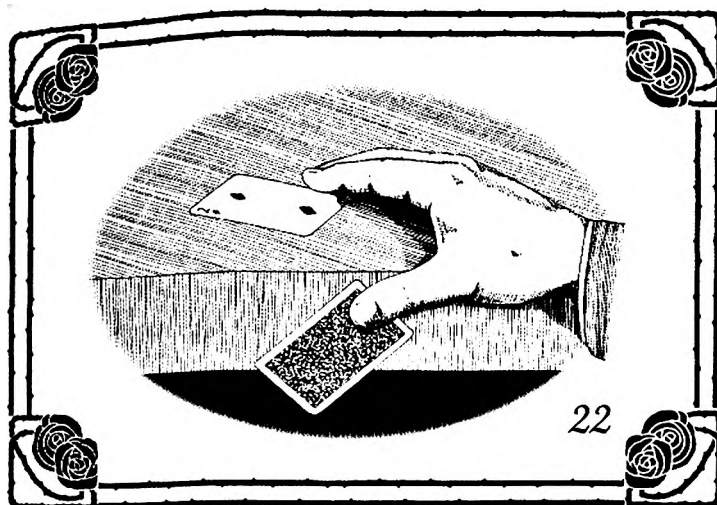
Regarding the switching of cards.

One: Card switching is seldom seen these days, other than in the form of a top change or double lift; this is a shame as the switch can be used to bring about a number of remarkable effects; the two switches given here require the use of a table or performing surface.

The reader may have noticed during the course of this text, my approval of the Miracle Change, which in a most convincing way switches a card for a second concealed behind it as a double. The necessity for the double card is the only failing of the sleight, as one cannot always be in this admirable position. By using the edge of the table, however, a near identical move can switch a single card just as deceptively.

The card that will be switched out is face up on the table, a few inches from the edge, at a forty-five degree angle to that edge. The card for which it is about to be switched is concealed face down in the right hand in any convenient palm, although I favour the lateral variety. The hand rests near the edge of the table to the right of the other card, and the palmed card is secretly pushed off the edge, where it is held by the thumb against the side. That is why the lateral palm (or for that matter a Tenkai palm) is particularly apt, as it is relatively easy to slide the thumb on to the back of the card and to push it off the edge. The fingers may be used whilst the thumb is pushing the card in this way to angle the card to the correct angle, which is also forty-five degrees to the edge of the table (*fig. 22*).

The right hand can now move freely, sliding along the edge of the table, with the card held out of sight. At this point you will note the necessity for a table of reasonable

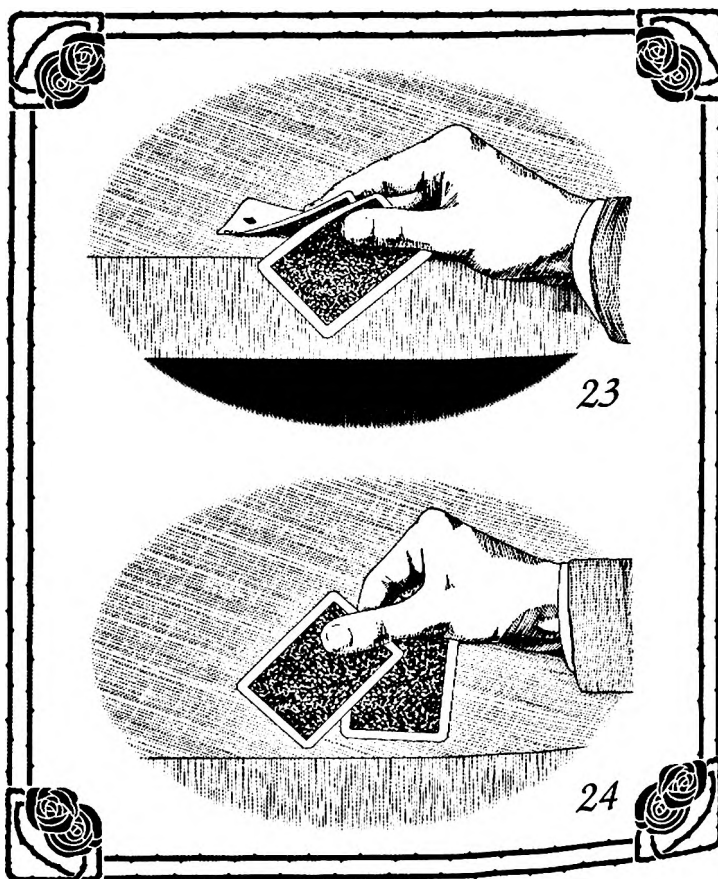


thickness, as it is otherwise almost impossible to clip the card in this way.

When the time comes to make the switch, the right hand slides to a position where its fingers naturally touch the inner short edge of the face-up card. If this is inconvenient it is likely that the card is too far from the table edge. The card which is held out should therefore be directly in a line behind the other one. The fingers press on the face-up card and pull it towards the edge of the table; the right side of the hand and its little finger must be in contact with the table surface at all times to cover the upcoming move.

When the card is right at the edge, its lower non-index corner should almost touch the upper non-index corner of the other. The first finger and thumb are brought together, both digits pulling the cards which they contact with them, causing the card on the table to bend. The thumb's card must be a little below and to the right of the

other, so that it is not seen from the front (*fig. 23*). The right hand rocks away from the body, rolling on the right side and little finger, bringing the front card almost upright, and pulling the other card up behind it. Again I stress the need for that other card to be a little below and to the right, so that although the cards are not squared up, the rear card cannot be seen, as the part of it which is not hidden by the



card is hidden by the hand and the side of the table, as shown in *fig. 23*.

When both cards are approximately upright, the right hand moves forwards, turning its back towards the audience; at the same time the thumb pushes the rear card to the left, whilst the fingers pull the original card in towards the palm (*fig. 24*). The sleight finishes in the same way as the Miracle Change, with the new card being slid face down on to the table, and the other card being brought into the right hand Tenkai palm.

Of course this switch may also be performed in the action of turning a face-down card face up. In such an instance, needless to say, the card which is to be switched in must be palmed face up. For example, the mate of the palmed card could be put face down on the table to the left as a prediction, and a spectator may deal cards face up, stopping whenever he wishes and dealing one face down. The right hand would then switch this selected card in the action of turning it face up, whilst the left hand simultaneously turns over the prediction card in the same manner, showing the match. Both hands turning the cards at the same time makes the switch rather deceptive.

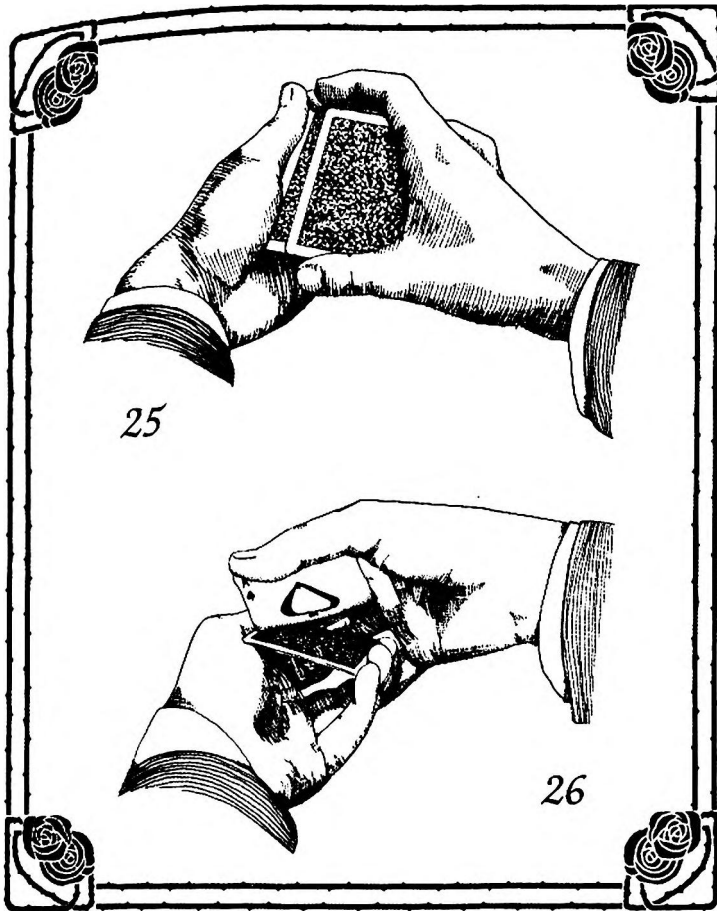
If you have ever played with a card shelf, this switch is particularly suited to such a device. In a rare burst of efficiency, I can actually give you a reference if you would like to investigate the matter further: Mario has an article in Issues 8-9 of *New Tops* (Vol. 14), discussing a version of Dr James Nuzzi's Hung Card. This reference, and the chapter from which I learnt about the shelf, comes from *The Gene Maze Card Book*, by Richard Kaufman, which I believe is sadly no longer available.

Two-. This is actually a series of two switches, the one neatly complementing the other. It involves the lateral palm, and also what we may term as the “deep lateral palm”, which is essentially the lateral palm one rung down. In other words, rather than a card being held between the fork of the second and third fingers by the tip of the second, it is held between the fork of the third and fourth fingers by the tip of the third. The switch is best suited to exchanging a number of cards, perhaps four, so I will assume that four reds are to be switched for four blacks. The four reds are face up on the table in a rough pile, whilst the blacks are face down in the right lateral palm.

The left hand, palm down, picks up the red cards from above, turning over afterwards, so that they fall into a face-down dealing position. The right hand approaches to take the cards; the thumb stretches back to the lower left corner of the cards, and the fingers uncurl slightly to assist this. This is timed so that the thumb reaches the corner just as the cards are directly over the cards in the left hand (*fig- 25*).

Ensuring that the left edges of the packets are approximately square, the right second finger and thumb pick up the packet from the left hand, whilst still holding the palmed cards. If this is timed correctly, it appears that the backs of the cards never go out of sight; the backs of the palmed cards seem to be the backs of the cards that were in the left hand.

Because the black cards are still in the palm position, although the two packets of cards should be more-or-less flush at the left edge, they will still be separated by about half an inch at the right side, underneath the right hand.

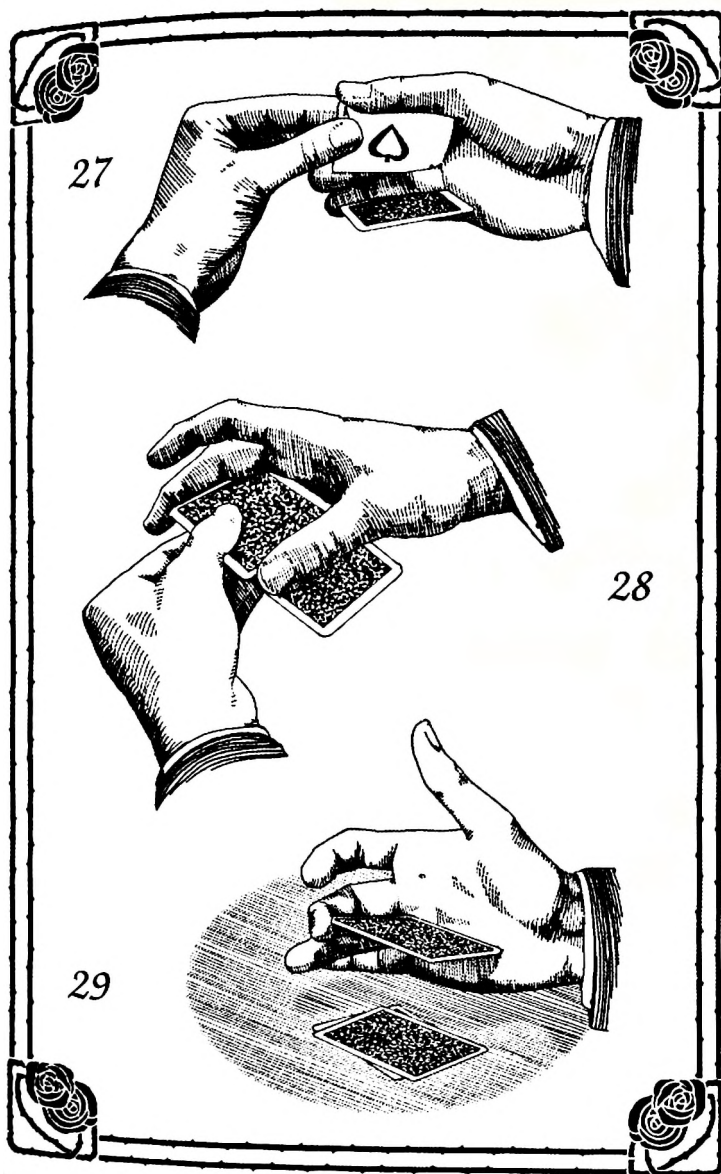


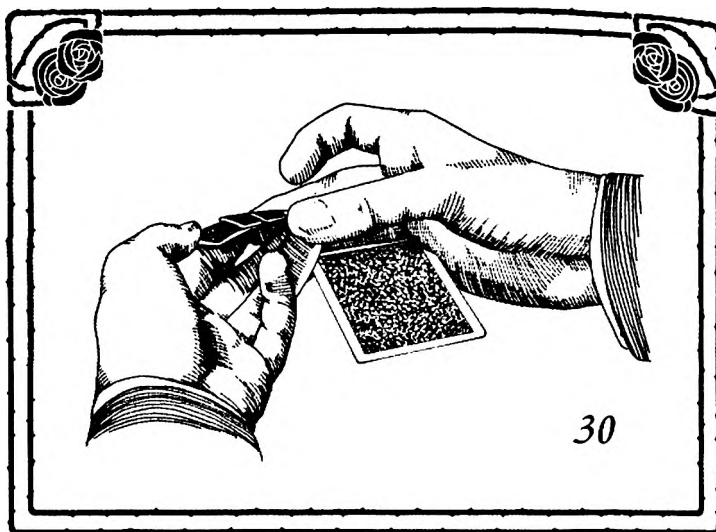
This allows the right little finger to slide under the lower (red) cards, and to clip them in its fork against the third finger. These cards are thus almost in the deep lateral palm position, enabling the right thumb to release the lower cards and to lift up the black cards slightly (*fig. 26*). The left hand then comes to assist from the left and takes the cards at their left sides, with the thumb below and the fingers on

top (*fig. 27*). It continues to raise them up and spreads them between the hands, as if you were looking at your hand in game.

The cards which have been switched out remain concealed in the right hand; they are currently clipped between the little and third fingers. With a little practice and adjustment, they can be put directly into a deep lateral palm position, so that the tip of the third finger presses them firmly into the bases of the third and fourth fingers. Finally the left hand may lay the cards face up on the table to show the switch.

To switch the cards back again, they are picked up with the left hand, which again turns them face down and holds them at the left long side, with the thumb above and the fingers below; the other cards are still palmed in the right hand. The left hand places its cards into the right hand, so that the top edge is fed directly into the lateral palm position, between the second and third fingers; the cards are nonetheless tilted towards the audience so that their backs can still be clearly seen (*fig. 28*). The right thumb rests along the short edge nearest to you, to keep them tilted in this way, allowing the left hand to move aside. You should find that if the right thumb releases its grip on the cards, they will fall down to a horizontal position, whereupon, with a slight curl of the second finger they are securely held in the lateral palm. This is done at the same time as stretching the third finger slightly, so that it releases its hold on the cards which are in the deep lateral palm (*fig. 29*). Again, this needs to be timed correctly, but if done so, an extremely strong retention of the backs of the cards is obtained, as they are apparently released with the right thumb and





dropped directly on to the table. The right hand may toss the cards towards the table as the switch is being executed to provide a little acceleration which assists the cards in coming out of the deep palm neatly.

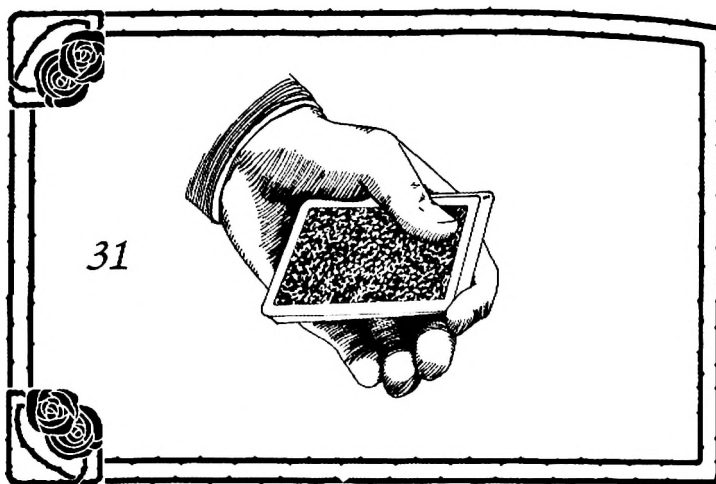
A slight variation is to hold the cards which are to be switched out spread out to the right in the left hand. Now the right hand takes the cards still spread between the second and third fingers, supported at the back by the thumb resting along the edges, so that they are tilted slightly to the audience as before (*fig. 30*). The left hand is then used to square the cards into the left hand, pushing from the left, and as soon as the cards are squared together, the switch is executed. This provides a better motivation for the exchange of hands.

Regarding false dealing.

The bottom deal-. Two basic genres of the deal exist: the push-out method, wherein the fingers of the left hand somehow push the bottom card out, and the strike method, which simply relies on the right hand pulling the card from the bottom with no preparation. The former has the advantage of a clean take, as well as the possibility of a one handed deal which is negated with the latter, although the movement of the left fingers in pushing the card out often gives the sleight away. Particularly with my reasonably long fingers, I found that this "finger flash" was unacceptable, and therefore tended towards the strike method. However, I was constantly irritated that I was unable to do some of the deals that the push-out would have allowed, as well as on occasion finding that with old or sticky cards, there was a danger of more than one card being withdrawn.

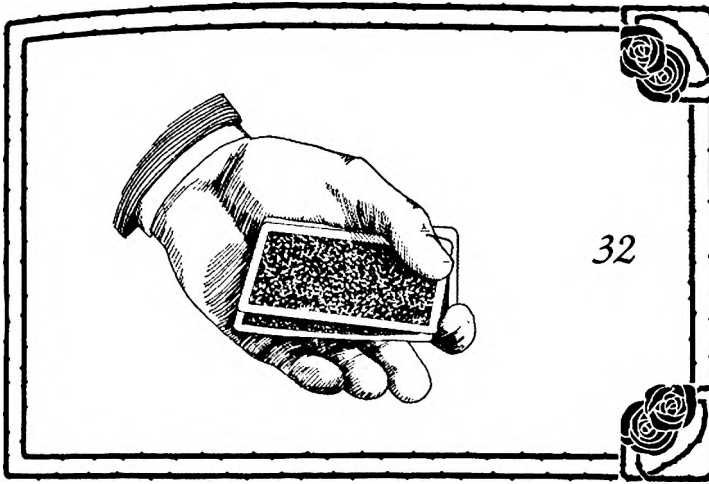
I resolved to attend to this problem, and the result is the deal which I now use exclusively; this is not to imply that it is better than any other, merely that I find it more suitable for my hands. The basic premise is that rather than pushing the bottom card forward, the rest of the cards are pulled backwards.

The deal is much easier with only half of the pack, so I suggest that you first try it in this way. The cards are held in the left hand by a diagonal pressure which the tip of the first finger is exerting on the upper right hand corner, against the lower left corner of the cards which nestles into the creases in the palm of the hand at the base of the thumb (*fig. 31*). The first finger must be curled slightly around the top right corner, as in addition to the pressure which it is putting diagonally at the moment, at the point of the deal it

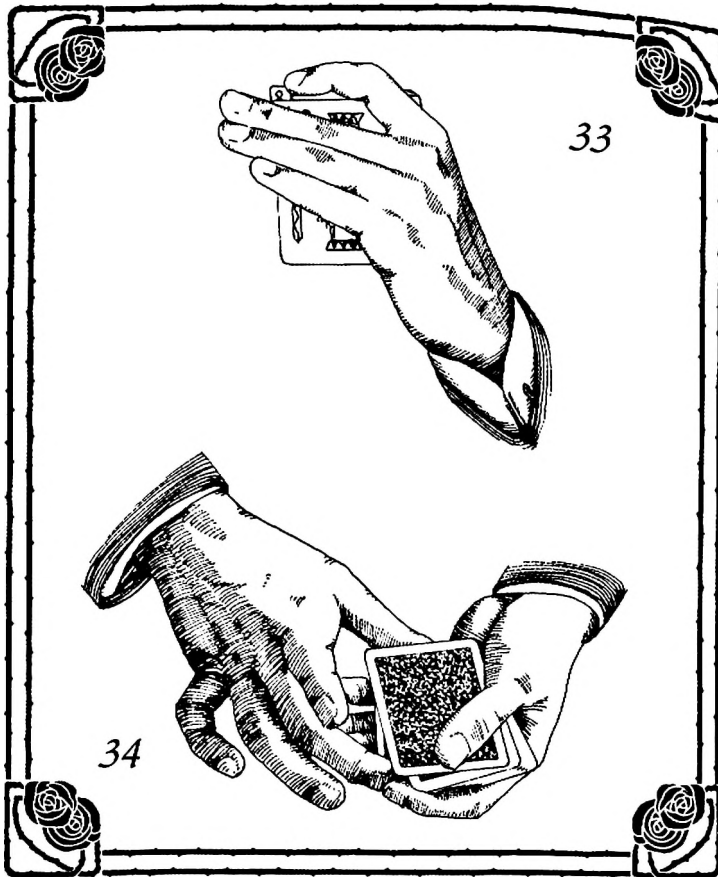


will pull the top of the pack to the left. There is a tendency to squeeze the cards too hard at this point, to try to prevent them from slipping. In fact this will only make the cards more likely to drop, as a very light touch is all that is needed. If you try tilting the hand slightly away from the body, at least to start with, you should find that only the lightest touch is required as gravity will do most of the work.

The rest of the fingers are not actually supporting the pack, but rest comfortably underneath the cards, so that their tips are protruding to the right. The fingers are not curled around the edge of the pack, but are rather stretched out straight. This is important, and is also shown in *fig. 31*. (For some reason I tend to find the deal easier if the cards have a slight bend along their long axis, so I often give the cards a squeeze at this point, forcing the middle of the cards towards the palm, curling the long edges upwards. For this, of course, the left fingers must curl around the pack, but afterwards they straighten out again.)



The second finger, which must still be absolutely straight, pushes upwards on the bottom card, somewhere near the upper right corner. In my hands, I find that it touches the card on the joint which connects the tip of the finger to the middle, although I imagine that this will vary dependent on your hand size. What is crucial, however, is that the finger is absolutely straight. While this finger pushes up on the card, the first and second fingers move away from each other, as if they were the blades of an opening pair of scissors: the first finger curls to the left, whilst stretching away from the second finger, pulling the entire pack with it. The second finger should be pressing up on the bottom cards sufficiently firmly that it is not carried to the left by the first finger, but rather stays resting on that second finger, which moves to the right as far as possible (*fig. 32*, and *fig. 33*, from below). You may need to assist the bottom card with the right hand until you get the feel of this most unnatural move, by breaking it away from the



bottom of the pack before stretching the fingers apart. Needless to say this habit should be broken at the earliest possible moment.

Although the description has explained various pressures acting in different directions, I stress again that the deal relies on a lightness of touch. I imagine that it may take some time to get this to work, but once the concept of

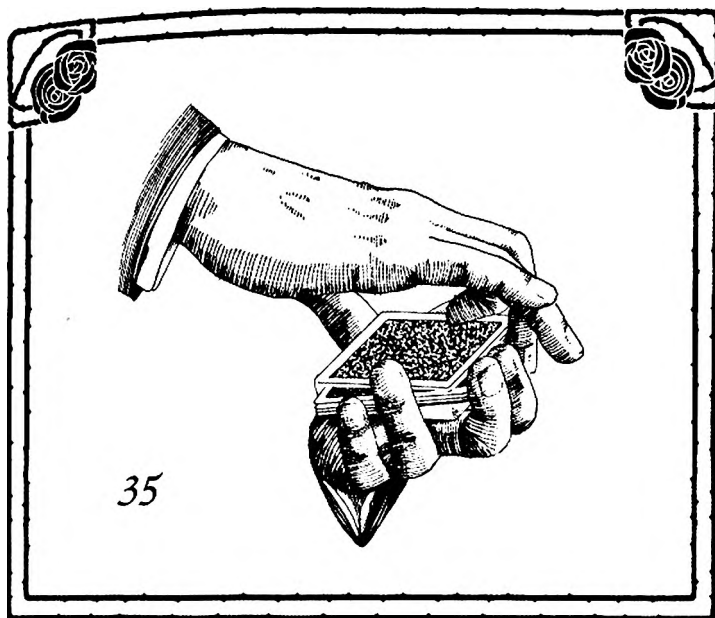
the deal has been fully understood, you should find that it is possible to move the bottom card out with the minimum of force, relying largely on the force of gravity providing the necessary pressure on the bottom card, thanks to the other cards pushing down on top of it. The card need only be protruding by a quarter of an inch or so to ensure a clean deal, but in fact it should be possible to cause the card to stick out by the best part of an inch using this technique.

In performance, the top card is pushed over with the left thumb at the same time that the bottom card comes out, thereby covering it. The bottom card may then be taken and dealt with the right second finger, whilst the thumb pulls the top card back again. Equally the cards may be dealt by taking hold of the short edges of the card with the right hand arched from above (*fig. 34*); the thumb contacts the short end nearest you, whilst the fingers take the other short end, which makes for a very deceptive, slow deal. A one handed deal may even be performed with a sharp leftward hand motion to propel the card to the right, the left fingers having dropped out of the way. These last two deals would be impossible without some sort of push-out, but here they have been accomplished without bending the left fingers downwards, which is what causes the flash in most bottom deals. As the dealer gains proficiency, more cards may be added until the whole pack can be comfortably used. Having said that however, I contrive (as I believe Gene Maze recommends) to construct all of my routines that use the bottom deal, such that only half the cards or fewer are used.

The centre deal; Of all the sleights that I have over the past few years spent practising, I estimate that most

time had been spent on trying to master the elusive centre deal. I use the pluperfect deliberately, as three years ago or so, having at last begun to obtain the first hint of proficiency at the technique, I realized that it was almost entirely useless to me, and ceased to practise it. (Those interested parties may like to note that I had concluded that the best technique was the complete absence of technique. The cards were held in a comfortable dealing grip with a little finger break in the middle, and cards were dealt off the top until the middle was desired, whereupon the card above the break was dealt with the right second finger. It was simply a question of practising it until it could be done. For the truly esoteric amongst you, you may wish to try applying a downward bend along the long sides of the cards, such that there is a bridge down the middle of the pack, and inserting four or five cards face up in random places in the middle; it is possible to deal the cards directly from their various places by feeling the slight natural breaks with the fingers as the right hand comes across to deal the cards.)

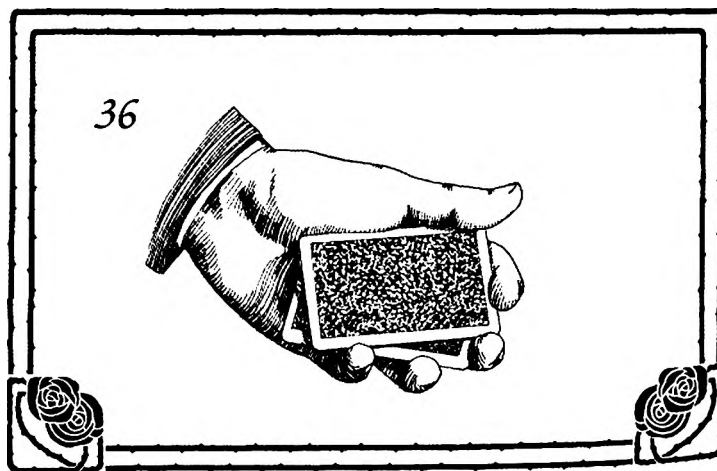
However, such discussion is not the purpose of this section; what is, is to impart upon you the far simpler move that decided me to give up on the true centre deal, being both far easier, and far more impressive in the eyes of the beholders. Four cards, such as four aces are replaced in random places in the middle of the pack, and they are dealt directly from these places. The manner in which this is accomplished is a slight variation of Martin Nash's method. I understand that Mario (rather predictably) also had a version, which this is very similar to. However, it is necessary to include a reasonably full description of the technique here, as it forms a significant part of a routine in Chapter Four.



The four aces are inserted about half way into the front of the pack in four different places, somewhere near the centre. As they are pushed in they are angled to the right at the bottom by pushing down only on the left side; this is the same as for the card control explained earlier, and you may wish to refer back to *fig. 10* to ensure that they are correctly oriented. If you were convinced by the merits of the riffle procedure that I mentioned at the same time, you may wish to include that here as well.

The right hand then supports the pack from above, with the thumb at the inner end, and the second finger at the outer left end; the first finger is curled on the back, and the other fingers rest in their natural places, along the front of the pack (*fig. 35*). The left second finger stretches forward until it contacts the front edge of the four aces at the right,

where they are sticking out of the front of the pack slightly (the right third and little fingers may have to move slightly to allow this to happen). It then pulls the aces to the right, pivoting them against the right thumb, so that the upper right corners are brought around to the right side of the pack, the aces becoming parallel to the other cards; the second finger continues to move in the same direction half an inch or so, so that the aces are pulled still further out. At this point the left third and fourth fingers pull the bottoms of the four aces back into the pack, which accentuates the angle at which they are protruding; at the same time, the second finger pushes them slightly towards the body, so that they become locked at an angle to the pack (*fig. 36*). This complicated sounding procedure is in fact rather simple, and serves only to orient the aces in the correct position. In the event that the tips of the cards can be seen protruding from the front of the pack, the first finger can curl around the front and cover the fact. This entire process can be done



rapidly under the pretext of squaring the cards in. The left thumb then bevels over the top few cards of the pack, so that they are at about the same angle as the aces, thereby hiding them.

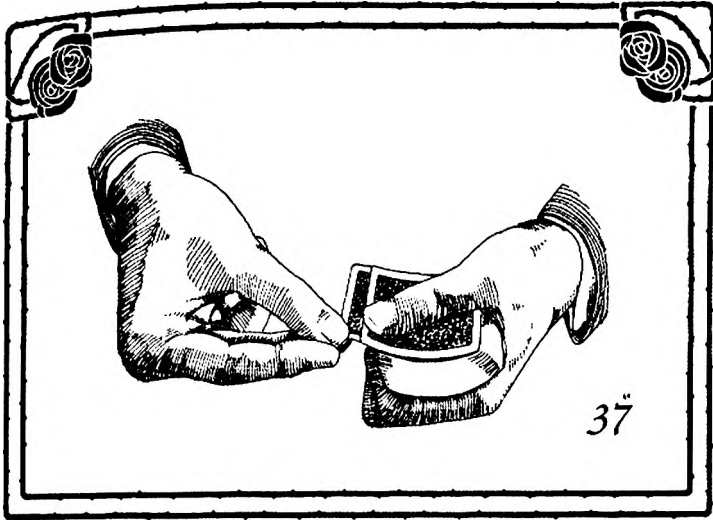
In this position, the second finger should be locking the aces, so that they cannot be lost, and also be the major beneficiary in holding the pack in the hand, so that the third and fourth fingers can be lowered slightly when the cards are dealt. Cards are dealt off the top until the middle card is required, when the second finger of the right hand reaches between the left's second and third fingers and is brought up on to the face of the lowermost ace. As it is already protruding, no additional push-out is required; the right finger just pulls the card out to the right, as the left third and fourth fingers lower out of the way very slightly, whilst the left thumb, which has of course pushed over the top card as if it were to be dealt, pulls it back to the left.

In the event that the cards are placed in the upper portion of the pack, and several hands of cards are to be dealt, it is conceivable that the cards above the aces will all be dealt out before the last of the aces, in which case the necessity for a second deal presents itself. For this, as well as other reasons, it is a good idea to ensure that all your deals can be done from the same dealing grip.

The second deal'. This brief comment is included more for the sake of completion than out of any desire to explain this bizarre deal. In fact I normally use a Vernon style push-off second deal, but here is included an alternative second deal, which I would not dream of using in any but the most humorous of contexts.

The cards are held in the left hand with all four fingers resting along the right long edge, such that their tips are about level with the top card. (You will already note the glaring discrepancy with the paragraph two above.) By squeezing the cards hard with the fingers, causing the middle of the cards to buckle towards the palm, and lowering the finger tips but a fraction of an inch, the cards spring off the fingers; if controlled with the right hand, this phenomenon would be called the LePaul Spread. However in this context, only one card is allowed to be released from the left fingers. It does not spring off to the right, as the left thumb is resting on top of it, keeping it in line with the other cards. You will note that if viewed directly from above, the cards appear to be square, yet from below, as all the other cards are bent to the left, the top card is protruding by a quarter of an inch or so to the right. You may find it easier to begin with half of the pack, as buckling the whole pack whilst also exerting a modicum of control is not easy.

By allowing the second card also to pop off the fingers, it too will have an exposed border to the right from below, although again this will not be seen from above. Thus the right second finger may contact this card from below, and deal it to the right (*fig. 37*), leaving the top card in place. The next card is also allowed to spring off the fingers in the same way, ready for the next second to be dealt. From above, this looks quite strange, as the second card is being removed without any visible brief; considerable amusement may be gained by throwing this into a discussion with one's peers about how small one's brief is during a strike second deal.



Regarding the false shuffle.

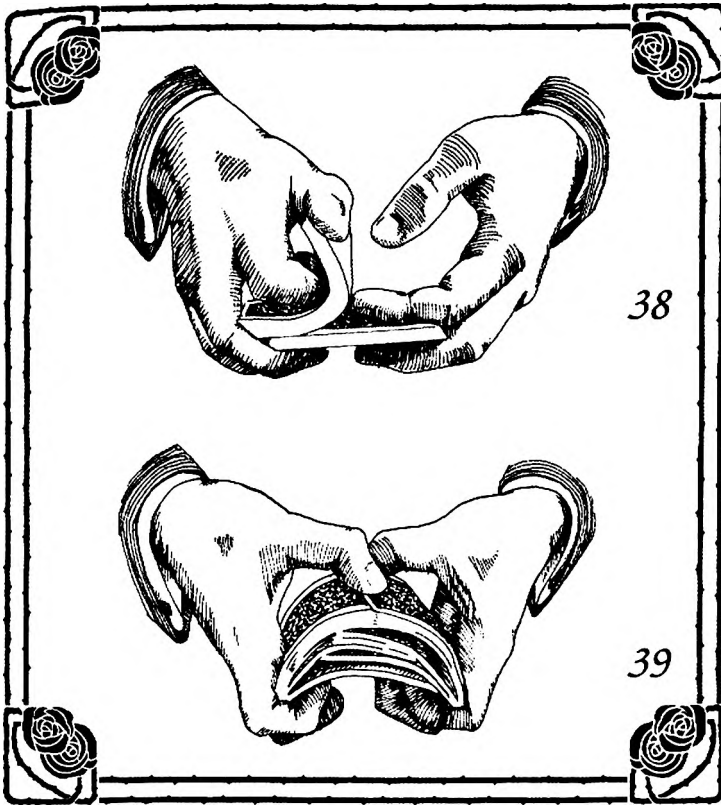
Strangely enough this was one of the very first moves that I ever came up with, when I had just started magic with a friend at school, aged fourteen or so; we had no access to magical literature at the time, and it is rather extraordinary that whilst we were inventing mundane variations on the glide or other rather unexciting things, this shuffle came to be. Part of the idea of twisting the cards came from my best school friend Ben Cotterell, whom sadly I have now not seen for many years.

The shuffle mimics the actions of an in-the-hands waterfall shuffle; in other words it is important that you should be able to do this shuffle normally before trying the false version; sometimes people are quite happy doing the normal shuffle on a table, but lack the confidence to perform it in the hands, fearing that the cards will fall out of their hands during the riffle. The following brief description is

provided for such people.

The right hand takes the pack from above, with the thumb at the inner short end, and the fingers at the outer short end, but the fingers should contact the cards on their middle phalanxes, leaving the tips to curl underneath the pack. The first finger is resting on the backs of the cards. By pushing down with the first finger, the pack can be gripped between the first and other fingers, allowing the thumb to be removed. This fact allows the thumb to riffle off about half of the cards from the bottom of the pack, without them dropping to the ground. This section that has been riffled off is taken in the left hand in exactly the same position as the right; this requires the left first finger to go in between the riffled-off cards and the rest of the pack, while the other fingers go underneath at the left short edge, so that that part of the pack can be clipped by the fingers, as is the right's (*fig. 38*). As the right hand moves away to the right, its fingers can push the right sides of the riffled-off cards upwards towards the outstretched left thumb, which takes them at that short edge, so that it is gripping its cards in exactly the same position as the other cards in the right hand.

Both packets are then riffled off the thumbs simultaneously so that the sides shuffle together. After the shuffle, the thumbs of both hands rest on the backs of the cards at about the point where they overlap. This done, the curled first fingers of both hands can move along side the other fingers, so that all four fingers are curled underneath the short sides of the pack. By pressing the tips of the fingers firmly against the faces of the packets and keeping the pressure with the thumbs on the top, the hands can be

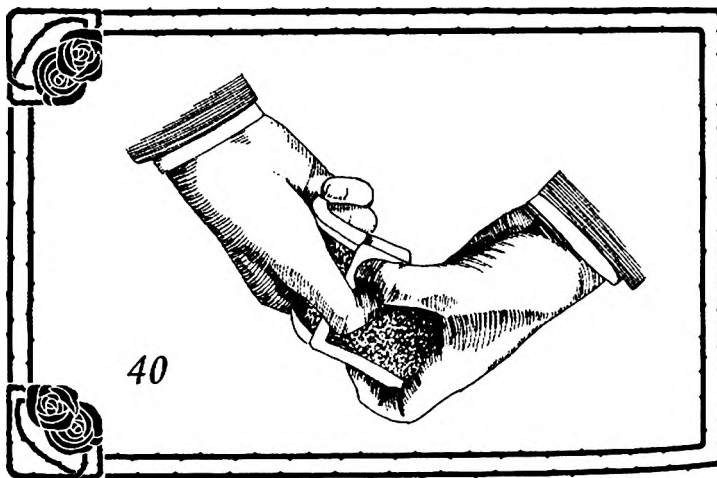


brought closer to each other, bending the cards so that they arch upwards in the middle where they have meshed, although because of those pressures, they should neither fall together just yet, nor spring apart at the top. When they are in approximately a parabolic arch, the fingers release their pressure on the faces of the cards, although the thumbs should still exert a certain amount on the tops to stop the cards coming apart there; done correctly, the cards “waterfall” (*fig. 39*) so that the shuffle is completed by the cards falling together in a fairly neat pile.

My apologies to the experienced practitioner for the tedium of that explanation, but I am sure that he will accept that without a full understanding of the normal technique, the false shuffle cannot possibly be grasped.

The false shuffle begins as the true, with the two halves being riffled together in the air; a few cards should be allowed to fall from the right hand first, and a few from the left must end on top. The cards are bent together as if you were about to let them fall together, but the pressure of the fingers curled on to the faces of the cards from both sides is maintained, so that they cannot spring together.

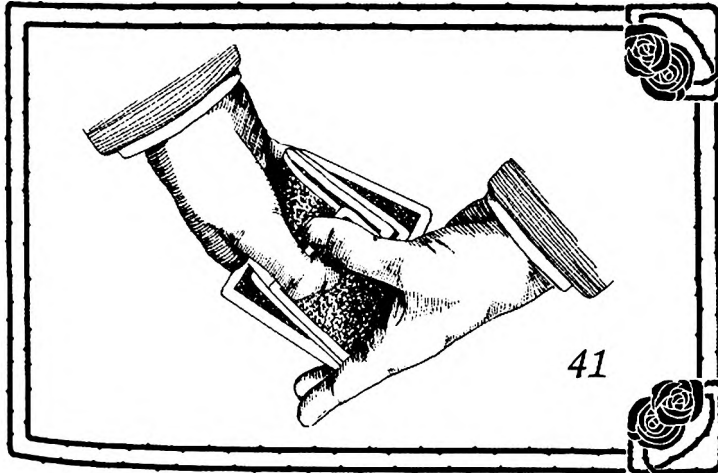
Imagine now that you are holding a Rubik's Cube. Twist the left side of the cube towards you, and the right side away from you. (For those of you whose childhood was deprived of a Rubik's Cube, imagine holding ajar of marmalade, the lid of which you are trying to unscrew.) By twisting the cards in that way, the left edge of the cards is pushed forwards, whilst the right edge is pulled back. The short



sides of the cards, however, must still be parallel to each other, and parallel to the positions in which they started (*fig. 40*). To check that the hands are in the correct position, push the hands closer together, so that the cards buckle even further, and you should be able to touch the first joint of the right first finger against the first joint of the left little finger.

Now move the hands a little further apart, but keep imagining a pressure between the right first finger and left little finger. Then release the pressure with the fingers on the cards from below, to allow them to cascade together; you may have to move the hands a little further apart if they seem reluctant to waterfall. The left hand's cards should fall forward as they are released, whilst the right's fall back (*fig. 41*). At the end of the waterfall, the two portions of the cards should be separated by the best part of an inch, but still parallel.

Because this technique is not easy to explain, if you



are still having trouble getting the cards to behave, I offer the following alternative explanation of the shuffle: I hope that you will excuse me if I ask you to orient your entire upper body in a rather uncomfortable position. If you would, at the point when you have bent the cards together, instead of trying to twist the cards, bring the hands right in to your belly, and extend your elbows so that they stick out directly to the sides; both lower arms must be parallel to the ground (in approximately the position that the novice may be seen to perform an Elmsley Count). Imagine an axis running from one elbow straight down the lower arm, through the cards, across the lower arm on the other side, all the way to the other elbow.

Now rotate the left wrist a few degrees anti-clockwise around this axis (whilst still maintaining the pressure), and rotate the right hand at the wrist a few degrees clockwise. The result is that the cards are twisted at a diagonal angle to you, but the short edges which the hands are pressing against should still be parallel to each other. Now release the pressure from below with the fingers, and the cards will spring together, but as required the left portion will spring forwards and the right will spring back. If the part just explained has been understood, mastery of the shuffle is not far off. As indicated, once such a level has been attained, the arms need not be held in such an extreme position. The hands may be held in front of the body just as they would be during a normal riffle shuffle, and the twisting of the wrists need actually be only very slight.

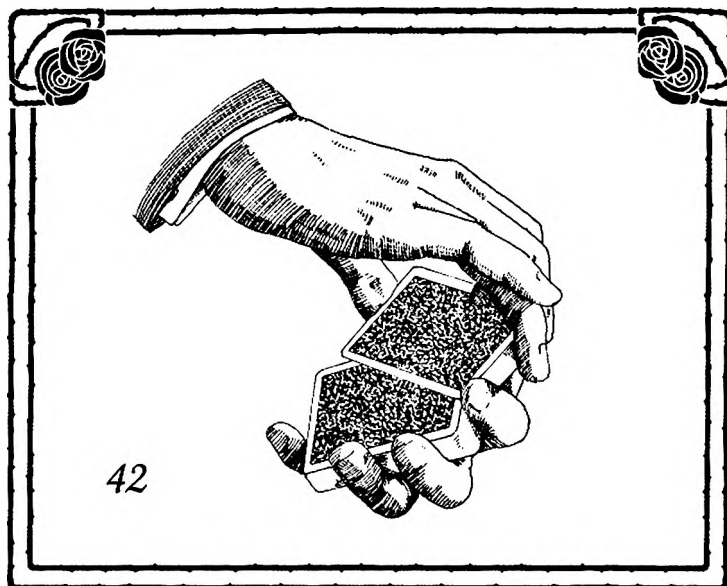
Assuming that you have managed to get the cards to co-operate in separating, the shuffle continues as follows:

the right hand keeps hold of the whole pack, telescoped apart, between the thumb above and fingers below, allowing the left hand to move away to the side slightly; the right hand now turns the cards so that the left edges are swung towards you, and the back of the hand is presented to the audience. The cards are put into the left hand in a sort of dealing grip in this way, obviously still telescoped.

The right hand immediately adjusts its grip so that it is arched over the pack, fingers at the front, and thumb behind, so that it conceals the fact that there are cards sticking out to the right. The left hand can now square the cards a little, so that they are neatly in two sections, by running along the long edges, thumb at the left and fingers at the right, although they should be left separated by at least half an inch.

It is the strip-out of the cards from this position that I should like to emphasize; it is a technique that will be used in a later effect in the book, and should look as though you are simply under-cutting the cards. The right hand, still arched over the cards, slides to the left, so that the thumb is on the bottom left corner of those cards which are to the left, and the second finger is at the top left corner, with the first finger curled on top. Hence the right hand is in fact only contacting the cards which are sticking out to the left, which it grips firmly.

Underneath the right hand meanwhile, the left fingers also rearrange themselves, so that the first finger is at the extreme right of the top short edge of the cards sticking out to the right, and the little finger is at the extreme right of the bottom of the same cards. These two fingers straddle this portion of the cards, whilst not contacting those cards



to the left, which the right hand is in charge of.

The right hand swings to the left, the thumb leading the way, taking its cards with it, pivoting those cards around the left first finger (*fig. 44*). At the same time the left hand gripping its cards moves to the right, the little finger leading the way, causing the cards to be pulled apart, or stripped out. As the cards come apart, the left hand moves inwards a little, the right outwards, until the cards become completely separated; the right hand has provided cover, so that the fact that the cards are coming apart is not obvious. The left hand moves around under the right's portion, and brings its cards over and puts them on top of the right's, as if it had cut them from the bottom of the pack, like an under-cut. This strip-out may be performed quite briskly, when confidence that the cards will not entangle has been attained. The

secret to the strip-out is once more a light touch, which allows air between the cards easing their sliding. Equally the strip-out may be performed by putting the right hand's cards on to a table, and then putting the left's on top, the action of a straight cut being mimicked.

I use the same procedure as a control of four cards, placed into different parts of the pack and angled to the right as they are pushed flush; these may be straddled and stripped out in exactly the same way, and put back on the top as if a single under-cut had been performed; the hands travel sufficiently quickly that the thinness of the packet is not noticed.

It is worth mentioning that I was fortunate enough to meet Eric Anderson in America a couple of years ago, who used a similar false shuffle, although the manner in which we stripped the cards out was completely different. Whilst we certainly agreed that the shuffles were developed completely independently, I proffer myself to Eric for putting his in print first, although I am sure that he will not object to my offering my version, complete with the alternative strip-out. I personally feel that mine is more in line with my style of performance, although you may well find you are better suited to his. In fact both shuffles have their roots in earlier techniques; I understand, for example, that Max Katz used a similar procedure to separate the cards during the waterfall after a faro shuffle.

And on that note we re-take our seats for the second half and continue with the altogether more serious business of discussing effects rather than paltry techniques.

FOUR

incorporating a number of dishonest practices.

Trying to convince an educated and intelligent audience that what you are doing with a pack of cards is magic is not an easy thing to do; if people are watching mentalism of some kind, there is perhaps a part of the brain that considers the possibility that some genuine mind-reading could be occurring, although it is likely that most people would, at least on reflection, accept that what they had seen was mere trickery. However, a selected card which was replaced in the middle of the pack, only to reappear on top, will in general not be attributed to the magician invoking demonic spirits, nor causing the card to de-materialise and travel to the top in atomic form. All of which therefore has often caused me concern in wondering how to present such effects. Implication that real magic is occurring is somewhat ludicrous in most situations, and standard patter lines, such as “when I snap my fingers the

card magically jumps back to the top of the pack”, strike me as being unbearably patronising.

One of the approaches that overcomes this to some extent is to perform an effect rather “tongue in cheek”, thereby making it clear to the audience that although you are snapping your fingers to cause the card to jump magically to the top, you do not for a moment believe what you are talking about, and hence, the audience is not meant to either. Another possible solution is simply not to imply any magical behaviour, but rather just to get on with the trick, entirely allowing the audience to infer what they will. A further option, which is rather avoiding the matter completely, is to discuss methods in which gamblers may cheat in a game of cards. Although the Ambitious Card trick bears no relation to the methods of crooked gamblers, it can easily be presented as such, by explaining that if a player wanted to ensure that a particular card fell to him, it would be necessary to control it, so that even if it were lost in the middle of the pack, the gambler could bring it back to the top. Without the method being revealed, it has been made clear that the phenomenon that is being seen is attributable purely to the skill of the performer, which is a far more palatable and credible concept for certain audiences to accept.

Let me emphasize that I am not necessarily suggesting that you should adopt such a presentation; much of the wonder and amazement of many magical effects would be lost by giving such a mundane explanation. I am merely suggesting that there are occasions when effects presented in this way may be more suitable; perhaps a young, rebellious, intoxicated audience (as I was prone to encounter from

time to time during my “further education” at university, who would leave you in no doubt as to their opinions of magic tricks) would be far more receptive to the same effects, if presented in a manner which apparently exposed the means of a card sharp.

Added to this is my own fascination with gambling techniques, which leads me to include the following collection of effects of a gambling nature.

A Gambling Routine:

Perhaps it is appropriate to begin with a complete routine, which I perform to demonstrate the methods of the gambling underworld, given the appropriate circumstances and an apparent interest on the audience’s part. Even the reader who is unconvinced by the effectiveness of gambling routines may perhaps gain something from this routine, since an underlying self-working principle is used, which may be of use to him in other contexts. In effect, the four aces are found and dealt to the performer a number of times by means such as stacking and false dealing. At the end, the cards are arranged into numerical order despite having been shown to be completely shuffled moments earlier. This last part is possibly of greatest interest, and it is that which relies on the mathematical principle that will be discussed later.

The cards start in numerical suit order with the suits alternating in colour, except for the four aces which are on top. In other words, the four aces on top are followed by all the cards of one suit, such as spades, in numerical order from two through to king; then another suit of the opposite colour follows, from two to king (of hearts perhaps), followed

by clubs and diamonds, also in numerical order. It is clear that this position is not hard to arrive at from a brand new pack, which may be a useful aspect. A few false shuffles should be given to the pack at the outset, to imply no prior arrangement of the cards.

The cutting of the aces uses the simplest of methods, but one which should not be overlooked solely for this reason. A crimp is put into the bottom card, so that when the cards are cut, the crimp is centred and marks the position of the four aces. Of course any kind of locator card, such as a breather crimp or corner-short may be used, although such elaborate deception is hardly necessary; I simply put a firm bend in the lower left corner of the bottom card with my right thumb, whilst squaring the cards from above; this is put in and removed quickly, and can be easily seen and found. However, when cut into the pack, a light pressure on the top and bottom of the cards will squeeze the cards together, flattening the crimp and making it invisible.

After the cards are cut, they are laid on the table with the crimp on your side, and the first ace is found simply by cutting to the crimp. It is put aside, and the top cards are replaced, thereby again centring the crimp which marks the remaining three aces. At this point it is worth picking up the cards and by applying pressure as described, showing the cards on all sides, to show that there are no marks, that nothing is sticking out, that apparently none of the cards is bent, and so on. The cards are replaced on the table and the second ace is cut to in the same way. Again the cards are re-assembled, and the third ace is identically found.

After the third ace has been put aside however, the bottom of the pack is put back on to the part that has been

cut off, so that the crimp is brought back to the bottom and the last ace is on top. A casual shuffle is given to the pack as follows (whilst it is explained that it becomes increasingly more difficult to find the aces, as there are fewer of them each time, or some such nonsense): holding the cards in the position for an overhand shuffle, a few cards are run off singly from the top of the pack, although it does not matter exactly how many; between five and ten is ideal. The rest of the pack is thrown on top, so that these few run-off cards are positioned below the crimp. The cards are then cut approximately in the middle to bring the crimped card to the centre again. The cards are put back on the table, and when they are cut at the crimp to find the last ace, an indifferent card is in fact found. This is likely to be perhaps a seven or eight (of spades if the cards were in the suit order suggested above), depending on how many cards you ran off.

After initial embarrassment, the performer explains that this is of course the fabled indicator card: its value indicates the position of the final ace. The lower packet is picked up and the indicator card replaced face down on top, where it came from; cards are counted face down on to the table from that point, stopping at the value indicated. Of course because the cards were originally in order, the indicator card actually tells you how many cards you shuffled off; if it is a seven, it means that seven cards were reversed in the shuffle, and therefore that the ace is now seventh; if it were an eight it would mean that you had shuffled off eight cards, and so on. By counting the cards face down up to the number of the indicator, the last card will be the ace; at the same time, the other cards that are dealt off have

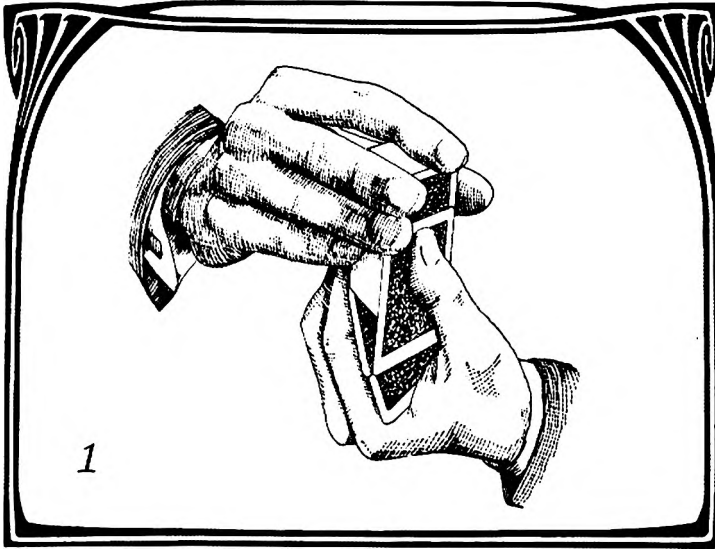
been reversed again, so that they are now back in their original order.

The dealt cards are replaced on top of the lower cards of the cut, all of which are then put on top of the rest of the cards. Therefore despite having cut to the four aces, the rest of the pack is still in numerical order, with the crimped card on the bottom.

Four methods by which these aces may be controlled into your hand are now explained, starting with card stacking. It will be seen that any demonstrations can be substituted for those that I will explain, provided that they do not affect the order of the cards; here I use a milk build or "chop" shuffle, although if you can find a way of stacking the cards for five players without changing the order of the rest of the pack, that may well be better.

The chop shuffle requires the four aces to be brought to the bottom of the pack; they may either be put there directly, or replaced on top and double under-cut to the bottom. From there a type of overhand shuffle puts them in the right order, by pulling cards singly off the top of the pack, and then at the appropriate point, performing the "chop", which means that both the top and bottom cards are pulled off at the same time. This is the order in which this is done: to begin, four cards are run off the top of the pack with the left thumb one at a time, in the manner of a shuffle; as the thumb is about to pull the fifth card off, the left fingers contact the card on the bottom of the pack, which is an ace, and pull it off at the same time as the thumb pulls off the top card; this is the "chop" (*fig. 1*).

The left thumb then pulls off three more cards singly, and then another chop is performed, pulling the next ace



off the bottom with the fingers at the same time as the top card is pulled off; then another three and then the chop; finally another three and a chop. When I am shuffling, I think of it as “one, two, three, four; chop, two, three, four; chop, two, three, four; chop, two, three, four; chop”. The rest of the cards are then dropped on top, so that the crimp falls above the cards which have just been run off.

I carry out this procedure quite slowly to ensure that no mistakes are made; in my presentation I explain that I am arranging the cards as I am shuffling them, so I am not concerned if the shuffle looks rather suspicious. “However,” I explain, “during a game, of course I would not even look at the cards, and yet I would still be able to calculate and count the numbers of cards which have to be shuffled in order to arrange the cards.” As this is being said, the cards, still being held in the position for an overhand shuffle, are cut

at the crimp, and all of those cards below the crimp are then run one by one on top of the rest of the cards, thus re-reversing their order and putting them back on top. Of course no concentration is required during this, so it can be done very quickly; however, by talking about calculating and counting cards, the inference is that what is being done requires great mental dexterity.

The cards should now be in their original numerical order excepting the aces, which should have been dispersed such that they lie at every fifth card from the top; the crimp is again on the bottom. Five hands of cards are dealt out, the fifth of which is yours. As each fifth card is dealt into your hand it is turned over to show that it is an ace. When the fourth ace is dealt to yourself, the dealing stops, so that four cards have been dealt to each player.

The other four hands of cards (that were of course dealt out from left to right, as if for a normal game) are now gathered up from right to left, so that the rightmost packet is dropped on to that to its left, which is then dropped on to that to its left, which is finally dropped on to the last, all of which are then replaced on the bottom of the pack, under the crimp. Those sixteen cards which are now underneath the crimp, you will note, are no longer in the same order as before; this is not a matter for concern at the moment.

It is explained that the stacking process is rather antiquated and clumsy and that a much better way of cheating is to use a false deal. "For example," you say, "suppose that I had secretly concealed the four aces in my left hand," at which point the aces are openly placed into a left cop position; "now when the cards are cut, I could secretly add those cards to the bottom of the pack." About

half of the cards are cut off (or someone else can be instructed to do so), and the four aces are openly added on to the bottom, as the cut-off cards are put into the left hand dealing grip. "Now," you continue, "when the cards are dealt out, I can deal the aces off the bottom of the pack." Saying this, five hands of cards are again dealt out, and for the fifth hand, which falls to yourself, a card is dealt from the bottom. The routine relies on having an acceptable bottom deal; the method that I use was discussed earlier, but if you have already practised a technique which suits you, then obviously that is what you should use.

Four cards to each hand are dealt out in this way, so that you have all four aces in your hand, courtesy of the bottom deal. By explaining how the cards are cut and the aces secretly added, you have conveniently arranged matters so that the bottom deal is only performed with half of the pack, which makes it considerably easier. The cards that remain in your left hand after the cards have been dealt out are dropped back on top of the talon; the four aces are shown, and the other four hands of cards are gathered as before from right to left and replaced on the bottom of the pack. There are now thirty two cards below the crimp which are in a different order.

(Incidentally, rather than putting the aces openly into the palm as indicated above, you may prefer to put them back in the pack, and to palm them out secretly; they can then be revealed to be hidden in the hand, and the rest of the phase continued in the same way.)

The demonstration is continued by commenting that whilst the bottom deal is all very well, in a fast game it would not be stood for, as when the cards are cut properly,

the aces would be brought to the middle; for this reason the middle deal was invented. Whilst this is being explained, the cards are cut at the crimp, bringing it back to the bottom.

The four aces are then replaced in different places in the middle of the pack, but left out-jogged; the lowest should not be less than sixteen cards from the bottom, nor should the highest be higher than sixteen or so from the top. They are left protruding about half of their length, and the cards are turned face up and spread on the table, to show that they are indeed in random positions in the middle of the pack. The cards must only be spread out as far as the bottom ace, which leaves the last few cards bunched together, concealing the fact that they are still in numerical order. The rest of the cards however, having been rearranged during the first two demonstrations, appear at a glance to be randomly mixed. This is mentioned without drawing too much attention to it, in a sentence such as "You will notice that the aces are indeed randomly arranged in the middle of the pack; there is not a fixed number of cards between them, nor are they positioned next to specific cards, nor is there any order within the rest of the cards that would give me a clue as to their position." It is therefore made clear that the cards are in no order, although it is the aces that are the main focus of attention.

The cards are gathered up, leaving the aces out-jogged, as it is explained that the positions of the aces will be estimated and that they will then be dealt directly from those positions. The cards are turned face down, and the aces seemingly pushed in, but in reality they are pushed through the pack diagonally, so that they stick out to the

right; they are then dealt out directly from their positions, again into the fifth hand, in the manner of Martin Nash's multiple centre deal, my slight variation of which was explained in greater detail in the interval section of this book. (If you elected not to study this section, the essence of the technique is simply to pull the cards from the middle when they need to be dealt.) By dealing them out in this way, the aces naturally fall to yourself, which is the point of this demonstration, but more significantly, the other sixteen cards which make up the other four hands were the first sixteen cards that were dealt out during the stacking demonstration; by gathering them from right to left as before, they will be put back into their original numerical order, which I think is quite remarkable. They are then replaced on the bottom of the pack below the crimp.

The final demonstration uses the remaining sixteen cards which are in a different order, which are of course now on top of the pack, thereby bringing them also back into their original order. For this part, I explain that having now demonstrated the most popular ways by which one might cheat in a game, I will now show how these concepts may be combined into one flawless cheating technique. It will appear that again they are put back into different parts of the pack, but in fact this is not the case. The left thumb riffle counts four cards, and the first ace is put in below them; then four more are riffled off, and the next is replaced in that position, and the last two are replaced in the same way, each being put back a further four cards apart. The audience should now be used to the cards being put back into different places in the centre, and therefore ought to give no thought to the possibility that they are being

inserted into specific locations; in fact of course, by being inserted after every four cards, they lie every fifth, so that they are already in the correct order to be dealt to oneself. On its own this demonstration would be rather pointless, but within the routine it is my belief that it is very powerful. The aces can be very carefully squared in, and a false shuffle is given “making estimation almost impossible”, you explain. Finally the cards are very fairly dealt out, and the aces are seen to be in your hand, whilst the remaining sixteen cards, dealt to the other four imaginary players are put back into their numerical order. They are also replaced on the bottom and a final cut at the crimp brings all the cards back into order.

To conclude, the numerical order of the pack is shown, but the following manner builds it more effectively than simply spreading out the cards straight away. The suspicion that may be aroused amongst other players if the four aces were continually in your hand is mentioned, and therefore it is explained that it is a good idea to have control over certain other cards as well; with a few false shuffles, you comment that it is possible, by the means of estimation and arranging cards in the shuffle as has been previously explained, to control one or two cards in addition to the aces; for example, if you had the ace of spades in your hand, another of the same suit might be useful; at the conclusion of the false shuffles, the top card is turned over, to show that another spade (in fact the two) has been controlled. The three is then turned over, followed by the four, and then all the spades are dealt out, gathering speed as this is done. Finally, to show that any card could be controlled, every card in the pack has been arranged in a specific order, and

the remaining cards are spread out face up to show as much.

The underlying mathematical principle may be of interest to some readers. If the aces are ignored, in fact four piles of four cards are dealt out in each demonstration, thereby rearranging them into a new order. By dealing them out again, they revert to their original order. This is actually quite obvious if you think about it, and certainly not a new idea. It will also work with nine cards being dealt out into three piles of three, or twenty-five into five piles of five, or indeed any square number of cards being dealt into piles of its roots.

In fact I used to do this routine with six rather than four phases, as without the aces, forty-eight cards remain in the pack, which is three times sixteen; therefore there was no need for the crimp, as the entire pack was put into a different order after three demonstrations, allowing it to be spread out in its entirety, and also automatically bringing the first stack back to the top. Although this is a nice use of the principle, six demonstrations seemed to me to be tedious, but perhaps you will be able to find sufficiently interesting material that this is not the case.

A somewhat more light-hearted routine follows, wherein the four aces are cut to in a progressively more impossible manner. I tend to follow this routine with a Stephen Minch effect, which I have altered very slightly. For the sake of completion, as the effects complement each other rather well, I have included a brief description of the

method of this effect afterwards, although I should make it quite clear that it is almost entirely Mr Minch's.

A More Light-Hearted Routine:

By way of a set up, the four aces and a pair of high value spot cards of the same colour and value are removed from the pack. I will assume that you have removed two black eights. One ace is placed at the eighth position from the top of the pack. If you were using a pair of nines you would place the ace at the ninth position, or at seventh if you were using sevens, and so on. One of the eights is then put on top of the pack, and on top of that the other three aces. The final card, the other eight, is reversed on the bottom of the pack. (It is probably as well to set up in advance, but equally it is not hard to get into position secretly. It is just a matter of culling out the aces and a pair of twins; a slip cut will locate the lowermost ace, once you have riffle counted the correct number of cards; finally a half-pass orients the bottom card as required.)

The routine uses the reversed card as a locator. This has the advantage of being undetectable, even when the pack is fairly closely scrutinized, and unlike a breather crimp, by reversing the locator card back to its original face-down position, the natural break is removed. By cutting the set-up pack in half, and completing the cut, the reversed card is centred. You should now find it very easy to cut at the reversed card, such that the reversed card is the lowermost card of the upper packet, and an ace is on top of the lower one. With certain packs it seems that the natural break causes the reversed card to be left on the bottom half, which is clearly undesirable. If this is the case, the pack

should be re-assembled in its original set up, and the bottom card must be turned over, so that it is the same way around as the others. Now the whole pack is given a downward bend, along the long axis of the cards, pushing down at the long sides, causing the middle to bow upwards. If you now reverse the bottom card again, and cut the pack, you should find that the natural break cuts in the correct place.

Having dealt with the cards as necessary to cause them to behave correctly and re-assembled them so that the stack is on top and the reversed card on the bottom, you are ready to begin the routine. The pack may be riffle-shuffled, maintaining the top dozen or so cards and the bottom card. The pack is cut, to centre the reversed card. A spectator may be asked to check that the cards are legitimately squared, and that there are no protrusions of any kind. Discussing the apparent impossibility of cutting to an ace, the pack is studied very closely, as though really scrutinizing it; it is then cut to the natural break, and the first ace revealed. The pack is re-assembled, so that the reversed card is still in the middle.

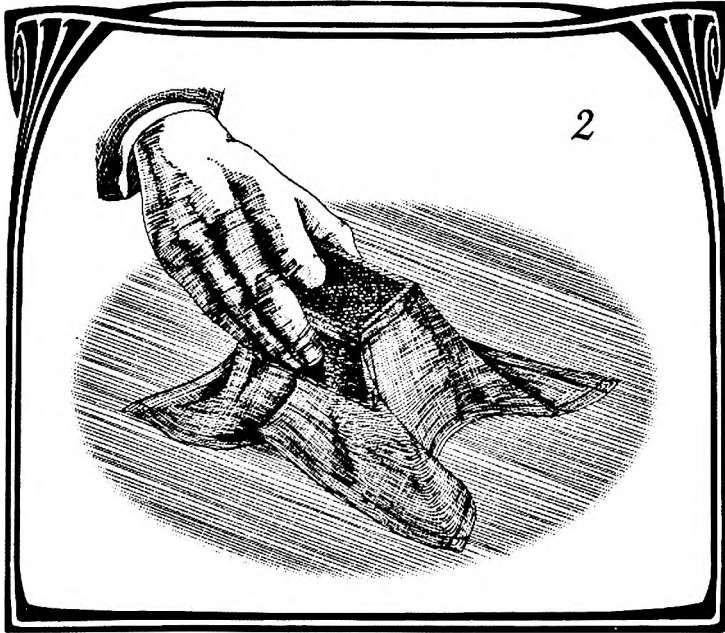
Whilst this display of skill was certainly impressive, you comment, such careful scrutiny of the pack would arouse suspicion in a real game. For that reason it is as well to practise blindfolded. A handkerchief is therefore removed, and tied around your eyes like a blindfold. Again a spectator is asked to verify that the cards are squared, and once again the cards are cut to the natural break. It is just as easy to cut at this point without looking, but if you are unsure, you can of course peek out of the bottom of the blindfold. The second ace is revealed and the pack re-assembled, but the other way around this time, so that the reversed card is

on the bottom, and the third ace is on the top.

You now mention that you were relying entirely on the sense of touch to locate the second ace. It is conceivable, you explain, that you might be playing in very cold weather, or even wearing gloves, which would certainly diminish this sense, so it is as well to practise without the benefit of touch as well as without the sense of sight. To do this, the pack is picked up and put into the left-hand dealing position, and completely covered with the handkerchief (which by now you should have removed from your eyes).

When covered in this manner, you point out that not only can you not see the cards, but it becomes virtually impossible to feel them with any degree of accuracy. During this discourse, the whole pack is secretly turned over under the cover of the handkerchief. The 'kerchief is once more removed and the pack placed on the table; it is now face up but for the top card, although the audience is unaware of this. The cards are then covered, whilst still on the table and a spectator once again may check they are squared, through the handkerchief. He will also note how much more difficult it is to feel through the material.

Concentrating on the pack, you reach over with your right hand, as if to cut it. In fact the fingers lift the front long side of the cards off the table, and they slide slightly below the pack. The side of the cards nearest you, however, is still touching the table top. The thumb now separates the pack, lifting about half the cards off. As the right hand moves upwards, the fingers underneath the cards flip the bottom half of the pack so that it turns over, pivoting against the left long edge and falling face down on to the table. *Fig. 2* shows this action as it is happening.



The right hand continues upwards, removing the top portion of the cards; under the cloth, none of the above can be seen and it should simply appear as though you have cut the pack. After setting the top portion off to the right and removing the handkerchief, the ace on top of the bottom portion is turned over and put aside. The top half is replaced (still reversed except for the top card) on top of the lower half.

For the final ace, you comment that although you were neither looking at, nor feeling the pack, the audience may have noticed the way in which you were concentrating on the cards, which in a fast game could be considered suspicious. To find the last ace, then, you will repeat the procedure, still using the handkerchief to eliminate the senses of sight

and touch, but you will also recite some poetry at the same time, thereby making it impossible to concentrate on the cards. I use the first verse of Lord Byron's *The Destruction of Senaccherib* (which has caused me in the past to refer to this routine as "The Wolf on the Fold"), but the decision is largely yours.

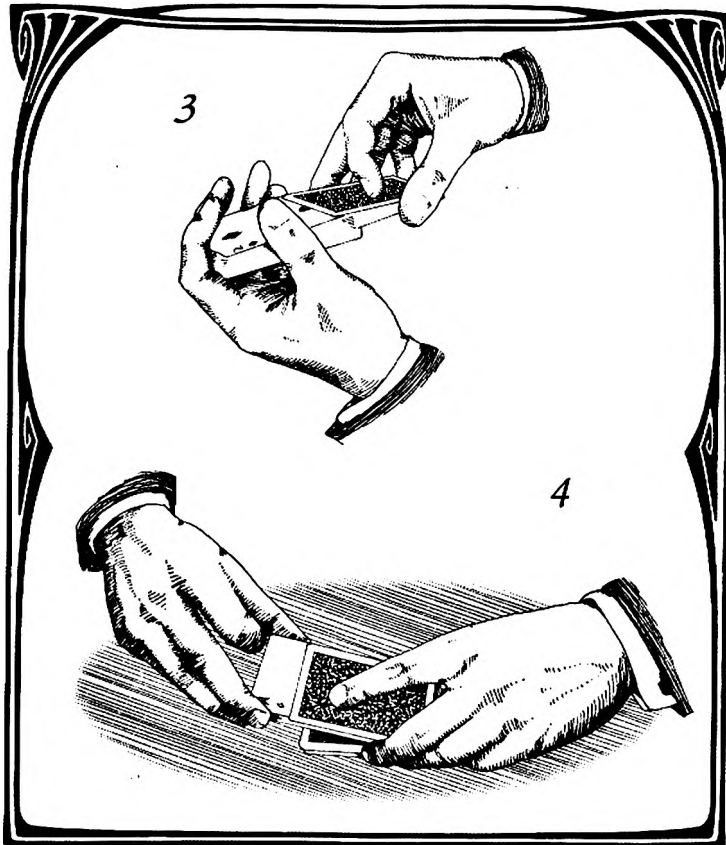
For the last time, the cards are covered on the table with the handkerchief, and squared once more by a member of the audience. In fact, because of the back to back nature of the cards there is a huge natural break, which is very easy to locate, even through the thickness of the cloth, but by now the assistant will be squaring the cards as *a* matter of routine, and no longer feeling so alertly for such a discrepancy. It is this natural break which you cut to, again putting the top half and handkerchief to the right. Turning over the top card of the lower portion reveals the eight, which is apparently a mistake; the eight is put aside, and, as in the previous routine, its significance as an indicator card is explained. Picking up the rest of that packet, eight cards are dealt down, turning over the last one to reveal the ace.

You could of course end there, cleaning up the top packet at your leisure, but it seems appropriate to use the reversed nature of the upper packet to your advantage. Particularly as this first part of the routine has been mildly amusing, I like to continue by demonstrating that the experienced gambler should be prepared for even the most adverse conditions. This leads into a Stephen Minch routine called Aces Over Teakettle, in which the aces are cut to during the course of *a* Triumph effect. A full description of the original routine can be found in Harry Lorrayne's *Best*

of Friends. I am including the basis of the effect merely to demonstrate how I get into it from the current position, and to explain the minor modification that I have made at the end, whereby the final ace is discovered by means of the indicator card, as it was during the first cutting sequence.

You should have before you three aces on the table, an eight on the table, the final ace still in your right hand, a pile of seven indifferent cards, the bottom face-down half in left-hand dealing grip, and the top half on the table, which is face up except for the top card. The ace in your hand is used to pick up the 8, which is flipped face down on to the lower half. That ace is put face down on top of it; the seven cards are put on that, and the other three aces on top, but a little finger break should be kept below them. The top half is put back on top of everything, but a third finger break kept below that. After a brief pause, all the cards above this top third finger break are cut on to the table, then the three cards above the next break are cut on top of that.

Whilst doing this, you explain the final contingency that the experienced player should be prepared for: that a lunatic may attempt to shuffle the cards face up and face down, causing the serious player considerable grief. The remaining cards in your hand are turned face up, and put on the table to the left of those already there. You then riffle shuffle the two packets which are seen to be facing in opposite directions as follows: a dozen or so cards must fall from the left, face-up packet first; then cards are interwoven approximately evenly, leaving at least the top four cards from the right half on top. The cards are squared, picked up and put into the left hand. About a third are cut off with the right hand; these cards are faro-shuffled into the rest, so



that a face-down card lands on top (*fig. 3*). Only the top four cards need be perfectly woven. Alternatively you may be able to interweave the top four cards perfectly during the initial riffle shuffle. Either way you should have this order (where X denotes an indifferent card):

Face-down ace, face-up X, face-down ace, face-up X, face-down ace, face-up X, face-down 8, the rest of the cards face up, with the final ace eighth from the bottom.

You may spread over the top few cards to show the mess, during which you catch a break above the final (fourth) face-down card as you square them up. The cards above this break must be transferred to the bottom, which may be done by a simple cut, or a double under-cut. The pack is turned over and put on the table.

Having seemingly mixed the cards together face up and face down, the first ace is revealed by a simple slip cut: the right hand lifts up about half the cards, whilst the left first finger maintains a downwards pressure on the top card; when the right's cards are moved to the right in the action of a cut, the top card is maintained by the left hand's pressure, and dragged on to the top of the bottom half of the pack (*fig. 4*). The right's cards are replaced on to the cards on the table, simulating the completion of the cut, and the face-up ace is removed and put aside. The second ace is produced in the same way, by a second slip cut. When the second ace has been removed, the pack is picked up and put in dealing grip.

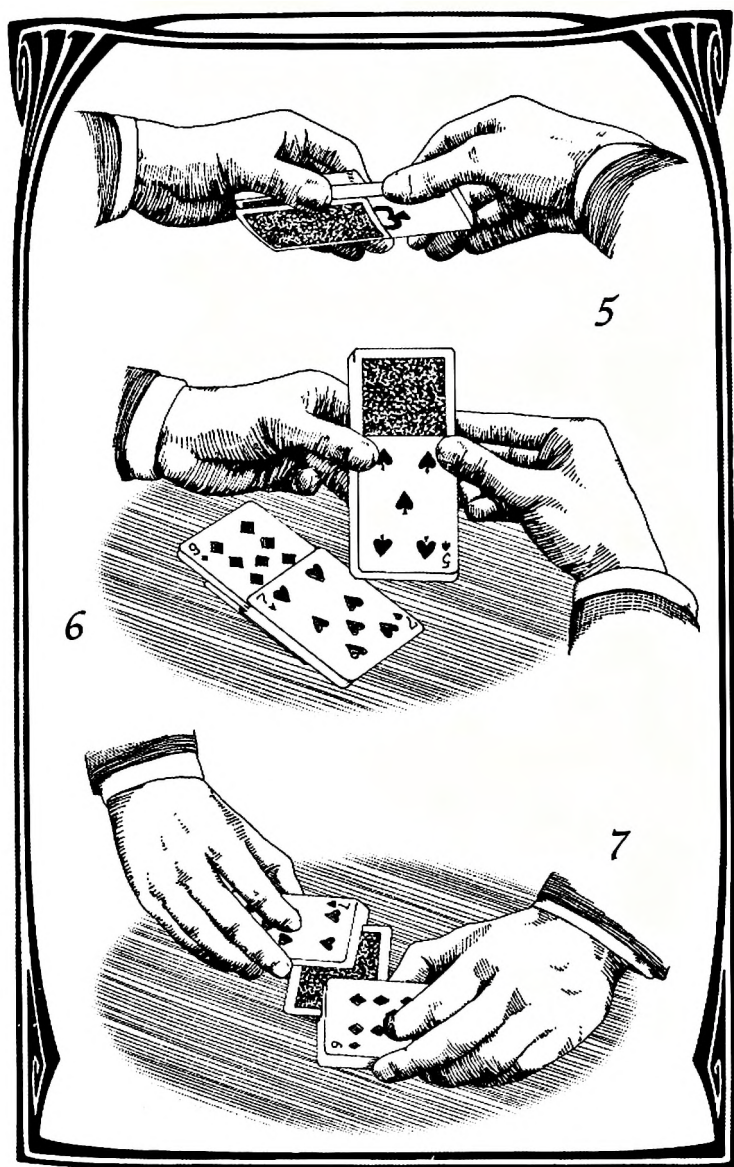
Lifting off the top half with the right hand, the Tenkai Revolve is performed; in other words, after removing about half the cards, the right hand with its packet turns palm up, whilst the left hand, which is holding the remainder of the pack simultaneously turns palm down. Both packets are therefore turned over, but for some reason it looks as though only one has been, because of the nature of the reversed cards.

The right hand, still palm up, puts its cards under the left's so that they are held by the left hand, but stepped out to the right about half of their length. From this position, the bottom card of the right packet is slid to the left with

the right fingers, so that it is in line with the leftmost cards (*fig. 5*). The right packet is then put on the table, so that the bottom card is retained under the left packet. All this does is to remove a cover card, so that a reversed ace is now exposed on the bottom of the right packet, and the indifferent card that was above it coalesces with the left hand's cards. The left hand then puts its cards down on the table to the left of those already there in preparation for a riffle shuffle.

In the riffle shuffle, one card falls from the right pile, then one from the left, then the rest are riffled fairly evenly. Which side lands on top is unimportant. The cards are then pushed together only about half way, so they are "telescoped". In this condition the pack is lifted up slightly with the left hand at the left side of the left packet, and moved about an inch to the right; the bottom card (a face-down ace) will be left on the table, and hence will end up in the middle of the telescoped pack. Without squaring up the cards, about half the cards are lifted off (at least eight cards from the right half must remain on the table) and turned around 180 degrees; I stress that they are not turned over but turned around (*fig. 6*). These cut-off cards are then put in front of the cards still on the table. The rest of the cards are picked up as they are, ensuring that the ace in the middle is also picked up, and put on top of the cards in front.

The pack, which is still telescoped, is held from above with both hands, as if you were about to square the cards up. The thumbs are at the inner long ends and the fingers at about the middles of the outer long ends. Now, instead of squaring the cards, they are slowly stripped out, by pulling the right half towards you, and pushing the left away (*fig. 7*), which causes the ace, which is between the two packets, to swivel



out clockwise, pivoting around your left thumb and right second finger. This is continued until the packets are separate, and the ace has fallen, face down on to the table. This is a revelation of Bruce Cervon. The left hand's half is then put back on to the right's, and then the ace on the table is turned over.

Finally, the pack is turned face down, and ribbon spread to show that despite the chaotic mixing of the cards, all of them are the same way around, except for one card: a black 8(which people generally assume is the same one that was seen before). Separating the cards at this point, eight cards are counted down from the reversed indicator card, the last of which is revealed to be the final ace.

A "Call to the Colours" routine:

There is hardly any need for me to explain the method for the following routine; once the effect is understood, the knowledgeable magician will immediately be able to construct the routine to his own specification; arguably the main motivation for my reasonably full description is so that I can in future call on this book for reference myself, as I constantly forget what order to put the cards in, and have to spend ten minutes or so every time I want to perform the trick working it out again.

The presentation is simple: the performer explains that cheating at cards is a very serious business, and that if suspected or found out, the guilty party could be in all sorts of trouble; hence the conscientious card sharp spends hours practising the tools of his trade to try to negate this possibility.

As such various exercises exist by means of which he can train. A particularly good one will be demonstrated, wherein not only the physical aspect of cheating, such as the control and dealing of cards, is practised, but so is the mental aspect, concerning memorisation and organization of cards. Looking through the shuffled pack for a minute or two, the performer explains that he is attempting to remember certain aspects of the cards; not to memorise the whole pack, but simply to remember the relative positions of the colours of the cards.

Having done so, he explains that the idea of the exercise is to deal the cards out in patterns; for example to deal them out so that they alternate, red, black, red, black; or so that they are in pairs, so that two reds follow two blacks and so on. Since the cards have been shuffled and are clearly in no order, this requires the relative positions of the colours to be remembered, and the next card of the desired colour to be dealt directly from that position, thereby practising both memorisation and the false dealing. This is thoroughly demonstrated to the audience, dealing the cards out singly, in pairs, or in threes, as the audience desires, until the cards have been entirely dealt out into two piles; one full of reds and one of only blacks.

However, the performer explains that this is not as difficult as it may first appear; the memorisation of the relative positions of the colours of the cards is in fact not particularly difficult. A more testing exercise is to remember the relative positions of the suits. Picking up the red pile of cards, these are then separated into two piles, one of hearts and one of diamonds, again being dealt in ones, twos or threes as the audience calls out; as the performer gets into

his stride, he does the same with the black cards, although quicker and with fewer mistakes. Again, it is explained that this is simply a binary recollection system, and once the trainee gambler has attained proficiency in this, he should progress to the most difficult exercise of all. Picking up the pile of spades, which are clearly in no order, he glances through them, turns them face down, and deals, slowly at first, the ace, then the two, three, and then all the cards in perfect order. This is repeated backwards with the clubs, dealing the king, queen, jack, ten, all the way down to the ace. Finally the hearts are picked up in the left hand and diamonds in the right, and both packets are simultaneously rapidly dealt out into order.

Clearly this effect is simply a variation of Bill Simon's Call to the Colors (which I first came across in the guise of Martin Nash's Colors on the March). Those who are not familiar with these superb effects should pay careful note to the following few paragraphs, whilst those who are already *au fait* with the method, may prefer to skim over them rather more briefly.

Concerning ourselves initially only with the separation of the reds and blacks, the entire pack starts off alternating red, black, red, black; by spreading through the cards face up, pushing them over in clumps, the order is not obvious. Mr Nash suggests calling attention to the fact that there are no particularly big blocks or runs of colour, which forces the audience to concentrate on looking for this so that they are less likely to spot the alternating nature of the colour. I concur that this is a fine idea. Clearly then, to deal out cards such that they alternate in colour requires simply that the cards be dealt from the top, face up, on top of each other. In

the following routine, eight cards are dealt out in this way. These are gathered and replaced on the top in the same order. The same cards may be dealt out again, but this time in pairs, by dealing a top, then a second, then a top, and another top; again, top, second, top, top; now the same eight cards have been dealt out, also face up, on top of each other, but this time in pairs. They may again be gathered and replaced, and dealt out in the same manner again: top, second, top, top; top, second, top, top; this causes them to alternate in colour once again. These are again replaced on top. This clever effect is the basis of the routine.

Having imparted the concept upon the audience, in the manner just described, the cards are now dealt out into two separate face-up piles; one for the reds and one for the blacks. The first few (perhaps eight) cards are dealt out alternating; in other words, dealt off the top into alternate piles. Then the next few cards are dealt out in pairs as follows: a top is dealt, then a second (both of which are red) on to the red pile; then a top and a top are dealt on to the black; then a top and a second on to red; once more top, top, on to the black; lastly a top and a second are dealt on to the red pile. Dealing these last two reds is important, as it leaves two black cards on top of the pack, followed by the rest alternating. From this position, it is possible to deal out the cards singly, in pairs, or in threes; the audience may be asked to choose, and the response is dealt with as follows:

To deal singles, deal: top, second, top, second, top, second, and so on;

To deal pairs, deal: top, top, top, second; top, top, top, second, and so on.

To deal triplets, deal: top, top, second; top, top, second, and so on.

The audience may change its mind at any time after both piles have been dealt into, and the dealing can be altered so that the desired pattern is dealt. I perform this routine quite seriously, taking a reasonable time to “memo-rise” the cards, and pausing periodically, as if trying to remember the position of the next appropriate card. It is also worth making a few mistakes; for example, when it is necessary to deal a second, deal a top; then to correct the mistake, replace the dealt card and then deal the second. The routine is actually quite credible, and so I perform it as if I really am remembering cards and dealing them from different places.

At the end of this part of the routine, the whole pack should have been dealt out into a red and a black pile, in the pattern that the audience chose. This is entirely unoriginal. The part that interested me was that the cards do not change their order within the colours; hence, if the red cards are arranged so that they alternate in suit order, diamonds, hearts, diamonds, hearts, and the blacks also alternate spades, clubs, spades, clubs, and they are then interwoven so that the red and black cards alternate, the above routine may be performed, and at the end of it the red pile will be alternating with respect to suit, as will the black.

It is therefore a simple matter to pick up either pile and to continue with the demonstration, by dealing the cards out into piles of the respective suits, again in the pattern chosen by the audience, by following the dealing procedure above. (Note that one must displace the second card, so that

the first two cards are of the same suit which, if you recall, is necessary. I usually do this by showing that I can deal the cards alternating in suit, by dealing a top and a top, starting the two piles; or I can deal in twos, dealing a top, then a second on to the first pile, then a top, and another top on to the other; then lastly, a top, and a second on to the first pile. Stopping there causes the top two cards to match, and the rest of the cards can be dealt out according to the audience's wish.)

By the same token, the cards of each suit may be arranged into a particular order, prior to being alternated within their colours, and then in turn, alternated with the other colour. The subject for discussion, then, is how the cards can be arranged so that they appear not to be in any numerical order, yet can easily be dealt out so that they are. The easiest way, which I usually use, is to arrange them so that they fall into order when they are dealt out alternately from the top then the bottom; you may like to try arranging a suit as follows:

A,3,5,7,9,J,K,Q,10,8,6,4,2.

Now by dealing top, bottom, top, bottom, and so on, they come out in order. You will note that it is not hard to deal a bottom from such a small packet. This order may seem rather blatant, but when interwoven with the other suits, it is not; also bear in mind that as the cards are being dealt out into colours, their suits are not of any concern to the audience, so the fact that they are alternating goes unnoticed; equally when they are dealt out into suits, the mention of the numerical order has not yet been made,

so this again will not concern the spectators. Therefore after careful consideration, this is the order that I use, although I will later discuss other options for those who are still not convinced.

Clearly if every suit is put into the same order, when they are woven together all four cards of the same value will be next to each other, which is highly undesirable. Therefore, a little variation is required: I arrange clubs as above, A,3,5 etc.; hearts are arranged in the same order, but backwards, hence 2,4,8 etc.; both spades and diamonds are arranged in the same way, but cut in the middle so that they run:

K,J,9,7,5,3,A,2,4,6,8,10,Q.

Now either by faro-shuffling the cards of the same colour together, or by dealing them out alternately into one pile on to the table, the cards of each colour are put into the correct order: the king of diamonds should be on top of the red packet, followed by the two of hearts, with the rest alternating with respect to their suit; on the black packet, the ace of clubs should be on top, followed by the king of spades, and the rest alternating.

Finally the colours are alternated, again either by a faro or by dealing, so that the top card is red; in fact it should be the king of diamonds, followed by the ace of clubs, the two of hearts, and the king of spades. This is the order which I generally use. The quickest way to get the cards into this order, is to start with the cards in numerical suit order, and build the stack up as above. However, if you wish to check your stack, or to put the cards in order manually or

if you are simply incompetent, the complete stack is given below:

KD,AC,2H,KS,JD,3C,4H,JS,9D,5C,6H,9S,7D,7C,8H,7S,5D,
9C,10H,5S,3D,JC,QH,3S,AD,KC,KH,AS,2D,QC,JH,2S,4D,
10C,9H,4S,6D,8C,7H,6S,8D,6C,5H,8S,10D,4C,3H,10S,QD,
2C,AH,QS.

Very briefly, I will outline the routine. After false shuffling, the cards are shown and apparently partially memorised. The routine begins exactly as I explained above, by dealing eight cards out singly, then picking them up and dealing them out in pairs; it continues as before, with the cards being dealt out singly and in pairs, and then at the audience's command into two piles, thereby separating the colours. The black cards are then picked up, studied briefly, and dealt out into two piles, separating the suits, during which several mistakes are made, but duly corrected. The performer expresses concern that he may have got a few cards in the wrong pile, and very quickly counts out both packets face down on to the table, to check that there are thirteen in each. During this counting, the cards are dealt out alternately from the top and then the bottom, so that unbeknownst to the onlookers, they are now in order. The red cards are picked up, and again scanned over, before being separated into suits in the same way, but with fewer mistakes than with the blacks. They, however are not counted, but rather left face up on the table.

The hearts packet is picked up, studied, turned face down and a card is dealt face up from the bottom (the ace) then from the top (the two) and so on, alternating bottoms

and tops; again a few mistakes should be made, and it may also be worth muttering something about your recollection that the three was at the seventh position, the four being third, and the five ninth, as if you really were dealing them from various places. When they have been dealt out in order, the diamonds are taken and dealt out in the same way, but backwards; starting with the top card, which is a king, then the bottom, the queen, and so on. This is again done with fewer mistakes. Finally the two face-down black piles are picked up in either hand and dealt out simultaneously, gathering speed, so that all the cards come out in order.

As I have said, that is the system which I use, and I am not aware of the order of the cards ever having been noticed, but I provide the following thoughts as alternatives:

The order A,4,2,7,5,10,8,K, J,Q,9,6,3, appears more random, and can be put into order by dealing top, second, bottom; top, second, bottom, and so on.

Alternatively K, 10,Q,7,9,4,6,A,3,2,5,8, J when dealt in the same way brings the cards out in reverse order, king down to ace, and has the advantage of splitting up the court cards. You may like to arrange a couple of the suits like this, and leave the other two in top, bottom, order, which when woven together appears very random.

A final alternative (or rather the final one that I will give, as I am sure that there are many others that you may like to try for yourself) is to begin with one of the four suits in no order whatsoever; this suit, which should be the first that you address when putting them in order at the end of the routine, may be arranged whilst looking through the cards apparently to remember the order. It is a technique

for putting a genuinely random series of cards in order, which interests me, but which as yet I have no other use for. It is as follows.

This will sound extremely complicated, but is in fact highly logical and only requires a little concentration. I propose that you set up one suit of cards in the following order, whereby I might explain the concept of the separation. Once understood, you will see how it is possible to order any series of cards in this way. The order is, from the top:

10,J,8,K,Q,9,3,2,4,7,5,6; the ace is left out for the moment.

In fact, the separation is best suited to ordering six cards at a time, and you will see that the first six cards of the above order are the 8 or above, whilst the last six cards are the 7 or below; in other words, there are two separate six card series that need to be ordered; how this is dealt with if all the cards are mixed together will be considered later.

The cards are held face up by the right hand, which is arched from above, in Biddle grip; the cards will be peeled off into the left hand, and by stealing back cards underneath the cards in the right hand, and holding appropriate breaks, the cards will be put into order.

The first card, the 6, is peeled into the left dealing grip with the left thumb. The next card is the 5, which is conveniently next to the 6 in numerical sequence, and therefore is simply pulled on to the 6 with the left thumb. The 7, however, goes beneath the 6 in numerical sequence, and therefore, as the hands come together so that the left thumb can peel off that card, both of the first two cards are stolen

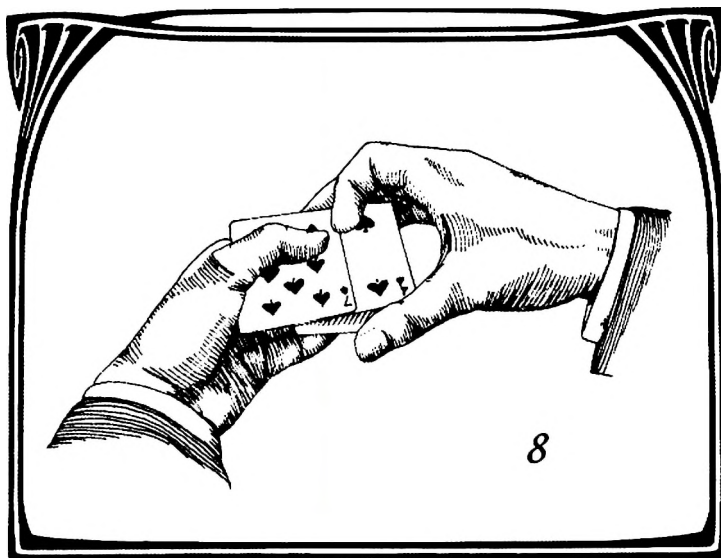
back with the right hand, underneath the other cards, but a break is held between them and the rest with the right thumb (*fig. 8*).

The 7 is peeled off on to the empty left hand (although of course the audience is unaware that it is empty). The 4, which is next, goes on top of the 5, which has already been pulled off; therefore, when the hands come together again, the right thumb releases the two cards which it stole back earlier, so that they fall on to the 7 in the left hand. The 4 is then peeled off, so that it falls on top of the 5.

The next card which is the 2, goes above the 4, which is now the top card of the left pile, but not directly next to it. Therefore, it is peeled off on to the 4, but the left little finger keeps a break between the 4 and the 2. Next comes the 3, which goes between the 4 and 2, hence the break. When the hands come together, the 2 above the break is stolen back underneath the right packet, again holding a thumb break, so that the 3 is peeled off, onto the 4.

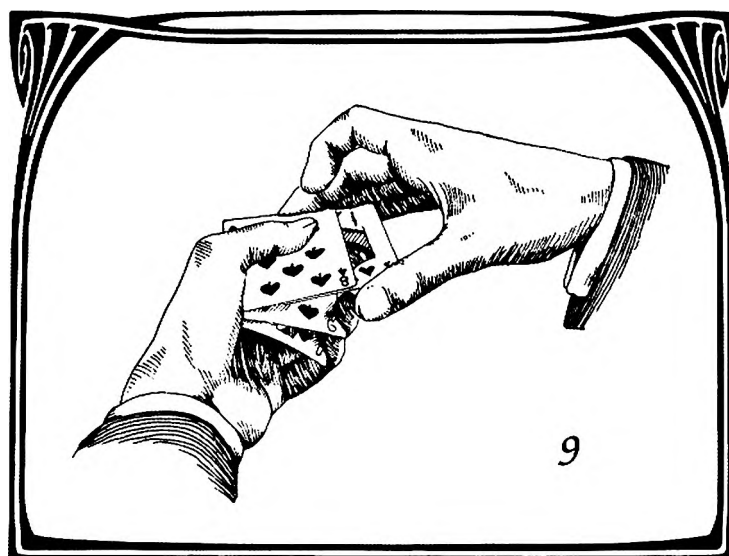
That is now the first six cards taken care of, so we can pause here for a moment: all of these cards can be forgotten, as we are about to progress to the higher six cards, so they can all be put back under the right hand cards, holding no breaks, so that once again everything is held in the right hand. You should now see that those six cards have been put into numerical order, with the 2 at the top, and the 7 at the bottom. I also hope that you understand the concept of stealing back the cards and holding a break where other cards will later have to go.

I regret that those first six cards were purposefully set up in an easy order; the next six cards will require greater concentration and harder work, but once those have been



ordered, pretty well all of the possible situations will have been met. Let us continue where we left off, having stolen all the cards back underneath the right hand, holding no breaks. The next card, the 9, is peeled directly on to the left palm. The queen goes below the 9 in numerical order, but not directly below; therefore the 9 must be stolen back under the right hand, keeping a break with the right thumb, between it and the rest of the packet, as the queen is peeled onto the left palm.

The king which is the next card must go underneath the queen, which is the most unfortunate of situations, as it requires the queen also to be stolen back under the right hand, but a second break must be held with the thumb, as the queen must not be allowed to coalesce with the 9. The king is therefore peeled off on to the empty left palm, and the right hand holds all the cards with the 9 broken below



them, and the queen broken below that.

The 8 must now be put on top of the 9, which means that the queen and the 9 must be dropped back on to the left hand as the 8 is peeled off, but there must still be a break held between the queen and 9; hence, as the hands come together, the queen is allowed to fall on to the face of the king, as they are next to each other in series. The left little finger then picks up the break, going above the queen, but below the 9, before the 9 is allowed to fall off the right thumb (*fig. 9*). The 8 is peeled directly on to the 9, and no breaks need to be held between them.

The jack must go on top of the queen, so both the cards above the left little finger break must be stolen back under the right packet, keeping a thumb break, allowing the jack to be pulled on top of the queen. The 10 which follows, goes on top of the jack, so it can be pulled on top of it without

adjusting the breaks. The next card is the 2, telling you that you have finished, and all the cards in the right hand may be dropped on to the left, dropping all breaks. The cards are now in order.

I suspect that you may be surprised that although quite technical, the mind power required to do this is not that great; you will quite quickly get used to it. To arrange more than six cards at a time in order is overly complicated as it can require three or more breaks to be held with any one digit, which is why I separate them into high and low values as above; if faced with a genuinely shuffled suit, I casually look through them, glimpsing the position of the ace, which I then cut to the back of the face-up packet. I now run through the cards, one by one, as if looking for the ace, and whilst doing so, perform some kind of cull or separation, to separate the high (8 or above) and low (7 or below) cards. That the ace is the last card gives a logical necessity to run through all the cards before finding it.

Of course any cull (such as a Jennings Wedge Cull) will do the job, but I urge you to learn Lennart Green's wonderful Angle Separation, which was self-published in a booklet, as it is useful in so many circumstances. Having separated the cards into high and low, the ordering may be performed as explained, under the guise of memorising the order of the cards.

To be honest, I suspect that this is not a particularly useful technique to use within this routine; if you were to use it for one suit, then you would certainly be as well to arrange the cards into an order which is fairly easy to organize. It is, however, a useful device should you happen to mess up one of the piles inadvertently; but more than

anything, it is an idea which interests me, and it seemed to fit into this section of the book less badly than anywhere else that I could find.

FIVE

in which an inspector calls and we discuss his deceit.



The girl killed herself - and died a horrible death. But each of you helped kill her. Remember that. Never forget it.”

The inspector stared at Mr Birling, who was now really looking his age; sweating, he was overcome with guilt at his deplorable actions; his wife, Sheila cowered next to him, as the inspector turned on her.

“Remember what you did, Mrs Birling. You turned the poor girl away when she most needed help. You refused her even the pitiable little bit of organized charity you had in your power to grant her.” Faint with exhaustion, she had to be supported by her husband, almost collapsing as the truth of it sunk in.

Inspector Goole then swung around to Eric, their twenty-year-old son, who stood bedraggled, weeping, his dress shirt torn and dirty, his collar hanging from its studs.

He had used the poor girl at the end of a drunken evening and knew that it was only a matter of time before the wrath of the inspector fell on him; but how could he have known the consequences of his actions?

The whole family had been ruined, and they now stood in what remained of their fine Victorian drawing room, as the inspector tore each of them apart with his harsh words.

The audience sat transfixed, as none of them had suspected the depth of the entanglement that the Birlings had become involved in; unless any of them had happened to see a previous production of J.B. Priestly's masterly *An Inspector Calls*.

Myself, I was still quite shaken on leaving the theatre, as the play had taken a twist that I had certainly not expected; it left a number of questions unanswered in my mind: who was Inspector Goole, and how had he known so much about the unfortunate family? How had that last telephone call come to be, and what did it mean? How could this incredible deceit be used in the context of a magic trick?

It is not my desire to divulge any more of the plot of this wonderful play, in case you have not yet seen it; to do so would be to deprive you irresponsibly of a great experience. However, it was on my return journey from the theatre that the idea which forms the subject of this chapter evolved. I cannot help but think of The Inspector whenever I perform it.

A Destroyed and Reproduced Card:

Let us address a problem common in magic: how can we make an object disappear and re-appear in a seemingly impossible location? We find one of two basic ways; either the object is somehow secretly placed into the impossible location, or a duplicate of the object is there from the start. In the case of a playing card being found in an envelope for example, the easier method is to use a duplicate card, but this is in danger of being unconvincing as the audience is likely to suspect as much. Magicians have therefore tended to have the card signed, requiring them to resort to the alternative method of secretly loading it; the card in wallet for example.

However, a simpler method, which has rather been overlooked, is to arrange for the duplicate card to have the same signature on it. Perhaps the reason that this has tended to be overlooked is because of its seeming impossibility, but by using a relatively simple ruse, involving nothing more than a double lift and a top change, I propose to demonstrate that it is not impossible at all, but on the contrary, quite straightforward!

The method will require you to be performing in a reasonably formal setting; it cannot be performed surrounded and hence not in a strolling or reception environment. It can, with care, be performed in a banquet setting, where the audience is seated around a table, but it is best suited to the situation of a small show, where you are performing to a group of people who are sitting ahead of you; a small theatre or show room is of course ideal, but a drawing room, or even a group sitting casually at a private party is perfectly feasible. The reason for this is that it

is necessary to show a spectator standing or sitting next to you the face of a card, whilst not allowing anyone else to see it. This is not difficult, but it does require a little planning.

Ideally, a volunteer would be seated to the right of you at a table, and the rest of the audience would be sitting in a reasonably orderly fashion a few feet the other side of the table. (A second spectator may be seated to your left in the interest of symmetry.) Suppose that you were to turn to your right so that you were facing the volunteer; with the cards face down in your left hand, if you were to turn over a card, face up on top of the pack, it is not difficult to tilt the hand very slightly towards your assistant, so that, whilst it is being shown in a very natural way to him, it is impossible for anyone else to see it (*fig. 1*).

Suppose now that instead of turning over a single card, you turned over two cards as one; a double turn-over in other words. You could show that double to the spectator on your right, without anyone else being able to see its face. Now by turning that double card face down again, and immediately thumbing off the top card of the pack, you have switched the card which the spectator saw for a different one. This could be taken with your right hand as you turn back towards the rest of the audience, and shown to them at chest height. Provided it is held slightly forward, and therefore in front of the eye line of the spectator to your right, the entire audience can see the card, except for that person to your right (*fig. 2*); in other words the exact opposite of the former situation. Using this simple procedure, you have switched the card which the spectator on your right has seen, for another which the rest of the audience believe



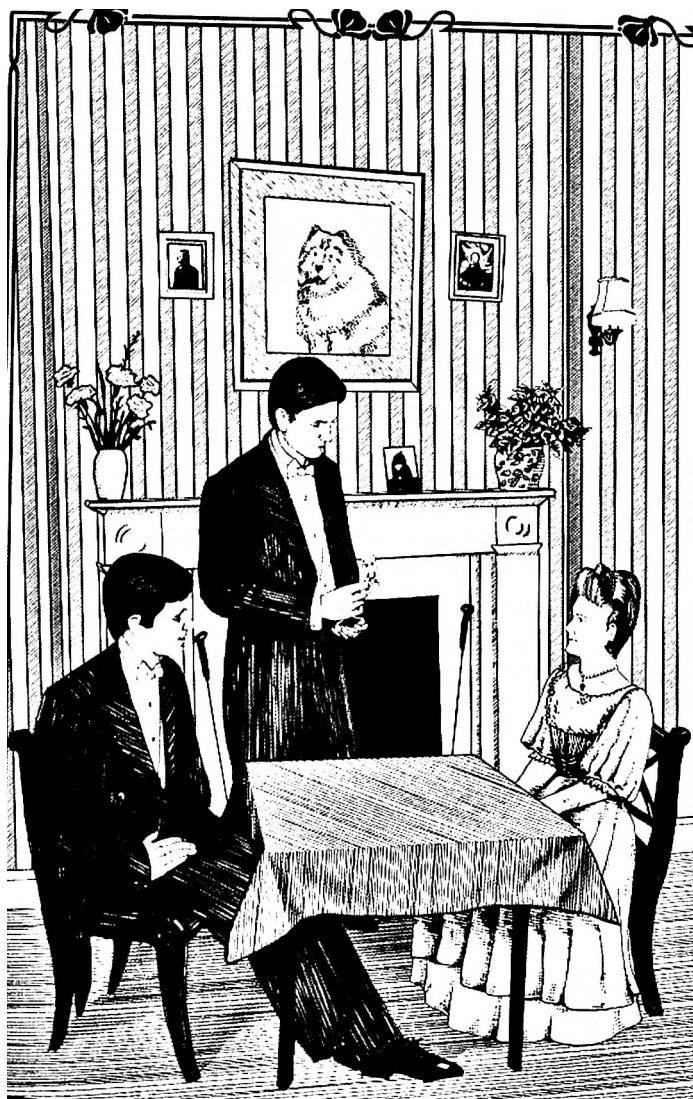
I-it is impossible for anyone else to see it

is the same one; a situation of dramatic irony has been created.

The use of such a principle in this chapter is not to switch the card as such, but rather to switch the signature that is written on the card. The real signature of the spectator is switched for a generic signature, a duplicate of which may be secured in an impossible location.

You will need three cards of the same value to bring about this basic effect; on two of them you must write a signature which looks as though it could be genuine, but which is not distinguishable as anyone's in particular. A couple of signatures that I use have been included for your reference (*figs 3 & 4*), but you could just as well invent an illegible signature of your own. Alternatively, you could keep your eyes open for messy signatures on cheques or letters that you receive, and copy one of them; medical prescriptions are an ideal source of inspiration. It is worth practising the signature on some scrap paper until you can duplicate it as similarly as your own. Then you can write them with a marker pen in approximately the same place on two of the cards.

I should make it clear that this is certainly not the first time that the idea of a fake signature has been used; several magicians have some extremely clever routines using them; Max Maven and Billy McComb spring to mind. However, generally a court card is used to disguise the signature as much as possible, whereas in this instance, the signature should be as clearly visible as possible, as the effect is most deceptive if the audience is convinced that they are seeing the same card. I therefore suggest using a low red spot card, and making the signature quite large.

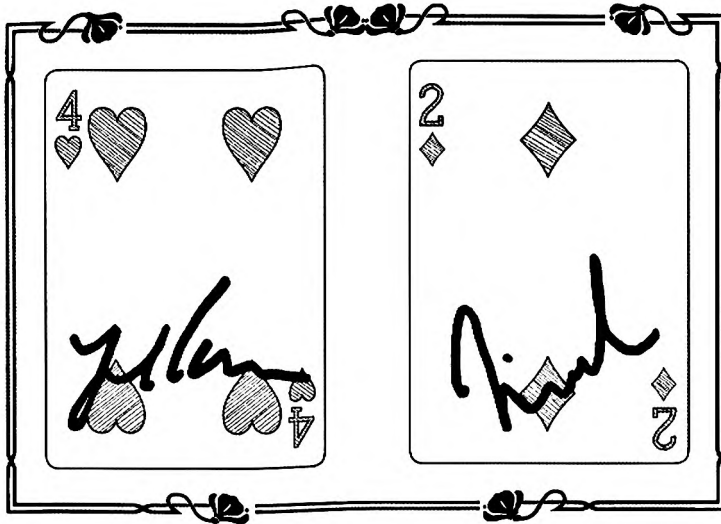


2...the entire audience can see the card...

One of the cards which you have signed is put in an envelope, or a nest of boxes, or whatever other seemingly impossible location you choose, which you may like to give to another member of the audience at the outset; we will assume that it has been given to the lady seated to your left. The other signed card is put on top of the pack, with the unsigned duplicate (or more precisely triplicate) on top of that.

The top card of the pack must then be forced on the spectator seated to your right, in readiness for the switch already explained; needless to say it should be forced in the most convincing manner, which would probably suggest a classic force. However, if the force is missed, an embarrassing situation could occur, so you may prefer to use a slip force or a dribble force instead. This unsigned forced card is freely shown to the entire audience (including the spectator on your right) with the right hand. As this is done, the left hand which holds the pack drops to the side and turns over the top card secretly, as explained in Chapter One. To refresh your memory, no particular technique is required here, it is simply a matter of pushing over the top card with your thumb and turning it over against the side of the leg without anyone noticing. Having shown the card to the audience with the right hand, it is placed face up on top of the pack, keeping the left hand tilted towards you so that the top card (which is the signed duplicate) is not revealed. A double card is now on top of the pack as required for the switch.

The rationale for putting the card on the pack is to free your right hand to get a marker pen out of a pocket. Turning to the right, the spectator is invited to sign the card



on its face; the hand is held in the same way as explained previously, so that its face is angled slightly towards him, making it easier for him to sign, but more importantly so that the audience cannot see his signature.

When he has done this, the top two cards of the pack are turned over as one, whilst turning back to the rest of the audience, and the top card is immediately thumbed off and shown to them, without letting the person to your right see it, thereby switching the signature on the card (*fig. 2* page 223). They have just seen an unsigned card, then they saw someone sign it, and now they are looking at a signed card; naturally they will assume that they are seeing his signature. Added to this is the fact that the spectator on your right has no desire to see the face of this card again, as he has just seen it, which makes the whole procedure very casual and fair. However, a few things should be considered to make it as convincing as possible.

You do not want the audience to pay too close attention to the volunteer as he is signing the card, or they may be able to get some idea of what he is writing by the movement of the pen. I therefore make a direct remark to the audience or to the spectator on my left, as he is signing the card, in the hope of distracting their attention somewhat.

Secondly, you do not want the spectator to spend too long signing the card, as it is likely that your generic signature will look quite fluid and hurried. Therefore I ask him to sign it with his normal signature, as if he was signing a cheque "for maximum authenticity"; he is then less likely to write his name in capital letters, for example. Equally, when he has signed the card, just before the switch, I tend to make a comment such as "are you a doctor by any chance Sir?"; this little joke firstly implies that the signature is illegible (even if it isn't) and also provides a moment of amusement and hence relaxation in which to do the switch.

Finally you would do well not to choose someone who is clearly part of a couple in the audience, nor the head of a company who signs all the pay cheques; in other words, you should ideally choose someone whose signature is unlikely to be known to the rest of the audience. If you feel unable to judge this, it is perhaps advisable to choose someone from the back, so that even if they are with people who may know their signature they will be able to see it less clearly. Having said that, consider how many people's signatures you could actually identify; I suspect that apart from close family, the number is very small, as even friends are likely to sign Christmas cards and the like with a first name rather than a full signature

Whilst the card is being shown to the audience, the

rest of the cards can be put down on the table. The card must then be vanished or destroyed in some way. I like to burn the card, but feel that to burn it in full view of the audience would make its re-appearance unbelievable; therefore I put it very fairly into an envelope which I then bum. (You might consider the following subtlety: having put the card into the envelope so that the audience can see its face, open the envelope slightly, so that only the back of the card can be seen as you turn to the chap on your right; ask him to check that his card is inside. He will say yes, assuming that the significance of the comment is that the card is still in there, but it is often interpreted by everyone else as a verification that he has seen his signature on the card in the envelope.)

Having burnt the envelope, and hence destroyed the first card, the pack is casually picked up, whilst you bring attention to the impossible location, which if you recall we are assuming is another envelope given to the lady on your left. Whilst discussing the fairness of the conditions you walk around the front of the table and invite the lady to stand up and join you there. You should guide her so that she is standing to your left, facing the audience, close beside you, and so that both of your backs are to the signatory. This second spectator may remove the card from her envelope, and show the audience, who see the identical card with the identical signature, and with luck, react accordingly. Of course the first spectator cannot see the card, as you are standing in the way (*fig. 5*).

Taking the card from her with your right hand, you thank the second spectator for her help and bid her return to her seat. The effect is by now considered to be over, so it



5...the. first spectator cannot see the card...

is an easy matter to top-change the card for the top card of the pack, which is the card which was really signed. This is done as you turn to your original assistant, so that by the time you are facing him you are holding his actual card. This is shown to him as you thank him also for his help, of course ensuring that no-one else can see it. I usually drop it face up on top of the pack, so that it can be casually shown to him in the same way as it was before he signed it. He then returns to his seat, convinced that the card bore his signature all along.

This is now a regular part of my performing repertoire, although it is nerve-racking to do the first few times. However, you will quickly become used to it, and learn to thrive on the adrenaline (or at least relax a little). The key is to choose a quiet spectator, perhaps of an older generation, possibly well dressed, possibly a lady; someone who "will sit patiently to your side without getting up from the chair at an unexpected moment. I mention this only as an aside and do not wish to alarm you, as in the many times that I have performed the effect, this is yet to happen.

An alternative impossible location that I like to use is a sealed pack of cards. By opening it carefully so that it can be re-sealed, the cards can be removed and the duplicate card positioned face down in the face-up pack, exchanging it for the card of the same value, so that it is in place in the numerical sequence. Having sealed it again, this apparently new pack can be given to the second spectator, and when opened and spread face up, one card is seen to be reversed; its location implies its value, thereby building up the tension. When removed and shown to have the same signature, the effect is truly startling.

A Card at Any Number:

It is hoped that other uses of this principle will be found. The possibility of having essentially a duplicate signature would seem to present a number of alternative methods for existing routines, as well as making others that were previously unfeasible, quite possible.

An extension of the idea is to have more than one identical card. To have a few would allow a card to disappear and reappear in any one of a number of different locations, which could be very effective. For instance, one possible ending to the above routine would be to have a number of envelopes, all containing an identically signed card which could be offered to a member of the audience. Whichever is chosen will contain the previously destroyed card. However, taking it even a step further, we would arrive at the natural conclusion of having an entire pack made up of identical cards with identical signatures.

Such an idea implies a great deal of preparatory work, but in fact, having taken the time to practise a signature, it does not take long, having bought a pack of 52-alike cards, to put this signature on every one. They do not need to be absolutely identical, as they will never be compared next to one another; as long as in isolation they look the same, that is all that matters. Two things should be borne in mind if you intend to undertake this task. Firstly, it is as well to find two one-way forcing packs with the same card, as every time you do the trick, a blank card of the same value will be required as well; in other words you will use up a lot of those cards, and to use a new pack each time is wasteful and ecologically unsound. Secondly, for reasons that will become clear shortly, the signatures should all be written

on the lower halves of the cards only (refer back to *figs 3 & 4*). This is quite a natural way for someone to sign a card, and it will allow the pack still to be used as a means of forcing the card.

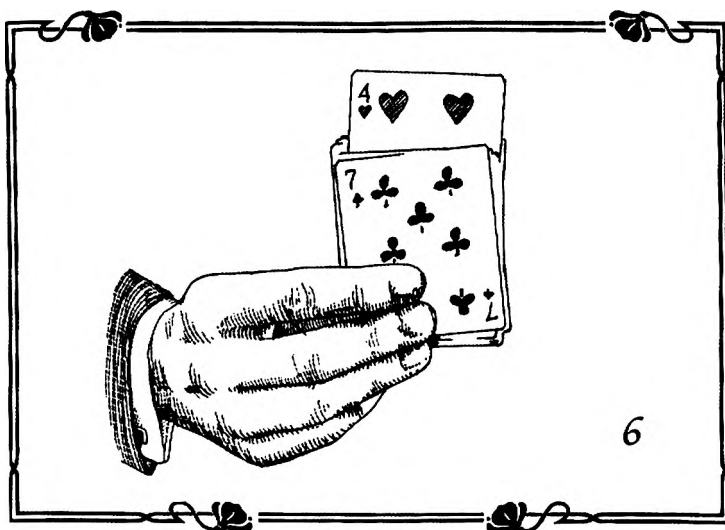
The last part of the preparation is to place a different card on the face of the pack as a cover card; it is a good idea to mark the back of that card with a dot or scratch, so that it is recognisable as a different card when seen from the back. Likewise an unsigned duplicate of the card must be placed on top of the pack. This card should also be marked, but ideally in a different way to the cover card. As it is also convenient if this card can be found quickly, I recommend shortening an edge of the card, or possibly a corner, so that even when lost in the pack, it can be immediately riffled to.

Thus we have a pack which from the top down consists of a shortened, marked, unsigned card, followed by about fifty of the same card, all of which are signed in the same way, and finally a different, marked card on the face. As you can imagine, given the knowledge of the underlying principle, this pack has a multitude of uses. I will explain the two which I employ most often, the first being the discovery of a signed card at a seemingly random location.

Two volunteers are required to sit at either side of the table in front of you; the one on the right will select and sign the card as in the previous effect, whilst the one on the left will be responsible for locating the card and turning it over. By having the pack set up as explained, with all the signatures on the bottom halves of the cards, and all the same way around, the pack can still be used to force the card. For the sake of clarity, let us assume that the card in question is the four of hearts. Turning to the volunteer on

the right, the cards are spread out face down, with the signatures at your side, and he is asked simply to touch the back of any one (so that he can change his mind before committing to it). This done, the card that has been touched is moved forward so that it protrudes from the front of the spread just less than half way. The cards are casually gathered up, so that they are roughly squared, except for the selected card. Before showing the card, the spectator is asked whether he would like to change his mind; if so, the card is pushed back flush and the process repeated until he is happy. It is important that the fairness of the choice is stressed. All that you need to ensure is that the spectator be controlled such that he does not choose the top or bottom card. Needless to say, whichever card is chosen will be the four of hearts, and by up-jogging it thus, the pack can be tilted towards the spectator and audience, so that the four of hearts is seen, whilst the signature that it bears is covered at the bottom by the rest of the pack. The cover card also does its job on the face (*fig. 6*).

Having shown the chosen card, the hand lowers so that the pack is put back into the left hand dealing position, with the faces to the ground, allowing the right hand to remove the protruding card, whilst the left hand obtains a little finger break below the top card. The right's card is briefly put on top of the pack, and immediately a double turn-over is performed, so that an unsigned four of hearts is seen face up on top of the pack, which is exactly as it should be. During this rearrangement, a marker pen has been retrieved from a pocket and given to the volunteer, who is then asked to sign the card. As above, this is done in a way that neither the other spectator nor the rest of the



audience can see, by turning to the right and tilting the hand slightly towards him. This is a good opportunity to turn to the other spectator and to apologize for hitherto - ignoring her, as the card is being signed, thereby taking attention away from the signature. The double card is turned back face down and the top card thumbed off and taken with the right hand, to be shown to the crowd, and the person on the left, thereby switching the card for one with the fake signature.

It is the job of your left spectator to select where the card is replaced: the left thumb riffles down the corner of the pack, keeping the faces tilted well down, so that the cards are not seen as they riffle by, until “stop” is called, at exactly which point the card is replaced, and squared in. So far all seems fair, excepting the possibility that someone suspects that it may have been possible for you to estimate where the card was replaced. To cover that contingency, the

left spectator is asked to cut the pack on the table, and to complete the cut. This may be repeated several times, until it is agreed that no-one could possibly have even the first idea of the location of the four of hearts.

By way of trying to find the card, a random number is produced, by asking four members of the remaining party to call out a number from nought to ten inclusive; it is stressed that, being inclusive, either nought or ten may be called out (although the numbers must be whole numbers, rather than fractions or decimals, or irrational numbers such as Pi or e , or in fact complex numbers with square roots of negatives). A fifth person is then asked to call out a final number from nought to twelve inclusive (the same conditions apply). These numbers are written down and added up; the sum could in fact be nought, had everyone chosen nought, or indeed it could be fifty-two, had everyone chosen the highest number available to them (hence the twelve). In other words a random number up to fifty-two has been produced and this is explained. Of course this procedure is completely unnecessary; you could just ask anyone to call out a number from one to fifty-two, but I prefer to do it this way, as it provides additional interest as well as possible false solutions. I think that to have someone merely call out any number would make the effect too perfect.

I imagine that you can see where this is going; how you finish the effect will depend rather on the exact situation that you are in, as it has to be choreographed carefully. Ideally, I would very fairly spread the cards face down on the table, so that false dealing could not be suspected, and count down to the number which was randomly arrived at. The left spectator would be asked to take out the card at that

position (as you do not want to touch it), but not to show it to anyone. This would of course be a signed four of hearts, unless you are rather unlucky, which unlikelihood is discussed below. During a recap of what has happened, I would gather up the rest of the cards and walk around the front of the table to address the audience as a whole, before asking the lady who is holding the card also to stand up, coming along side me; this would bring us to the position described above, where the person who signed the card cannot see it, as we would be covering it with our backs (*fig. 5*, page 228). The card would be turned over by the spectator to show the audience, who see the correct card and react accordingly, affording you ample opportunity to locate the shortened card and cut or shift it to the top. To finish, the card would be taken from the spectator, who is thanked, and turning to the first, it is top-changed, so that he would see his actual card, thereby assuming that was the one in view throughout.

Alternatively, if this situation described does not avail itself, one can walk to the front of the table whilst having the numbers called out; then, without touching the cards at all, the left spectator is asked to deal out the cards, stopping at the random number. This requires you to have faith in this lady that she will not drop the cards, nor inadvertently flash them whilst dealing; it does however have certain advantages, most significantly that it is not necessary to walk around the table at the crucial moment, which in cramped conditions, which I have often found myself in, appears most unnatural. One is already at the correct side of the table to finish the effect as before, by inviting the second spectator to come and stand beside you.

Let us finally discuss the possibility that the card which is at the position of the random number is one of the two cards in the pack which is not a signed four of hearts. It could be that this card is the cover card. That is why it was marked, so that as soon as it is counted to, it can be seen that it is not an appropriate candidate. Therefore, without flinching, this card is also dealt, and the next card is taken; this seems just as fair, as you have counted down to the number, and taken the following card, which may well have been your intention all along. From there on one can proceed exactly as before.

Equally, it is conceivable that the card at the number is that which was really signed, a situation which has not yet occurred, but one which I am dreading on account of the tremendous frustration that I would undoubtedly feel of having unwittingly performed a true miracle, but being unable to show the card to the audience, as it would not have what they perceive to be the correct signature (although in fact it could not be more correct). The procedure that I would therefore undertake in such a contingency would be to take the following card in the same way as I would for the cover card, showing this to the audience, and continuing as before. (It has been suggested that the correct card could be shown to the right spectator first, who would identify it, before switching it to show the rest of the audience. This may be possible, but a lot of attention would be on the card at the point of the top change, so I would still favour the next-card option.)

The final worry would be that both the cover card and the real signed card should be next to one another, such that one was the card at the random number, and the

following one was the other, so that neither card could be shown. It can be assured that this will not happen by taking the following course of action just after the card has been replaced in the pack, at the position chosen by the second spectator, before she is asked to cut the cards: at this point, the cover card will be on the bottom, and the actual card on top, so that if the cards are cut, those two will undoubtedly be next to each other. To prevent this, as I explain that I would like the cards to be cut, I myself do so, as if showing the spectator what to do; having cut off about half, when I put the other half on top I inadvertently leave a few cards on the table. Apologizing for my clumsiness, these are picked up and put on top, thereby separating the two vital cards. The spectator may now cut the cards as often as she wishes, and provided that she does not make the same foolish mistake that I made, the cards will always remain separated.

* * * * *

A Card Stab:

In trying to arrange matters so that the spectator who signed the card could not see it under any circumstances, I considered a variety of possibilities. The most successful of these is also the most bizarre, which is to blindfold him. Whilst this may seem extreme, I think that you would have to agree that it does indeed render him useless in identifying the card.

To blindfold the spectator for no apparent reason could seem suspicious to the other audience members, not to mention unkind, so a method for performing the Malini-

it is only necessary to ensure that he does not stab the card which he really signed, which is why you should have been keeping an eye on its position, so that in the final mixing it can be positioned at the other side of the table, where he cannot reach it. All the other cards of course are the same, bearing what the audience believes to be his signature, so he can stab any one. When he has stabbed a card, whilst he still holds the knife in its back, the rest of the cards are gathered up, to get them out of the way, and also to allow you to control his real card to the top, as it is short. He now lifts up the knife, with the card stuck to the bottom of it, and it is shown to the crowd, who see the correct card. Still blindfolded, the actual signatory is unable to comment on the accuracy of the signature. Taking the card from the tip of the knife which he still holds, it is top-changed for the correct card as it is tossed face down to the table, whereupon the knife is taken and driven into its back, so that it stands upright; this is done casually as he removes his blindfold. Almost as an afterthought, the knife can be removed and the card shown to him, before he goes back to his place. By stabbing the card in this way, the card which he actually signed will have a slit in it as it should.

By way of a performance, I often choose someone who is naturally a little reserved or cynical as the one on whom I will force the four of hearts. The entire routine is then done to try to impress him; when the first card is stabbed, I act disappointed that he did not seem particularly impressed, and mix the cards all the more vigorously to try to impress upon him the difficulty of the feat the second time. Despite being successful the second time, the spectator still does not seem as impressed as I should like. Therefore, to try

to show him how hard it really is, he is asked to put the blindfold on, and so on.

It is also perhaps interesting to note that the effects in this chapter are perceived as being entirely unrelated in the eyes of the audience, although we know them to use the same method. There is therefore nothing to stop you from using more than one of these effects in a show, as I have often done, provided that you have more than one force pack with different signatures; it oddly took me a long time to realize this.

SIX

*containing an assortment of items, involving boxes,
unusual shuffling and the fall of Troy.*

Despite hours of deliberation, not surprisingly there are several items which do not fit neatly into a particular chapter, nor even group together under relevant sub-headings. It is with a certain amount of sadness that I admit my own failing, and resign myself to allocating to this final chapter a variety of oddments that refused to categorize themselves in spite of all my attempts. Each of them has some particular reason for its inclusion, and I felt that the book would be incomplete without them; it only remains for me to apologize for the chaotic manner in which they are presented.

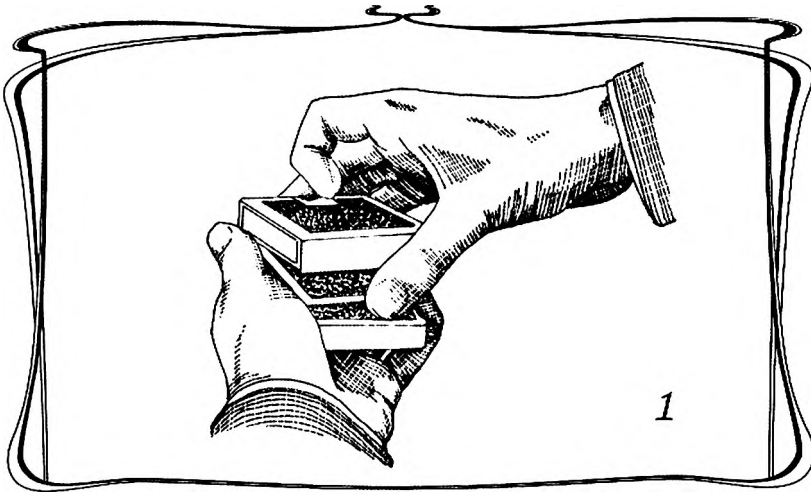
Three Cards Under a Box:

The plot of a card or cards leaving the pack to be found under a glass or box is powerful and direct, but some routines tend to be associated with a number of problems;

the principal one is the requirement of a fairly large performing surface, whereby wide flowing ribbon spreads or other distractions may be made to draw attention away from the object under which the card is to be loaded. The version which I offer now has an advantage of being rather easy, and also requiring only the smallest of surfaces. To take it to a quantum level, only a space the size of the card box itself is required, and this space does not need to be located anywhere in particular in relation to you. In other words, you do not need to be directly in front of it; it is just as suitable if it is to either side, as its location will not affect the so-called misdirection, which is largely built in. The main reason for the inclusion of this routine is the switch which is used at the end, wherein the last of the three chosen cards is found inside the box, although it is hoped that the effect as a whole may also provide some interest.

Before starting, a minimal amount of preparation is required. When removing the cards from the box, one card must be left inside, without the audience noticing. Having removed the other cards and allowed them to fall into the left hand dealing grip, the box is shut, whilst *a* break is obtained below the top card of the pack with the left little finger. That broken card is then secretly stolen underneath the box (*fig. 1*), and the box is put down in the previously mentioned space. It contains one card, with a second positioned underneath it, neither of which is apparent to the audience.

Three cards are chosen, and controlled in the simplest manner; each is put back on top of its predecessor. To make this less obvious, I use the type of bluff shift that was mentioned in the Interval. If you recall, this involves



holding a left little finger break near the bottom of the pack; I then riffle down the corner with the left thumb, letting just a few cards off, and apparently lift off those cards, but in reality lift off all those above the break, inviting the first card to be replaced there, after which the break is maintained above the card. About half the cards are then riffled off, but again all those above the break taken, for the replacement of the second card, after which the break is again held. Finally all the cards above the break are riffled off, so that the portion above the break is removed legitimately for the third card. In this way the cards have seemingly gone back into completely different parts of the pack.

Equally you may choose to ignore this suggestion and use a control of your own; whatever you decide, the important point is that all three cards are together somewhere in the pack, the first below the second, in turn below the third. The little finger break must be held *below* the third as it is replaced, meaning that it is between the

second and third cards. The pack is then either shifted or cut at the break, thereby bringing the last card to the bottom, and the other two to the top, the second above the first.

Attention is now drawn to the card box, and it is announced that the first card has left the pack, and reappeared under the box; the impossibility of such a thing should be stressed, so that when the right hand reaches across to lift up the box from above (as it now does) the incredulous audience will be transfixed by the sight of a card below it. Someone may well reach for the card, to identify it, which is of no concern, despite the fact that it is clearly the wrong card. In fact someone should be invited to look at it if no-one does reach for it of their own accord. The purpose of this exercise is to afford an opportunity to load the top card of the pack below the box, in the same manner as before (that being, obtaining a break below it with the left little finger, and momentarily putting the box on top of the pack, then again removing it, stealing the card below it, and replacing the box back on the table in the same place). This is completely unnoticed as the audience is jeering on account of your failure concerning the first card. Apologetically the card is taken with the right hand, and the member of the audience who made the first selection is asked to hold his hand out. During this action, the card is top-changed, so that it is switched for the top card of the pack, which is the correct card. This is put on the person's hand, and the performer announces that he will attempt to make up for his error by causing the erroneous card to change into the actual selection. During this palaver, the bottom card of the pack is palmed into the left hand, after which the pack may be put away in a pocket. (You may care to note

that this means that the pack is out of use before any of the cards has been revealed; an interesting point.)

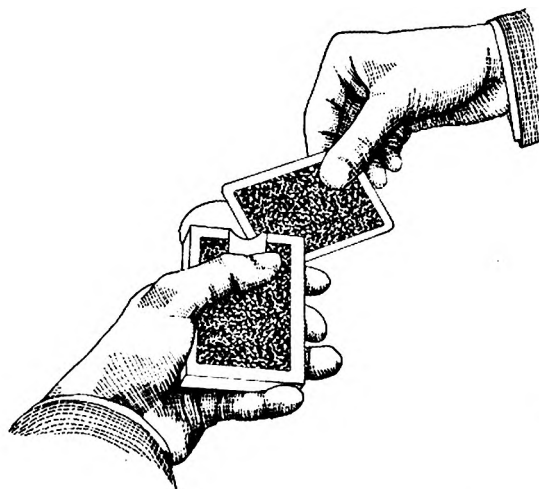
Most of the work has now been done. The first spectator who is holding the face-down card on his palm is asked to turn it over, and it is seen to have changed into his card; in itself a strong effect which should not be overlooked. The performer then states his intention to attempt the same thing again, but that he will try to get it right first time on this occasion. Having made the appropriate gesture towards the box, it is lifted up by the right hand as before, revealing a card underneath it again. As this one is being inspected by the audience, who verify that this time it is indeed the correct card, belonging to the second onlooker, the box is placed into the left hand, on top of the palmed card. The card must lie square with the bottom of the box; this requires a little readjustment if you have opted for a full palm, which may in itself be a good reason to use the Gambler's Cop (or, dare one suggest that the palm mentioned in the Interval may be an alternative candidate?).

Having revealed the first two cards in a progressively more impressive manner, a suitable climax would be to show the third to be inside the box. All that stands between us and this glorious ending is the small point that the card that is in the box is in fact not the correct one, which is unfortunately situated below the box. The necessity for a switch presents itself, and I propose the following method.

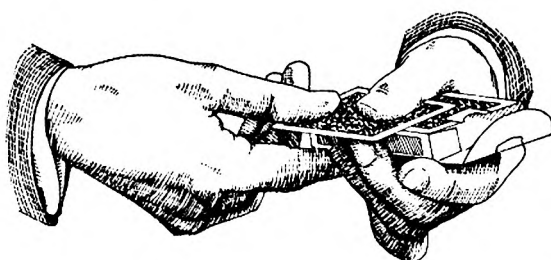
The box should be held in the left dealing grip, with the flap at the front, facing the audience, attached to the lower side of the box. The right hand opens the box, and the thumb slides into it from the front, and pulls the card

forward, out of the box; the fingers make contact from below as soon as convenient. Just before the card is completely clear of the box, the hand moves to the right, which swivels the card around the right side of the box (*fig. 2*), so that it pivots around and is held in the right hand, in about the correct position for a top change. This over-complicated description of the simple action of removing the card from the box may seem unnecessary, but it is important that it be removed in a natural manner, and yet is in the position for a top change without any obvious repositioning.

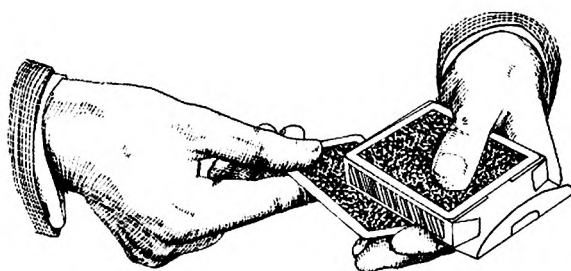
The card will be switched for the card under the box in a swift, flowing gesture, but in description I fear that it will seem a little stilted. The hands should still be held close together, and the left hand approaches the right. The right hand should be holding its card between the thumb above and the second finger below, leaving the first finger to stretch out straight beneath the card; when the hands come together, the box slides under the right hand's card. The left thumb is used to pull that card further on to the box (*fig. 3*), so that it becomes square with it (which for many case designs means that it will be aligned with the picture of the card back on the box). The left thumb holds that card there, allowing the right hand to release it. Meanwhile the outstretched first finger has surreptitiously slid underneath the box, and contacted the face of the other card. By pressing upwards, there should be sufficient friction on that card that it sticks to the tip of the finger as the left hand moves away, turning its palm slightly towards the ground, retaining the original card on top of the box with its thumb. The right thumb contacts the back of the new card as soon as it is able (*fig-4*), so that the card is held in ostensibly the same position



2



3



4

as the other one, as the hands separate.

I do not propose to get involved in a discussion as to whether or not this is *a good* time to execute the switch; that will depend on your own opinion and performing style. I often perform the switch by gesturing towards the person who chose the last card, whom I contrive to be standing to my right, so that the left hand travels to the right to point to him, briefly crossing in front of the right hand to perform the switch. It is my belief that the switch will stand the close scrutiny of the onlookers if need be, but this should not be the case as many will be convinced of the card's identity even before it is turned over, your credentials having been established in the first two parts of the routine.

Bill Taylor, who has been kind enough to peruse the contents of this book for me prior to publication, has suggested using the false signature ruse of the previous chapter for the final card. The card may therefore be legitimately seen as it comes out of the box by all but the person who signed it, after which the switch may be made prior to showing it to him. As I hope others will find upon trying the false signature idea, he concurs that it is quite usable in a number of situations, such as at a bar, as well as in the more formal shows.

By way of clearing up, the box may simply be put in a pocket; if you also put the cards in a pocket at the point in the routine when they were no longer needed, the extra card can neatly coalesce with its colleagues in there; alternatively, after the routine the right hand may palm off the card from the top of the box, as if the box were a pack, and then be added to the rest of the cards at your discretion.*

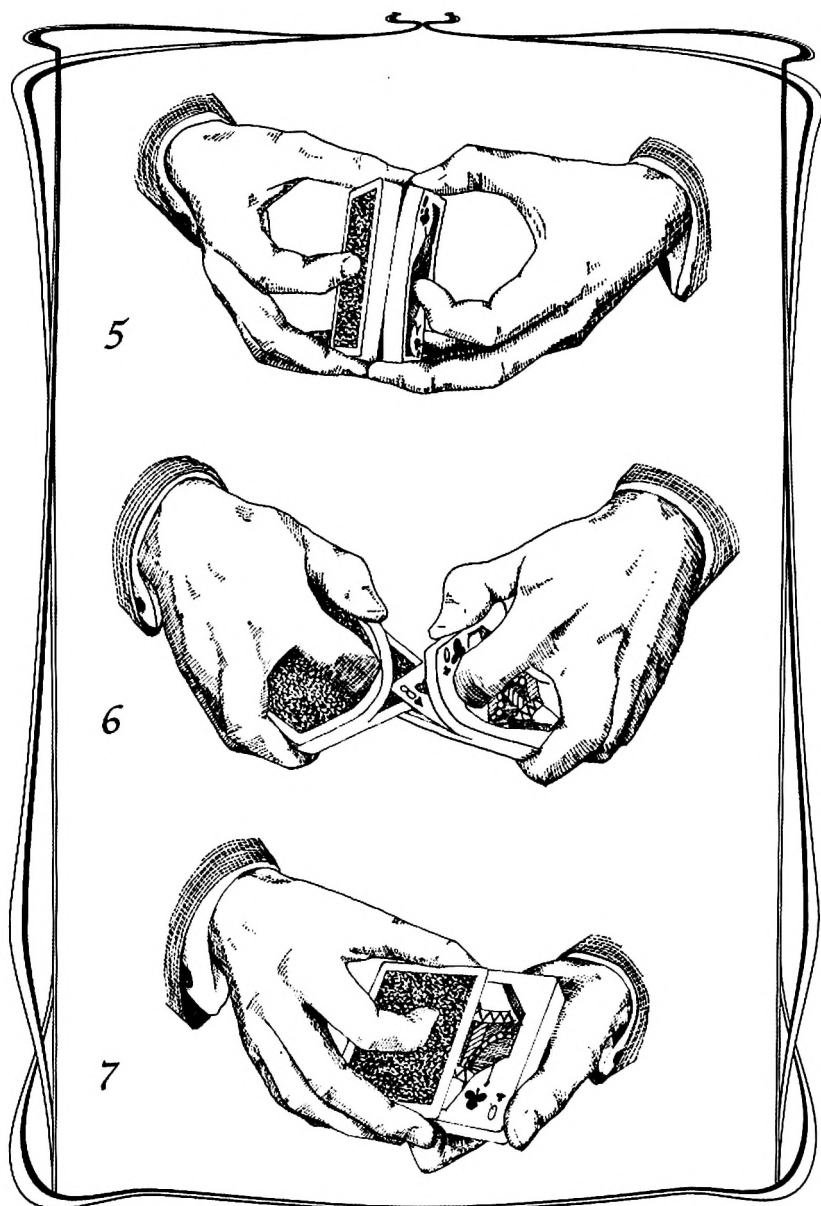
A Triumph Routine:

The second routine that I offer is entirely unrelated to the first, although not unrelated to another section of this book. It makes use of a strip-out that was explained in the Interval, within the context of an in-the-hands waterfall shuffle. If you elected not to read that section of the book, I would suggest that there is little point in your attempting to follow this next item (other than to convince yourself that the trick is of such merit that you should immediately resolve to turn back to the Interval and learn the sleight at once).

Having stated that this is unrelated to the previous routine, the thought has just occurred to me that this too is a routine which traditionally requires a table with a reasonable performing surface. This version of Vernon's Triumph, in which a card is found despite the cards being shuffled face up into face down, has no such requirement.

A card is chosen and controlled to the top of the pack. I use a side steal, by pushing the card out into what I referred to earlier as a "deep lateral palm", and then immediately putting it back on top in a squaring action, although clearly any method is acceptable.

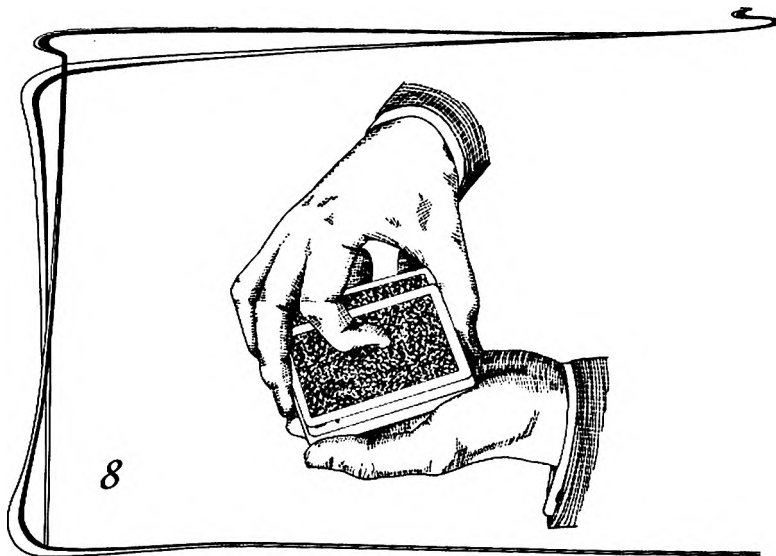
The pack is held from above in the right hand (in Biddle grip), and the hand turned so that the long right side is facing the floor, and hence the cards are held sideways, you looking at a long edge. The left hand is brought to hold the pack in exactly the same manner as the right hand, excepting that it is of course a mirror image; this will require a little movement of the right fingers to allow the left to reside on the same side of the pack (*fig. 5*). In this way, the cards can be cut in two, with each hand taking



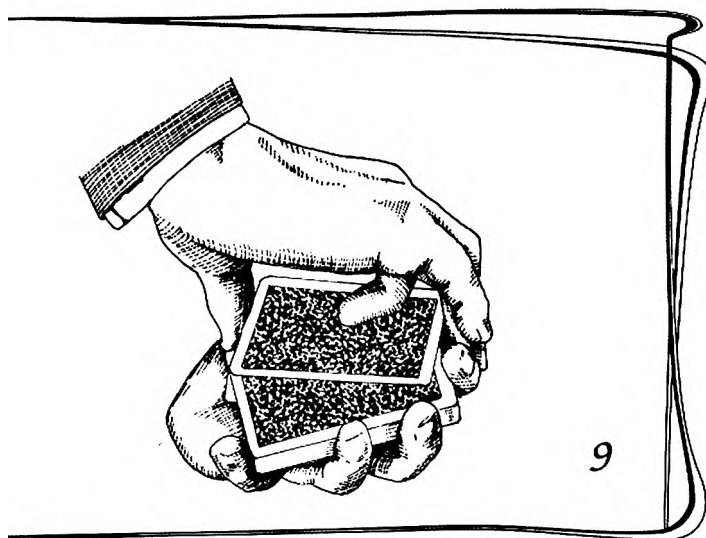
about half the pack. When the hands are rotated to their normal positions, the palms facing the floor, the hands should be holding their packets in about the right position for an in-the-hands riffle shuffle, although the left's packet is face up. You may need to adjust the positions of the fingers slightly, so that there is enough finger curled around underneath the packets to support them when the shuffle is performed.

The first fingers are curled on top of the packets, and a riffle shuffle is performed; however, the short ends are not riffled together entirely as they normally would be, but rather the packets are held with the thumbs facing the body, so that the cards are in a "V" shape. Hence, when they are shuffled, only the lower left hand corner of the right packet is riffled into the lower right corner of the left packet (*fig. 6*). You should ensure that only a single card from the right side (the chosen one) lands on top.

From this position, the hands twist together, the left hand moving clockwise, the other to the contrary, so that the entire long sides of the cards are pushed about an inch into each other. The right hand then slides slightly to the left, so that it can hold all the cards at the point where they are interwoven, allowing the left hand to move out of the way. The left hand now starts to square up the cards very slowly: the thumb moves to contact the left sides of the cards, whilst the fingers curl right around under the pack to the other side, where they contact the right sides (*fig. 7*). By gently squeezing the thumb and fingers together, the cards begin to square up. I pause periodically, and riffle the fronts of the cards, so that the jumbled condition can be seen as they are pushed together.



Without any change in the pace, when the cards are about half an inch from being square, a different procedure is adopted. The right first finger must be curled on to the back of the top card, and it now presses downwards a little. Although it should appear that the cards continue to be squared, in fact although the left thumb is still pushing to the right, the fingers no longer exert any pressure on the right side of the pack, so that all the cards, still in their telescoped condition, are pushed to the right, sliding underneath the top card, which should be held still by the right first finger (*fig. 8*). The other right fingers and thumb must hold the cards only very gently, to allow the cards to slip through smoothly. Because the back of the right hand covers the fact that there are cards protruding to the right, the impression is that the cards have been squared up entirely. This bluff is exactly the same as Vernon's original,



except that it is performed in the hands and not on a table; it should nonetheless be performed slowly so as to mimic the squaring action.

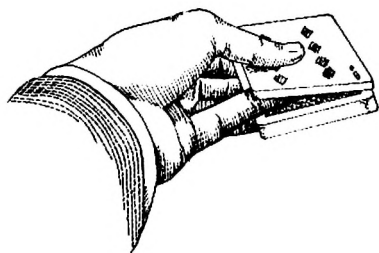
The left hand then re-grips the cards that are sticking out to the right under the right hand in the straddle grip, exactly as explained for the strip-out before. In other words, with the first finger at the top, and the little finger at the bottom. The strip-out is then performed, the left hand keeping hold of those face-down cards while the right hand pulls the other cards out (*fig. 9*).

The right hand immediately turns palm up, showing another face-down card on the bottom of its packet; the strip-out is apparently simply a cut to show the condition of the cards mixed face up and face down. The right's cards are replaced on top of the cards in the left, keeping a break between them. (I generally make a second cut a little

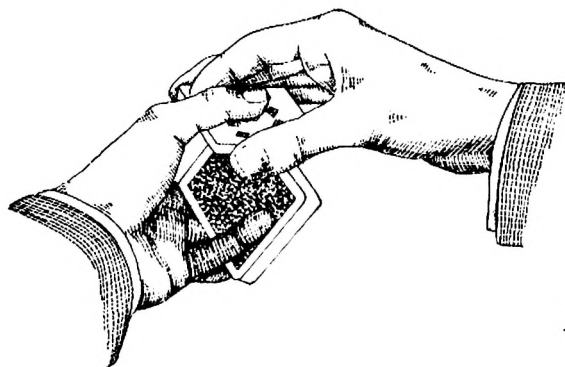
shallower, somewhere above the break, using a similar action to that of the strip-out, to show further the random condition of the cards, although the break must be maintained.) The entire pack is turned over, keeping the little finger well in the break. This requires the cards to be turned over towards the right, and the little finger to straighten, so that it is pushed straight into the pack in what is generally referred to as a wedge break (*fig. 10*). All that is required is a Mechanical Reverse to sort things out. I promised earlier in the book that if you were unfamiliar with this move I would briefly explain it later. That time is now upon us.

The right hand grips the cards from above, although it is predominantly gripping the cards above the wedge break; those below should be held securely clipped between the left little and other fingers. The right hand lifts the cards above the break slightly and starts to move them to the left, as if putting them into the left hand dealing grip. The upwards movement is crucial, as it allows the left fingers to drop a little and curl inwards (*fig. 11*), flipping the cards so that they grip in towards the palm, so that they are reversed under the cover of the right hand's cards (*fig. 12*). The right hand then squares everything from above. The entire action should appear to be simply a means of repositioning the cards which are held at the tips of the fingers into a dealing grip, although in reality the bottom packet has been flipped over.

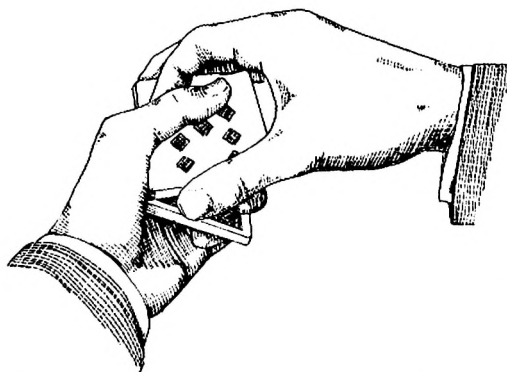
This should have arranged all the cards the same way around, except for the chosen card which should be face down in the middle. The conclusion of the trick is therefore simply to display as much. You may wish to cull out the three mates of the chosen card as you spread through the



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11



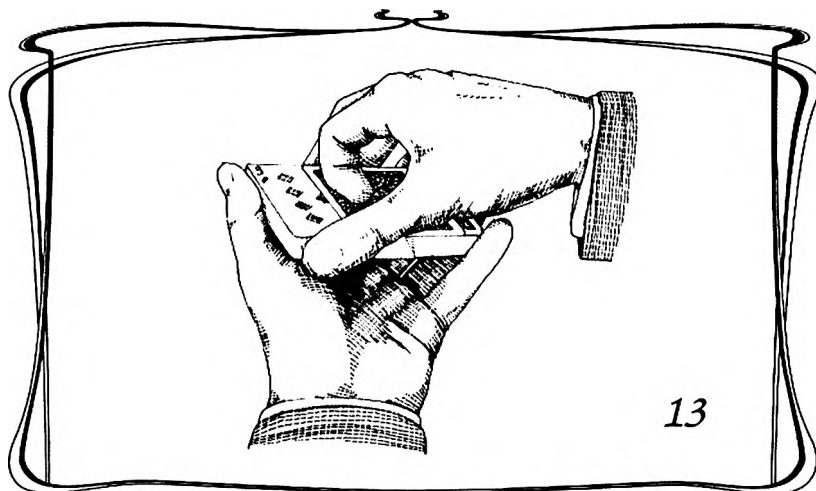
12

face-up pack. This idea of Larry Jennings of course requires you to have glimpsed the card at an earlier point, and allows you a “kicker” ending of revealing four of a kind.

This is a tidy and efficient trick on its own, but I also include a possible follow-up. It has a certain Paul Harris-y quality to my mind, since the face-down cards are turned at right angles to the rest of the cards, although they seem to be oriented the same way.

The selected card is once more replaced in the middle of the pack, but again controlled to the top. (If you have taken the trouble to cull out the other three cards of the same value, then this follow-up provides an opportunity to reveal them; by following the text below, but using all four cards in place of the one selected card, at the end of this second part, the four cards of the same value are found to be reversed in the pack in place of the expected one.) The cards are cut and shuffled face up and face down exactly as before, leaving just one card on top from the right side. It is also as well to ensure that several cards from the left hand fall before the last card from the right, so that from the top, there is one face-down card and then six or so face-up cards before the next face-down card and the rest mixed randomly. The packets are shuffled at the comers, and pushed together so that the long edges are fully interwoven, just as if you were performing the previous version, up to the point shown in *fig. 7*. From there on, however, the subterfuge differs somewhat.

Although the hands should be in the same position as previously, as if about to square up the cards (with the left thumb on the left side, and the hand below the pack, so that the fingers contact the right side), this time the top card



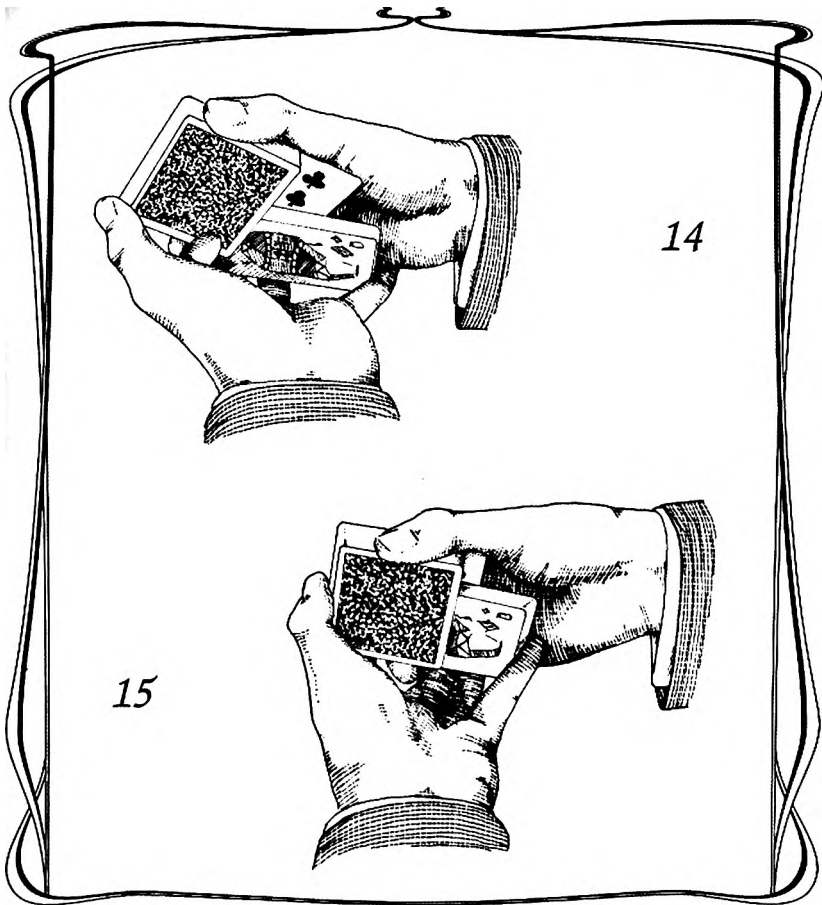
alone is pushed to the left a quarter of an inch or so to start proceedings. This leaves all the rest of the face-down cards sticking out of the pack to the right, slightly further than the top card. The left little finger then moves around the lower right corner of the pack, so that it is at the right side of the short edge of the cards (the same position that it would take up for the strip-out, *fig. 13*).

The right hand, still arched over the top, should have the second finger located at the middle of the front ends, at the point where the cards are interwoven, but the thumb should be well to the left of the lower edge, so that it only contacts the face-up cards.

I am hoping that you may recall the card control from the Interval, wherein a single card is moved into a full palm position in the action of an all-around squaring motion; a very similar move occurs here. The right hand rotates away from the body, pulling the face-up cards and the top card out of the face-down cards, which are held in place by the

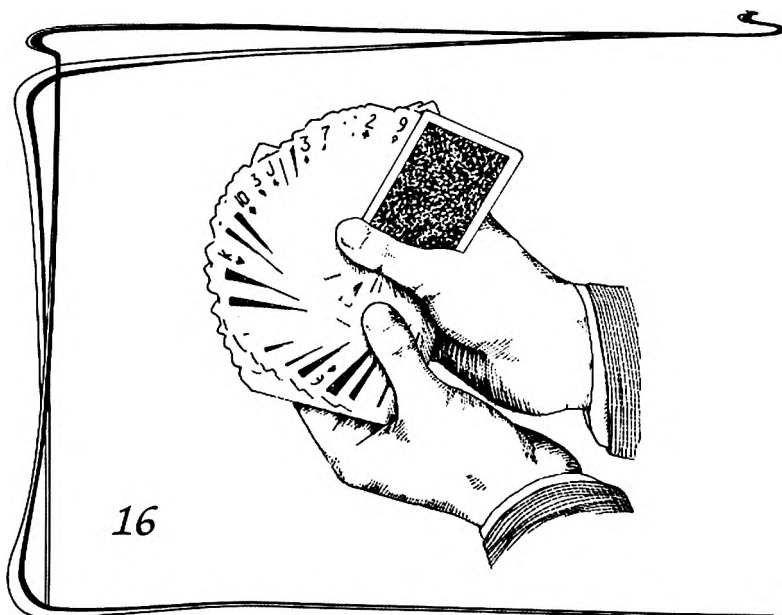
little finger (*fig. 14*). The pivot for that rotation is the right second finger. The cards continue until they are at ninety degrees to each other (about the position wherein the right hand could feasibly palm the face-down cards). The cards are at this point almost completely stripped out of the pack, with only the corners still woven, but the entire face-down packet is concealed by the right hand. The left second and third fingers, which have naturally been in contact with the right long side of the face-down cards, now push upwards, pulling the face-down cards with them. The long edge of the face-down cards that the fingers are contacting will soon become level with the short edge of the rest of the cards; in other words, that whole packet has been rotated ninety degrees under the cover of the back of the right hand (*fig. 15*).

I am prepared to concede that this is not an easy procedure, and would suggest that the best thing to do is just to get on with it, and to do it as swiftly as possible. The left thumb should to the greatest extent possible stay at the left side of the cards during the process; if it has had to move at all, it should now be replaced on the left side. The cards continue to be pushed together despite their unusual condition, by pushing the left thumb and little fingers towards each other. With any luck the action should look very similar to the simpler motion of the first time. (If you find it uncomfortable to square the cards against the little finger, you may prefer to bring all of the left fingers around the side of the cards, so that they are all used to push the cards together, in the same way as for the first part of the routine.) Eventually all the cards should appear to be neatly squared up, with the top card flush on top of the face-up

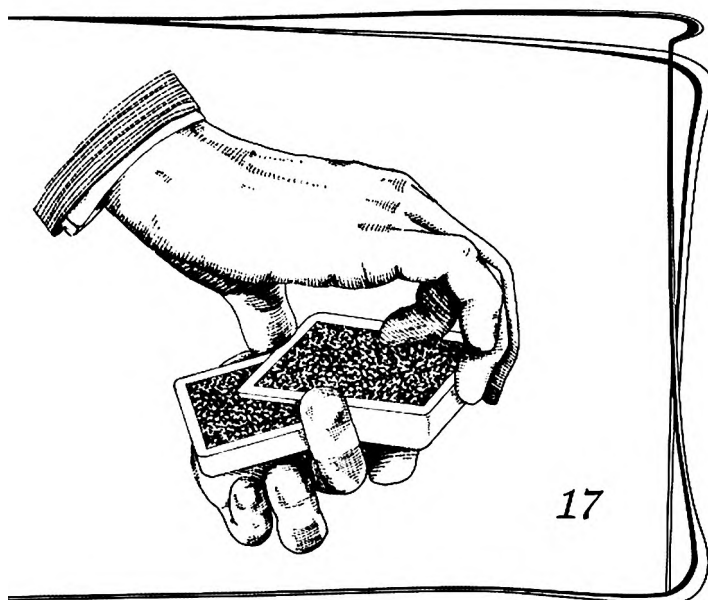


cards, and the face-down cards perpendicular to the rest of the cards but with their top left corners squared into each other. (You may wish to refer to *fig. 15* once again.) The illustrations should clarify what is essentially a clumsy move, which need be done with the minimum of finesse.

This entire commotion is simply to effect a rather convincing display. With the right hand still over the cards,



the left thumb pushes over the first three or four cards to the right, so that they cover the protruding perpendicular cards. This allows the right hand to move away and to re-grip the cards as if it were going to spread the cards out to invite a selection. The right thumb tip is put at the bottom left corner of the top card; the next few cards continue to be spread over to the right, in a roughly straight line, until you see that the first of the perpendicular cards is about to be exposed; at that point, rather than spreading the cards out straight, they are spread out in a tight fan in the right hand; the right thumb pressing down on the cards acts as the centre of rotation, and the left thumb pushes the cards out, arranging them into a fan as the right hand turns away from the body; the fan must be tight, so that only the top halves of the cards can be seen; in this way, a mixture of



- face-up and face-down cards is clearly seen, but the fact that the face-down cards are at right angles is not apparent, because the bottoms of the cards are not visible in the fan (*fig. 16*).

The cards are squared up quickly, and they should come back to their original position, with the face-down cards protruding to the right; the right hand should cover this fact from above as before. All that now remains to do is to strip the cards out. To do this the left second finger contacts the front edge of the perpendicular cards at the point where they are sticking out, and the whole left hand moves backwards towards the body; this pulls the face-up cards in the same direction, causing them also to spin clockwise (*fig. 17*); as the hand continues to move inwards, the face-down cards will soon come into contact with the right thumb, which,

because the right hand is still arched over the cards, is contacting the near edge of the cards. When the cards contact the thumb, they are forced to spin further, clockwise, as the left hand continues to move backwards. They spin in this way until they have been rotated ninety degrees so that they are once more parallel with the rest of the pack, although they will also be protruding at the back now; as soon as this is the case, the left fingers move to the position for the strip-out, by putting the first finger at the front and the little finger at the back of those cards, whereupon they grip them in the straddle position and strip the cards out as before. From this point on the clean-up is identical, keeping the break after the strip-out and turning the pack over to do the Mechanical Reverse.

This is a lot of effort to go to simply to convince the audience that the cards really are mixed up face up and face down, but bear in mind that although the explanation has been rather long and tedious, the actions only actually take a few seconds.

The Cassandra Quandary:

“I wonder if you have ever heard the name Cassandra. Cassandra was a tragic figure from classical mythology, who was cursed in a terrible way: despite the fact that, being a prophetess, she could foresee the future, it was destined that no-one would ever believe her prophesies. Therefore although she could see impending disasters, although she would try to warn people so that they might avoid their terrible fate, they would never believe her, and she was

forced to look on as catastrophe befell those people whom she loved. The greatest of these tragedies was the fall of her city of Troy, even though she tried to warn the Trojans that the wooden horse was not a gift but a trick devised by the Greeks to win the city. As we now know, this was of course the truth, although she was dismissed and mocked for her absurd idea.”

In a similar vein, albeit on a less dramatic scale, the last effect in this section, which I am prone to refer to as “The Cassandra Quandary”, begins with an introduction such as that above. I now continue: “It is my intention to make a prophecy; I will foretell what is going to be. That is, that someone will take a pack of cards and will make a series of very fair choices, whereby they will eliminate cards until they are left with only one. At each juncture they will be offered the chance to change their mind, until eventually one card is left, and that card will be the two of diamonds. < Remember that: the two of diamonds.” A member of the audience is asked to come and sit to the right. It is she who will play Fate, to my Cassandra. To make matters as fair as possible a brand new pack is used and spread out face up on the table, so that everyone can see that every card is there, and that no duplicates exist. She is then asked to shuffle the cards thoroughly.

“However, despite what I have said, and despite the fact that the process will be very fair, it is possible that some of you still believe me; after all you know that I am a conjuror, and although you may not be able to conceive how such a thing could be possible, you may nevertheless still hold an inkling of belief that what I have said will happen. But if it were Cassandra who had made the prophecy, not one of you

would believe it. I will therefore make it impossible for you to believe me, by removing the only two of diamonds from the pack, so that there is no way that she can possibly choose that card.”

An envelope is given to the volunteer and, taking back the shuffled pack, the two of diamonds from that pack is taken out and given to her whereby she might seal it inside the envelope. She is even asked to sign the envelope for verification.

“You would now be fools to believe my prophecy, as there is no way that it can possibly come true, but nonetheless, I will continue as I stated.” Dividing the pack in two, the volunteer is asked to choose either packet, which she does. This packet is then cut into two again, and she is asked to choose either half again, in the fairest possible way, which again she does. At each selection, she is asked if she would like to change her mind, and each time, she sees that she could have chosen a multitude of random cards. This continues until she is left with three or four cards, which she spreads out face down on the table, and eliminates until only two remain. This is her final choice, and she may deliberate as long as she wishes. She finally makes a decision, and eliminates one card, which is seen to be indifferent. Her chosen card is never touched, and is left face down on the table.

“It is impossible for anyone to know the identity of that card. In fact the only thing that we know about that card is that it cannot possibly be the two of diamonds, because that is inside the envelope that you are holding.” The lady is invited to tear open the envelope, which has been in full view at all times. It is empty. Suddenly the truth

sinks in. Only now do they believe ...

The chosen card is turned over and is seen to be the two of diamonds.

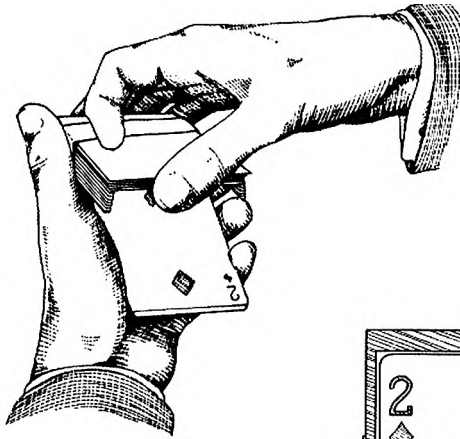
The reason for the inclusion of this effect is that it is one of my current favourites, and I felt a need to finish the book in the way that I often choose to finish a show. The method is rather unimportant, the plot being what intrigues me; it is in essence a simple prediction effect, but the inclusion of the story about Cassandra makes it far more absorbing, and the isolation of the predicted card adds a considerable extra element of impossibility. As soon as the envelope is torn open, and the card is seen to have vanished, everyone knows what the card on the table is, yet no-one is actually able to believe it, which creates a tangible tension.

Anyway, for the sake of completion, let me touch upon the method that I use. There are two distinct elements to address: the selection of the force card and the disappearance of the card from within the envelope. There are dozens of ways in print for bringing both of these about, and any combination would certainly suffice. As I have said, it is the presentation rather than the method that is important. However, being a pedantic sort of person, I prefer to use a relatively technical method, which I believe looks as fair as possible. It involves a switch of half the pack and a switch of the envelope, however, each is quite well covered within the routine.

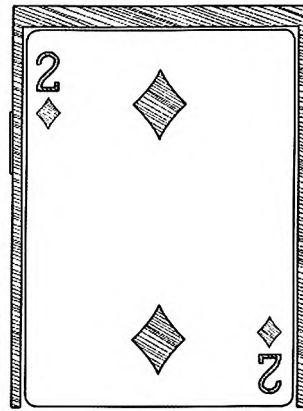
Everything is fair up to the point when I give the lady an envelope. A new pack is indeed used and fairly shuffled by her, but whilst I am explaining the plot as she is shuffling, I reach into my left pocket and remove a packet

of envelopes, or so it appears. In fact this innocent looking packet of envelopes is a shell. I made it by cutting out the centres of some envelopes which are slightly bigger than playing cards and sticking them together. A complete envelope is stuck on top, and a strip of paper is wrapped around and glued to the sides, apparently to hold the packet of envelopes together. A few real envelopes are slid in between the shell and the paper band, which may be removed for the routine. The shell must be thick enough to house twenty-six cards or so. *Fig. 18* shows a cross section of the shell, which, as you see is complete on only three sides, making it easier to slide cards in and out.

All twenty-six cards hidden in the shell are the two of diamonds, face up. (You may care to note the irony of the concealment of the cards which will bring about the effect, within the context of a routine concerning the wooden horse of Troy.) This packet is removed from the pocket, and an envelope from the top is taken out and tossed on to the table. The entire shell-packet of envelopes is then picked up by the right hand from above, leaving the concealed cards in a sort of Gambler's Cop in the left hand (*fig. 19*). The left hand drops to the side with its face-up cards as the right hand puts the envelopes down and immediately takes the shuffled cards from the spectator, so that she can examine the envelope that she has been given. The right hand turns the cards face up and swiftly puts them into the left hand, which comes up to meet it, so that they fall on top of the palmed cards, and they all coalesce. The cards are therefore only ever in palm position for a couple of seconds, as they are concealed by the envelopes initially, and then by the pack. The pack is spread out between the hands, face up,



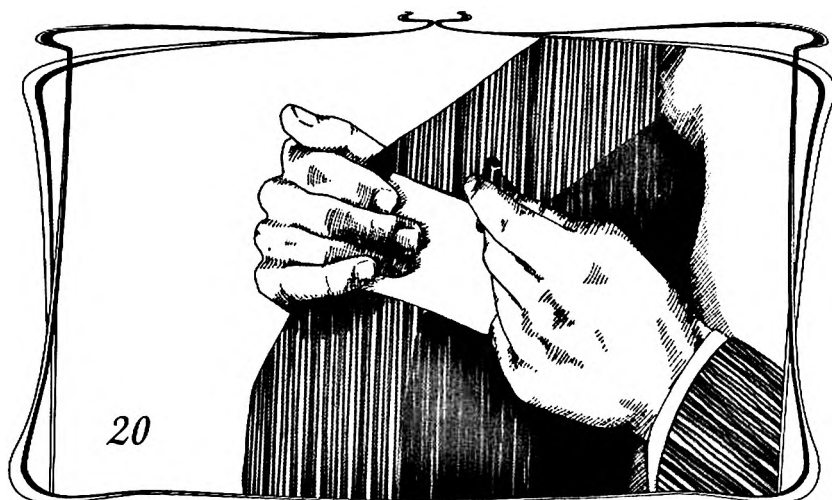
18



19

which conceals its thickness, and the two of diamonds from the real pack is removed. Care must be taken if this card happens to be near the back of the pack, so that the block of identical cards is not spread out and seen.

The two is tossed to the table, and the spectator is asked to put it into the envelope. Meanwhile the entire pack of eighty cards or so is turned over, so that it is face down, and a left little finger break is obtained about twenty-six cards or so from the bottom. All the cards below that break



are moved into a Gambler's Cop, whilst the rest of the cards are put on the table with the right hand, which then immediately picks up the shell of envelopes and puts them in the left hand, where they nest over the palmed cards, concealing them. In the very fair and casual motion of removing a single card from the pack, half of the cards have now been switched, so that the top half of the pack on the table is entirely made up of the two of diamonds.

The next requirement is to switch the envelope that the two of diamonds has been put in. A number of possibilities exist, ranging from the use of a Himber wallet, to executing a sort of top change with a sealed empty envelope on top of the packet of envelopes. This latter idea was one which I seriously considered for a while, but in the end I abandoned it for a slightly more difficult, but I believe more deceptive sleight.

The packet of envelopes concealing the cards is put back in the pocket as it is no longer needed. I have a pen in

my right inside jacket pocket, the clip of which is holding a sealed empty envelope against the inside of the jacket. The right hand moves to the lapel to hold it steady whilst the left hand reaches in to remove the pen (*fig. 20*). The right hand in reality is also holding on to the envelope under the jacket, so that when the pen is removed and given to the spectator, the envelope is free and can be slid into a Tenkai palm in the right hand, as it moves away. Taking the envelope that contains the card in the left hand, in a sort of dealing grip, I indicate that the spectator should sign it; the right hand with the empty envelope in Tenkai palm comes over the top of the first envelope and drops the second on top of it as it mimes a signing motion. The two envelopes are held tightly together as one, in the left hand. Tilting them down at the front hides the double edges, as do the fingers which cradle them as much as possible.

The hand moves towards the spectator for her to sign the envelope, so that she actually signs the top, empty one. The bottom envelope must then be disposed of. Depending on the conditions, I either cop it out in the left hand, as the top signed envelope is put in clear view on the table, or I execute a Miracle Change, bringing the unwanted envelope into the right Tenkai palm and putting the other on the table. Either way, the pen may be retrieved from the spectator, and put into whichever hand contains the palmed envelope, which gives a good reason to go into a pocket, to deposit the pen, but also to ditch the card.

All the work is now done, although the effect is apparently yet to begin. The force is simple as half the cards are the same. There tends to be a natural break where the force half of the pack meets the rest, and this is cut to,

thereby separating the cards into two piles. (It is not vital that the cards be cut at exactly that point, provided the top part which is cut off contains only twos of diamonds.) The lady is asked to select either half; of course if she selects the two of diamonds half, that half is kept and the other removed; if she chooses the other, that half is picked up and discarded, leaving the two of diamonds half.

This initial “magician’s choice” selection process is made to seem fair as all the subsequent choices follow the same pattern. The remaining half is cut in two by her, and she chooses either half; it is either kept or disposed of, depending on what was done on the first selection, as from now on it doesn’t matter which half she selects, all the cards being the same. The newly discarded pile is put on top of the discarded half, and at this point I pick it up and turn it over, casually spreading some of the cards to show that she could have apparently chosen any of them, taking care of course not to spread into the two of diamonds section. This selection process is continued, rejecting half the cards until only two remain.

As she is deliberating on this last choice, I nonchalantly side-steal a card from the bottom half of the face-down pack to the top; in this way when she has made her final choice, I take the card that she didn’t want and top-change it. That simply enables me to show her that had she chosen that one, she would have chosen the four of clubs, or whatever the indifferent card happens to be; it is just a little throw-off. It is then simply a matter of asking her to look inside the envelope, which she will of course find empty, and then turning over the card that she chose to reveal the fated two of diamonds.

Obviously this effect is not suitable in all surroundings. It requires a relatively formal setting, not so much because of the angles or arrangement of spectators, but more because it requires people to sit interested, listening to the story, which they are less likely to do in a rowdy situation. Nevertheless, if the opportunity presents itself I often end on this effect, and it therefore seems like a sensible place to draw proceedings to a close for this book.

EPILOGUE

*during which a method for tearing and restoring a card is
discussed.*

I have always had something of a love-hate relation with magic; I certainly feel passionate about it much of the time, but I have a tremendous need of completely dissociating myself from it on regular occasions, or I tend to find it incredibly tedious. Magic incorporates elements which I love, and those which I cannot stand. Amongst the latter are the mass of marketed tricks and dealer halls at conventions; that is not through any snobbery or dislike for those who make their living out of producing and selling such items, but rather out of a complete lack of interest. I am aware that by ignoring this side of conjuring I am denying myself many fine effects that I will never otherwise come across, that could make valuable additions to my repertoire, but nonetheless, I have never understood the fascination with the dealer items. For some reason I vividly remember mentioning this incredulity to a colleague at an

early convention that I attended, and being met with his philosophical answer that “they are all looking for the one trick in amongst all the others that will make them famous.”

Despite being impressed at my relatively early age by the profundity of this statement of an older and wiser performer, I always had my doubts about the validity of what he had said; apart from feeling that it was unlikely that such a thought had ever crossed the minds of most of the people who were present, surely there could be no trick that could actually make your name, nor even distinguish you particularly from other fellows in the field. Whilst I still have my doubts that such a trick can be found on any dealer’s table, or for that matter in any book or magazine, I have been truly amazed by the apparent interest that has been aroused by a trick which *I came* up with mainly to satisfy personal curiosity, rather than as any particular marketing ploy whereby I would become better known. In fact it was in my first year at university, where I had been fortunate enough to be allocated a room of my own, that the beginnings of such a trick came about.

As the work load was rather light to start off with, and since the campus was small and frequently devoid of evening entertainment, I initially quite often found myself in my room with time to kill. Having always intended to perform a torn and restored card of some description, I had recently learned and been very impressed by J.C. Wagner’s method from his book *Seven Secrets*, and had set to work on possible ways of effecting a visible restoration of each piece. Although quite successful, this made the discrepancy of the final piece not being restored all the worse, and I decided

that I would try to come up with a solution to this point. Progress was significantly hampered by the location of the only mirror in the room, which was above the sink, causing a multitude of dropped cards over the months to become slightly damp and unusable. Of the various methods that came out of these otherwise unproductive evenings, I had very little confidence in any, but nonetheless felt that from a theoretical point of view I had come some way towards solving the problem.

It was only after showing one version to a few friends that I became persuaded that it may actually be worth my performing it. After a while of doing so, I began to realize that it was not the method that was significantly wrong, but more the lack of practice, that I was now getting through performance. After a while, other conjurors expressed a certain interest in the method, and it was for my first lecture, which was at the *Opus* Isle of Man Convention, - that I was persuaded to release the method (which to my amazement had seemingly fooled some people). It was released on video, being a simpler and quicker method for the novice such as myself to convey the workings than in textual form. I decided to release it as a strictly limited edition, not because of any desire to keep it exclusive, nor because I thought that it was a great trick, but simply as I cynically thought that since no-one would be interested in a complicated trick by someone whom they had never heard of, by releasing it as such, a few people might actually buy it, perceiving it to be more important than it was.

In fact, it seemed that interest was such that this ploy was unnecessary; I have frequently regretted making this pledge of the limited edition, as I have been met with

many offers since to buy the tape. However, being a man of my word, I have not sold any since the end of that limited edition, nor will I ever do so; however, that was over three years ago, and I have decided that it is now time to discuss the method in another format, that being this book. It is my sincere hope that this will not cause offence to anyone who purchased the tape, as they have now had at least three years of exclusivity, should they wish to have made use of it, and it seems to me that if anyone else is truly desirous of learning the method (and I fear that they will have to be so in order to comprehend the following essay), they should be entitled to do so even if they did not happen to be on hand to buy the tape.

And so, by way of a conclusion to this book, there follows the complete description, with a number of possible variations, of what is arguably my favourite trick, and that which certainly has been kinder to me than any other, which has come to be called The Reformation.

The trick must be performed with a court card, of which you will also require a duplicate. The reason for this is that the duplicate will bear a false signature, the falsity of which is less apparent on a court card. However, at the end of the trick when the two cards are folded together in such a way as to resemble one torn card, the real signature will be seen on the half of the card which is visible. For that reason, both the false and real signature must be written on only one half of the torn card. So that there is some consistency between the two, during performance I ask the

spectator to sign the card along the border at the top “so that it is more clearly visible, as the picture on the card can otherwise obscure it”. Hence, by way of preparation, a signature of some kind should be put on the border of one of the short edges of the duplicate card. It is not important what is written, as it stands little chance of being even remotely similar to the real thing, but that is not a problem.

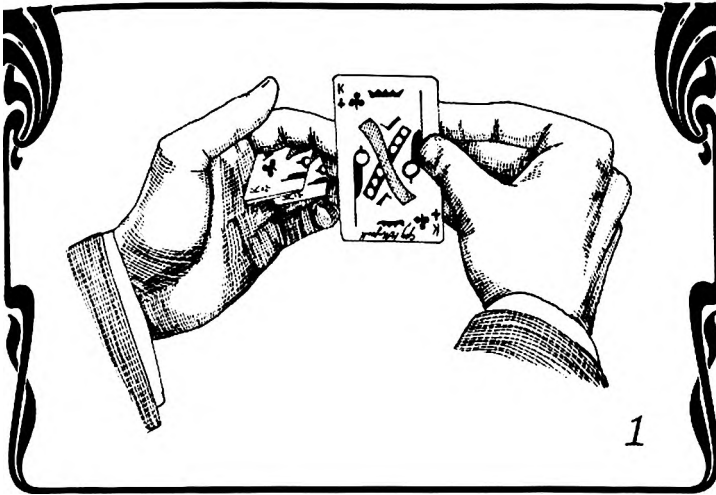
That card having been signed must also be folded into quarters. It is first folded in half along the short axis, so that the face of the card is on the outside; in fact it is ideal if it is not folded perfectly in half, but rather just offset, so that the side which bears the signature is a little below the other side. In this way when seen from the front, the fact that there is a double edge is less obvious. The card is then folded in half again, inwards so that the signature is folded inside, and the card is in a neat packet folded into quarters. You may care to glance ahead to the first illustration to ensure that you have folded the card correctly. That is all the preparation that is required, save for putting that card in a place where it can be easily obtained shortly; the left trouser pocket generally suffices.

The other card must then of course be forced. I often have a bank of a few force cards, which not only makes a classic force much easier, but also allows the trick to be repeated a number of times in the same evening using the same card, rather than having to co-ordinate getting hold of the appropriate folded card after forcing different cards on different occasions. Having been selected, the card is signed by the spectator, as described above, on the border. Whilst this is going on, the folded card is quietly removed from the left trouser pocket and concealed in the left finger

palm, so that the index is facing you, and the open edge is to the ground, with the folded edge at the top. Alternatively, the folded card can be held in the clip of the pen, and stolen out when the pen is being removed from a pocket, in the action of giving it to the spectator, although I find the previous method more practical for everyday use.

The signed card is taken back from the spectator, and held facing away from the audience, so that you can see the face; the signature should be on the bottom. Meanwhile the left hand also palms the folded card (*fig. 1*). The right hand is then used to bend the bottom of the card outwards towards the viewers, bringing it right around to the top, to fold the card in half along the short axis. Again it should not be folded exactly, but so that the side nearer the audience (with the signature) is very slightly longer than the edge on your side. The palmed card should not interfere with this. The card is then rotated ninety degrees anti-clockwise, and folded in half downwards, so that the signature is on the outside; it is folded in exactly the same way (and is also in exactly the same orientation) as the duplicate in the left hand, but with the signature in a different place. Just as a way of remembering the folding procedure, I remember that the fake signature should be hidden as much as possible, and hence the fake card is folded so that the signature is on the shorter edge, and then folded inwards to conceal it; the card with the more important real signature is folded, by contrast, so that the signature is on the longer edge, and is then folded on the outside, so that it can be seen.

I used to load the folded card behind the signed card, so that the hands could be shown empty during the first fold, then stealing the card back into the same position for



the second fold. I have since decided that it is better to keep the hands in a natural position and not to go to the extra trouble of loading and retrieving the card, which if anything looks more suspicious.

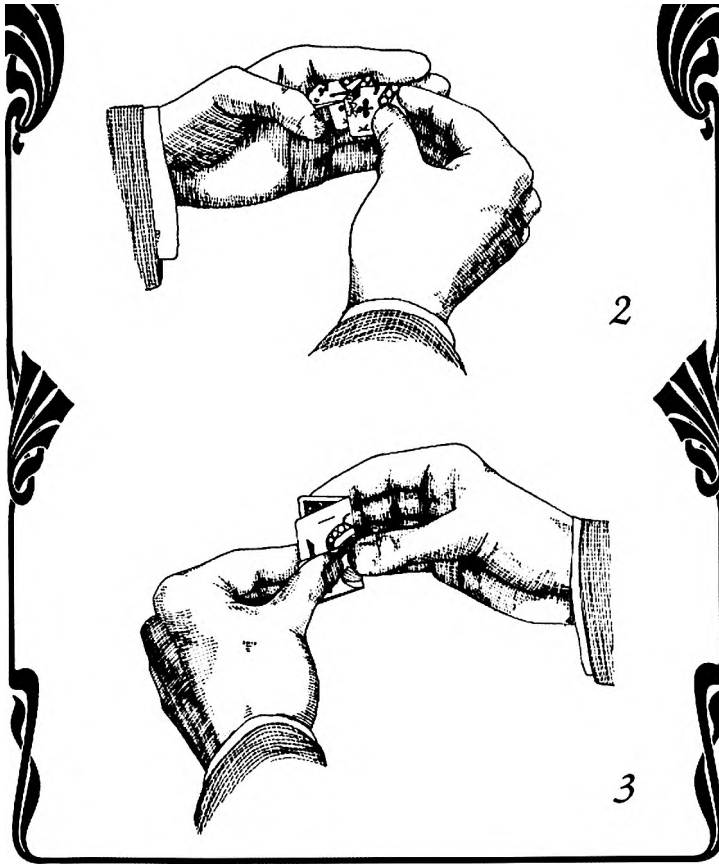
The following move is crucial to the routine, as it is used several times. It is the move from the Wagner routine, on which this is based. The right hand holds the visible card at the right side. The left hand then adjusts its grip on the palmed card slightly. Because it is folded in four, it should be quite springy, and hence should sit in the hand, partially sprung open, like an inverted V if seen from the end. It should therefore be possible for the left thumb to contact the tip of the lower right corner of the part of the card which is naturally standing away from the fingers. A very slight pressure with that thumb should be sufficient to hold the card in place, allowing the fingers to straighten out.

The left hand approaches the right in this condition, and the folded card is placed directly over the folded card in

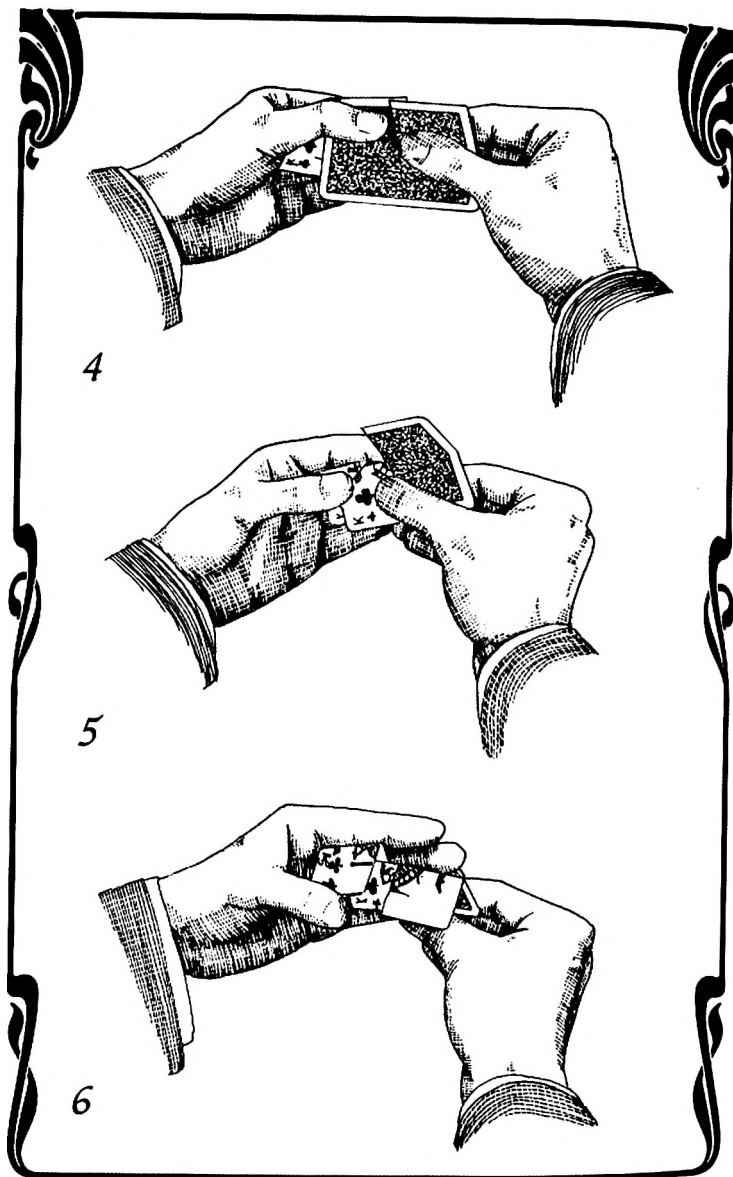
the right hand (*fig. 2*). Because of that natural inverted V shape, it should be easy for this to happen. The front edge of the left hand's card should be in contact with the front of the right's, so that when the cards are directly aligned with each other, that front edge can slide in between the right fingers and the other card, so that the right hand holds it in place; meanwhile the left thumb is still holding the other side of the folded V-shaped card, and immediately moves upwards, unfolding the card; at the same time the left fingers move to the side, so that the card is seen as it is being opened. This all happens very quickly, and there should be a considerable retention phenomenon, as the left hand covers the card only very briefly, seemingly only to assist in opening it up. In fact of course, the other card has been added on top and opened up, whilst the real card remains in quarters.

In a continuing action, the card is unfolded once more. The left fingers slip inside the fold in the fake card and the left thumb holds the real card in place. This frees the right hand to move in front and unfold the fake card, opening it out to the right (*fig 3*), so that its back is towards the audience; the real card remains folded, held by the left thumb at the bottom left of the fake card. Finally the left thumb pulls the folded real card into the hand, where it is held in finger palm.

The right hand takes the other card and turns it over, along a horizontal axis, so that it now faces the audience, and the fake signature is to your left side. Straight-away the card is taken with the left hand at the left short edge, so that the fingers cover the fake signature. The real card has now been switched for the duplicate under the pretext of folding it to provide creases for the upcoming tearing.



Both hands now hold the card from either side, so that the fingers almost meet in the middle, where the first tear is to be made; this will obscure a part of the card. During this tearing, the palmed card should be forgotten; it simply remains in the finger palm position, held there by the left fingers. The first tear is made down the shorter fold, from top to bottom; the card is torn very slowly, and



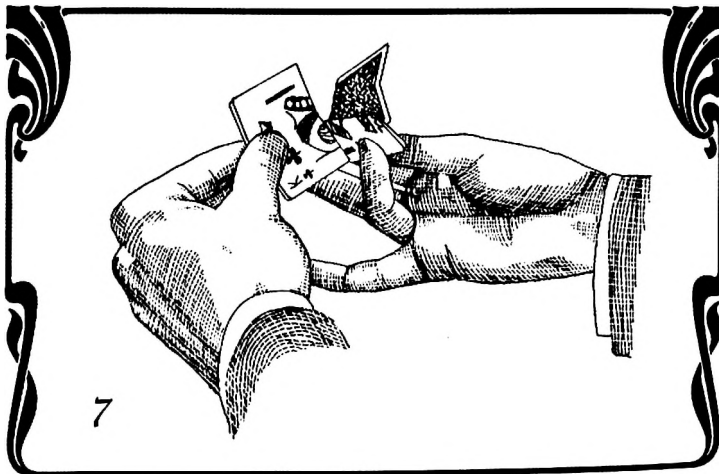
only torn half way, up to where the two folds cross (*fig. 4*). At this point, as if to emphasize that the card really has been torn, the top left quarter of the card is folded down towards you, with the left thumb. Thus three quarters of the card is seen from the front, which clearly proves that the card has indeed been torn. The right hand now grips the card, holding it in the middle, so that the folded piece is held folded down, allowing the left hand to move away slightly.

Exactly the same Wagner move is performed again, to add the palmed folded card on top of the folded part of the real card. The left thumb supports the palmed card again, allowing the fingers to straighten, and the hand approaches the right, depositing the folded card on top of the folded part of the left card (*fig. 5*). Once again the front part of the palmed card is slid under the right fingers, which hold it in place, whilst the thumb moves upwards, unfolding the card as it goes. Again, the card should only be momentarily covered, the left hand apparently only being used to open up the folded part. Everything is now gripped by the right hand, the fingers of which are gripping the two cards at the front where they join, thereby concealing as much. The left hand can be removed, as the signature that is now visible is the correct one. (As an alternative, after folding back the top left quarter of the card, I often fold down the top right quarter too, although I do not hold it down, but rather hold the card with the right thumb underneath that right folded part. Then, when the left hand adds on the folded card (*fig. 6*), the left thumb also contacts the tip of that folded quarter on the right, so that both sides are opened up at the same time; it is a small point, and probably not

worth the mention, but it does somehow seem to add to the deception of adding the folded card.)

Keeping the right hand where it is, the left hand again grips the cards from the left side, to continue the tear down the middle crease. It is indeed torn about half of the remaining way, so that there is only half an inch or so holding it together; however, the rest of the card is not torn, but the action of tearing is mimed as follows.

The left hand must be gripping at the left edge of the cards, whilst the right is rather more in the middle; the right thumb and second finger are gripping the fake card, by pinching it exactly to the right of the crease which has just been torn down; this position is important. The right third finger which is resting on the face of the cards, just to the left of the second finger, now snaps inwards sharply, as if snapping the fingers to make a noise; this action forces the folded portion of the fake card to flick off the left thumb, making a snapping sound, and at the same time bends that



portion backwards (*fig. 7*). It should be bent at about ninety degrees to the rest of the card, so that it is pointing directly towards you and hence is concealed from the audience. It should appear that you have just torn down the last part of that crease, thereby separating the card into two halves.

Immediately the part of the card that has just been snapped back is folded fully behind the rest of the card. This is simply a matter of moving the right third finger further to the right; the thumb must move out of the way whilst the third finger, in the action of folding the card, also supports it momentarily. The thumb is then replaced on top of the folded part and completes the fold by pushing it against the back of the rest of the card.

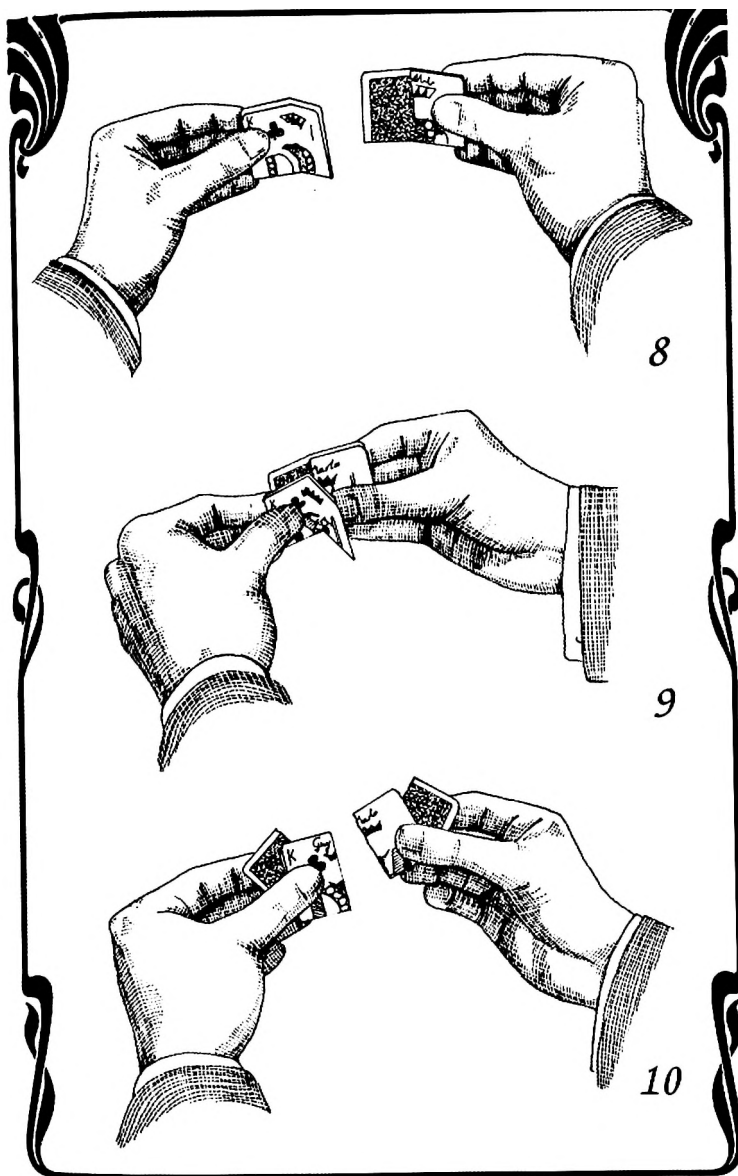
Both hands now apparently hold half a card; in fact the left holds the real card folded in half, displaying the correct signature, whilst the right holds the fake, half of which is folded in half, which is in turn folded behind the remaining half. Both hands now adjust their grip and the position of their respective cards. The left hand works its card around ninety degrees clockwise, so that it is held with the fold to the floor, the signature facing the audience at the top, by the fingers and thumb on the left side. The right hand adjusts its card so that it is the mirror image: rotating ninety degrees anticlockwise, so that it is gripping the card at the right edge, where it holds on to three layers of card, the folded part of which is also facing the floor (*fig. 8*). The hands are brought together, so that the right hand's card goes in front of the left's so that it is seen by the audience. As they come together, the single edge of the right card will slide under the left fingers, which then grip the card in front of the other. The right thumb will naturally be

between the two cards when they come together; taking advantage of this fact, it moves to the left, whilst the rest of the hand stays still, thereby folding the real card which is at the back of the two inwards along its crease, so that it is folded into quarters (*fig. 9*). The left thumb briefly moves out of the way to allow it to be completely folded, and then is replaced, holding the real card in quarters.

With each hand gripping from its respective side, a tear is made down the middle; in fact owing to the folded condition of the real card, only the fake card is torn, although the audience should believe that both parts of the card are being torn in half again. This is a genuine tear, right the way down, so that the hands can separate afterwards, the left hand taking with it the real card and a quarter of the fake in front, the right taking the remaining three quarters of the fake.

By pushing to the right, the left thumb pushes the real card out from behind the single quarter, so that the two pieces are spread out slightly; the multiple edges of that card are hidden behind the quarter. The right thumb, by squeezing firmly to the left, can also force what is in fact half the folded card to the left, so that it seems as if two pieces are also being displayed in that hand (*fig. 10*). The fact that the crease between that folded half and the other quarter is torn half way down makes this easier and more convincing. Having very fairly displayed four separate quarters in this way, the hands are again brought together, the right's pieces this time going behind the left's, the left hand then holding everything roughly squared up.

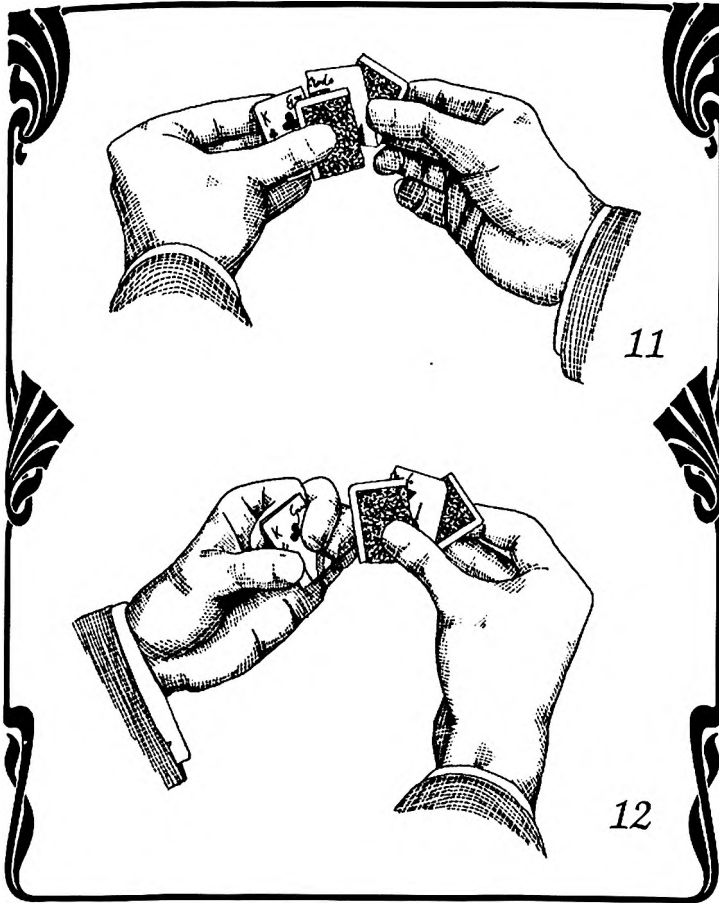
A casual false count is now made, to show that each piece is single, although attention should not be drawn to



the fact quite that obviously; the count is made more as a gesture during other discourse. The right hand takes the piece nearest the audience first, taking it away to the right as number one. It then returns to the left hand as the left thumb squeezes the folded three-quarter card (which is behind the real card) to the right; this piece is then switched for the right's piece. This is achieved by forcing the right's single quarter under the left thumb, where it is held, allowing the right hand to take the folded three-quarters away to the right. It is instantly spread out as two pieces by squeezing with the thumb to the left as before (*fig. II*). Apparently piece number two has been counted in front of piece number one.

The right hand returns to take the single piece behind the seeming first two, spread a little to the left, leaving just the real card folded into quarters in the left hand. This card is actually the wrong way around for a later move, and I find that this is a good place to put this right. The folded card is held at the left edge with the first finger and thumb; these digits curl inwards, enabling the second finger to stretch right around the folded right edge. The first finger is quickly straightened as the thumb lets go, causing the card to be flipped around (*fig. 12*) so that the folded side is now at the left, the card being pinched between the first finger behind and the second at the front. This action is made as the left hand approaches the right, to deposit this final piece behind the others, spread slightly to the left again; this reorientation also means that the multiple edges of the folded card are hidden behind the rest of the spread.

Four pieces are now being spread out in a little fan in the right hand, having been shown one by one. This

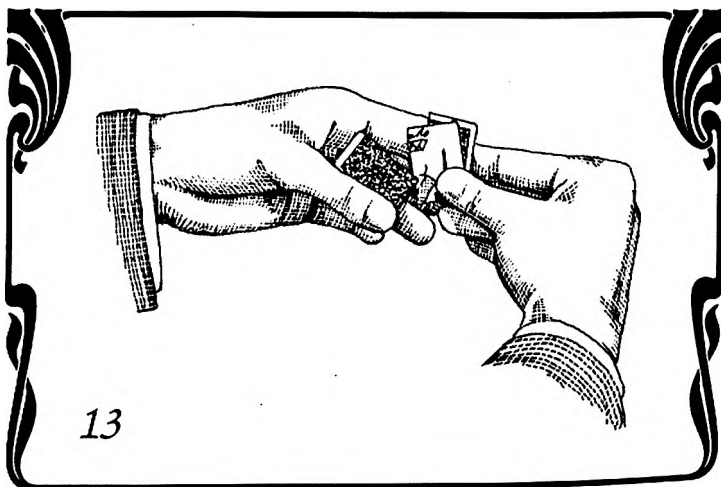


concludes the tearing part of the effect. It therefore constitutes a good point to pause and have a cup of tea before embarking on the restoration part of the routine.

Restoring the card:

With the fan of torn pieces still held in the right hand, the left hand takes the leftmost piece (the whole card) from above. It moves away fractionally and then immediately returns to take the next piece (the single quarter) behind it, roughly squaring them as it is taken. It is as well to hold them quite deep in the hand so that not too much of the folded card is exposed, which could betray its true nature.

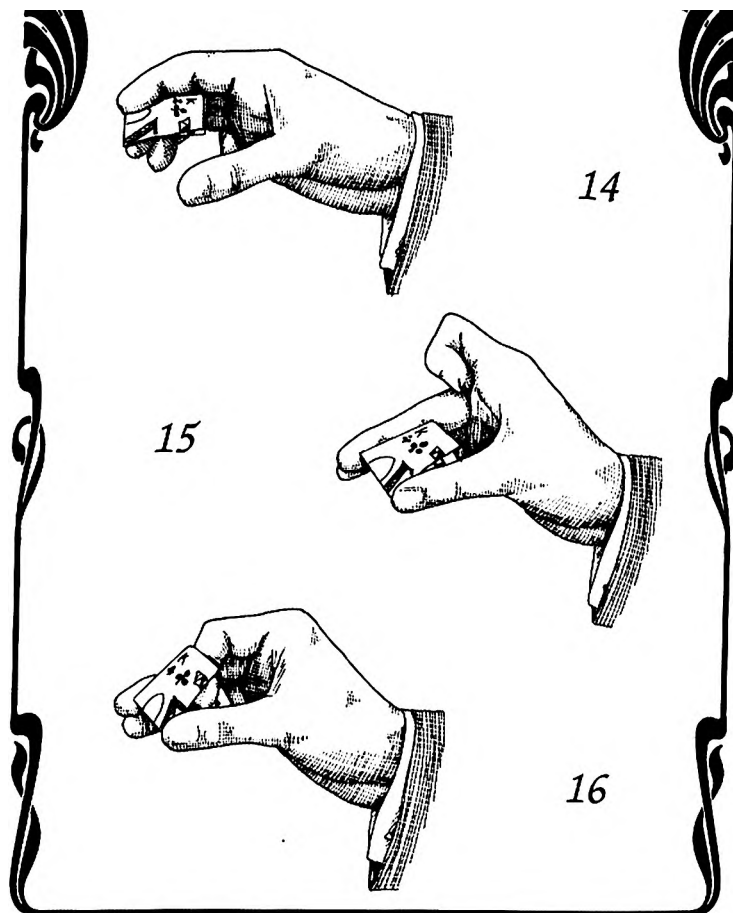
These pieces are put aside for the moment, but I think that it is a good idea to keep them in the audience's peripheral view rather than putting them in perhaps a pocket, so I put them between the lips. As the left hand moves up towards the mouth the left thumb pulls the single quarter into finger palm; thus in fact only the folded card is actually placed between the lips, the other piece being retained in the hand as it moves back towards the right. The folded card is held with all the edges inwards, so that the folded side is pointing away from the mouth, but ideally towards



the ground rather than directly towards the spectators. It is as well to draw attention away from the mouth by gesturing with the right hand, indicating that it is these pieces with which you will begin, as careful scrutiny of the object in the mouth will reveal that it is nothing more than a single folded card.

The left hand moves to the right hand, and seemingly removes the piece which is behind the other (in other words, the piece nearer you). In fact, the right thumb pulls that part of the folded card back to the right, so that it becomes concealed behind the front piece of the card, at the same time that the left hand, briefly coming in front of the right's card, pushes the finger palmed piece into view, taking it away to the left (*fig. 13*).

As the left hand moves away and shows its piece to the audience, a complex rearrangement of the right folded card is required; it is only a means to an end, and you may well be able to find a more convenient way to get into the position, but this is the way that I have found suits me. The right hand holds the three-quarter card, folded so that it appears as just one quarter, at the right side, between the thumb and first and second fingers. The second finger moves behind the card, underneath the thumb, allowing the thumb to move away, thereby leaving the card clipped between the first and second fingers, so that it is parallel to the ground (*fig. 14*). The right fingers then curl in sharply so that the visible index on the card is almost between the base of the first and second fingers. The thumb moves on to the long side of the folded card (the side which should be nearest to you); however, it moves from below, so that it can slightly separate the torn part of the card, from the folded half



below it. This minor detail is not vital, but quite helpful in a moment. What is important is that the thumb rests along the entire length of that edge of the card. The second finger then moves slightly, straightening and creeping around the other long side of the card, so that it contacts that side, opposite the thumb, along its entire length (*fig. 15*).

The card is now exclusively held by its edges, between the thumb at the edge nearer you, and the second finger at the other long edge; this is a position very much like an edge grip position, if you perform coin magic. This now allows your first finger to curl in as tightly as it can, so that its first knuckle can contact the short edge of the folded card. Because the top edge should be slightly longer than the rest of the card, it should be possible for the knuckle of the first finger to slip underneath that top quarter, lifting it up slightly, so that the whole first finger can slide inside, whilst the rest of the card continues to be gripped in the edge grip position (*fig. 16*). That is why it is easier if the thumb can separate the card slightly when it takes up its position. The first finger continues to push that top part of the card upwards, until it is at ninety degrees to the edge-gripped part.

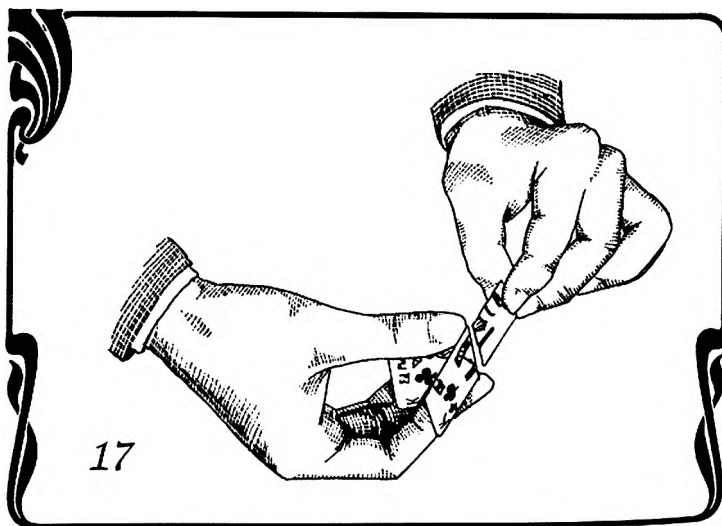
I should probably take this opportunity to assure you that this move represents one of the most difficult parts of the routine, and whilst the rest is by no means easy, neither does it get more difficult. The entire action above should be done fairly swiftly, whilst the left piece is being displayed.

The right hand now rotates so that the backs of the fingers are facing the floor, and the front of the part of the card which has been lifted up is directly facing the audience. A quick note on angles here: the above situation is ideal; in much the same way as a coin edge grip, the card can be very fairly shown with the fingers widely open; however, it is appreciated that such opportunities are not always available, in which case, the card does not need to be opened up to ninety degrees; in fact the top quarter need only be lifted up half an inch or so, in which case the first finger can

curl into the gap, thereby covering the folded part of the card beneath, making it almost angle-proof.

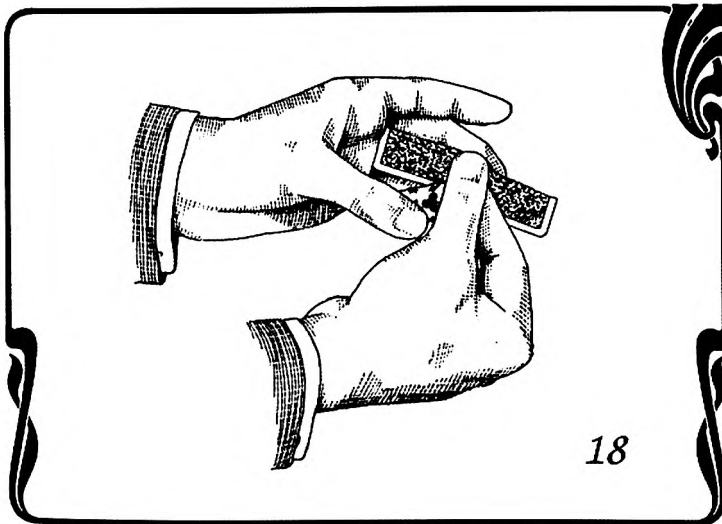
Whatever the case, the right hand is presenting the opened quarter to the audience, concealing the other folded part behind it. The left hand, holding its piece of card at the untorn short edge, facing towards the audience, places its card next to the right's, so that they line up (*fig. 17*). This piece of card is held in place at its edges by the right second finger and thumb which of course also support the other piece. The left hand now releases its grip, although you may wish to consider that the single quarter should in fact have a part of a signature on it, so it may not be a good idea to take the hand away completely, but instead to keep it hovering over the piece to conceal this discrepancy.

The left hand moves to the right, so that the single quarter is in the correct position to be finger palmed. The left thumb reaches behind to contact the edge of the edge-



gripped piece, which is facing you; the hand then moves to the left, simultaneously finger palming the single quarter, and opening the other card out, by pulling the folded part to the left as it goes (*fig. 18*), until it is straight in line with the rest of the card. It should appear that the pieces have joined together. I tend to grip the card with the left hand at the left edge, thereby covering the false signature, so that the right hand can adjust itself to massage the join, as if sealing the pieces together. Finally the righthand removes the joined card, taking it out of the left hand so that the fingers conceal at least a part of the false signature. Needless to say, this should be done casually, without the covering of the signature seeming to be of importance.

The left hand moves to the mouth and retrieves the folded real card. It is briefly pulled into the hand, behind the single quarter, so that the fingers can then curl back and push both pieces to the fingertips, as if they had been in

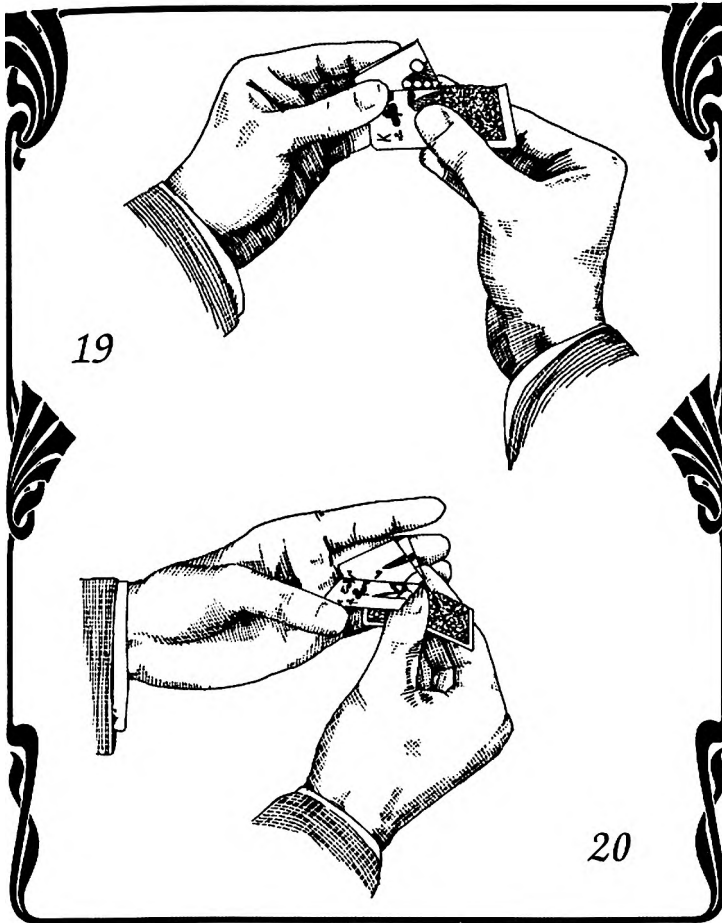


the mouth all along; the single quarter should be pushed upwards and to the right of the folded card so as to conceal its multiple edges. The hand travels back to the mouth, leaving only the single quarter there, and taking the folded piece away, as if it too were a single quarter. It should be held deep in the left hand, so that really only the bottom, folded edge is seen, as the other edges are all suspicious.

The right hand turns so that the back of the hand is facing the floor, and it moves the card around so that its long side is parallel to the ground, the folded piece bent back behind the left side of the card. The left hand moves its piece so that it is positioned approximately in its correct place to fit on to the card, that being the upper left corner, however it should overlap the fake card slightly on the front side, so that the left thumb can move down a little and hold both cards, keeping the folded real card in about the right place (*fig. 19*).

This frees the right hand, allowing the right thumb to slide underneath the quarter of the fake card that is folded behind the rest of it. The right second finger goes in front of the cards, and holds the folded real card in place against the other card, allowing the left thumb to release its hold. As the left hand moves slightly to the right, the fingers extend so that they just cover the folded card. At the same time, the left thumb contacts the edge of the folded part of the fake card, and moves upwards (*fig. 20*), thereby opening it out.

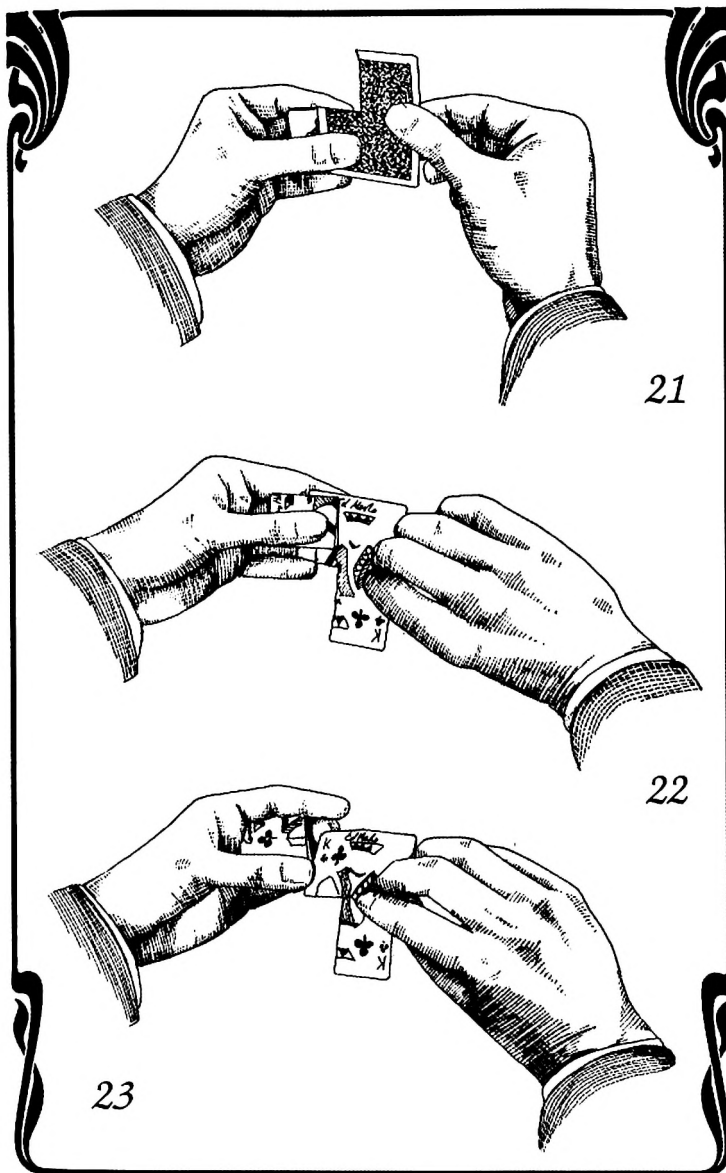
Whilst keeping the left thumb in position, holding the folded card open, the rest of the left hand moves to the left, pulling the folded real card with it; it should be noted that the folded card is not in a full finger palm position, but is only just concealed by the outstretched fingers. The



second restoration has therefore occurred, and the three-quarter card, now fully opened, is held by the left hand at the left side, so that the fingers cover the signature. Equally, because the folded card is not fully palmed, it should still be overlapping the fake card slightly at the front, where it is also concealed by the fingers.

In the following action of apparently just massaging the card, the back of the card will be seen, whilst repositioning the folded real card. While the left hand is still lightly holding the card, the right hand pivots it ninety degrees anticlockwise, so that to the audience it is an L shape (*fig. 21*). The real folded card is still overlapping it a little at the front. The left thumb then pulls the three-quarter card to the left so that it covers the folded card, at the same time as rotating at the wrist, to bring the hand palm up. The back of the card is therefore facing the ceiling, and the folded card should be completely hidden behind the half of the card nearer you. The right hand then turns palm down and grips both cards (the folded card beneath) by the fingers above and the thumb below. It continues turning the card, so that the back is facing the audience.

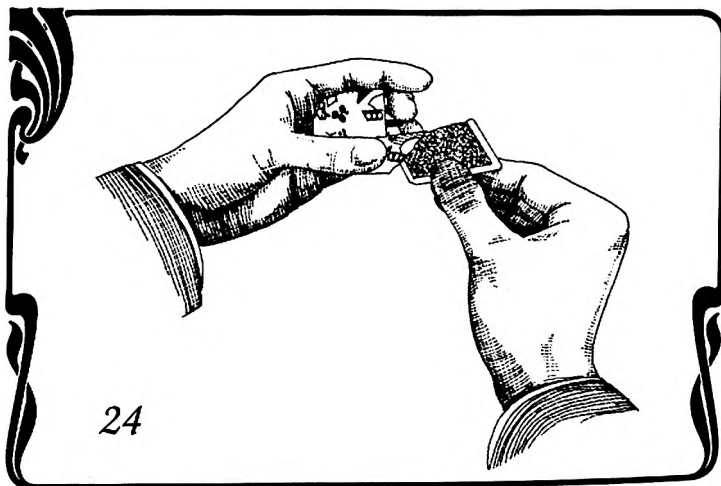
The left hand moves to massage the back of the card at the point where it has just joined; whilst doing so, the left thumb pulls the folded card almost into the left hand finger palm position, so that it is oriented the same way as it was at the beginning. After this motion the left hand holds the cards at the left side allowing the right hand to adopt the following, rather uncomfortable position: the right hand grips the card from the side, but with the palm facing the audience (*fig. 22*). This means that the whole arm must twist, so that the thumb can contact the card on the audience's side (at the fold on the middle of the right) and the fingers are on your side. The right hand moves the card which it holds to the right very slightly, allowing the left hand to finger palm the folded card properly (*fig. 23*). The left thumb stretches out so that it contacts the left edge of the three-quarter card, and it stays touching that part of



the card during the following action.

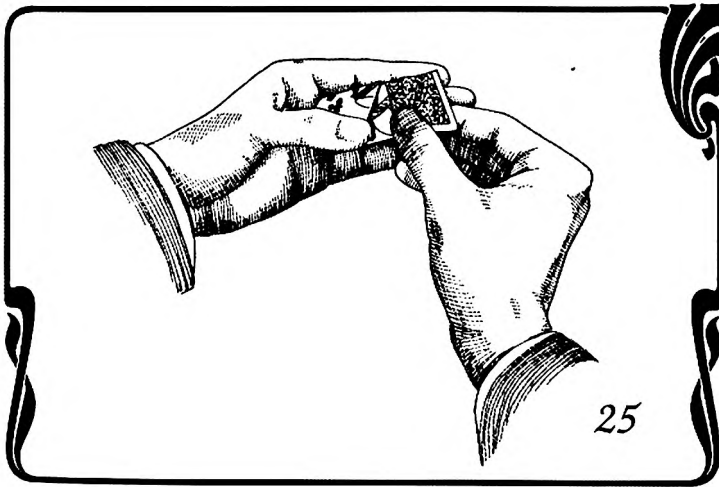
The right hand moves in three directions at once; it rotates back to a natural position, so that the palm will be facing you, but at the same time rotates about ninety degrees clockwise, so that the little finger finishes at the left side of the hand; finally whilst all this is going on, the whole hand moves a few inches to the left. What should happen is that while the card is being rotated, the left thumb, which is still touching the top left hand corner will, without moving, begin to fold that quarter of the card back behind itself as it was before (*fig. 24*).

At the same time, the thumb guides that part of the card which it is folding inside the inverted V shape of the palmed card in the left hand; in a continuing action the left hand adds on the folded card in the same Wagner manner as before (*fig. 25*), opening it up as soon as the left thumb is free to do so, whilst the right thumb moves slightly so as to keep the newly folded part of the three-quarter card folded down.



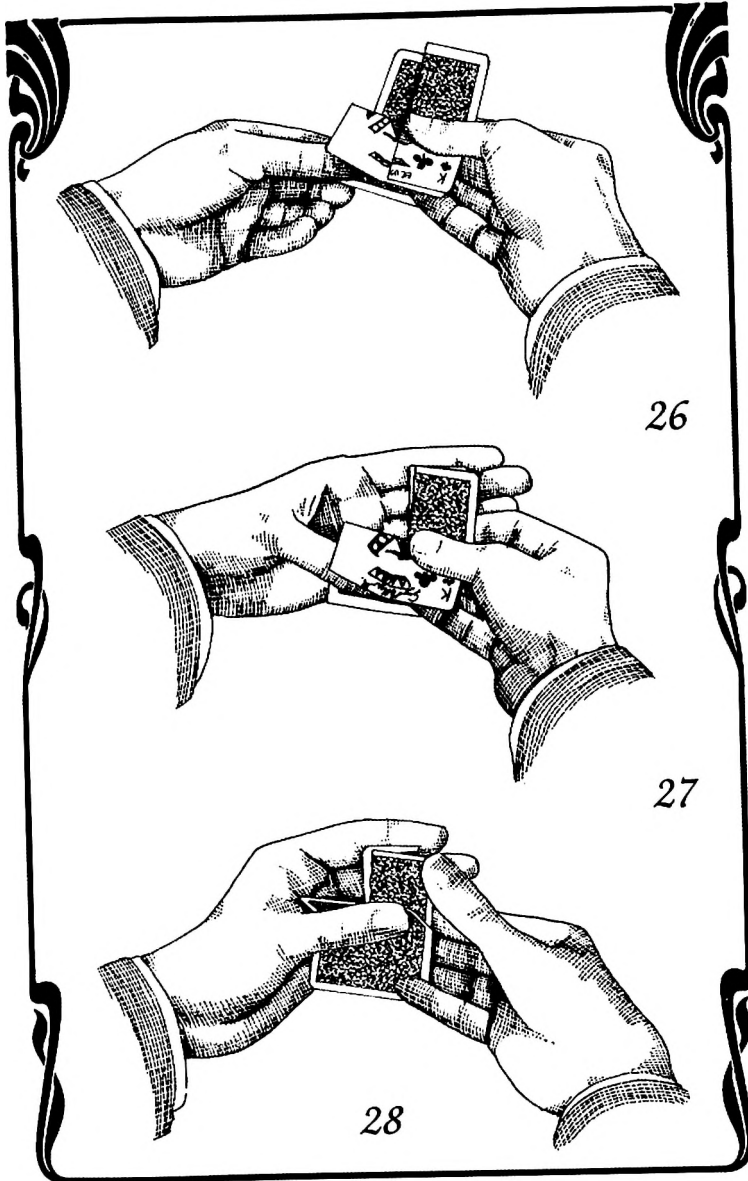
I appreciate that this sounds complicated, and I also admit that it is not particularly easy to do; however, all you are actually doing is the same Wagner add-on that you have done twice before, at the same time as turning the card over and around. If you find this overly complicated, you could of course simply turn the card around, re-orient it, and then do the add-on, but the flowing motion of the card turning actually conceals the add-on well. At the end of the action, I give the join another little massage to finish things off, and to give a reason for the hands still to be together. Incidentally, the right hand, which is holding the cards from below, is using the fingers to conceal the join.

You are now in the very strong position that the audience is seeing three quarters of the card, of which they have seen both the front and the back, and on which they can now clearly see the correct signature. One final series of moves is required to bring about the final restoration, which is sadly not overly easy either.



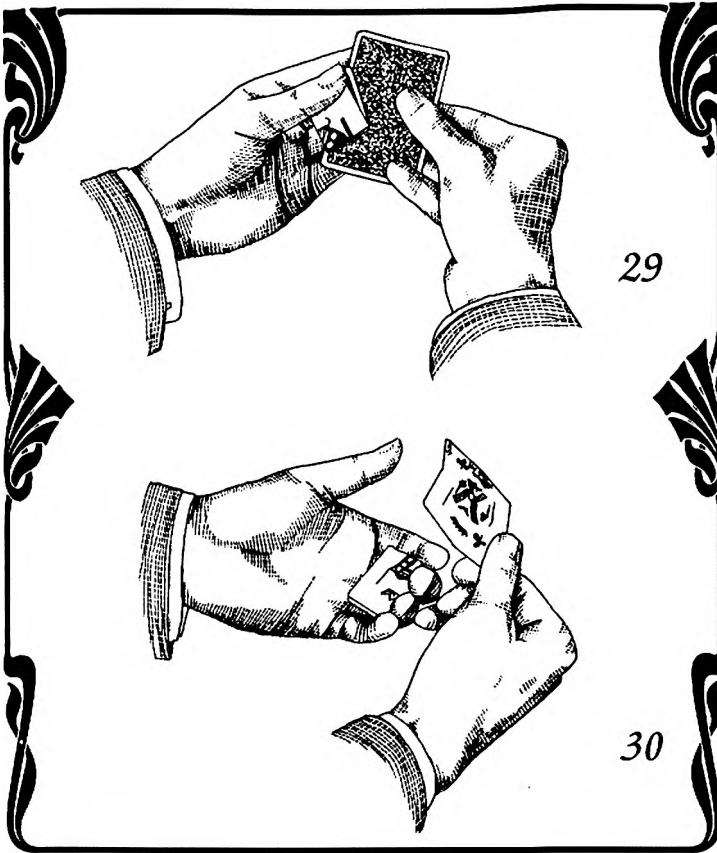
Again the right hand rotates, so that the cards are held as one three-quarter card in the shape of an L from the audience's view. The first finger is concealing the join, whilst the other fingers are relaxed beside it, covering the multiple thickness of the right side. The final corner is removed from the mouth and shown to fit the missing corner. (The long tears will actually match perfectly and it is worth pointing this out; in fact it has been suggested that it may be an idea to make an uneven tear at this part of the card on purpose, so as to enforce the fact that the piece really does fit.) The piece is pushed under the right first finger, so that it is held in place between the finger and the card, overlapping the card to the right slightly. This frees the left hand to move to the bottom of the card, and to point to the signature with the first finger. This provides the opportunity for the left thumb to slide in between the folded card at the lower left side. By sliding right in, this forces the entire real card to open a little, allowing the right little finger to slip inside it at the right side (*fig. 26*). The little finger stays there, whilst the third finger pushes against it from the other side of the card, thereby clipping the bottom of the card between those two fingers so that it cannot move. This will be important in a moment.

The left hand, the thumb of which is still in the fold of the real card, stretches upwards to cover the top half of the card. As soon as it is covered, the right first finger curls to the right, dragging with it the final quarter, so that it is roughly lined up with the upper right corner of the three-quarter card (*fig. 27*). That done, the left thumb moves upwards, pushing up the top half of the folded real card, and the bottom of the fake card (*fig. 28*). The bottom of the



real card is held in place by the right little and third fingers, which are still clipping it, preventing it from moving. When the parts of the cards which are being folded and unfolded reach about ninety degrees, it will be necessary for the right thumb to move to the right to allow the cards to continue their movement. This requires the left hand to support everything momentarily, although the right thumb may be replaced behind as soon as the cards are clear. As the left thumb continues upwards, the real card is fully opened, and the fake card is neatly folded up into quarters, and concealed by the tips of the left fingers.

The left hand moves to the left, taking the pieces of the fake with it, flexing the card as if mending it, until the pieces are just clear of the real card. As soon as they are, the left finger tips stretch out as much as they can towards the audience, which may well only be a fraction of an inch, but it is enough to allow the real card to slip between the fingers and the pieces of fake card (*fig. 29*). The left hand then moves back for one final massage of the join, pushing the pieces behind the card, so that they can be pinched with the right thumb, allowing the left hand to move away to show the completely restored card. The entire restoration of the last piece only takes a few seconds, and is quite deceptive once the moves have been mastered. I should perhaps mention that I generally point out that there are two edges of the final piece that need to be restored, making it that much more difficult. The action of unfolding the card and moving the pieces to the left is performed as the restoration of the first edge, giving a good reason to move the left hand back over the card, apparently to join the second edge, but in fact of course to load the pieces behind the card.

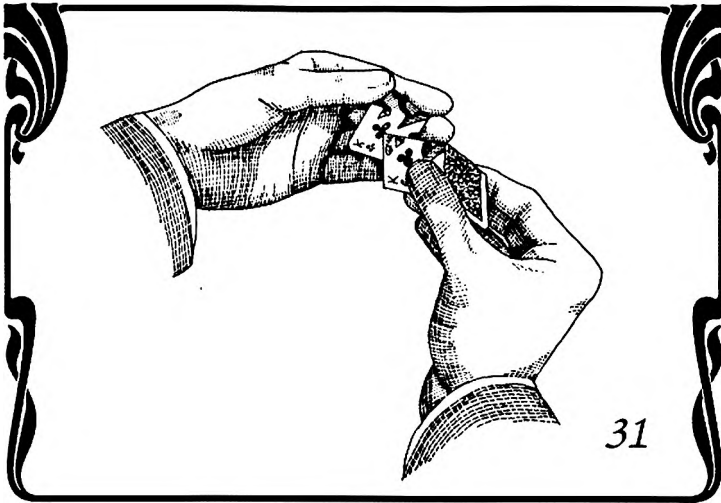


To finish the card may be laid face up on to the outstretched left hand, the pieces being placed underneath the card into a finger palm position. After the card has been shown like this, it can be taken back with the right hand and given to the person who signed it (*fig. 30*), whilst the left hand curls inwards slightly to retain the palmed pieces, which are disposed of whenever possible. *

Of the few people whom I know to be using this routine, almost all have made changes, some very considerable. I am grateful to all those who have made suggestions for alternative handlings (particularly to Bill Taylor once again), and flattered that they have considered the routine worthy of the time to inspect; Bill has a very deceptive way of covering the Wagner add-on, in the action of creasing the card firmly, and Dean Dill has a clever way of getting the first piece of card in position for the first restoration, to mention but a couple. However, since exact methods do seem to be so personal I have decided that I will not describe any of these in detail. I suspect that if you intend to use it, you will also find that a certain amount of alterations are in order to make it feel comfortable in your hands.

I do however offer just one alternative myself; one which I have been considering using for a while. It concerns the second restoration, which is the part which I am least happy with. If you would like to try it I suggest getting to the point in the routine where the first restoration has been made, and the folded card has been taken from the mouth as if it were the next torn quarter (just before the position shown in *fig. 19*). It strikes me that when the folded whole card is being removed from the lips, it could be held by the left hand by its long sides in an edge-grip position; the second finger would be along the folded long side and the thumb along the opposite edge.

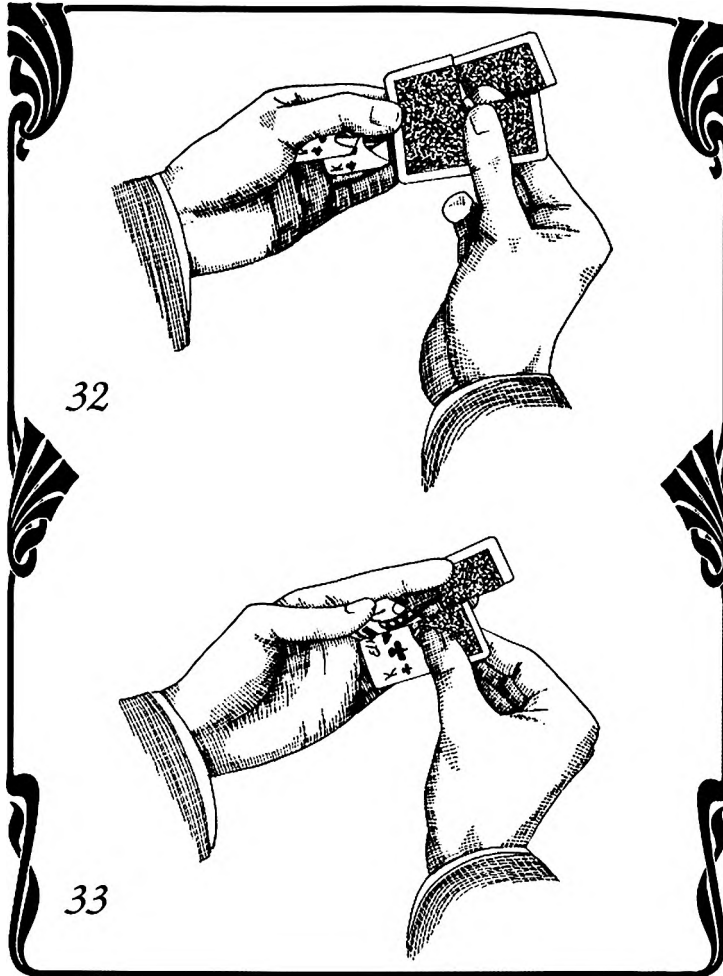
From here it is quite easy to allow the bottom folded part to spring off secretly, by relaxing the thumb slightly, so that that part is concealed behind the fingers, whilst the other part is tilted slightly towards the audience. In this way, the V-shaped folded card can be brought over and



added on to the right card directly, as if performing the Wagner addition (*fig. 31*). As soon as it is in place, the left thumb opens the card out fully; the right fingers cover the join between the cards as before. This is an instant restoration, with the advantage that the signature can be seen straightaway. It also puts you in the correct position to go straight on the final restoration without the need for readjustment.

It is certainly a lot easier, and possibly more effective. It does however mean that the back of the card is not seen which is a nice point of the first version. To get the best of both worlds, one can follow up the above suggestion with the following actions.

Whilst talking to the spectators, and paying no attention to the card, the real card is folded down again, into quarters, and slid back into the left hand finger palm; immediately thereafter the folded quarter of the three-



quarter card is opened up. This is done swiftly but casually, and should go unnoticed. The right hand can now freely take the card to show the back, and then replace it in the left hand in the same position. The final piece is removed from the mouth with the right hand.

There is now the necessity to change hands, which is used to cover the final Wagner add-on. The right hand holds its piece clipped between the first and second fingers, and moves it in front of the three-quarter card, in approximately the right place for the final restoration (*fig. 32*). This allows the right first finger and thumb to take hold of the three-quarter card at the lower, vertical fold, whilst still holding the last quarter clipped. The left hand now releases its hold on the card, and moves to the left to clip the final quarter between its first and second fingers, which requires it to come in front of the three-quarter card; as it moves across, the left thumb folds down the upstanding quarter of the three-quarter card and simultaneously adds on the folded real card as before, in the natural action of reaching for the final piece (*fig. 33*). The added real card is held with the right hand as previously, while the folded part is held in place with the right thumb; the left hand removes the final piece and re-grips it between the fingers and thumb and from there the final restoration may continue as before.

It would be a delight to think that anyone had gained something from reading or learning this effect, or equally anything else in the book; if you have read this far, I offer you my personal commendation for perseverance, and hope that you do not regret the time spent in this pursuit.