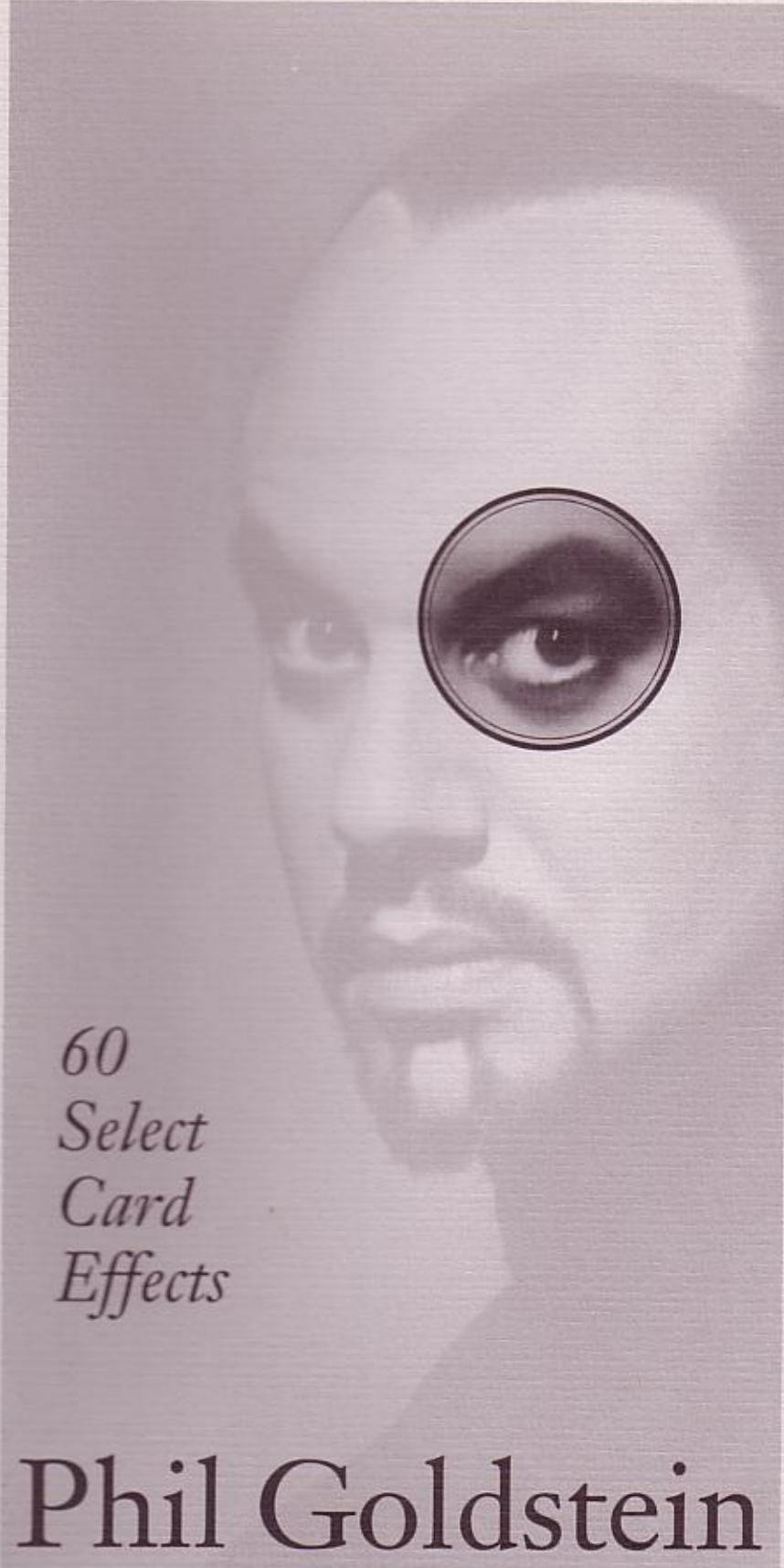


# F O C U S



60  
*Select  
Card  
Effects*

Phil Goldstein

# FOCUS

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## Phil Goldstein

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In his first major collection, Phil Goldstein has sifted through the hundreds and hundreds of fine card effects he has invented over the years, and has chosen 60 of his best tricks and routines.

These 60 tricks have been designed to combine simplicity and directness with maximum magical effect on an audience.

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Front photo: Steven Arnold

# FOCUS



Photo: Steven Arnold

*Apotheosis scriptoris:*  
The author in a moment  
of divine inspiration



# FOCUS

*Written by*  
**Phil Goldstein**

*Illustrated by*  
**Ton Onosaka**

*Edited by*  
**Stephen Minch**



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**HERMETIC PRESS, INC.**  
*Seattle, Washington*

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## Foreword

Throughout its long history, magic has enjoyed a variety of inventive contributors. Many of these individuals have added one or several worthwhile ideas to an ever-growing catalog of effects and methods. Some have labored extensively and published much. Of those prolific ones, few have wholly commanded the attentions of the most generous muses. Regretfully, the mere will to create something useful and fine is not enough to accomplish the task. There must be a talent to kindle a truly good idea and to forge it into something excellent. In 1965 such a creative talent began to spark within the cloistered recesses of magic, and within a decade the flame had become a furnace of inspired invention that is still blazing at white-hot intensity. That talent is Phil Goldstein.

From his earliest contributions one sensed an ingenuity above the average. During the intervening years Mr. Goldstein has continued to confirm and surpass that first impression by releasing one of the largest bodies of work for magicians ever produced by a single mind. His published and marketed items—most of which have been liberally scattered through hundreds of journals, books and pamphlets—currently exceed one thousand in number. The sheer volume of the work tends to obscure its value. The old proverb cautions that familiarity breeds contempt. While I would hope that the frequency of Mr. Goldstein's contributions has escaped the contempt of magicians, there can be no question that his work in recent times has often been taken for granted. We, who have been warming ourselves for so long in the glow of his creativity, have perhaps forgotten the deadening chill that magic has felt in less inventive times.

Diversity is another factor that obscures the value of the Goldstein *oeuvre* for some. None who has seen Phil Goldstein perform would argue that here is a man with as firm a grip on magic, entertainment and showmanship as any working magician today; and this profound understanding of what makes a trick entertaining pervades much of his work.

There is, though, another side to the Goldstein ingenuity; that of the problem solver. That side also frequently manifests itself in print, in a desire to communicate with other minds who share the challenge of such exercises. These puzzle-solving excursions are no less brilliant than his more serious magic, but address different goals.

What I have desired for several years is a selection of the best Goldstein card magic, the tricks developed by Phil Goldstein the performer, for the use of other performers whose purpose is the astonishment and entertainment of an audience, no matter how innocent or how sophisticated its members may be. You now hold that volume in your hands. Beginning on page 5 you will encounter an exceptional wealth of fine card magic.

While none of these tricks is self-working, the sleights employed are not overly difficult and the majority are common to the repertoires of most card magicians. For all sleights but the most basic, Mr. Goldstein has provided clear, concise descriptions when the sleight first appears in the text; and many actions are clarified by exquisite illustrations from the pen of Ton Onosaka. If you find yourself unfamiliar with a procedure, its description will likely be located with the aid of the *Index of Sleights* at the end of this volume. As most sleights required are standard, no great length has been expended on fine points of handling. Such information can be had in other works. Here the *focus* is placed on the magic.

The greatest danger in studying a collection of this size is the temptation merely to read the tricks, one after another, as if one were consuming potato chips. The magic explained in these pages is straightforward, visual and baffling, but these qualities are severely blunted by the necessity of technical description. It is impossible to assess the striking effectiveness of these tricks if you do not give them their due by, at the very least, trying them for yourself with cards in hand. I cannot stress this point too strongly.

Over the years I have learned and performed countless card tricks. With many of these the infatuation faded quickly; with others my appreciation has grown over time. Of the latter class, more have been drawn from the work of Phil Goldstein than from any other single source. All those favorites are here, along with new items that I am eager to try. There is something intrinsically magical, simple and direct in the material gathered in these pages, and those three qualities are paramount to the performance of entertaining magic. I'm delighted to play a part in introducing this exceptional card magic to you. Like all fine things, I wish others to appreciate and enjoy them as warmly as I have.

Stephen Minch  
July, 1990  
Seattle, Washington

## *Introduction*

I have long been enamored of card magic. Of the many effects I've had in print, by far the majority have involved playing cards.

The material in this collection was developed during the past fifteen years. Most of the routines are packet magic, using only a few cards. This type of card magic has always held a great attraction for me. There is something aesthetically pleasing about a packet effect. When only a small number of cards is used it provides a simple focus.

I can remember my excitement and pleasure almost twenty years ago, when I learned Dai Vernon's classic "Twisting the Aces." (That routine can be found in the 1959 book *More Inner Secrets of Card Magic* by Lewis Ganson.) I realized that, for me (and later, empirically, for lay audiences) there was a special appeal to this type of card magic.

In the early 1980's I put together some collections of my card work, which were produced in Japanese by Ton Onosaka and Shigeo Takagi. Then, in 1986 I was asked by Richard Vollmer to prepare a collection of my card magic for his French language *Very Best Of* series. Word of that project reached my friend Stephen Minch, who was then organizing a new publishing venture. Stephen voiced interest in publishing an expanded collection, and work on this volume commenced.

My colleague Ton Onosaka generously offered to contribute his skillful illustrating abilities to the project. Though he had previously done renderings for many of these effects, he chose to do the entire set of pictures from scratch, to provide a stylistic consistency. For this, along with so much else, he has my sincere thanks.

Selecting the additional items for this expanded collection was no easy task. The core material was already in place and various directions could be readily pursued from there. A few months earlier, I probably would have made slightly different choices; a few months from now, I'll surely wonder why I didn't.

The first step in assembling this book was to send Stephen a copy of the English version of the *Very Best Of* manuscript, to give us a starting point for our discussions. He lost no time in informing me that he disliked the opening item. It was not, he contended, up to the caliber of the rest of the material. He recommended that I purge it from the book or, if some perverse affection prevented me from taking that action, at the very least it should be moved forward in the text so that it would be in a less prominent position.

I have chosen to reject my esteemed editor's advice. Certainly the effect in question is less than earth-shaking; it was never intended to stand alone, but rather to serve as a phase within a longer sequence, as its title suggests. Unpretentious though it may be, I do not feel that it is trivial. Indeed, in my opinion, no magic is trivial (although there are unquestionably *performances* that are). Its simplicity of structure achieves the aesthetically pleasing focus I mentioned in the opening paragraph, and the trick has the added courtesy of consuming very little performance time, thus further rendering the issue of triviality moot.

So, Stephen, despite my respect for your opinions, we'll begin with this appealing bit of fluff. If the readers are as unimpressed by it as you are, well, we've got fifty-nine more opportunities to win them back.

Phil Goldstein  
October, 1989  
Hollywood, California



# FOCUS

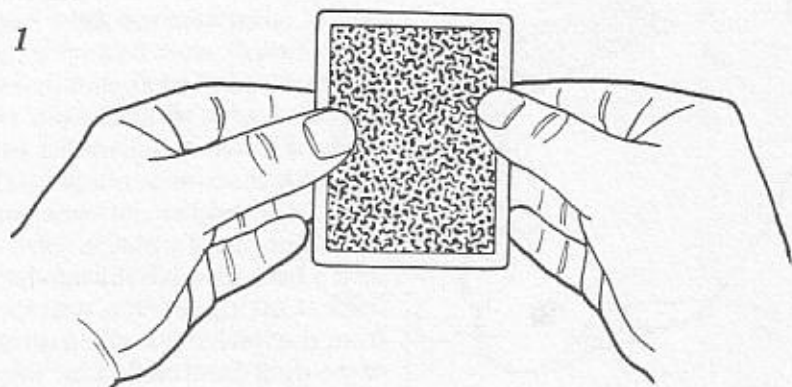
## Overture

This is a sequence using just the four aces, which can be used as a prelude to "Twisting the Aces." "Overture," inspired by a Robert Walker plot, was published in the March, 1981 issue of *Genii*. It is a transposition effect in which the face-up red aces magically change positions with the face-down black aces.

Display the four aces. Openly place the red aces face-up between the two face-down black aces. Pause to display the situation. Then square the packet.

Perform a Jordan Count, as follows: The packet is held in a left-hand Pinch Grip, as in *figure 1*. On the count of "one," the top card is taken into the right hand. On "two," the next card is taken on top of the first.

1

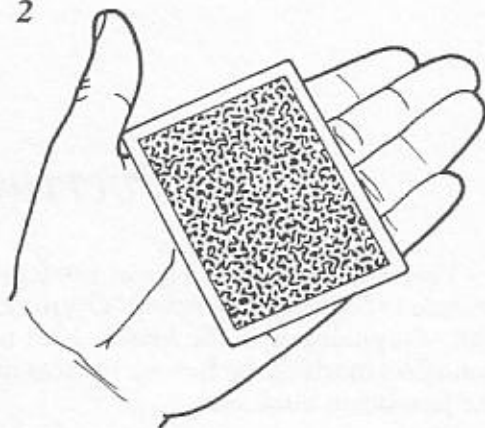


On the count of "three," the hands come together again, the left-hand stock coming over the right. Both cards from the left hand are taken on top of the right hand's stock, but at the same time the lower card of the right-hand pair is stolen back by the left fingers. On "four," the single card in the left hand is placed on top of all. (This count has concealed the card that started at the bottom—and which ends up third from the top—by showing the top card twice.)

Nothing seems to have changed during the count; you are still showing two face-up red aces between two face-down cards. In fact, the order has been altered, and is now, from the top: face-down black, face-up red, face-down black, face-up red.

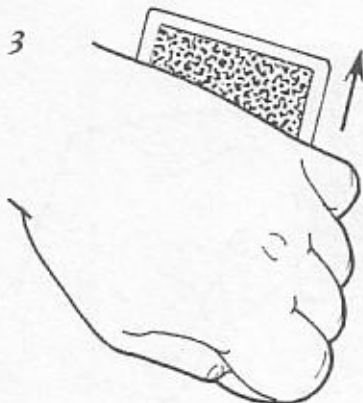
A "mystical gesture" is now made—Dai Vernon's Variant Through-the-Fist Flourish: The packet is placed across the left palm, as in *figure 2*. The fingers curl over the packet and the hand is turned palm-down. The left thumb pushes the packet, causing the cards to emerge from the side of the hand, as in *figure 3*. The packet has been turned over. However, a back still shows on top, so nothing seems to have changed.

2



Count the cards again, using an Elmsley Count. This is the same in appearance as the Jordan Count, but it conceals the card third from the top (which ends up on the bottom):

3



Hold the packet in a left-hand Pinch Grip. On "one," the top card is taken into the right hand. On "two," the hands come together and the left thumb does a Block Push-Off of the top two cards of its stock, squared as one. This double card is taken by the right hand, and at the same time the right hand's single card is stolen back beneath the left-hand stock. On "three," the next card from the left hand is taken on top of the right-hand cards. On "four," the last card from the left hand is

placed on top of all. During the count, the two black aces will show, face-up between two face-down cards.

At the end of this count, the situation is legitimate—i.e., the black aces are actually between the face-down reds. Spread the cards, showing them on both sides, to conclude.

## No-Gaff Differential

In the early 1970's, I began experimenting with tricks using gimmicked cards. One such trick that fooled many magicians was "Differential," which I published in my first card booklet, *Classic Tackler*, in 1976. In that same collection I published two variations that did not require special cards.

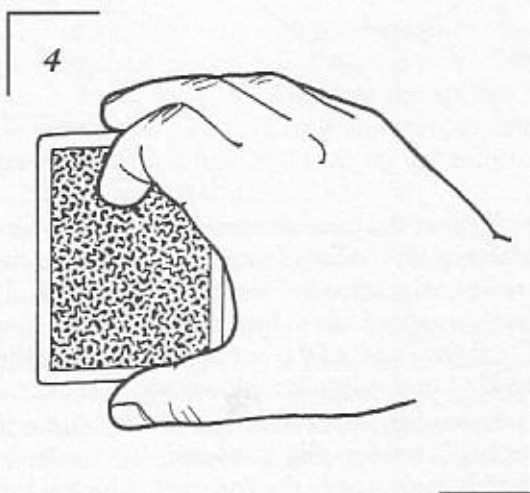
The first of these is a transformation of four aces into four kings. A small set-up is required. At the start of the routine, the order is, from the top of the pack: king, king, king, face-up king of spades.

Turn the deck face-up and openly remove the four aces. During this, you must of course avoid exposing the set-up kings.

Turn the pack face-down, holding the cards in the left hand. With the left little finger, obtain a break beneath the fourth card from the top (the natural curvature of the reversed card makes this easy). The four aces are placed face-up on top of the pack. The ace of spades must be at the back of this face-up group.

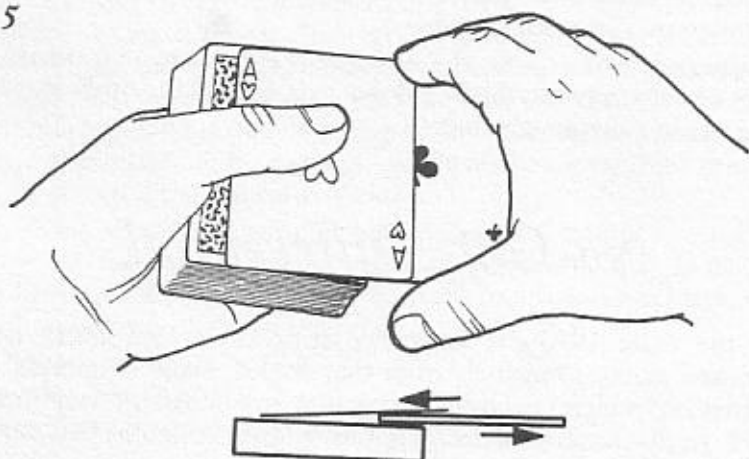
Say, "This is an observation test." With the right hand, lift the eight cards above the break, holding them from above (a Biddle Grip, as shown in *figure 4*). The aces are now displayed with the following version of J. K. Hartman's Secret Subtraction:

The first ace is drawn onto the pack by the left thumb. The edge of the right-hand block is used to flip this card face-down, and it is retaken beneath the right-hand packet. The right thumb holds a flesh break between this card and the seven cards above it. Rotate the right hand, again displaying this first ace, now at the bottom of the packet. (This procedure is shown in *figures 5, 6 and 7*.)

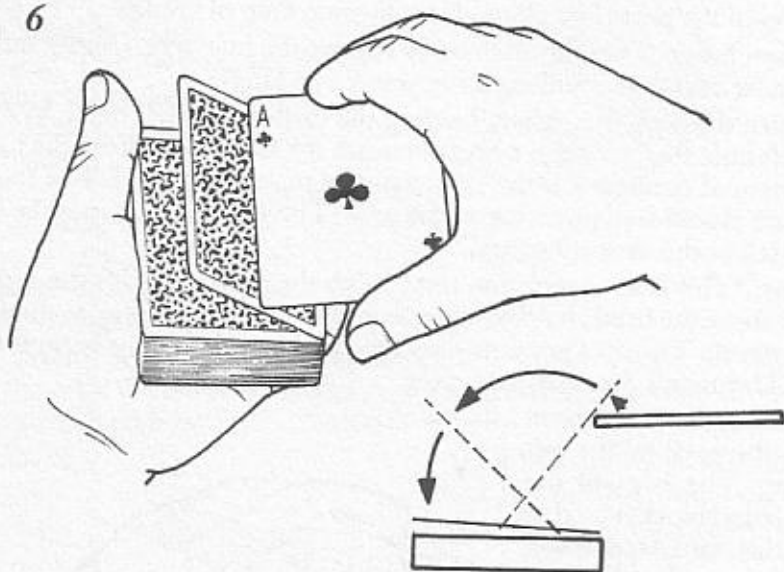




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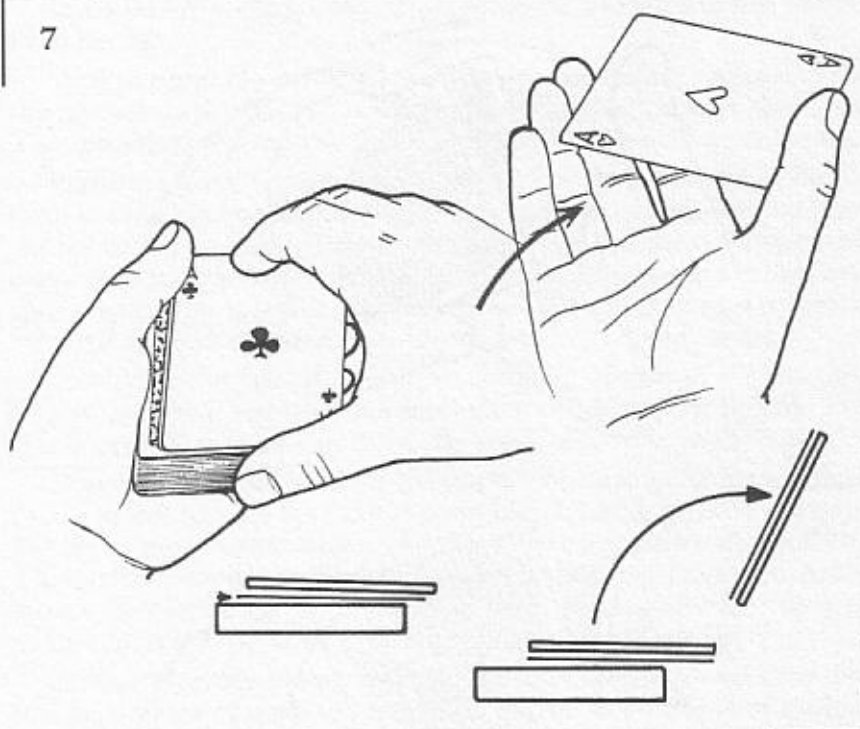
6



Repeat the procedure with the next two aces. When the hands come together for the fourth ace (the spade), the three aces beneath the packet are secretly unloaded back onto the deck. The ace of spades is flipped face-down and taken beneath the packet in the same manner as before. Thus, the order of the packet is now, from the top: king, king, king, face-up king of spades, face-down ace of spades. Table the deck.

Spread the packet as four cards, with a Single-Buckle Spread: The packet is held in the left hand, in standard dealing position. The left thumb pushes over the top card, which is taken by the right hand. The

7



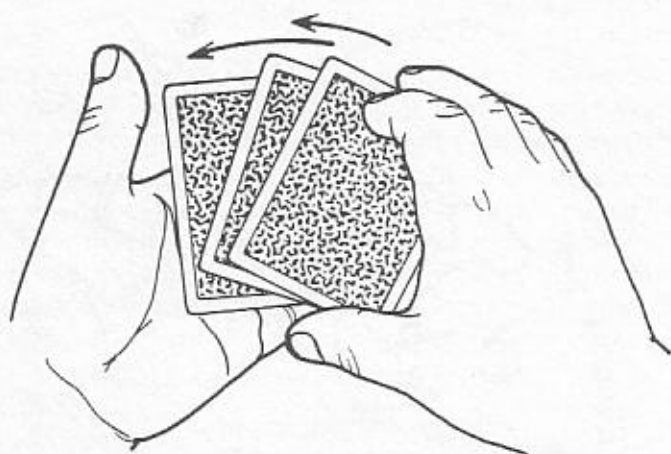
next card is taken by the right hand, beneath the first, jogged to the left. Now the left forefinger pulls in on the outer right corner of the bottom card, causing it to buckle. This makes it easy for the right hand to take the two cards above the buckled card, squared as one, beneath the cards it already holds, jogged to the left. The last card is taken beneath the fan, jogged to the left. You now display a four-card fan, but the card third from the top is actually a squared pair.

Ask, "Which suit is on the bottom?" Even though you have just shown the spade to be there, there will often be confusion on the part of the spectators. Say, "I will make it easier for you." Holding the spread in the right hand, the left hand removes the bottom card and turns it face-up, displaying the ace of spades. Replace this card face-up beneath the spread, so that it extends from the side of the fan.

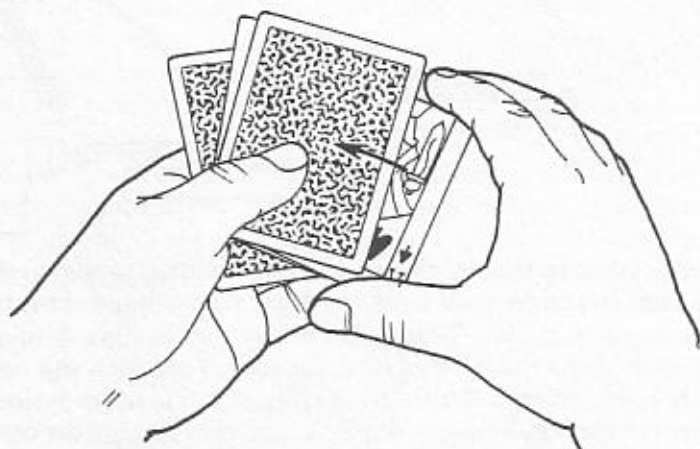
Ask, "Which suit is on the bottom?" The spectators will laugh—for the answer is now obvious—and tell you it is the spade. "That's right. Now I will make things a bit more difficult."

Regrasp the fan in the left hand. (Take care not to let the squared pair, third from top, spread apart.) The right hand removes the top two cards of the spread and openly moves them to the bottom of the packet. The order of the cards is now, from the top: face-down king, face-up king (squared and hidden beneath the top card), face-up ace of spades, face-down king, face-down king.

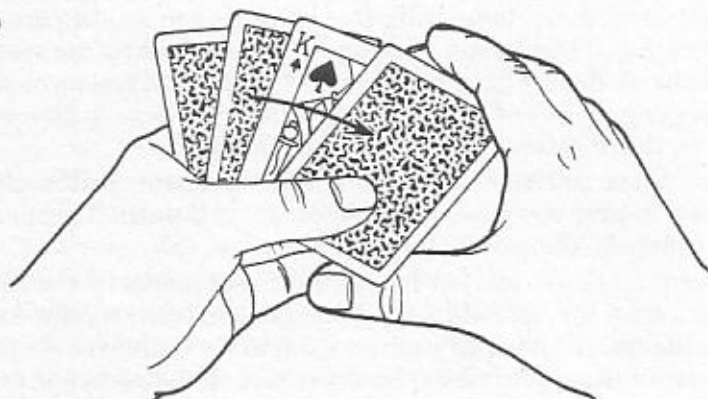
8



9



10



"Now where is the spade?" The spectators will tell you it is second from the top.

"You're right. However, if I close the spread, so that you cannot see the face-up card, what suit is second from the top?" Square the cards. The spectators will tell you that the spade is still second from the top.

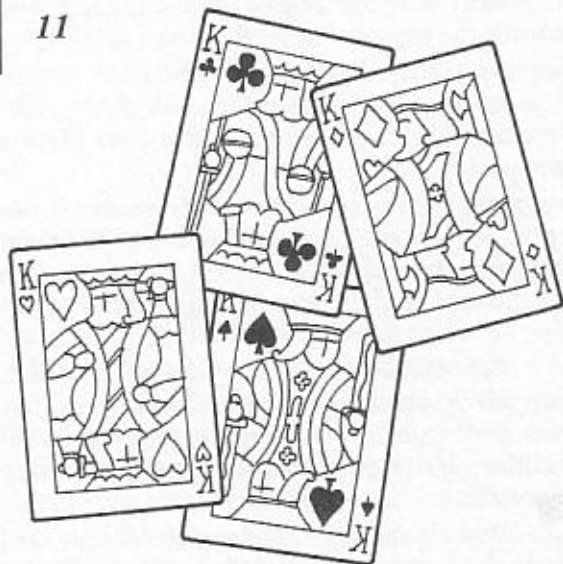
Perform a Back Spread: The right hand holds the packet in Biddle Grip and the left fingers draw the cards out into a spread, drawing from the bottom of the right-hand stock. As this is done, the right hand can easily keep the top two cards squared as one. Thus, you are in the same spread condition as before, displaying the face-up ace of spades second from the top among three face-down cards. Square the packet.

"So far, you've been following everything. However, if I snap my fingers, *now* what suit is second from the top?" Snap your fingers. The spectators will tell you that the spade is still second from the top.

"You're right again—here is the spade." Perform an Ascanio Spread. (The original Ascanio Spread was done with the cards gripped sideways. However, the popular version is done as shown in figures 8, 9 and 10.) This action is similar in appearance to the Back Spread just used, so the moves are consistent. You will again be displaying one face-up card second from the top—but it will now be the king of spades.

At the end of this spreading action, the right hand holds a double card (the face-up ace of spades squared beneath the face-up king of spades). The right hand removes its double card from the fan, rotating to display the card(s), back and front. Drop the double card onto the table, face-up. If the cards are dropped straight down, they will not separate.

11



Flip the other three cards in the left hand face-up, one at a time, dropping them onto the tabled king of spades, to show that all four cards have changed into kings.

These three kings should be dropped so that they cover the front edge of the tabled double card, as in figure 11. This assures that the double edge of the king of spades is not exposed, masking the only potential "leak" from the spectators' view.

## *Snap Differential*

This trick can be done by itself; however, it plays nicely when used to follow the previous effect. At the conclusion of the trick just described, the situation is this: five cards lie on the table—the four kings, with the king of spades fourth from the face, and the ace of spades hidden behind the king of spades. On top of the deck are the other three aces.

Pick up the pile of cards, square them and turn them face-down. "Usually, a magician never repeats a trick—but I will repeat what I have just shown you." As you say this, casually transfer the top card of the packet (the ace of spades) to the bottom. Hold the five-card packet in right-hand Biddle Grip, and obtain a break with the right thumb above the bottom card (the ace of spades).

The left hand picks up the deck, holding it face-down. The right hand brings its packet over the pack, unloading the single card below the thumb break onto the deck. In a continuing action, the four kings above the break are flipped face-up and dropped onto the deck.

As you converse with the audience, casually spread the top eight cards and obtain a break beneath them. Display the kings, using the same Secret Subtraction technique described in the preceding routine. At the conclusion of this, the audience will believe you are holding the four kings. In fact, the packet held in the right hand is, in order from the top: ace of spades, ace, ace, ace, king of spades. Place the deck aside.

Take the packet into the left hand and, with the right hand, remove the bottom card and turn it face-up as you say, "Once again, the spade will be the leader." As you gesture with the king of spades, the left little finger obtains a break beneath the top card of its four-card stock.

Drop the king of spades onto the left-hand stock. "This time, instead of working on the table, the action will take place here." With the right hand, point to your left forearm. (This pointing justifies your placing the king of spades onto the packet.)

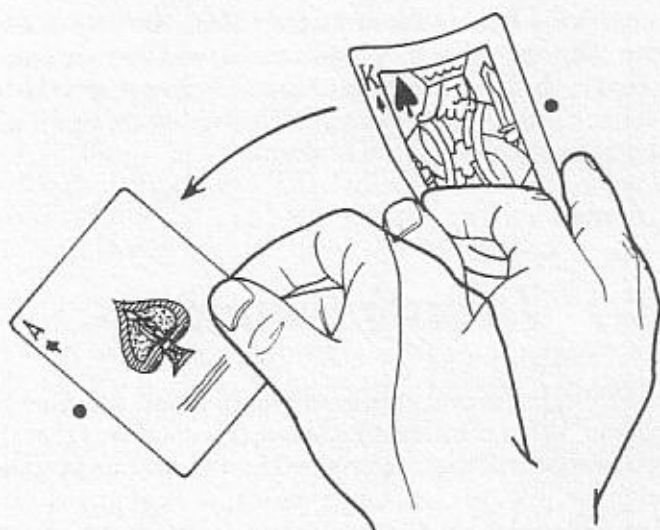
The right hand now removes the top two cards of the packet (from above the break), squared as one. These cards are held with the right hand from above: the thumb at the center of the left long edge, the forefinger on the center of the card, and the middle finger at the center of the right long edge.

You will now perform a Sleeve Change: Extend your left arm and, with the right hand, briskly rub the double card back and forth on your left sleeve. As you make your third or fourth downstroke, release the card from your middle finger, allowing it to snap over—instantly changing into the ace of spades (*figure 12*).

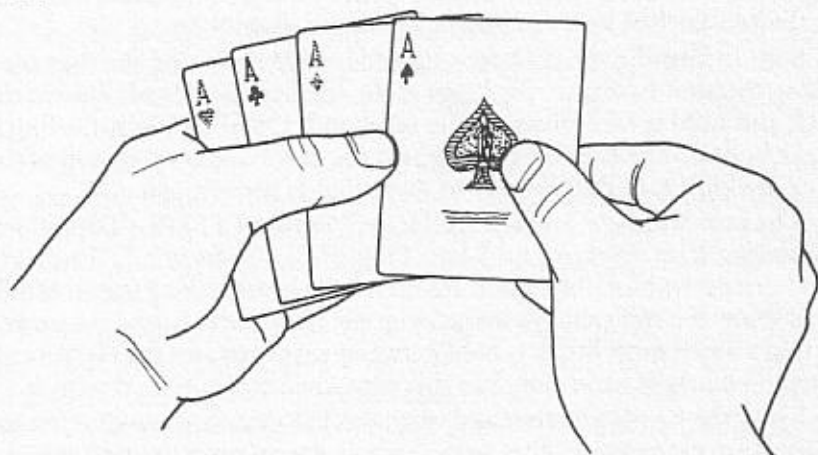
Continue the downstroke, moving the right hand with its double card down across the left hand. As the hands meet, the left thumb digs under the left-hand stock and flips those three cards face-up, spreading them



12



13



into a fan. The double card winds up at the right end of this fan, as seen in *figure 13*, making a pleasing display of the four aces.

The Sleeve Change produces a surprising and visual transformation. Furthermore, you will find that most spectators perceive that you have done more than you actually have; they will be left with the impression that *all four kings* visibly changed into aces.

To conclude, with the right hand retake the double card into Biddle Grip. Use this card to flip the other three aces face-down. As they turn over, press on the center of the double card with your right forefinger.

This facilitates the release of the face-down king of spades (which is squared beneath the face-up ace of spades). Thus, the king of spades will be unloaded onto the other face-down cards; and you are free to snap the single card in the right hand face-down and place it into the left hand with the other cards. Thus the transformed cards are again displayed backs and fronts, to conclude the routine.

## *Transformation*

This is yet another instant change of four of a kind, this time featuring an extra climax. What is interesting about this routine is that there are actually two possible endings, determined in mid-routine by an audience decision.

This first appeared in my booklet *Scattershot* (1977). It is an outgrowth of J. K. Hartman's "Transfourence," from his book *Card Fare* (1975).

You will require a blue-backed deck and three red-backed cards. Begin with the blue-backed king of spades on top of the pack, followed by the red-backed kings of hearts, clubs and diamonds.

Start by turning the pack face-up and openly removing the four aces, taking care not to expose the kings at the back of the spread. Square the pack and hold it face-down in the left hand. Obtain a left little-finger break beneath the four kings. The aces are placed face-up on top of the pack, making sure that the ace of diamonds is lowermost.

The aces will now be displayed with Marlo's ATFUS. (The title of the sleight is an acronym for "Any Time Face-Up Switch.") The right hand grasps the block of eight cards above the break, taking it into Biddle Grip. Now the right thumb tip picks up the ninth card, below the packet, so that a small flesh break is held between that card and the eight cards above. The right hand removes this nine-card stock from the deck.

Bring the hands together and, with the left thumb, draw the first ace onto the deck, face-up. The second ace is drawn onto the first ace in a rightjogged position; then the third ace is drawn onto the second, rightjogged a bit farther. Now the last ace (which conceals five cards behind it) is brought over the spread, and you apparently lift all four aces from the pack. In fact, the cards are squared and the single card being held by the tip of the right thumb is dropped onto the three drawn-off aces.

The right hand comes away with the top five cards, which are, from the top: face-up blue-backed ace of diamonds, face-down four kings.

Table the pack. Hold the packet in the palm-up left hand. Perform Vernon's Variant Through-the-Fist Flourish, transforming the ace of diamonds into the king of diamonds. Immediately spread the packet to

display four kings (keeping the face-down ace squared and hidden beneath the fourth card, the king of spades).

State that you will perform a further effect using the kings. Ask the spectator to name a suit. If any suit *other* than spades is named, proceed as follows: Transfer the named king to the face of the fan. Then square the packet, holding it in a right-hand Biddle Grip. Use the left forefinger to buckle the bottom card. This facilitates the action of the left hand, which milks off the top and bottom cards, moving them to the left, squared as one. Deposit the left hand's double card on top of the tabled pack.

"I knew you would pick the king of [*the named suit*]." As you say this, show the three remaining kings to have blue backs by using a Hamman Back Count (also known as a Flustration Count): The cards are held face-up in right-hand Biddle Grip. Rotate the right hand palm-up, displaying a blue back. The right hand returns palm-down, and the left thumb draws the top king into the left hand. The right hand again rotates up and down, and the left thumb draws away the next king. The right hand rotates up and down a third time, then deposits its final card on top of the left-hand stock. The same blue back is shown each time, but the audience is given the impression that the back of each card is displayed.

Place the packet of three kings onto the table, face-up. Take the face-up king that is on top of the deck (i.e., the king that was previously chosen by the spectator) and turn the card over, revealing its contrasting red back.

Drop this card face-up onto the kings packet as you say, "You may wonder what I would have done if you'd named any of the other kings." Pick up the packet and make a mystical gesture. Then flip the packet face-down and perform an Elmsley Count, showing that all four kings now have red backs.

If the spectator names the king of spades when the choice is offered, the climax is modified. Simply remove the double card at the back of the fan (the face-up king of spades squared above the face-down ace of diamonds) and place the card(s) on top of the deck. The remaining kings are tabled.

"You chose the king of spades, leaving me the kings of hearts, clubs and diamonds with which to work my magic." Make an appropriate gesture over the kings packet, then turn over those three cards to show that their backs have changed color.

## Vicinity

While we're on the subject of packets changing into different value-sets, I'll offer this routine in which the cards change more than once. It is based on Brother Hamman's "The Magic Cards," which is related to Karl Fulves' "Universal Card" plot (a plot we will return to). I admired the cleverness of the Hamman routine, but it was only when John Carney showed me his version (then in development) that I bothered to explore an approach of my own. This was published in Charles Hudson's "Card Corner" column in the February, 1984 *Linking Ring*.

You will need a pack of cards with two matching jokers. At the outset, there is an eight-card set-up on top of the pack: joker, black queen, ace, indifferent card, face-up indifferent card, three face-up aces. Three cards have been removed from the pack and are in your pocket, in order from the top: red queen, black queen, joker.

Shuffle the pack, retaining the set-up on top. Now shuffle the set-up to the center, obtaining a break above it. Run your thumb down the corner of the pack, inviting a spectator to tell you when to stop. Use standard Riffle Force technique to arrive at the break. Cut all the cards above the break to the bottom of the pack. "We'll use the first three cards at the point you stopped me." Deal the top three cards of the pack into a face-down tabled row, left to right. Place the pack aside.

Bring the three-card packet from your pocket, explaining that you will use these three "magic cards" for a demonstration involving each selection in turn.

Turn up the card at the left end of the row, revealing a joker. Turn the joker face-down and drop the packet onto it. "As your selection was a joker, my three special cards will become jokers."

A Diminishing Lift sequence is used to display four jokers: Perform a Triple Turnover, showing a joker. Flip the triple card face-down and deal the top card to the table. Perform a Double Turnover, showing a "second" joker. Flip the double card face-down and deal the top card to the table, on top of the first. Flip over the top card of the packet, displaying a "third" joker. Flip it face-down and deal it onto the tabled pile. Turn over the final card, showing the original selected joker. Flip that card face-down and drop it onto the pile.

Pick up the deck. Take the top card of the pile and openly insert it into the center of the pack, saying, "That takes care of the first selection. But perhaps you think my three magic cards were *already* jokers. Not so, as you shall see." Table the pack.

Turn up the second selection, showing it to be a black queen. Turn the card face-down and drop the three-card packet onto it. "As the second selection was a queen, my magic cards will become queens."

Here, a Marlo display subtlety is used: Perform a Triple Turnover, showing a red queen. Flip the triple card face-down and deal the top card to the table. Turn over the top card of the packet, showing a black queen. Flip that card face-down and deal it onto the first card dealt. Turn over the next card, showing a red queen. Flip that face-down and deal it onto the pile. Turn over the final card, showing the original selected black queen. Turn it face-down and drop it onto the pile. (During this sequence the same red queen is seen twice, but as the displays are separated and the color distribution is correct, it will convincingly appear as if you've shown four queens, one of each suit.)

Pick up the deck. Remove the *bottom* card of the four-card tabled pile (the joker) and insert it into the center of the pack. "That takes care of the second selection." Of course, this is an inconsistent action, but if you proceed with assurance the discrepancy will pass unnoticed.

Still holding the deck in your left hand, obtain a left little-finger break beneath the top five cards (made easy by the natural curvature of the face-up cards in the set-up). The right hand picks up the three-card packet from the table and turns it face-up, depositing it on top of the pack. Spread the three cards to display three queens.

"The magic cards remain queens, for that was the last value with which they came into contact. They will remain this way, until given a new influence." Square the queens and apparently turn them face-down. In fact, flip over the entire eight-card block above the break. Continue by spreading over the top three cards (presumably the queens just shown). Remove these three cards and place them onto the table. A back shows atop the pack, so all looks fair. Table the deck.

Turn up the final selection, showing an ace. Turn this card face-down and drop the three-card packet onto it. Using the same type of display actions as before, legitimately turn each card over, showing it to be an ace.

At the conclusion of this display, hand the packet to the spectator, who can of course examine the cards thoroughly, as they really are the four aces. Conclude, "It would be foolish to continue this demonstration, for what could be better than four aces?"

## *Twisted Location*

This is an example of what I call "ecological magic"—in which the waste-product from the first phase accomplishes the second phase. The routine combines a "twisting" sequence with a surprising card location. This was first published in the May, 1977 issue of *M-U-M*.

Begin by openly removing the four kings from the pack and placing them off to one side. Have a card selected by a spectator, noted and



returned to the pack. Control the selection to a position fifth from the top. The deck is held in the left hand, with a left little-finger break retained below the top four cards.

Say, "I must find your card. To do this, I will need some help, so I will ask the four kings to assist me. Now this creates a problem, for the kings are very stubborn. They insist that, before they help me with my trick, they will do a trick of their own. I apologize for this, but I'm afraid that we will have to put up with the kings' demands if we ever hope to locate your selection."

During this, the four kings are dropped onto the pack, face-up. The kings can be in any order, but the last two kings must be of opposite color to each other.

The kings are displayed, using Marlo's ATFUS: The right hand grasps the eight cards above the break in Biddle Grip. The right thumb tip picks up the ninth card, keeping a flesh break between that card and the eight above it, as the right hand removes this nine-card stock from the deck.

Bring the hands together and, with the left thumb, draw the first face-up king onto the deck; then the second. As the hands come together to draw the third king onto the deck, the right thumb releases the lowermost card of its packet back onto the pack. Draw the third king onto the deck. The fourth king (which hides a block of four face-down cards below it) is dropped on top of all.

Apparently you have simply displayed the four kings on top of the deck. In fact, the situation from the top of the pack is: face-up king, four face-down cards, face-up king, face-down selection, face-up king, face-up king.

Lift off the top six cards (made easy by the natural break beneath the first reversed card sixth from the top). The rest of the deck is put aside.

"Here is the trick that the kings insist on performing." Twist the packet, then do an Elmsley Count, displaying three face-up kings and one face-down.

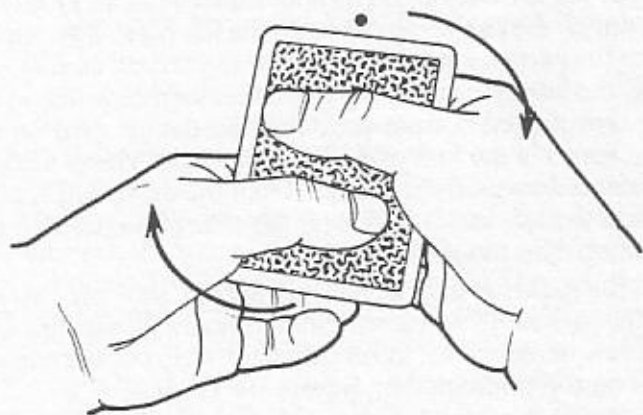
Here I will digress a moment to point out that there is a *reason* the Professor used a twisting action in his original routine. The action is performed as shown in *figures 14, 15 and 16*. You'll note that this serves a function beyond its pleasing appearance: it concludes with the cards in a Pinch Grip, so that you can immediately go into a counting action that uses this position.

Having said this, I will point out that, in this routine, the Elmsley Count will be followed by an Ascanio Spread, so it is best to perform the count from a Biddle Grip, to be consistent in your actions. However, we will retain the twisting action, if for no other reason than for the sake of tradition. For those not familiar with the Elmsley Count done from Biddle Grip, here is a brief explanation:

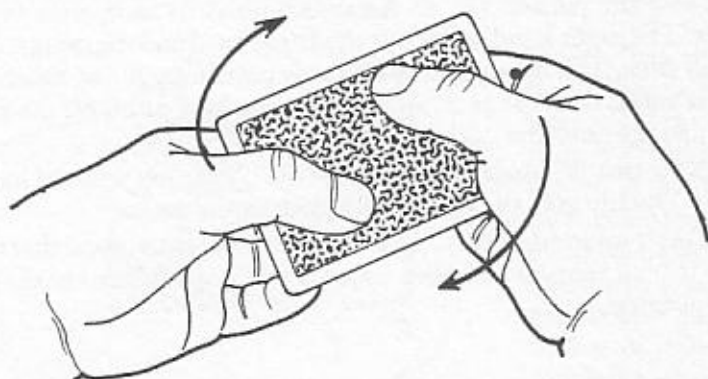
The packet is grasped in right-hand Biddle Grip, and the left finger-



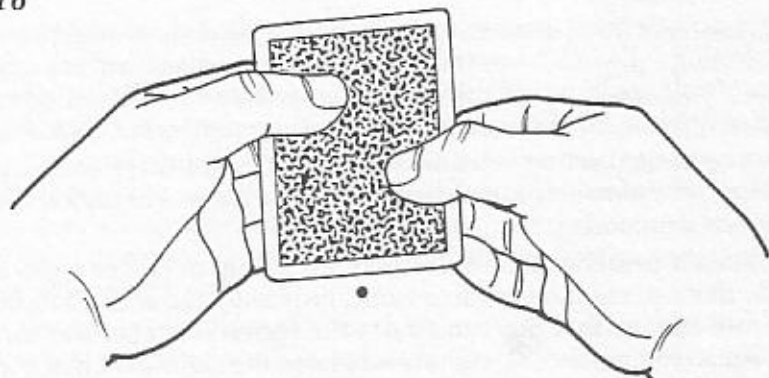
14



15



16



tips secretly jog the bottom card about a quarter of an inch to the right. The left thumb draws the top card into the left hand. The left hand then returns to the packet, apparently to draw the second card onto the first. In reality, the first card is secretly loaded under the packet, in alignment with the rightjogged bottom card; and the double card on top of the packet is clipped in the fork of the left thumb (the Veaser Concept). The double card is drawn off the packet. Then the third card is legitimately drawn onto the left hand's pair, and the count is concluded by placing the fourth card on top of all.

Twist the packet and do an Ascanio Spread, showing two face-down cards in the packet. At the conclusion of this spread, the right hand holds three cards squared as one. With this hand, strip out the triple card and replace it on top of the packet. Square the cards.

Twist the packet and do an Ascanio Spread, displaying three face-down cards out of four. With the right hand, strip out the triple card and replace it on top of the packet. Square the cards.

Twist the packet. Do an Ascanio Spread to show four face-down cards. The right hand strips out the triple card and deposits it onto the tabled deck. The three face-down cards remaining in the hand are dealt one at a time onto the pack. Apparently, you have just dealt the four face-down kings onto the deck.

"Now that the kings' trick is finally over, I can get them to locate your card." Openly give the pack a complete cut.

Make a mystical gesture. Then spread the deck to reveal that the kings have turned face-up and have trapped a face-down card in their midst: the selection.

## *Snap Collectors*

It was not a great creative leap from the preceding item to this one. Developing "Twisted Location" led me to realize that my "Snap Differential" could be extended to accommodate a pay-off based upon the Roy Walton "Collectors" plot. This was published in *Scattershot*.

An eight-card set-up is required, in order from the top of the pack: the kings of spades, hearts, clubs and diamonds; the aces of spades, hearts, clubs and diamonds.

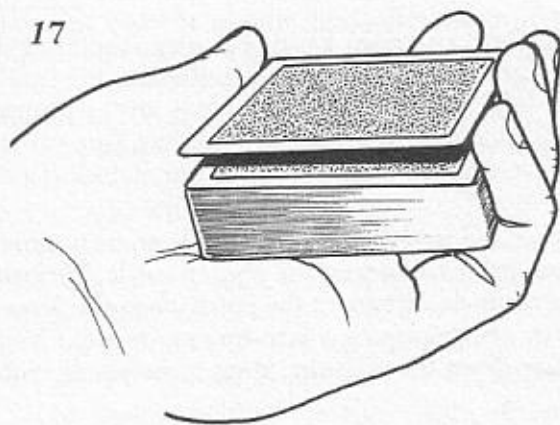
Obtain a break beneath the eighth card. Flip over this eight-card block, then spread the top three cards, displaying the aces. (The audience will assume that this constitutes the entirety of what was turned up.) Square the cards. The right hand grasps the eight-card block from above in Biddle Grip. (It is not necessary to have retained the break to do this, as the natural curvature of the face-up cards makes the location

easy to find.) The tip of the right thumb picks up the ninth card (i.e., the first face-down card of the deck), taking it beneath the packet, separated by a fine flesh break.

You will now display the aces again, using Ed Marlo's ATFUS: The left thumb draws the first ace (the diamond) onto the pack. The next ace (the club) is drawn onto the first, then the next (the heart) on top of that. The ace of spades (with the kings and one face-down card squared and hidden beneath it) is brought over all, and you apparently lift all four aces from the deck. In fact, as the cards come into alignment, the low-ermost card is allowed to drop back onto the deck. The right hand comes away, supposedly holding the aces, but in fact bearing the ace of spades above the four kings. A back shows atop the pack, so all looks fair.

Place the right hand's packet onto the table. Spread the pack (keeping the face-up aces near the top concealed) and have three cards chosen by as many spectators. The selections having been noted, they are now returned to the pack one at a time. Although each selection is seemingly lost in the middle of the pack, actually Tilt technique is used.

17

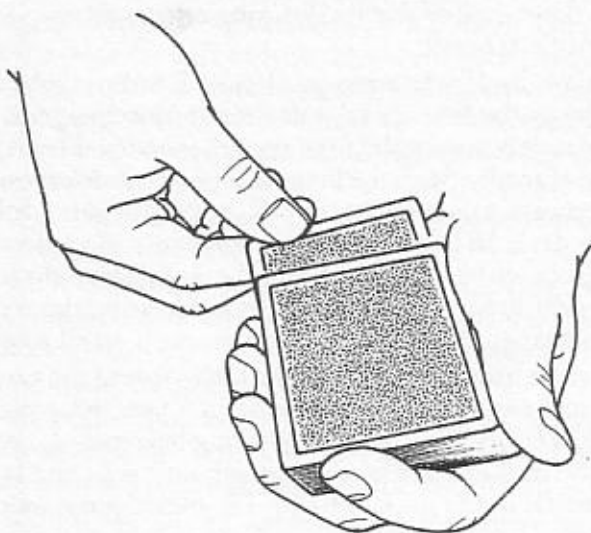


In brief: Obtain a left little-finger break beneath the top card of the deck, keeping the cards square at the front, but opening the break an eighth to a quarter of an inch at the inner end, as shown in *figure 17*. Angle the inner end of the pack downward, so that the tilted top card lies horizontal.

The right hand retrieves the first selection from its chooser and inserts it into the break, flat onto the top card of the deck proper. Because of the angle of display, an illusion is created of the card entering the pack significantly below the top card (*figure 18*), thus convincing the audience that it is going somewhere into the center. As the card is pushed square, secretly raise the pack to join the tilted top card, closing the break. (A great deal has been published on this technique, including some clever subtleties that make the procedure even more convincing; researching these will prove worth your time.)

Obtain a break under the top three cards as you converse with the spectators, and repeat the Tilt procedure at this location with the second selection. Then get a break under the top five cards and use the Tilt procedure at that point with the third selection.

18



Perform a simple Slip Cut: The right hand pulls away the top half of the pack, but the left thumb retains the top card. Replace the right-hand stock on top of the left. The order of the cards is now, from the top: first selection, face-up ace of hearts, second selection, face-up ace of clubs, third selection, face-up ace of diamonds, balance of deck. Table the pack.

Pick up the "ace" packet and explain that you will do some preliminary magic using the aces prior to finding the chosen cards. Perform "Snap Differential," as already described, to the point when the Sleeve Change is completed. You are displaying a face-up fan, in order from the face: king of spades; face-down ace of spades; kings of diamonds, clubs and hearts.

Square the packet and turn it face-down. Do a Single-Buckle Spread to display four backs. The final card (the king of spades) goes on *top* of the others. As this is done, say, "Perhaps you're wondering what has become of the four aces." Square the packet, drop it onto the deck, then pick up the deck.

"Well, the aces have been busy finishing the trick." Saying this, execute a Pass while lowering the pack to the table. In a continuous action, ribbon spread the deck on the table. The aces are seen face-up in the center, interlaced with three face-down cards—the selections.

## Third Degree

This is another piece of "ecological magic." The plot is related to Lin Searles' "Countdown Aces," though it differs from that effect in several respects. "Third Degree" was first published in the August, 1980 *New Tops*.

Begin by openly removing the ace, two and three of clubs from the pack. Hold the deck face-down in the left hand and obtain a break beneath the top two cards of the pack. The right hand deposits the three club cards face-up on top of the deck, in order from the top: ace, deuce, trey.

The three cards are now displayed, using the ATFUS procedure: The right hand grasps the block of five cards above the break, holding the cards from above. As you remove this block, the right thumb tip also lifts the sixth card, keeping a flesh break between this card and the five above it.

The left thumb draws the ace onto the deck, then the deuce onto the ace. The right hand now holds the trey, with three cards squared and hidden beneath it. This is brought over all and you apparently lift the ace and deuce off the pack beneath the trey. In fact, the cards are squared and the single card being held by the tip of the right thumb is dropped onto the pack. The right hand comes away with a three-card block. The audience will believe this to be the three, two and ace, face-up. In fact, it is the trey with two face-down cards below it. Table the packet.

The deuce and ace are face-up, second and third from the top of the pack. Spread the deck, concealing the reversed cards, and have three spectators each select a card. While the spectators are noting their cards, perform a Double Undercut, transferring the top three cards to the bottom of the pack. (The ace is now the bottom card.)

The pack is held in the right hand, in position for an Overhand Shuffle, and the left thumb shuffles off about twenty cards. Extend the left hand and have the first spectator drop his selection onto the left-hand stock.

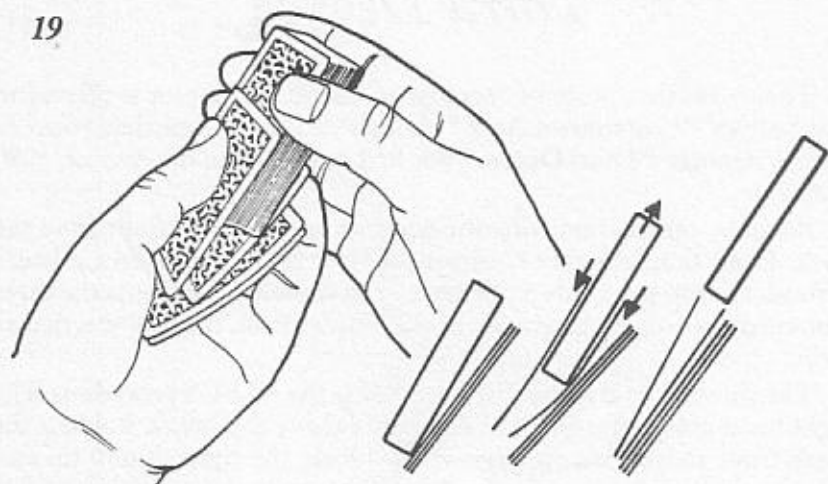
You now continue your shuffle; however, your initial action here is to milk off the top and bottom cards of the right-hand stock, in the manner of a standard gambling run-up ("Milk-Build"). This action is shown in *figure 19*. The face-up ace is thus positioned above the first selection.

Shuffle off about ten more cards and have the second selection put onto the left-hand stock. Run one card from the right-hand stock onto the left, then milk the top and bottom cards of the right-hand stock. You have thus positioned the second selection two cards below the deuce.

Shuffle off about ten more cards and have the third selection replaced. At this point you have only a few cards remaining in the right hand.



19



When the third selection is placed onto the left-hand stock, the left thumb jogs this card to the right. The hands come together to resume the Overhand Shuffle and the jogged selection is stolen beneath the right-hand stock. Shuffle all of the right-hand cards onto the left-hand stock, thus secretly bringing the third selection to the top.

The preceding actions should be done smoothly and swiftly. The audience will believe that the three selections are lost in random parts of the deck. Explain that the ace, two and three of clubs will locate the chosen cards.

Pick up the tabled packet and deposit it on top of the deck. The spectators believe the three club cards to be together, face-up on the deck. State that the three cards will magically disperse, as they go to find the selections.

Perform a Pass to transfer about ten cards from the bottom to the top of the pack. In this way, the club cards seem to vanish instantly. (Alternatively, you can openly give the pack a cut.)

Spread the pack. The ace, deuce and trey will show face-up in three different locations, in an approximately equidistant display that is aesthetically pleasing. Explain that each club card has located a selection.

Have the first selection named. "As your card was the first, it was found by the ace." Turn over the card just below the ace, showing the first selection.

Ask for the name of the second selection. "Your card has been located by the two—but, as it is number two, it will be found *two* cards beneath its locator." Turn up the indicated card second from the deuce, revealing the second selection.

Similarly, the third selection is named, and that card is found to be three below the face-up three of clubs.



## Choice Flesh

This routine evolved from David Britland's clever "Flesh Eaters" (in *Cardopolis*, 1983). The Britland routine is an approach to Lin Searles' Cannibal plot, with an added kinship to Paul Harris' "Interlaced Vanish." "Choice Flesh" was first published in the April, 1984 *Richard's Almanac*.

Begin by openly removing the four kings, while explaining that they will help you with a trick. Display the kings in a face-up fan on top of the face-down deck. Injog the second king from the face, then flip the kings over sideways onto the deck. Press down on the injogged card with your right thumb, so that your right hand can immediately take away only the two cards *above* the jog, holding them in a Biddle Grip. Set this pair of cards (thought to be all four kings) aside.

Spread the pack face-down, inviting a spectator to remove any three cards. Obviously, you must see to it that neither of the top two cards (kings) is taken. This is an easy task. When the selections have been removed, square the pack and hold it in the left hand. Obtain a left little-finger break beneath the top two cards.

Instruct the spectator to look over the selections and decide which of the three he or she prefers. Extend your right hand, asking for the two rejected selections. Now the spectator is told to display the kept selection to the other members of the audience, but not to you. During this you have ample time to Top Change the two cards in your right hand for the pair of kings above the break.

Table the pack. Hold out the pair of cards in your right hand, telling the spectator to replace the chosen card with the other two. Note where it is placed and square the packet. Recap the situation, explaining that there are three chosen cards, but only one of them is the "real" selection. At the same time, "toy" with the cards, casually shifting the selection to the bottom.

Grasp the packet from above with the right hand, Biddle fashion, and separate the hands. During this action, glimpse the bottom card of the packet. You now know the identity of the chosen card. Transfer the top card to the bottom and table the packet.

State that you will interlace the spectator's three cards with the kings. Pick up the packet of kings you earlier placed aside. Hold this two-card packet face-down in your left hand. Pick up the top card of the tabled trio and drop it onto the left-hand stock. Slide out the bottom card of the packet (a king) and flip it face-up. Drop it on top of the packet.

Pick up the second card from the tabled group and drop it face-down on top of the packet. Slide the next king from beneath the packet, turn it face-up and drop it on top. Repeat the procedure, taking the final card

from the tabled pile and dropping it face-down onto the packet. Then slide out the bottom king, turn it face-up and drop it on top.

This sequence is almost identical to Britland's. As he points out in the original routine, it is not logical; you have only turned up three kings. Nevertheless, performed with a smooth rhythm, it will appear fair and correct, and when you recap the supposed situation, claiming that you have interlaced the three face-down selections with four face-up kings, the audience will agree. To provide a slight delay (and therefore some worthwhile time-misdirection), table the packet for a moment as you verbally and visually define the supposed condition of the cards by interlacing the fingers of both hands (a favored defining technique of Juan Tamariz).

At this point, the actual order of the packet is, from the top: face-up king, face-down king, face-up king, face-down selection, face-up king.

Pick up the packet and hold it in right-hand Biddle Grip. The set is displayed as seven cards through the following counting procedure: The left thumb draws the first card into the left hand, then the next card on top of that. As the third card is taken into the left hand, the first two are stolen back beneath the right-hand stock. Continue counting the cards singly into the left hand. You will have shown four face-up kings alternating with three face-down cards.

You are now set to vanish the two unwanted face-down selections, leaving only the true selection. The subsequent patter depends upon the circumstances you encounter during performance. You know the identity of the true selection; for this explanation, let's say it is the queen of spades.

Ask the spectator, "Were all the cards you picked the same color, or were they a mixture?" If the answer is "a mixture," you know that at least one of the two rejected cards was red. Say, "Fine. I have a feeling that you picked a black card. Is that right?" The spectator will answer yes. "That means that at least one of the cards you did *not* pick was red, correct?" When she confirms this, say that you will vanish that card.

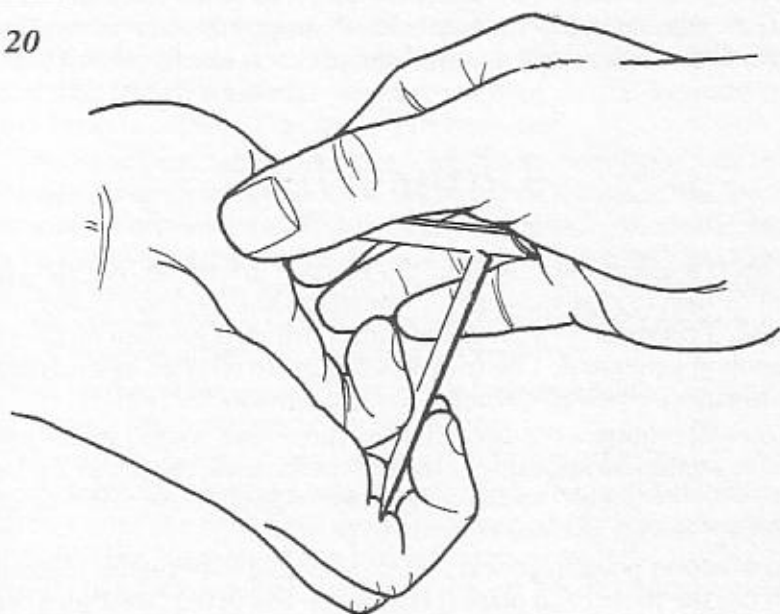
No matter what the spectator's response, it is relatively simple to arrive at an appropriate situation. For instance, if you are told that there was *not* a mix of colors, you could ask if the three cards featured a mix of hearts and diamonds, or spades and clubs. Alternatively, you can use distinctions such as spot and picture, odd and even values, and so on.

At any rate, you have reached the point where you will cause one of the unchosen selections to vanish from the packet. Pantomime the extraction of the card from the packet and toss this invisible card into the ether. Now count the packet as six cards with a procedure similar to the one before: With the right hand, hold the packet in Biddle Grip. The left thumb pulls the first card into the left hand. As the next card is drawn off, the first is stolen back beneath the right-hand stock. Continue counting the cards legitimately. No face-down card will be seen between the third and fourth kings, confirming the vanish.

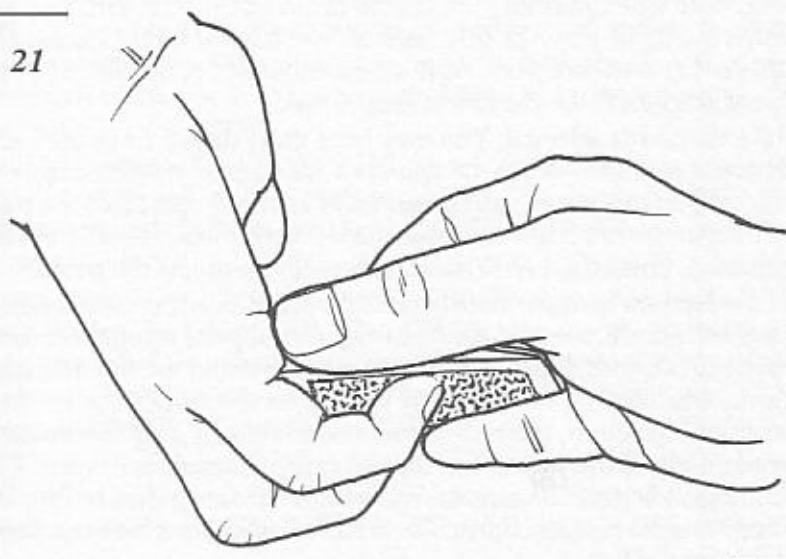
Ask another question to indicate the other unchosen card. As this is done, execute a Half-Pass, secretly reversing the lowermost card of the packet:

The right hand holds the cards in Biddle Grip and the palm-up left hand grasps the cards from below. The left little finger obtains a break above the lowermost card, then the left forefinger curls in to press on the center of this card. The left fingers pull down on the card, as the

20



21



forefinger presses up, causing the card to snap over to the right, as in *figure 20*. If you now push upward with the left fingers, the card is brought square with the rest of the packet (*figure 21*). The side of the right hand screens this action.

Mimic the extraction and toss of the second null card. Count the cards legitimately, in the same fashion used with the previous counts. Five cards show: the four face-up kings with a single face-down card at center.

Turn over the face-down card, revealing it to be the selection. At this point, the educated observer may believe you are concealing extra cards; but the dirty work is long over and the packet is exactly what it seems.

## *A Fine Mesh*

This is a direct outgrowth of the Harris "Interlaced Vanish" plot, which in turn can be viewed as a reversal of the Walton "Collectors" premise. This version employs a gimmick, which is justified by the ease in handling generated. The trick was originally released as a marketed item in tandem with an effect called "Quasimodo" in 1981.

You will require a red-backed deck, three blue-backed jokers and a red/blue double-backed card. At the start of the trick, the jokers are face-down, with the double-backer on top, blue-side up. Have this four-card set in your pocket and you're ready to perform.

At whatever point in your routine you choose to begin this sequence, bring out the packet and place it face-up on top of the face-down pack. Spread the three jokers, removing them from the pack and displaying them on both sides, pointing out that their backs contrast with those of the other cards in play. In this fashion you have secretly loaded the double-backer onto the pack. As it is now red-side up, nothing appears to have changed. Table the jokers face-down.

Have two cards selected. You may have these drawn from the pack, either face-up or face-down, or you may ask each of two spectators to name a card. In any event, the chosen cards are removed. Hold the pack face-down in the left hand and obtain a left little-finger break beneath the top card. Drop the two selections face-up on top of the pack.

The selections are now redisplayed. As this is done, one selection is switched out via a Braue Add-On: The right hand picks up all three cards above the break, in Biddle Grip. The left thumb draws the top card onto the deck. The edge of the packet is used to lever this card face-down. In a continuing action, the right hand's card (actually a squared pair) is dropped on top of the pack. Now the top card is flipped face-down. The spectators will believe the top two cards to be the selections. In fact, the selections now lie first and third. The double-backer rests between them, second from the top.

Deal the top two cards to the table. (These are assumed to be the selections just shown.) Pick up the tabled jokers. Place the jokers face-up onto the deck, fanning them to the right. Hold this spread in place with your left thumb.

The top card of the tabled pair (the double-backer) is inserted beneath the uppermost joker. The remaining tabled card (a selection) is inserted beneath the second joker. Pause to display the five-card spread of two face-down red-backed cards interlaced with three face-up jokers.

Close the spread. As you do this, obtain a break beneath the third card. The right hand immediately removes the three cards above the break. The audience assumes you have removed the full five-card block. A red back shows atop the pack, so all looks fair.

The right hand tables the three-card block. Simultaneously, as the audience's attention is focused on the right hand's action, the left hand performs a Charlier Pass. The pack is now tabled. (Alternatively, you can table the right-hand packet, then perform a two-handed Pass just before tabling the deck. Of course, another alternative is to give the pack a casual cut before it is tabled. In this case, you must take care not to suggest in any manner that the action is important.)

Pick up the packet, which the audience believes to consist of five cards. Display it as such, using a Hamman Count:

The packet is held in right-hand Biddle Grip. On "one," the left thumb draws the first card into the left hand. On "two," the next card is drawn onto the first. On "three," you apparently repeat the action, but in fact the contents of the hands are exchanged: the single card in the right hand is taken into the left, as the left hand's pair is stolen back into the right. The two cards now in the right hand are counted singly onto the left-hand stock on the counts of "four and five." During this display, three face-up jokers appear to be alternated with two red backs.

Square the packet and turn it over. State that you will cause the selections to disappear. Make a mystical gesture. Now perform an Orlam Subtlety:

The packet is held in the palm-up left hand. The top card is taken by the right hand. Rotate both hands palm-down, flashing the face of the right-hand card and the bottom card of the left-hand pair.

Return the hands to palm-up position. The right hand tosses its card to the table. The left thumb pushes the top card of its pair off, dropping it onto the tabled card. The right hand takes the remaining card from the left hand, turns it face-up, then returns it face-down and drops it onto the previous two cards. You have apparently shown all three cards, backs and fronts, as blue-backed jokers.

Once the surprise of this vanish has registered, take the top card of the packet and use it to scoop up the other two. Thus, the order is now, from the top: double-backer (blue-side up), face-down joker, face-down joker.



Flip the packet face-up. Here, you may wish to perform a three-as-three Hamman Count to display three face-up jokers, although this is not really necessary.

Say, "We must find out where the selections have gone. Therefore, we'll send one of the jokers as a search party of one to locate your cards." Drop the face-up packet onto the face-down pack. Tap the deck, stating that this will send the joker on his expedition. Deal the top two cards from the pack (two jokers). No third joker shows. The audience sees a red back atop the pack. This is the double-backer, now "absorbed," as it is red-side up and is perceived to be a face-down indifferent card.

Immediately ribbon spread the pack. The missing joker appears face-up at center. Extract this joker along with the face-down card on either side of it. These will be the selections.

## *Inside Out*

Other than Vernon's "Twisting the Aces" and George Sands' unfairly forgotten "Super Optical Illusion," surely the most seminal packet trick of the modern era is Peter Kane's "Watch the Ace," now more commonly known as "Wild Card." There have been more than enough variations in print, but here is one more, which offers a certain efficiency to justify its existence. Also of interest is that the cards are shown fronts and backs at both the start and finish of the routine. I marketed this in 1977.

You will need five cards: two identical double-faced cards and three duplicate normal cards that match one side of the double-facers. For this explanation we will assume that the double-facers show the ace of spades on one side, the queen of hearts on the other, and the normal cards are all queens of hearts. Begin with the packet in order from the face: ace, ace, queen, queen, queen.

Hold the packet face-down. Perform a Busby Omega Count—essentially an extended Elmsley Count—as follows: The packet is held in left-hand Pinch Grip. On the count of "one," the right hand takes the top card. On "two," the next card is taken, but the right hand's card is stolen back beneath the packet. On the count of "three," the left thumb pushes off its top three cards, which are taken into the right hand (as in an Elmsley Count action) as the right hand's single card is stolen back beneath the one card now in the left hand. This leaves two cards in the left hand, which are taken into the right hand on the counts of "four and five." During this count, only backs are seen.

Turn the packet face-up. Do another Omega Count, showing four aces of spades surrounding a single queen of hearts.

Claim that you will turn the cards "inside out." Hold the cards face-



up in the left hand. The right hand grasps the packet in Biddle Grip, and the right thumb riffles two cards off the bottom, creating a break. The left thumb presses down on the top of the packet as the hands separate; the left hand retains the two cards from beneath the break, plus the top card. The right hand moves away with the cards from the second and third positions, holding them squared.

When the right hand's stock clears the right edge of the packet, it is revolved sideways and face-down onto the left-hand cards. Now, in a continuous motion, the right hand draws the top card of the packet to the right and flips it over onto the packet.

Immediately spread the cards to display the results of this curious action: you now hold four queens of hearts surrounding a single ace.

The right hand takes away the top two cards, keeping them spread. The left hand squares its three cards, obtaining a break beneath the top two. Use the edge of the right-hand pair to assist in doing a Double Turnover, apparently flipping the ace atop the left-hand stock face-down. Immediately respread the left hand's trio, displaying a face-down card above two queens.

Replace the right hand's cards on top of the left's, so that you again hold a five-card fan. Make a mystical gesture. Then, with the right hand, remove the top two cards and use them to flip over the face-down card, showing that all five cards are now queens of hearts.

To conclude, replace the right hand's cards on top of the left's and square the packet. Then perform an Olram Subtlety, seemingly displaying all five queens on both sides.

## *Back Ordered*

Another card plot that lends itself nicely to packet magic is "All Backs." This version uses a sequential approach. Unlike most sequential packet effects, in this routine everything takes place precisely *where* it should. It was first published in the August, 1980 *Magigram*.

Six cards are used, although the spectators are only aware of four. At the start of the routine, they are in order from the face: ace, deuce, face-down indifferent card, indifferent card, three, four.

Hold the cards face-up and perform an Ascanio Spread, displaying four face-up cards. The right hand strips out the three-card block (the two face-to-face indifferent cards hidden beneath the deuce) and replaces the triple card on top of the packet. Call attention to the fact that the ace is (apparently) now positioned second from the top. Square the packet.

Do an Ascanio Spread. The card second from the top now appears back upward. Ask the spectators if they know what has happened. They

will say that the ace has turned face-down. Explain, "No, the ace is still face-up—but its face has become a back!" Strip out the triple card, holding it in right-hand Biddle Grip. Rotate the card(s) over, showing a back on both sides. Replace the triple card, still turned over, on top of the packet. Point out that this positions the deuce second from the top. Square the packet.

Do an Ascanio Spread, showing that the deuce is now back upward. The right hand strips out the triple card and rotates it over to display backs on both sides. The triple card, turned over, is replaced *second* from the top. Square the packet.

Point out that the trey is positioned third from the top. To show the trey as a double-backer, hold the packet in right-hand Biddle Grip. With the left thumb, draw off the top card, then the next card onto that. With the left fingertips, draw the lowermost card of the right-hand stock on *top* of the left-hand stock (this is the face-up four), leaving three cards squared as one in the right hand.

Rotate the right hand, showing a back on both sides of its card(s). Place the right hand's triple card, reversed, on top of the left-hand stock, pointing out that the four is now second from the top. Square the cards.

Do an Ascanio Spread. Four backs now show. The right hand strips out the triple card second from the top and rotates the card(s) over to show backs on both sides. Replace the card(s), reversed, beneath the packet. Square the cards.

Use a Hamman Back Count to show four double-backed cards, as follows: With the right hand, hold the packet in Biddle Grip. Rotate the hand to show backs on both sides. Return the hand palm-down. The left thumb draws the top card into the left hand. Again, rotate the right hand up and down. The next card is drawn onto that in the left hand. Repeat the right hand's rotation, up and down. The third card is drawn onto the left-hand stock. Rotate the right hand to show backs on both sides of the remaining card(s); then turn the hand down and place its card(s) *beneath* the left-hand stock. Square the packet.

You now apparently turn the packet over. In fact, my Quadrophonic False Turnover is used: The cards are held in the left hand. The left thumb digs beneath the packet and revolves the cards over book-fashion, as seen in *figures 22 and 23*. In a continuing action, the right hand grasps the packet at the outer end and turns the cards inward, as shown in *figures 24 and 25*. The packet is actually turned over *twice*—but, if done with a fluid action, it will seem as if you are simply turning the cards once.

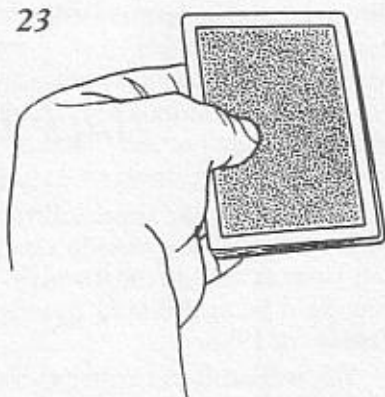
Repeat the Back Count, displaying four double-backed cards. This time, the final triple card in the right hand goes on *top* of the left-hand stock.

Offer to reproduce the faces. Perform Vernon's Variant Through-the-Fist Flourish. The packet emerges from the hand face-up, with the ace at the face.

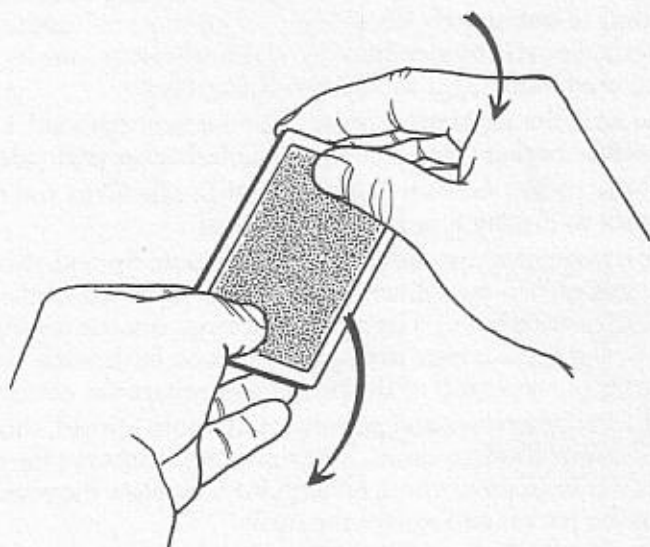
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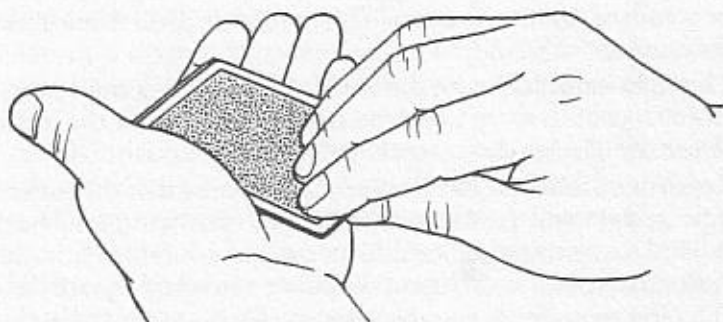
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24



25



Use a Single-Buckle Spread to display four face-up cards—the ace through four, in proper order.

## *Back Gammon*

This is another approach to the packet “All Backs” plot, this time employing gaffs to provide a surprising climax. When I showed this to Dai Vernon, he told me it was the finest packet trick he’d ever seen. Mind you, he’d been drinking heavily that evening. This first appeared in *Pabular* in 1978.

You will need six cards: red-backed aces of hearts and diamonds, blue-backed aces of spades and clubs, and two red/blue double-backed cards. The four blue surfaces are all treated with roughing fluid. (This latter preparation is not strictly necessary, as the required pairings can be accomplished purely by sleight of hand. However, as long as gimmicks are being used, one might as well go all the way.)

At the start, the cards are in order from the face: diamond, heart, club, spade, double-backer (blue-side up), double-backer (red-side up).

Hold the packet face-up in right-hand Biddle Grip and perform a Back Count to display four blue-backed aces.

Make a magic gesture and perform an Ascanio Spread, showing that the club has turned face-down. (The patter provided in the previous routine can be used here.) The right hand strips out the triple card from the spread and turns it over to display a back on both sides. Replace the turned-over block on top of the packet and square the cards.

Make a magic gesture and perform an Ascanio Spread, showing that the spade is now also face-down. The right hand strips out the triple card and turns it over to show a back on both sides. Replace the reversed block on top of the packet and square the cards.

Obtain a left little-finger break above the two lowermost cards. Make a magic gesture, then perform a modified Ascanio Spread: the two cards below the break are kept squared as one, and the cards above are displayed in the standard Ascanio fashion. This spread displays three backs above the face-up ace of hearts.

The right hand strips out the double card that is second from the top and turns it over to show a back on both sides. Replace the turned-over block *beneath* the left-hand stock and square the cards.

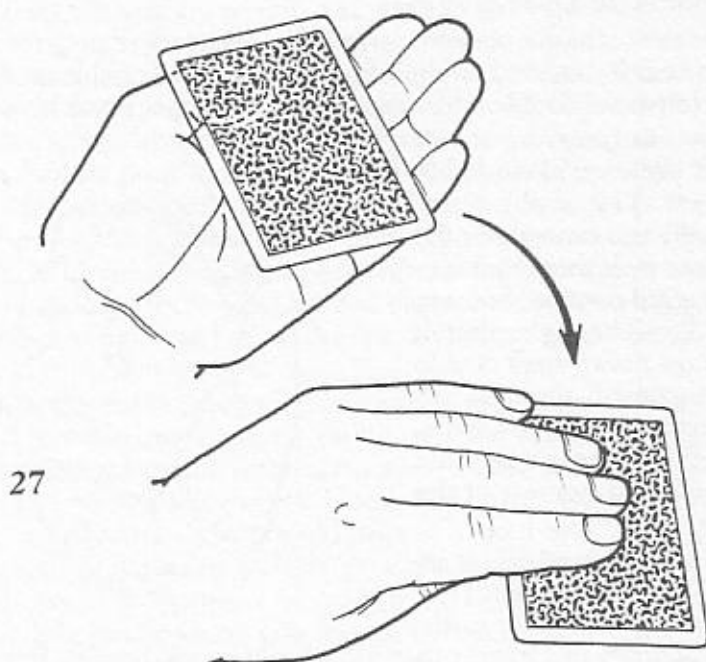
Perform a Half-Pass to reverse the bottom card of the packet. Make a magic gesture and do an Ascanio Spread, displaying four backs. The right hand strips the triple card from the spread. *Do not* turn this block over; simply replace it on top of the other cards and square the packet.

(The fact that you do not this time display both sides of the stripped-out card[s] will not attract suspicion if you betray no guilt. Having been

shown backs on both sides three times in a row, the audience will presume that this time the result is the same.)

With the right hand, hold the packet from above. The left hand removes the bottom card and apparently shows it as having a back on both sides, using a Carlyle Paddle Move: The left thumb moves below the bottom card, as in *figure 26*. The left hand rotates palm-down, and the thumb pushes up on the card, arriving at the position shown in *figure 27*. Deposit the left hand's card on the table.

26



27

The left hand extracts the next card from the bottom of the packet, and again uses a Paddle Move to display it as a double-backed card. Place this card on top of the first tabled card.

The next card is taken from the bottom of the right-hand packet and shown as a double-backer via the Paddle Move. Place this on top of the tabled pair.

The remaining three cards, squared as one, are taken by the left hand. Again, a Paddle Move is used to show the triple card as one double-backed card. The triple card is put on top of the others.

Pick up the entire packet. Say that you will change the double-backed cards back into normal ones. Make a magic gesture and do an Ascanio Spread, displaying three backs and a face-up heart. The right hand strips the triple card from the spread and replaces it on top. Square the cards.



Make a magic gesture and do an Ascanio Spread, showing a face-up heart and diamond. Do not strip out the block this time. Instead, square the cards, then deal the top two cards (the face-up red aces) onto the table.

You apparently hold two cards, both double-backers. Actually, you hold four cards: face-down spade, face-down club and two double-backers (both blue-side up).

Hold the packet in the left hand. Obtain a left little-finger break below the top two cards. The right hand then performs a Double Lift, taking the two cards above the break, gripped at the centers of the long edges in readiness for a Sleeve Change.

To "print" the ace of clubs, perform the change, snapping the double card over as it is rubbed on the left sleeve. Place the double card on top of the left-hand double, obtaining a left little-finger break beneath it.

Now, to print the ace of spades, perform a Paintbrush Change: The right hand grasps the two cards above the break and pulls them back into the injogged position shown in figure 28. The right thumb braces the drawn-back double at the inner end; the right fingers rest on top of the double. The left forefinger braces the outer edge of the rest of the packet.

28



The right hand slides its double card forward until it is aligned with the lower cards.

You will know this instant they are, thanks to the bracing finger and thumb at the ends. The moment the cards are square, the right fingers draw back the top card, again in jogging it for about half its length. It appears as if the spade has been instantly printed.

The right hand removes the in jogging face-up ace of clubs and apparently replaces it below the ace of spades. In fact, the left fingers do a Pull-Down or Buckle on the lowermost card of the packet, opening a break at the inner end, into which the right hand's card is inserted.

You can now fan the four-card packet. Due to the roughing, the cards will spread as two black aces. Hold this fan of two double cards in your left hand. The right hand picks up the red aces from the table.

Rotate the hands to reveal the unexpected color change of the backs of the cards from blue to red. If you prefer, you can make each back a different color at the finish.

## *Jumping Bean Aces*

This is a simple version of the Four-Ace Assembly, styled after Elmsley's "1002<sup>nd</sup> Aces," with kickers added. It first appeared in *Scatter-shot*.

At the start of the routine there is a five-card stack on top of the deck: the kings of spades, hearts, diamonds and clubs, followed by the joker.

To perform, begin by turning the pack face-up and openly removing the four aces. These are arranged in order from the face: spades, clubs, hearts, diamonds. Place the aces face-up on top of the face-down deck. The Hartman Secret Subtraction technique is now used: Spread the top stock of the deck, obtaining a break beneath the sixth card from the top (king of hearts). Square the cards. Then, with the right hand, remove the block of six cards above the break, holding them in Biddle Grip.

The left thumb pulls the top card of the packet (the ace of spades) onto the deck. The packet is used to flip the ace face-down. The right hand picks up the ace of spades beneath its cards, getting a break with the right thumb between this ace and the rest of the packet. Rotate the right hand to flash the face of the ace of spades on the bottom of the packet as the hands separate.

Repeat this entire process with the next card (the ace of clubs). When the hands come back together to flip over the third card (the ace of hearts), the right thumb drops the aces of spades and clubs back onto the deck. This unloading action is screened by the left thumb drawing off the ace of hearts. The ace of hearts is levered over, taken beneath the packet and flashed as with the previous aces. Repeat the procedure with the ace of diamonds.

The right hand's packet now consists of four cards, in order from the face: ace of diamonds, ace of hearts, king of hearts, king of spades.

The left hand tables the pack. The four-card packet is turned face-up and the card at the face (the ace of diamonds) is dealt onto the table, face-down. The ace of hearts is now seen at the face of the packet, silent "proof" that the packet contains all aces.

Flip the packet face-down and deal the three cards into a row from left to right above the first card, forming a standard T-formation.

State that you will deal three indifferent cards onto the "leader" ace in the first position. Pick up the deck and deal the top three cards face-down onto the ace of diamonds. As you do this, flash the face of the last card dealt (the king of diamonds). You can use this final card to square the packet, overtly flashing the king as you comment, "Neatness counts!"

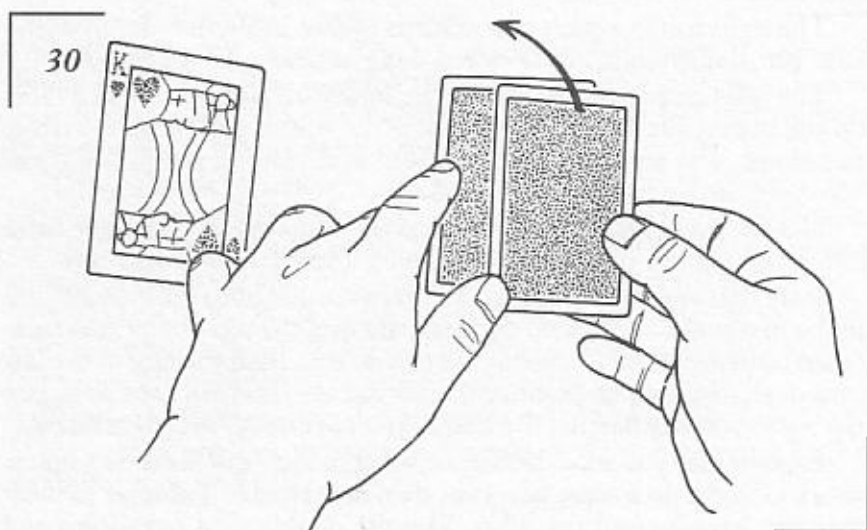
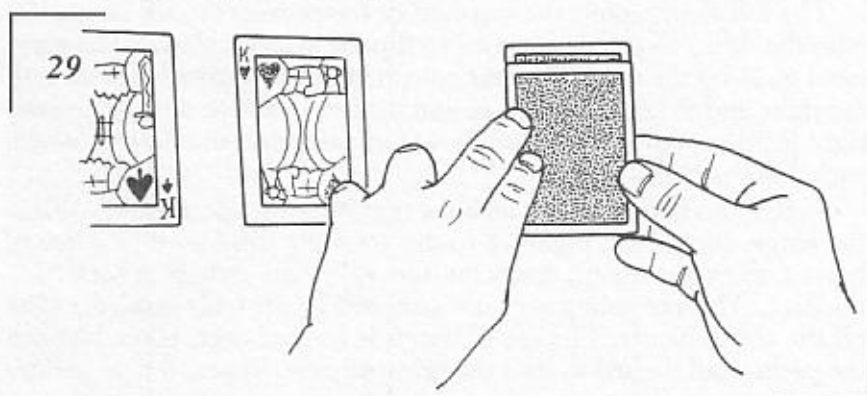
Explain that you must locate the joker, which will serve as a magic wand. Give the deck some false cuts, then do a Double Turnover to show that you have located the joker. Flip the double card face-down and

remove the top card (supposedly the joker just seen, but really the king of clubs). Table the pack.

With the face-down card, tap the tabled row of three supposed aces. Then use the held card to flip over the card at the left end of the row. That "ace" has changed into the king of spades.

Use the face-down card to flip over the center card, revealing the king of hearts.

Now use a Mexican Turnover to show the king of clubs at the right end of the row. In brief: The left fingers rest on top of the tabled card, bracing it to allow the right hand to slip its card underneath. The right hand's card is slid to the left, until the cards come into alignment, as in *figure 29*. Now the right thumb presses down on the back of the upper card. The right hand moves upward, and the right fingers push the lower card slightly to the left, allowing the left fingers to gain contact with it. The action continues, the right hand moving upward with the upper card, the right fingers causing the lower card to lever over to the left,



pivoting against the left fingers, as in *figure 30*. In this fashion the two cards are switched. The king of clubs is face-up on the table; the face-down card in your hand is the ace of hearts.

Use the face-down card to flip over the four-card leader pile. Here, a Mexican Turnover variant is used: The right hand slides the face-down card under the four-card packet. As the packet begins to turn over, the right fingers release the ace of hearts. The right thumb grips the top card of the packet, while the right fingertips flip the four aces face-up; and the right hand comes away with the king of diamonds, face-down.

Spread the four aces. Gesture toward the row of three kings and say that the joker will do one more trick: to make everything complete, it will change into the fourth king. Snap over the card in your hand to show that it is now the king of diamonds. Place it below the ace spread for an attractive layout to conclude.

## *Immediate Aces*

This is another simple version of the Four-Ace Assembly, first published in the July, 1978 issue of *Pabular*. Eight cards are used (although the audience is aware of only seven): the four aces, plus the black eights and nines. Start with the cards in order from the face: ace, ace, black, ace, ace, black, black, black.

Hold the cards face-down. Fan out the top seven cards (holding the last two squared as one). Say, "Some playing cards are different from others." Square up the packet and deal the top three cards to the table as you comment, "These cards are not very important."

Flip the remaining cards face-up and do an Ascanio Spread, displaying four aces, as you say, "These four cards are important; they are the four aces. Please remember that." Square the cards and, as you do so, obtain a left little-finger break above the lowermost pair.

Pick up the three tabled cards. Turn them face-up and place them onto the left-hand stock. "The reason that these three cards are not important is that they are only used for contrast with the aces. You do not have to remember their values, only that they are black spot cards."

During this explanation, you display the three black cards, with the following switch-out technique: The right hand grasps the block of six cards above the break, holding the cards in Biddle Grip. Then the hands separate. As they do, the left thumb presses down upon the face card, so that this card is retained on top of the packet; and the right hand moves off to the right, holding a block of five cards. The left little finger catches a break beneath the retained black card as it is drawn onto the packet.

The hands come together. The left thumb draws the top card of the right-hand stock onto the left-hand stock. Now the right hand's card



(really four cards held as one) is placed on top of all. You have apparently just counted three black cards onto the left-hand stock.

The hands come together again, in the same manner as before. Again, the hands separate. The left thumb presses down upon the top card of the packet, so that this card is retained on top of the left-hand stock, as the right hand moves to the right, taking away all of the other cards above the break. At this moment the left hand has a stock of three cards, in order from the face: black, ace, ace. The right hand holds five cards: ace, ace, black, black, black. The audience will believe that the left hand holds the three black cards and the right hand holds the four aces.

Move your left hand to the right (passing beneath the right arm). The left hand turns palm-down and places its three cards onto the table, spreading them into a face-down row, as you say, "I will place the black cards over here."

The right hand places its packet into the left hand. With the right hand, remove the top ace and use it to gesture at the center of the table as you say, "I will deal the aces into an orderly formation here." During this action, a second ace will show on the packet. This reinforces the idea that you are holding the four aces. Replace the right hand's ace onto the left-hand packet.

Flip the packet face-down, holding it in the left hand. Deal the top card to the table, at the upper left. Deal the next card to the right of the first. Deal the third card to the right of that. There are now two cards in the left hand. The right hand takes this pair, squared as one, into Biddle Grip. Rotate the hand to display the face of the double card (an ace), saying, "This ace will be the leader." Turn the hand palm-down. Place the two cards, still squared as one, on the table, beneath the row of (supposed) aces.

As the right hand puts its double card down, the left hand reaches over to pick up the spread group of (supposed) black cards that was put off to the right earlier. The left hand crosses over the right hand, screening the spectators' view of the tabled double card. (This ensures that the audience will not see the double edge of that card.)

The left hand squares the three spread cards, grasping them from above by the ends. Rotate the hand palm-up, briefly displaying the black card at the face of this packet. Then turn the hand palm-down again and drop the packet onto the leader ace (the squared pair).

"The idea now is to cause each of these aces to switch places with the black cards, one at a time. Would that be a good trick?" The audience will agree that it would. Respond, "Yes, but much too slow. I'll do it all instantly!"

Snap your fingers, then pick up the pile of five cards in the leader position. Flip the packet face-up and do an Ascanio Spread to display four aces. The right hand removes the double card (a black card hidden behind an ace). Drop this pair straight down onto the table; done



properly, the cards will not separate. Deal the other three aces onto the first, screening the front edge of the double card.

Turn over the three cards in the row above the leader position. They are black spot cards.

## Relative Interchange

This transposition routine was inspired by Stewart Judah's "Aces & Jacks"; however, this is far more elaborate. A slightly simplified version was published in the Winter, 1976 *Pallbearers Review Folio*, and the complete handling appeared in my 1977 booklet, *Scattershot*. There have been many similar effects in print, but I think you will find this one to be interesting in its construction, as each phase sets up the next.

Eight cards are used: the ace, deuce, three and four of clubs, and the red eights and nines. At the start of the routine, these are in order from the face: ace, deuce, trey, four, red, red, red, red.

Hold the packet face-up and spread it, calling attention to the cards involved. Square the packet and, as you do so, obtain a left little-finger break below the fifth card from the face. The right hand removes the cards above the break, holding them in Biddle Grip. Use the right-hand block to flip the left-hand stock face-down.

Display the right hand's cards one at a time, in this manner: The left thumb draws the top card of the right-hand group (the ace) onto the left-hand stock. The right-hand packet is used to flip this card face-down. The deuce is drawn onto the left-hand stock and flipped face-down. The trey is taken onto the left-hand stock and flipped face-down. Now the two cards in the right hand (a red card hidden behind the four) are held squared as one and flipped face-down onto the left-hand stock. The order of the cards is now, from the top of the face-down packet: red, four, trey, deuce, ace, red, red, red.

Deal the top four cards into a face-down row, moving from right to left, and reciting, "Four, three, two, ace," as you do so.

For ease in description, assume there are eight positions on the table, as in *figure 31*. At the finish of the deal, the deuce is in position A, the

31

A

B

C

D

E

F

G

H

treys at B, the four at C, and a red card at D. The ace is on top of three red cards in your hand.

Ask the spectators, "What do I have in my hand?" They will say that you hold the four red cards. Flip the packet face-up and do a Jordan Count to display four reds. Then turn the packet face-down.

Turn over the top card of the face-down packet, showing a red card. If you like, you can call attention to the specific identity of this card. Let's say it is the nine of hearts. Turn the card face-down. Snap your fingers over the card at position A (thought to be the ace), saying, "I will make the ace change places with the nine of hearts."

Perform a Double Turnover, showing that the ace is now on top of the packet. Turn the double face-down. Now the right hand draws the tabled card at position A down to position E. The left thumb deals the top card of the packet into position A. Drop the packet onto the card at position E and pick it up.

"I will do it again." Snap your fingers, then turn over the top card of the packet, showing that the ace has returned. The right hand draws the card at position A down to position E. The left thumb deals the ace face-up into position A. The right hand removes the top card of the left-hand stock, and uses it to flip over the card at position E—the nine of hearts.

The right hand's card is replaced below the left-hand stock. "I will continue, with just three red cards." Perform a three-card Oram Subtlety, as follows: The right hand takes the top card of the packet. Both hands turn palm-down, displaying red cards. Rotate the hands palm-up. The right hand tosses its card face-down onto the table. The left hand thumbs the top card of its pair onto the first card. The right hand takes the single card remaining in the left hand and rotates it to display the red face of that card. Turn the card face-down and use it to scoop up the tabled pair. You have displayed three red faces (apparently), but in fact the order of the packet is, from the top: deuce, red, red.

Hold the three-card packet face-down in the left hand. Perform a Double Turnover, briefly showing a red card on top. (Do *not* call attention to the identity of this card.) Turn the double card face-down. Snap your fingers over the card at position B. Flip the top card of the packet face-up, showing that the deuce has jumped to your hand. The right hand draws the card at position B down to position F, as the left hand thumbs the deuce face-up into position B.

Take the two cards in the left hand into the right hand, and use this pair to scoop up the card at position F. Flip the entire packet face-up and deal the face card onto the table, face-up at position F.

Turn the pair of remaining cards face-down and hold them in the left hand. Snap your fingers over the card at position C. Then turn over the top card of the left-hand pair, showing that the trey has jumped into your hand. The right hand draws the card at position C down into position G, as the left hand deals the face-up trey to position C.

The right hand takes the single card remaining in the left hand and apparently uses it to flip over the face-down card at position G. In fact, use a Mexican Turnover to switch cards. Thus, you will have a face-up red card at position G.

The audience believes the face-down card at position D to be the four, and the card in your hands to be a red card. In fact, the opposite is true. Snap your fingers. Turn over the card in your hand and the one on the table, showing that the last two cards have changed places. This concludes the sequence.

## *Brimstone Elevator*

This routine has some similarities with the previous effect. It was also published in *Scattershot*. It is based on an effect by Dai Vernon and Bruce Cervon, "The Devil's Elevator." However, this approach features a surprise climax.

At the start of the routine, four cards are secretly arranged at the top of the pack. From the top, they are the three, four, two and ace of hearts.

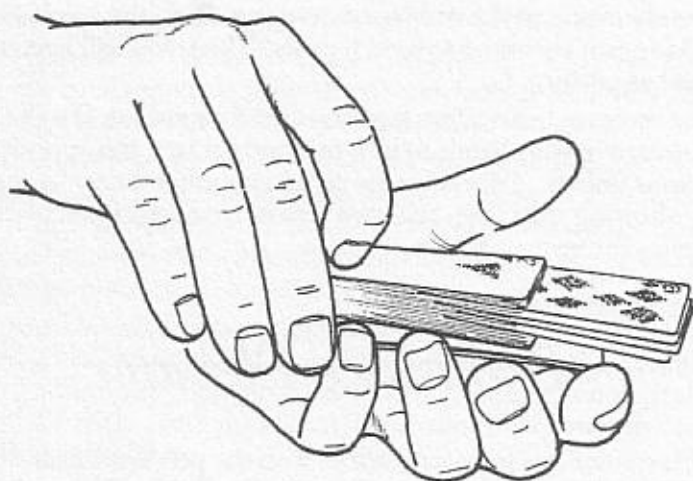
Shuffle the pack, retaining the set-up on top. Then turn the deck face-up and openly run through the cards, outjogging the ace, two, three and four of clubs as you come to them. When all four have been outjogged, close the deck. With your left hand, strip out the four jogged cards. The right hand holds the deck and flips it face-down. The left hand turns its four cards face-down and drops them on top of the pack. These actions duplicate those required for the Vernon Strip-Out Addition, which will be used in a moment.

The top four cards of the face-down deck are spread and removed by the right hand. Place the four club cards on the table, face-down.

Turn the pack face-up again. Do either a thumb riffle or a quadruple buckle to obtain a left little-finger break above the fourth card from the back of the pack (the ace of hearts). Run through the deck as before, outjogging the red eights and nines. These are stripped out the pack with the left hand, and the four cards below the break are secretly taken behind the stripped-out cards, as shown in *figure 32*.

The right hand flips the deck face-down, and the left hand drops its eight-card block face-down onto the deck, thus completing the Vernon Strip-Out Addition. Spread the top four cards of the pack, as before, and secretly obtain a break beneath the fifth card from the top. With the right hand, square the spread cards again and remove the five-card block above the break. The audience believes you to have just removed the four red eights and nines. In fact, you are holding a red eight or nine, followed by the three, four, two and ace of hearts. Place the balance of the pack to one side.

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Holding the cards squared, flip the packet face-up and hold it in the left hand. Obtain a small break with the left little finger beneath the face card of the left-hand packet.

The right hand picks up the tabled pile of clubs. Turn these cards face-up and openly rearrange them into numerical sequence with the ace at the face. Drop this black packet face-up onto the left-hand stock. You now hold a break beneath the fifth card from the top of the face-up packet.

The right hand grasps the packet from above, Biddle fashion, and removes the five cards above the break. As the right hand moves away, the left wrist turns inward to prevent the audience from glimpsing the ace at the face of the left-hand stock. At this moment the left hand is palm-down. Turn the left hand palm-up, but use the left fingers to reposition the packet so that it remains face-down.

The right hand's cards are now displayed, with the same switching technique used in the previous effect: The left thumb draws the top card of the right-hand group (the ace) onto the left-hand stock and the card is flipped face-down. This is repeated with the deuce and the trey. The two remaining cards in the right hand (a red card hidden behind the four) are held squared as one and flipped face-down onto the left-hand stock. At the conclusion of this display, the order of the packet will be, from the top: red, four of clubs, trey of clubs, deuce of clubs, ace of clubs, trey of hearts, four of hearts, deuce of hearts, ace of hearts.

Deal the top four cards of the packet into a face-down row, from right to left, saying, "Four, three, two, ace."

You are holding five face-down cards. Use a Single-Buckle Count to display them as four, in this fashion: The top card is taken into the right hand. The next card is taken beneath the first. Buckle the lower-



most card and take the two cards above this buckled card, squared as one, beneath the right-hand stock. The single card in the left hand is now placed on *top* of the right-hand stock. As this is done, say, "I will use these four red spot cards to perform some specialized magic with each of the club cards."

Square the packet. Perform a Back Spread, again displaying four face-down cards. (The top card of this spread is actually a squared pair.) Pick up the card at the left end of the tabled row, calling it the ace of clubs. Explain, "The value of this card is one. Therefore, I will place it beneath one card." Insert the card beneath the top card of the spread (actually beneath the squared pair). Square the packet.

Snap your fingers, then do a Double Turnover to show that the ace has risen to the top. Turn the double card face-down and deal the top card to the table, returning it to its position at the left end of the row.

"Now we will use the four red spot cards with the deuce." As you say this, perform an Elmsley Count with the face-down packet. The last card of this count goes to the *bottom* of the packet.

Back Spread the packet as before. Pick up the card second from the left in the tabled row, calling it the deuce of clubs. "The value of this card is two. Therefore, it goes two cards deep in the packet." Place this card in center position in the spread. Square the cards.

Snap your fingers, then perform a Double Turnover, showing that the deuce has risen to the top. Turn the double face-down and deal the top card to the table, returning it to the position second from the left.

Remove the top card of the packet and use it to gesture to the third card in the tabled row, saying, "Now I will work with the trey." Return this card to the bottom of the packet.

Spread the cards as four, keeping the fifth card hidden beneath the fourth. Pick up the third tabled card, calling it the trey. Insert this card beneath the third card of the packet. Square the cards.

Snap your fingers, then perform a Double Turnover, showing that the trey has risen to the top. Turn the double card face-down. Deal the top card to the table, returning it to the position third from the left.

Take the top card of the packet and use it to gesture toward the card at the right end of the tabled row. Return this card to the bottom of the packet. "The four of clubs must obviously go four cards deep. Therefore, it goes all the way to the bottom." Drop the entire packet on top of the card at the right end of the tabled row.

Pick up the packet. Snap your fingers, then perform a Double Turnover, showing that the four has risen to the top of the packet. Turn the double card face-down and deal the top card to the table, at the right end of the row.

"I have shown you several tricks. Each was more difficult than the one before it." As you say this, gesture with the packet. You can casually flash the face card of the packet, as it is a red spot card.



Return the packet to the deck as you ask, "Do you know what the most difficult part of this routine has been? The finish!" Turn over the tabled row of cards, showing that the ace, two, three and four have changed into hearts.

## *Troublebacker*

This is another transposition routine with a surprise finish. It was first published in *Abacadabra* in September, 1979. You'll find it a bit simpler than the routines just explained. Six cards are used: the red eights and nines from a red-backed deck, and the ace and deuce of clubs from a blue-backed deck. At the start of the routine, the cards are in order from the top: red, red, red, ace of clubs, deuce of clubs, red.

The cards are held face-down and displayed as six red-backed cards. This is accomplished by an expanded Elmsley Count, as follows: Hold the packet in left-hand Pinch Grip. On the count of "one," the top card is taken into the right hand. On "two," the next card is taken on top of the first. On "three," the left thumb pushes the top three cards of its stock to the right as a block, and the right hand takes this block, while at the same time the two cards in the right hand are stolen back beneath the single card remaining in the left. On "four," the next card from the left hand is taken onto the right-hand cards. The next card is taken on "five," and on "six" the last card from the left hand is placed on top of all. You have just shown six red backs. The order of the packet is now, from the top: red, red, red, red, ace of clubs, deuce of clubs.

Flip the packet face-up. Spread the cards to show the four red spot cards and the black ace and deuce. Remove the two black cards with the right hand, as you say, "I will work with these two black cards plus the four contrasting cards." As you finish this statement, draw the left hand's four cards square and obtain a left little-finger break below the top two cards.

Drop the right hand's pair onto the left-hand packet and immediately flip over all four cards above the break. It will appear as if you have simply flipped over the ace and deuce. Deal the top card face-down to the table, calling it the ace. Deal the next card face-down to the right of the first, calling it the deuce. As this card is dealt, the left hand turns inward, concealing the blue back from the spectator's view.

The packet in your hand shows a red back on top, so all looks fair. Reposition the cards into left-hand Pinch Grip. Say that you will cause the tabled ace to change places with one of the red spot cards. Hold the packet in line with the first tabled card. Snap your fingers. Then do an Elmsley Count, showing a face-up ace among three face-down cards. The last card of this count goes to the *bottom* of the packet. After the

count, deal the top card (the face-up ace) to the table. Pick up the original tabled card and place it beneath the packet.

Flip the packet face-up. Do an Elmsley Count, with the last card going to the bottom, showing four red spot cards.

"I will do it again with the deuce." As this is said, remove the top card and use it to gesture toward the card that is face-down on the table at right. Replace the card onto the bottom of the packet.

Flip the packet face-down. Do *not* line up the packet with the second tabled card. Snap your fingers, then do an Elmsley Count, showing four face-down red-backed cards.

Express confusion when the deuce does not jump from the table to the packet. Then smile and say, "Oh! I know what the problem is. I forgot to line the packet up with the deuce." Line up the packet and the tabled card. Snap your fingers, then perform an Elmsley Count, showing the face-up deuce among three face-down cards. Place the last card on the bottom of the packet.

Deal the deuce face-up onto the table, next to the face-up ace. Pick up the face-down tabled card and add it to the packet. Fan out the four red spot cards, showing them backs and fronts. Then place this spread face-down on the table, as you say, "This routine has been very easy to follow, because I used contrasting cards. These cards are red..." Point to the tabled red cards. Turn over the ace and deuce as you continue, "...and these cards are blue!"

## *Naked Lunch*

This is an outgrowth of Karl Fulves' "Illusion Aces" plot. It was published in the June, 1980 issue of *M-U-M*.

Required are seven cards: three identical red-backed jokers; a red-backed ace of diamonds; blue-backed aces of spades, hearts and clubs. At the start of the routine the packet is arranged in order from the top: joker; joker; aces of diamonds, clubs, hearts and spades; joker.

Start with the packet face-down. Hold the cards in left-hand Pinch Grip and display them with the same counting procedure used in the previous trick: On the count of "one," the right hand draws off the top card. On the count of "two," the hands meet again and the next card is taken onto the first. On "three," the next card is apparently taken onto the right-hand stock. In fact, the left thumb does a Block Push-Off of the top four cards of its packet, and this block is taken by the right hand while at the same time the right hand's pair is stolen back beneath the left hand's remaining card. On the counts of "four, five and six," the cards now in the left hand are taken one at a time onto the right-hand stock. You have thus displayed six face-down red-backed cards. The order of

the packet is now, from the top: three jokers; aces of diamonds, clubs, hearts and spades.

Flip the packet face-up and fan out the top six cards, keeping the seventh squared and hidden behind the sixth. You are showing four aces above two jokers. Square the cards.

Turn the packet face-down and spread the top three cards. The right hand removes the top two cards as the left hand squares the rest of the packet while obtaining a left little-finger break beneath the top card. Turn the right hand's two cards face-up and drop them onto the packet. The right hand immediately removes all three cards above the break and places them, squared, to your right on the table. (During all the above actions, only red backs will show.)

Flip the remaining cards face-up. Remove the top card (the ace of spades) and use it to gesture toward the tabled packet, as you explain that you will perform with the jokers and each ace in turn. Replace the ace of spades *beneath* the packet and table the aces to your left.

Pick up the joker packet and hold it in the left hand. The left thumb pushes the top card to the right, so that you are displaying two face-up jokers, as expected. Pick up the ace of hearts from the top of the tabled group and place it on top of the jokers. Square the packet, getting a left little-finger break beneath the top two cards.

The right hand does a Double Lift, removing the pair from above the break, squared as one. This double should be held at the center of the right long edge, fingers on top, thumb below. Rotate the right hand's double card forward, so that it is turned face-down.

The left hand spreads its two cards *very* slightly, so that only the white border of the bottom card is in view. The audience must not be aware that the lower card is face-down. The right hand inserts its double card between the left hand's pair. At this point, the audience believes the packet to consist of the ace of hearts face-down between two face-up jokers. The true order is, from the top: face-up joker, face-down joker, face-down ace of hearts, face-down joker.

Perform the Variant Fist Flourish, secretly reversing the packet. A face-up joker still shows on top, so nothing seems to have changed. Spread the top three cards, keeping the fourth hidden. This displays a face-up ace of hearts between two face-up jokers; the ace has apparently turned over by magic. Extract the ace from the fan and table it face-up to your right, by itself.

Pick up the ace of clubs and repeat the preceding sequence, causing it also to turn face-up between the jokers. Extract the ace of clubs from the fan and table it on top of the ace of hearts.

The right hand now reaches over to take the ace of diamonds from the initial pile. As your body turns to accommodate this action, the left hand briefly drops to your side and reverses the entire packet. The packet now consists of one face-up joker above two face-down jokers.

State that you will vary the magic somewhat, by placing the ace of diamonds face-up between the jokers. Use a Buckle, Pull-Down or Block Push-Off to obtain a break above the bottom card of the joker packet. Insert the ace of diamonds face-up into the break and square the cards.

Perform a Variant Fist Flourish, secretly reversing the packet. Fan out the top three cards, displaying a face-down card between two face-up jokers. Extract the face-down card, turning it over to show that it is the ace of diamonds.

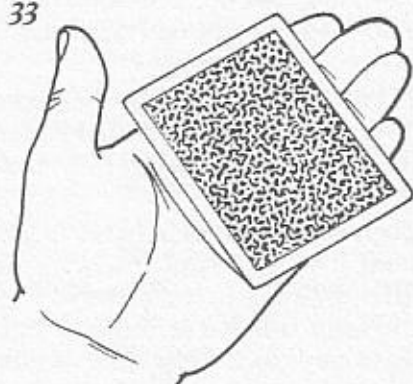
At this point, you have an option. You can put the ace of diamonds on top of the pile of previously used aces, and continue with the ace of spades, repeating the sequence that was used for the first two aces, then move on to the climax. Or you can extend the routine by offering to do a little "bonus" magic with the ace of diamonds before continuing.

To do this bonus phase, turn the ace of diamonds face-down and place it below the left-hand stock. Turn over the entire packet, showing the ace again. Then do a Double Turnover, apparently turning just the ace face-down. Openly transfer the top card to the bottom of the packet. Command the ace of diamonds to rise to the top. Now turn up the top card, showing that this has happened. Discard the ace of diamonds, placing it on the tabled pile.

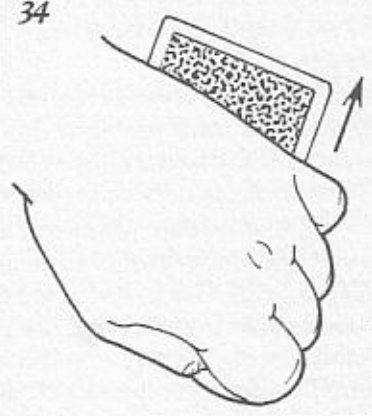
At this point, all three jokers are face-down, so you cannot do the basic sequence with the ace of spades. Instead, spread the joker packet as two cards using a Buckle, Block Push-Off or Back Spread, so that the top two cards are squared as one. Pick up the ace of spades and insert it face-up into the center of this (supposed) two-card fan. Square the cards.

Perform a standard Fist Flourish (which does not reverse the packet). That is, place the packet on the fingers instead of on the palm, as in *figure 33*, before closing the fingers and turning the hand over. Push the packet through the fist, as in *figure 34*, and remove it. Now use a Buckle or Partial Ascanio Spread to display the packet as three face-down cards, the ace having apparently turned face-down.

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State that you'll repeat the effect one last time. The right hand extracts the squared pair from the center of the spread and uses it to kick the left hand's jokers face-up. Insert the right hand's double card between the jokers and square the cards.

Perform a standard (non-reversing) Fist Flourish. Now do a Double-Buckle or Back Spread, displaying the ace face-up between two jokers. Remove the ace from the spread and place it on top of the other aces. Square the joker packet, turn it over and table it.

During all of the above activities, only red backs have been seen. The routine is now apparently over. Point to the tabled jokers and say, "In order to do this trick, you must always use red-backed jokers." Ask the spectators if they know why this is.

When they admit they don't know, explain, "The jokers must have red backs to provide adequate contrast for the surprise climax!" Pick up the tabled aces. Flip this packet face-down and perform an Elmsley Count to display four blue-backed cards.

## *Progression*

This routine is related to the last, but is more elaborate. The climax is a blatant attempt to one-up the pay-off of Larry West's "1-2-3-4 Card Trick." "Progression" first appeared in the April, 1981 *M-U-M*.

Nine cards are used: the five, six and seven of hearts; the trey of spades; blank-backed ace and deuce of hearts; a blank-faced card; two double-faced cards: a trey of hearts backed with a deuce of spades, and a four of hearts backed with an ace of spades. Both of the double-facers can be found in the standard double-faced deck sold in the United States.

At the start of the routine, the packet is in order from the top: face-down six of hearts; face-down seven of hearts; face-down trey of spades; double-facer, three-side up; double-facer, four-side up; face-down blank-facer; face-down five of hearts; face-up ace of hearts; face-up deuce of hearts.

Hold the packet in the left hand. The right hand grasps the packet from above, and the right thumb riffles up four cards. The left fingers now shift the bottom four cards to the right about a quarter of an inch. This sidejogged stock is screened by the right hand.

Three cards are now apparently counted into the right hand. In fact, a version of the Veaser Concept is used: The left thumb draws the top card into the left hand. The next card is drawn onto the first. Now the hands come together and the left hand's pair is stolen beneath the right hand's stock, aligned with the sidejogged cards, as the top block of three cards is clipped in the fork of the left thumb and drawn off. During these actions, only backs are seen.



The left hand turns palm-down and spreads its cards into a face-up tabled row, showing the ace, deuce and trey of spades.

The remaining cards are displayed face-down with an Ascanio Spread. The right hand strips out the three-card block and replaces it on the bottom of the packet. Four backs will show while this is done. Square the cards.

Flip the packet face-up and do an Elmsley Count, showing four blank faces. (For this and all subsequent counts, I recommend using a Biddle Grip handling, both to keep all actions consistent and to eliminate the need for shifting grips during later actions. A description of the Elmsley Count done from a Biddle Grip can be found in "Twisted Location.")

Take the packet into the palm-up left hand, then turn the hand palm-down. With the right hand, remove the top card and deal it face-down onto the table, off to one side. Return the left hand palm-up.

Use a Double-Buckle or Pull-Down to obtain a left little-finger break above the lowermost two cards of the packet. The right hand picks up the trey of spades from the table and inserts it into the break. Square the cards.

Make a mystical gesture, then do a Jordan Count, displaying four blanks; the trey has vanished.

The right hand extracts the bottom card of the packet as you comment, "Clean as a whistle!" (Ostensibly, this card is the erased trey.) You can display the card on both sides, as it is the genuine blank-facer. Replace the card on *top* of the packet.

The entire procedure is repeated with the deuce of spades: the left hand turns palm-down; the right hand deals the top card face-down onto the first discard; the packet is returned face-up; the deuce of spades is inserted third from the bottom; a Jordan Count is performed showing four blanks; and the bottom card is removed, commented upon and replaced on top. (Note that this time, in the "clean as a whistle" phase you cannot show the underside of the blank card.)

Repeat the procedure with the ace of spades; however, this time, at the conclusion the "clean as a whistle" action is eliminated (i.e., the bottom card is *not* transferred to the top).

Flip the packet face-down and take it into left-hand dealing grip while, with the right hand, you hold it from above. Obtain a break beneath the top two cards and secretly reverse the four-card block below the break, using a Half-Pass. With the left little finger, get a new break above the bottom two cards. The hands separate, the left retaining the pair from below the break plus the top card, the right stripping out the central trio. Backs show atop both hands' stocks. Replace the right hand's cards beneath those in the left. These actions take but a moment and should appear as no more than casual "toying."

At this point, the audience will believe they foresee the climax. Assuming that you are holding four blank-facers in your hands, they

expect the tabled pile of three cards to regain their original ace, deuce and trey of spades faces.

Say, "This routine only works because I use exactly seven cards." Flip the packet face-up, displaying the ace of hearts. "That's one." The right hand comes over the packet and quickly riffles three cards from the bottom of the packet to allow the left little finger to obtain a break. In a continuing action, the right hand deals the ace of hearts onto the table, revealing the deuce of hearts on top of the packet.

"That's two." Deal both cards from above the break, squared as one, onto the table, overlapping the ace. The trey of hearts is the next card on the packet; add it to the tabled row. Two cards remain in your left hand, the four of hearts showing on top. Deal this pair, squared as one, onto the tabled row.

Continue by turning up the three face-down tabled cards in brisk rhythm, showing them to be the five, six and seven of hearts as you add them to the tabled display. As each card is turned up, announce its value, yielding a surprising finish in which the face of every card has changed.

## Ascension

This routine was an attempt to come as close as possible to duplicating the preceding routine with normal cards. The result bears a relationship to some of Roy Walton's work. This was first published in Harry Lorayne's *Best Of Friends* (1982).

Ten cards are used, in order from the top: king of spades, ace of diamonds, king of clubs, king of hearts, ace of spades, ace of hearts, ace of clubs, nine of diamonds, nine of hearts, eight of diamonds.

Start with the packet face-down. Fan the cards as eight, keeping the bottom two squared and hidden beneath the eighth. Square the cards. Spread over the top four, taking them into the right hand without reversing their order. The remaining six cards are pushed deep into the left thumb crotch. Flip the four-card packet face-up and do an Elmsley Count to display four kings. (The king of hearts is seen twice during this, but as the color distribution is correct, the spectators will believe they have seen all four kings.)

You will find that the second packet held in the left hand does not interfere with the counting action. (For what it's worth, I seem to have been the first to put this idea into print.)

At the conclusion of the count, flip the four-card packet face-down and place it on the table.

Flip the six-card packet face-up. Perform a Jordan Count to display four red spot cards. At the conclusion of this count, the right hand removes the lowermost card and uses it to flip the packet face-down.

Turn the right hand's card face-down and replace it beneath the packet. (This displacement flourish is a variation on one by Jeff Busby.) The order of the packet is now, from the top: aces of spades, hearts and clubs; nine and eight of diamonds; nine of hearts.

Deal the top card of the held packet onto the table, face-down, off to one side. Spread the remaining cards as three (keeping the lowermost trio squared as one). Pick up the top card of the tabled kings pile and openly insert it into the fan, third from the top. Square the cards.

"It's rather remarkable: I place a king among the reds, and yet when we look, we find there is no king; I'm back to four red spot cards." Flip the packet face-up and repeat the earlier display sequence: do a Jordan Count to show four reds, then use the bottom card to flip the other cards face-down, replacing that card face-down on the bottom.

Deal the top card onto the first discard. As before, pick up the top card of the kings pile and insert it third from the top of the held group. This time you can flash the face of the king as it is picked up.

Use the same sequence as before to vanish the king from the packet: do a Jordan Count to show four reds, then use the bottom card to flip the other cards face-down, replacing that card face-down on the bottom.

Deal the top card onto the discard pile. Pick up the next card from the kings pile, again flashing its face, if you wish. Insert it third from the top of the packet and repeat the above sequence to make it vanish.

Deal the top card onto the discard pile. Pick up the final tabled king and insert it third from the top of the packet. Turn the packet face-up and do a Jordan Count to show that it has also vanished. (There is no need to repeat the displacement flourish.)

As you display the red spot cards, say, "In the end, everything must stay constant. I've got four red spot cards over here." Discard the packet, putting it back in the pack.

"Therefore, what must I have over here?" Point to the tabled pile. The spectators will expect the tabled group to be the four kings. Allow a spectator to check and find that this group unexpectedly consists of the four aces.

## *Sottovoce*

This is a version of the Jerry Sadowitz "Whisperers" plot, with an extra climax. It was published in the Winter, 1984 *West Coast Quarterly*.

Begin with a seven-card set-up on top of the deck: three memorized cards, followed by the four aces. The card sixth from the top (the third ace) is face-up.

Start by shuffling the top stock to the center, and obtain a left little-finger break above it. Perform a Riffle Force: The left thumb riffles down

the outer left corner of the pack, as you tell the spectator to call "stop" at any time. When a halt is called, with your right hand apparently lift all the cards above the left thumb's break. In fact, that break is ignored and the stock above the little-finger break is cut off.

Transfer the removed stock to the bottom of the pack. (The set-up is now on top again.) Deal the top three cards into a face-down row on the table, saying, "You stopped me here."

Explain that you will attempt to learn the identities of the three selected cards by having other cards whisper that information to you. "There are only a few cards I can ask for help, because there are only twelve with *mouths* in the pack. Which would you like me to use—the jacks, queens or kings?"

The spectator chooses, for example, the jacks. Turn the pack face-up and obtain a left little-finger break above the four lowermost cards of the deck (the aces). Openly run through the deck, outjogging the jacks. These are now removed from the deck, using a Vernon Strip-Out Addition to load the aces behind the jacks. You now hold eight cards in the left hand.

The right hand flips the balance of the pack face-down, and the left hand's stock is flipped face-down on top of the pack.

Hold the pack in the left hand and obtain a left little-finger break beneath the card third from the top (made easy by the natural curvature of the reversed ace). The right hand removes the top card. The next two cards above the break, squared as one, are taken beneath the first, jogged to the left. The next card is taken jogged below that stock, and the next card taken is jogged below that. Thus, you have formed a face-down fan of four cards—supposedly the jacks. The actual contents of the packet is, from the top: ace, ace, face-up ace, ace, jack.

Put the balance of the deck aside and square the packet. (You can flash the card at the face, casually displaying a jack.) Explain that the jacks will help you identify the three selections. As this is said, obtain a break below the top two cards of the packet. Perform a Half-Pass, secretly reversing the lowermost three cards.

Pick up the first tabled selection and drop it face-down onto the packet. Lower your ear toward the packet, as if listening, and announce that the jacks have just told you the identity of the first selection. Name the first memorized card.

Flip the first selection face-up on the packet, confirming your announcement. The card is now apparently flipped face-down. In fact, perform a five-card Block Turnover. Deal the top card (assumed to be the selection just shown) to the table, face-down. A back shows atop the packet, so all seems fair.

Remove the bottom card of the packet, using this card to gesture toward the two remaining tabled selections, as you ask, "Which of these would you like to use next?" Replace the card on top of the packet.



Pick up the tabled selection indicated by the spectator, dropping it face-down onto the packet. Pretend to listen to the cards, then announce the identity of this selection. Flip the top card face-up to confirm your pronouncement. As before, perform a five-card Block Turnover as you apparently flip that card face-down again. Deal the top card to the table.

Pick up the final tabled selection, dropping it face-down onto the packet. Pretend to listen to the cards, then announce the name of the last selection. Flip the top card face-up to show you are correct. Now perform a *four*-card Block Turnover (made easy by the natural break at the face-up fourth card). Deal the top card to the table.

At this point, the basic effect is over. You have, as promised, revealed the three chosen cards. You are now ready for the two-phase climax. The packet you hold is in order, from the top: jack, face-up ace, three selections.

Hold the packet deep in the left hand. With the right hand, remove the top card and, simultaneously, turn the left hand inward to conceal the ace that lies face-up on top. Because the packet is held deep in the hand, the bottom card (a selection) is also concealed, by the back of the hand.

During this wrist-turn action, your attention should be focused on the right hand, which snaps its jack face-up as you comment, "It's a lucky thing you chose the jacks. If you'd chosen the queens or kings, the trick would be over. However, this particular jack knows an extra trick, and if you'd like, he'll perform it for you." (Of course, if queens or kings have been chosen, your patter changes accordingly.)

While the above statement is concluded, the hands come together. As the left hand starts to return to palm-up position, the right hand's jack is placed face-up on top of the packet. Thus, the jack arrives on top before the ace can be seen.

Pause to display the jack, then perform a Double Turnover and remove the top card, holding it face-down in the right hand. This card is apparently the jack; in fact, you are holding an ace.

Use the right hand's card to tap the packet, then to tap the tabled group. Drop this card next to the tabled ones and turn over the left-hand packet, spreading the cards as three (the rear card—the jack—squared and hidden behind the third card). The three tabled selections have jumped into your hand.

When the spectators have reacted to this transposition, conclude by saying, "Oh, no—that wasn't the extra trick." Turn up the four tabled cards, showing that the transposed jacks have changed into aces.



## Casanova

The following is a packet routine with a gambling theme. Although developed independently, it is quite similar to Derek Dingle's marketed item, "Outflushed." That routine requires two gimmicked cards; this employs one. "Casanova" was first published in *Pabular* in 1982.

Six cards are used: the ten, queen, king and ace of spades; the ten of clubs; and a double-faced card showing the jack of spades on one side, the ten of hearts on the other. (This last card comes with the standard double-faced deck manufactured in the United States.)

At the start of the routine the cards are in order from the top: king of spades; ace of spades; queen of spades; double-facer, ten-side up; face-up ten of clubs; face-up ten of spades.

Begin by performing an Omega Count to display the packet as five face-down cards. As the count is performed, explain that you hold an imaginary poker hand. "Let's imagine the game is Five-Card Stud." Deal the top card of the packet (the ace of spades) to the table, face-down, as you explain that it will be the hole card.

"Now let's find out what the face-up cards are." Here, a progressive twisting sequence is used. It was first developed for "Counter Revolution," a trick that will be described later in this volume.

Start by performing an Elmsley Count. The ten of spades will appear face-up. Comment, "We're off to a good start."

To make the second ten appear face-up, perform a Push-Off Count: The packet is held in the same left-hand Pinch Grip used for the previous counts. The right hand removes the top card, then takes the next card onto the first. The left thumb pushes off the next two cards squared as one, and this pair is taken onto the right-hand stock. The final card in the left hand is taken on top of all. The tens of clubs and spades are seen face-up during the count.

To make the third ten appear face-up, count as follows: The right hand removes the top card. The next card is taken on top of the first. The left hand lays its remaining three cards on top of the right hand's pair, slightly injogged, and as this happens the right thumb pulls the top card of this three-card block inward, to display the card now second from the top. The ten of spades will be seen beneath the newly reversed ten of hearts. The ten of clubs was the first card of this display.

The order of the packet is now, from the top: ten of hearts, ten of spades, face-down king of spades, face-down queen of spades, ten of clubs.

To show four tens face-up, simply perform an Elmsley Count, with the last card going to the *bottom* of the packet. The ten of hearts shows twice during this, but as the color distribution is correct, it will pass.

Your patter during all the above is in the form of self-congratulatory comments as each ten appears face-up.

"This is a very strong hand." Perform a Half-Pass, secretly reversing the lower three cards of the packet. Obtain a break above the bottom two cards. Now perform a simple Slip Cut: The right hand grasps the packet from above, Biddle fashion, and the palm-up left hand holds the cards from below, the left thumb resting on the face of the packet. Separate the hands, the left hand milking away the two cards beneath the break plus the top card. The right hand's pair is then deposited on top of the left-hand stock, resulting in an order from the face of: ten of spades, jack of spades, ten of clubs, queen of spades, king of spades.

During this casual cutting action, only tens will be seen. As this is done, say, "With four of a kind, it almost doesn't matter what our hole card is, but let's find out anyway." With this, flip the packet face-down and form a wide fan with the cards, using a Single-Buckle Spread to display four backs. Use the fan to flip over the tabled card, revealing it to be the ace of spades.

"How nice, an ace kicker. Four tens with an ace kicker is about as fine a hand as you could ever want in a game of Stud. Perhaps the only thing that could be better would be a Royal Straight Flush." Here, raise the fan to a vertical position, revealing that this combination is now exactly what you hold.

## *Five-Card Polka*

This routine was marketed in 1976. It revolves around an elaborate patter story, which concerns a gambler vacationing in Warsaw: "He's been there about two weeks and he's itching to play some cards. He goes to the bellhop at his hotel and says, 'I can't stand it anymore—I gotta find some poker.' The bellhop replies, 'No problem. Go to room 311 at five o'clock.'

"Well, it's only noon, so he's got five hours to wait. The minutes tick slowly by, and finally it's five, so he runs upstairs to room 311, bursts through the door—and there are five guys wearing *liederhosen* and playing musical instruments.

"He runs back downstairs and finds the bellhop. 'What's wrong with you?' he screams. 'I asked for poker.'

"What's the matter?" says the bellhop. 'That's the best polka band in Warsaw.'

"Not polka—poker—*cards!*" shouts the gambler. 'Why didn't you say so?' responds the bellhop. 'Upstairs, room 312.'

"So the gambler runs upstairs to room 312, bursts in through the door, and sure enough there's a game in progress. He sits down and says,

'Deal me in!' He gets dealt a five-card hand, and in fact, these are the exact five cards he was dealt."

With this introduction, the routine begins. Seven cards are used: a blue-backed joker; a blue-backed ten and jack of spades; a red-backed ace of spades; two double-facers, one showing the queen of spades backed with a joker, and one showing the king of spades backed with a joker; and one red/blue double-backer.

At the start of the routine, the ace of spades is in your pocket. The remaining six cards are in order from the top: double-backer, blue-side up; face-up jack; face-up ten; king-up double-facer; queen-up double-facer; face-down joker.

Having set up the story, bring out the packet. The cards are now displayed as five blue-backed jokers, using a Haback Count. This is a marriage of two counts of Brother John Hamman's, the Hamman Count and the Back Count. I devised this in the early 1970's and first published it in the August, 1976 issue of *Son of Bat, Jr.*

Hold the packet in right-hand Biddle Grip and rotate the hand palm-up, displaying a blue back. Turn the hand palm-down and, with the left thumb, draw the uppermost card into the left palm. Again rotate the right hand to show a blue back (*figure 35*). Turn the hand palm-down and, with the left thumb, draw the next card into the left hand, on top of the first. Rotate the right hand to show a blue back and return it to palm-down position. Now comes the action of a Hamman Count:

As you seemingly draw the third card into the left hand, in fact the contents of the hands are exchanged. This is done by slipping the right hand's cards deep into the fork of the left thumb, then carrying away the left hand's cards in the right hand, as shown in *figure 36*. Follow this by rotating the right hand up and down, then drawing the next card onto the left-hand stock. The right hand rotates up and down to show both sides of the final card, which is then taken on top of all.

You have apparently shown five blue-backed jokers, front and back. Actually, of the twelve surfaces in the packet, seven have been concealed.

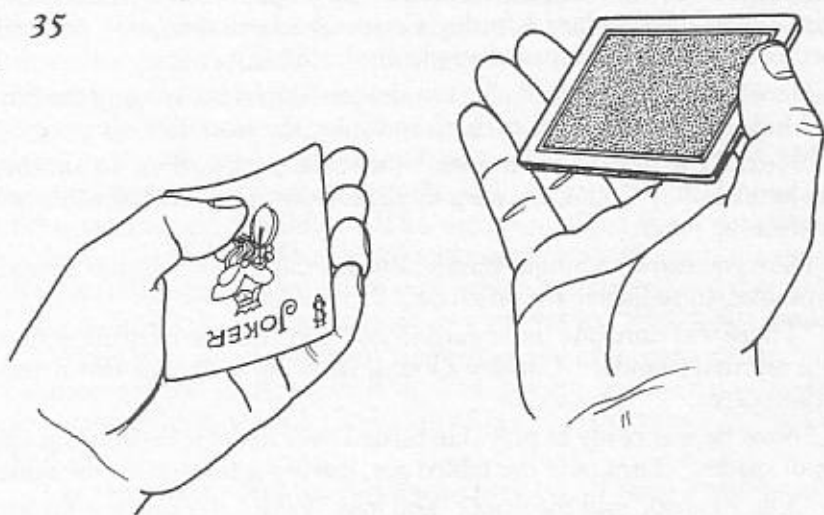
The story continues: "Five jokers! The gambler turned to the dealer and said, 'I think there's been a mistake.' The dealer explained, 'No mistake—we're playing Five-Card Joker, and you have an excellent hand! By the way, it's Five-Card *Draw* Joker...how many cards would you like?'

"Well, not having played this game before, the gambler decided to play it safe. 'Give me one card,' he said."

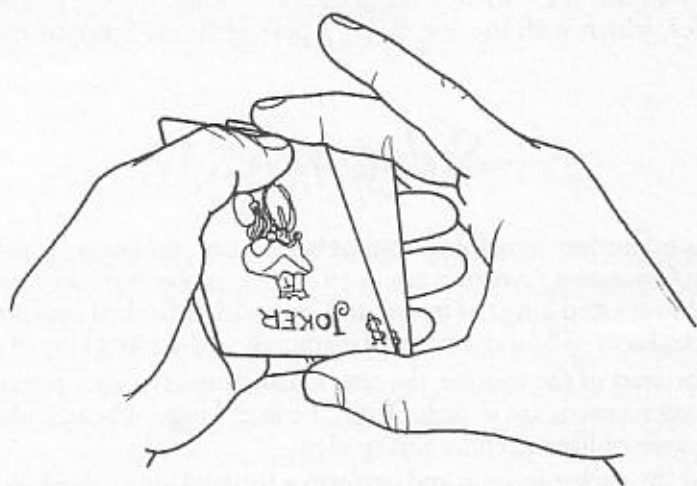
The joker at the face of the packet is dealt to the table, face-down. "The dealer gave him a card." Bring the red-backed ace from your pocket and place it face-down next to the joker.

"You will notice, as did the gambler, that there is a slight discrepancy between the cards originally dealt and this new card." Turn the packet face-down, pointing to the blue back. Pick up the face-down joker from the table and put it into your pocket.

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"Fortunately, he was not only a gambler, he was also a very good magician, and he knew the secret move known to all magicians, that looks like this." Turn the packet face-up and execute a twisting action.

"What this does is to turn one of the cards face-down, and also change the color of its back from blue to red." Do an Elmsley Count, the last card going to the *bottom*. This shows three face-up jokers and one face-down red-backed card. The order of the cards at this point will be, from the top: double-backer, red-side up; double-facer, king down; face-down ten; face-down jack; double-facer, queen down.

"This worked so well, he decided to try it again." Give the packet a twist, then do a standard Elmsley Count (the last card going on top). Two red-backed cards show face-down during this count.

Here you can, if you wish, fan out the top four cards, keeping the fifth card hidden beneath the fourth, to redisplay the situation.

"He did the move a third time." Twist the packet, then do another standard Elmsley Count, showing three face-down red-backed cards and one face-up joker.

Here you can do a Single-Buckle, Block Push-Off or Ascanio Spread, if you like, to redisplay the situation.

"There was only one more card to go." Do another twisting action, then another standard Elmsley Count, showing four face-down red-backed cards.

"Now he was ready to play. He turned over his new card. It was the ace of spades." Turn over the tabled ace, leaving it face-up on the table.

"'Oh, too bad,' said the dealer 'You lose.' Which is a shame—for had he been playing in this country, he would have certainly won!" With this, turn over the packet and spread the top four cards, keeping the fifth hidden beneath the fourth. This displays the king, queen, jack and ten of spades, which with the ace makes a perfect Royal Straight Flush.

## *Sidewinder*

This is another transformation of both faces and backs, which I put into my *Convention Lecture* notes in 1978. Seven ungimmicked cards are used: blue-backed kings of hearts and clubs; blue-backed ace of spades; red-backed aces of hearts, clubs and diamonds; red-backed king of spades.

At the start of the routine, the ace of diamonds is in your pocket. The remaining six cards are in order from the face: kings of hearts, clubs and spades; aces of hearts, clubs and spades.

Hold the packet face-up and perform a Jordan Count, displaying four kings. Then flip the packet face-down and perform an Elmsley Count, displaying four blue backs.

Explain that you have recently obtained a very special card, known as a "Sidewinder" card. (For foreign readers, the Sidewinder is a rapid-moving American rattlesnake.) State that you will exchange one of the kings for this special card. Perform a Double Turnover, showing the king of hearts (with the king of clubs squared and hidden behind it). Remove this double card, placing it into your pocket. Bring out the ace of diamonds, holding it face-down in the right hand.

The left hand obtains a left little-finger break beneath the top card of the packet, as you say, "The Sidewinder card strikes very quickly."



Drop the right hand's card onto the packet. Immediately, the right hand lifts the two cards above the break, squared as one, and the left hand spreads its three cards. The audience sees four backs, all red.

While the audience is reacting to this visual surprise, you must perform the following actions (similar to a K.M. Move): The right hand places its double card below the fanned cards in the left hand. When the right-hand pair is out of view, the right fingers push the lower card of the pair into the left fingers. This card is retained by the left fingers, hidden below the fan. The right hand comes from beneath the fanned cards, holding a single face-down card, which is dropped onto the packet. These actions take only a moment, as you gesture. Square the cards.

"When the Sidewinder card is finished with the backs of the cards, it slithers around to the other side." Fan out the cards as four (the fifth card being hidden beneath the fourth). Four red backs show. Spread the cards widely.

The right hand takes the two top cards. The left hand retains the two (really three) bottom cards. Raise the hands, crossing them at the same time, so that you finish by holding the cards facing the audience. Your arms are crossed, so that the raised aces are held on either side of your face. This makes a pleasing arrangement for the final display, showing that the cards have changed from kings into aces.

## *Fluttering Hearts*

I created this routine in 1978, but withheld it from release for several years. I finally gave it to Lewis Ganson for *The Ganson Book*, which came out in 1983.

The effect is as follows: Four aces are displayed, backs and fronts. One at a time, the backs change color from blue to red. Now the quantity of the cards expands, from four to five. The cards are again shown backs and fronts, and now prove to be a Royal Straight Flush in hearts—all with red backs.

In addition to a blue-backed deck, you will need three red-backed cards: the ten, queen and ace of hearts. At the start of the routine, the set-up is, from the top of the pack: blue-backed king of hearts, blue-backed jack of hearts, red-backed ten of hearts, red-backed queen of hearts, red-backed ace of hearts, followed by the rest of the blue-backed deck. (You will note that this set-up is simple enough to allow the routine to be done with a borrowed pack, as it takes but a moment to load the three extra cards, then to cull the jack and king.)

Begin by holding the pack facing yourself and openly remove the four aces. Do *not* display the faces of these cards. Instead, table them face-down, positioning the ace of hearts on top of the face-down packet.

(During these actions, take care not to expose the red-backed cards near the top of the pack.) Hold the pack face-down in the left hand and, as you converse with the audience and pretend to square the deck, with the right thumb secretly raise the inner ends of the top five cards and obtain a left little-finger break beneath them.

During all this, you say, "I am always fascinated by the comments from spectators at the conclusion of a performance. One frequent comment I hear is, 'I can't believe my eyes!' This is, of course, not true. Of course you can believe your eyes—it's all there in front of you to see. No, the correct statement would be 'I can't believe my *magician*'—for chances are that somewhere along the line, he has lied to you!"

"For this reason I encourage you to watch me carefully, and to make sure that at no point do I tell anything other than the truth. For example, I will tell you that the four cards I've removed from the pack are the four aces. Now is that the truth or not? You don't know—so I will show you."

The aces are now displayed with the following switch-out technique, which is much like the Hartman technique previously discussed: The right hand takes the tabled ace packet and deposits it face-up on top of the pack. Now the right hand lifts all nine cards above the left little-finger break, holding the block in Biddle Grip.

The left thumb draws the top face-up ace onto the pack. The edge of the right-hand block is used to flip this card face-down, and it is retaken beneath the right-hand packet. The right thumb holds a flesh break between this card and the eight cards above it. Rotate the right hand, to display this first ace once more, now at the bottom of the packet.

Repeat this procedure with the next three aces. When you're done, you will be holding a nine-card packet—the four aces below the five-card flush set-up, with a thumb break between the aces and the flush. The audience assumes that you are holding only the four aces in your right hand. Rotate the right hand to display the card at the face (the ace of hearts).

Inquire, "Have I been telling the truth?" The spectators will agree that you have. As this by-play mildly distracts their attention from your hands, rotate the right hand palm-down and unload the four aces, placing them back onto the pack with a "kiss" action. Turn the right hand palm-up again. The ace of hearts still shows at the face of the packet, so all looks fair. Actually, this ace of hearts is red-backed. The balance of the pack in the left hand is placed aside.

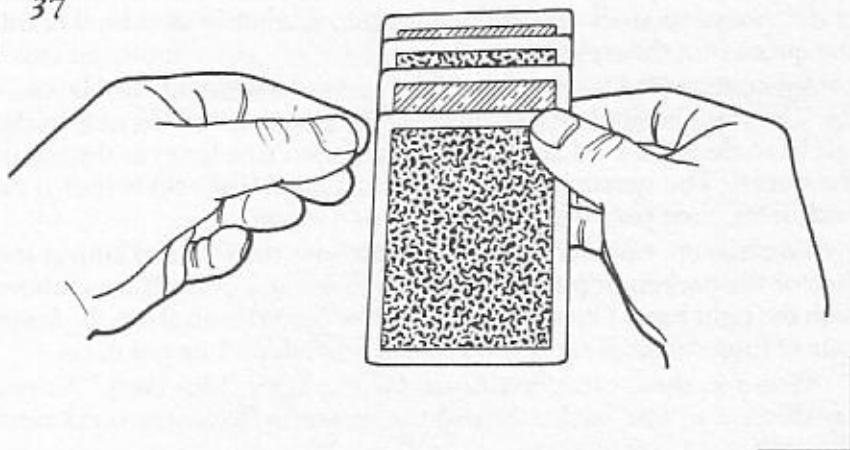
You are now holding a five-card packet—the set-up that was on top of the pack at the start of the routine. "So far, I have been truthful—and your eyes have verified this for you. Now, if I twist the packet, I claim that this causes the back of one ace to change from blue to red. Is this true? You don't know just yet—so I'll have to show you."

The progressive twisting sequence explained in "Casanova" is now used to cause the cards to change color, one at a time:

Twist the packet and perform an Elmsley Count, displaying one red back among three blues.

Twist the packet again. Count the cards by taking the top card into the right hand, then the next card on top of the first, injogged. Now, via a Block Push-Off, the next two cards—squared as one—are taken onto the first pair, jogged farther back. Finally, the last card from the left hand is taken onto the right-hand stock, injogged farther still. The second and fourth cards are seen to have red backs. This stepped display is shown in *figure 37*.

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Twist the packet again. Count the cards by taking the first card into the right hand, then the next card onto the first, injogged. The left hand now lays its three remaining cards onto the right hand's pair, injogged farther; and as this happens, the right thumb pulls the top card of this three-card block inward, to show three red-backed cards. A blue back shows second from the bottom in this (apparent) four-card spread. Square the cards.

Twist the packet once again. Then do an Elmsley Count to display four red backs.

"Look! Something magical has happened, right before your eyes. I must have lied to you at some point. Perhaps you suspect that I have more than four cards. Well, that is true—I've got five." Perform an Omega Count, as explained in "Inside Out."

The cards are now in order from the face: jack, king, ace, ten, queen. Hold the packet face-down in right-hand Biddle Grip. The cards must now be rearranged, during the course of some casual cutting actions: The left hand milks off the top and bottom cards (without exposing the blue back of the bottom card), and the right hand places its stock on top of the left's. Transfer the top card of the packet to the bottom. The cards are now in Straight order from the face.

As you make this cut, say, "So you see, I *do* have five cards; but that information is of no help to you, as all five have red backs. By the way, do you know the color of the suits of the cards?"

The spectators will answer, with a bit of confusion, that you hold cards of both red and black suits. "No, that was before, when I had only four cards. Now I have five—and they are red on both sides!"

Display the packet fronts and backs, using an Olram Subtlety: Flip the packet face-up and hold it in the left hand. Thumb the face-card (the ten) into the right hand. Both hands rotate palms-down to display red backs. Turn the hands palm-up and place the right hand's card face-up on the table, to the right. Simultaneously, the left hand thumbs the card at the face of its stock (the jack) face-up to the left of the ten. Thumb the queen into the right hand.

Again, rotate the hands to show red backs, then turn the hands palm-up. The right hand places its queen to the left of the tabled jack, as the left hand deals the card at the face of its packet (the king) to the left of the queen. The remaining card in the left hand (the ace) is shown on both sides, then placed on the left end of the row.

To clean up, casually gather the cards with the jack and king at the face of the packet. Flip the packet face-down and grasp it from above with the right hand. Obtain a break with the right thumb above the lower pair of (blue-backed) cards. With the left hand, pick up the deck.

"You see, these cards don't even belong in this blue deck." As you say this, use a "kiss" action to load the two cards below the break onto the pack.

The three red-backed cards in your right hand (which the audience believes to be five) are placed into your pocket, leaving you with a complete blue-backed deck in play. You may wish to have the red-backed jack and king of hearts in your pocket, so that later the full set of five cards can be given out. I have never felt the need to bother with this.

Your closing comments are, "What you must remember is, with magic you can always trust your magician—to baffle you! I trust you enjoyed it!"

## *Lassie*

Besides their inherently intriguing qualities, blank cards provide a host of methodological possibilities for packet magic. The following is a version of the Tenkai "Flying Queen" plot (more commonly known in the West as the "Homing Card," not to be confused with the Grippo-Carlyle plot of that name), with several extra surprises. This was originally published in the January, 1979 issue of *Genii*, and later that year in the booklet *Snow*.

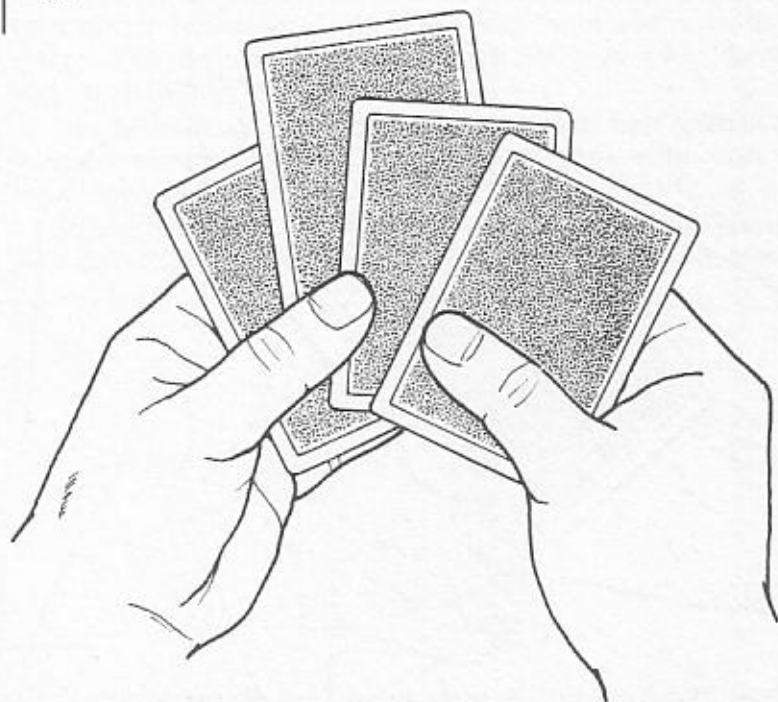
Five cards are required: the aces of hearts and spades, two blank-faced cards and a blank-backed queen of clubs. The packet is arranged from the face: ace of hearts, ace of spades, blank-backed queen of clubs, blank-facer, blank-facer.

Begin by holding the packet face-down. Using either an Ascanio or a Double-Buckle Spread, display the cards as four, showing four backs. (The blank back of the queen is hidden below the second card.) Square the cards and turn them face-up.

Do a Jordan Count as you say, "I will do some magic with the four aces." The spectators will see three aces and a queen, and will say as much.

Pretend to be confused. Flip the packet face-down as you say, "No, I only have four cards..." Do a Single-Buckle Spread to show four face-down cards. During this spreading action, the third card (actually two cards squared as one) is jogged forward, as in *figure 38*.

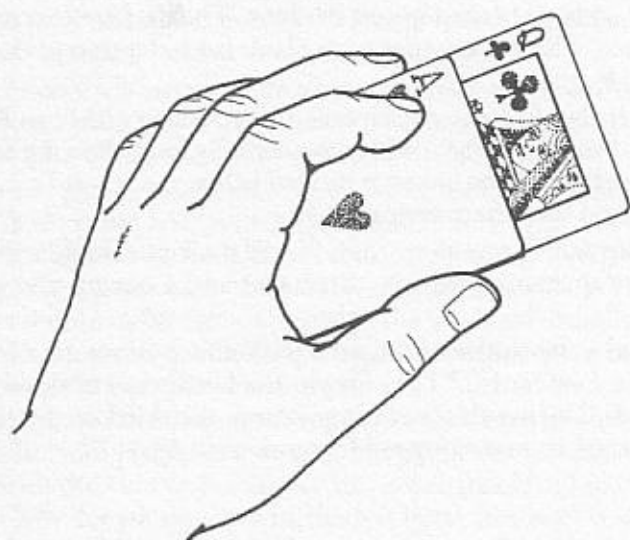
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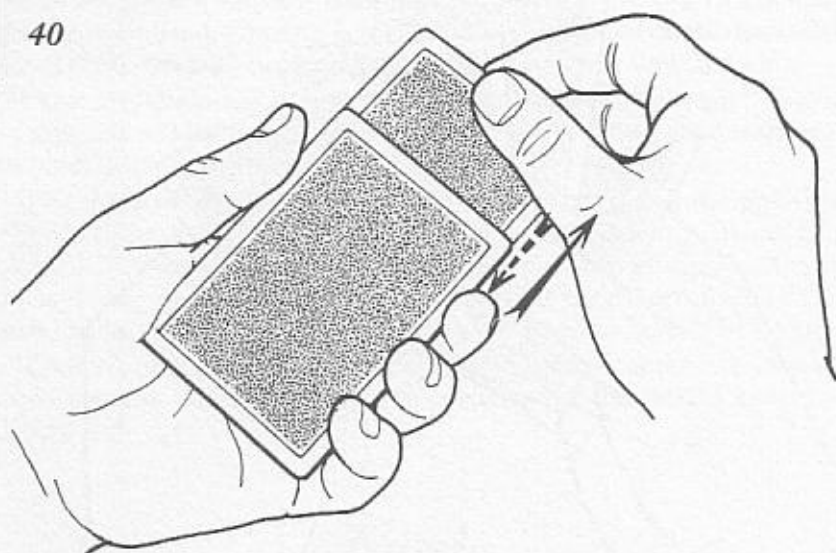
Square the packet, with the outjogged double card still projecting, and hold the cards in your left hand. Then turn the hand and the packet over, showing the protruding card(s) to be the queen, as in *figure 39*.



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40



Exclaim, "You're right! There *is* a queen. How did that happen?" The left hand returns to its former position and the right hand apparently removes the extending queen. In fact, you use a Lyle Change (a variant of the Push-In Change):

The right thumb slides the top card of the protruding double forward, and the right fingers secretly push the lower card of the pair (the blank-backed queen) back and square with the rest of the packet, as indicated

in *figure 40*. The upper card is extracted from the packet and tabled face-down. The spectators believe that this card is the queen.

"Well, I'll do a *three* ace trick." As you say this, the packet is counted. Hold the cards in the left hand and take the top card into the right hand. Now use a Buckle or Block Push-Off to allow the right hand to take the next two cards (held as one) square onto the first card. The final card from the left hand is taken on top of all.

The audience sees three backs during this display. The order of the packet from the top is now: ace of hearts, blank-facer, queen of clubs, ace of spades.

Use a Single-Buckle or Partial Ascanio Spread to display three face-down cards again. Raise the cards to a vertical position, so that the faces are displayed to the audience. They will see the queen between two aces.

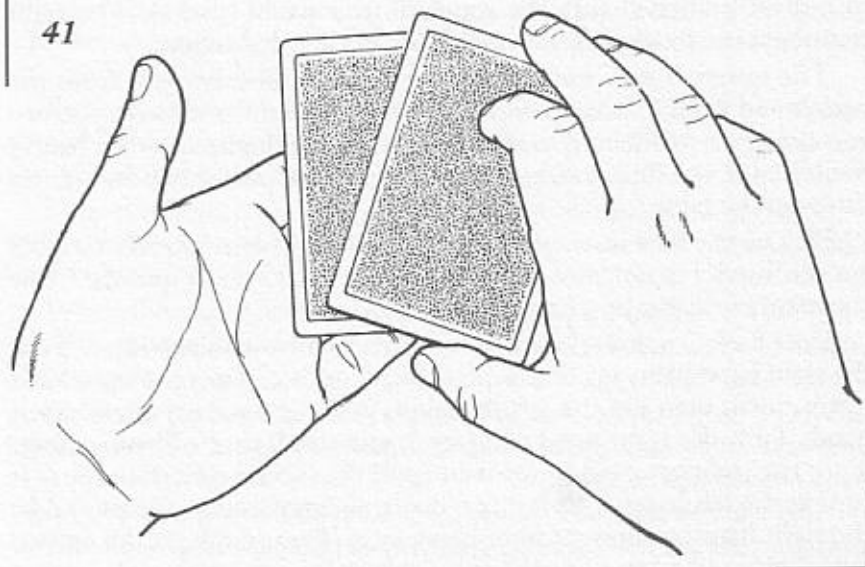
When the spectators tell you that they see the queen, respond, "Oh, no!" Square the cards, so that the center squared pair is outjogged, and repeat the Lyle Change, apparently removing the projecting queen, but actually placing the second blank-facer onto the first tabled card.

"I will have to perform a *two* ace trick." As you say this, hold the three-card packet face-down in the right hand from above. With the left fingers, pull the bottom card to the left, as in *figure 41*. The audience sees two face-down cards.

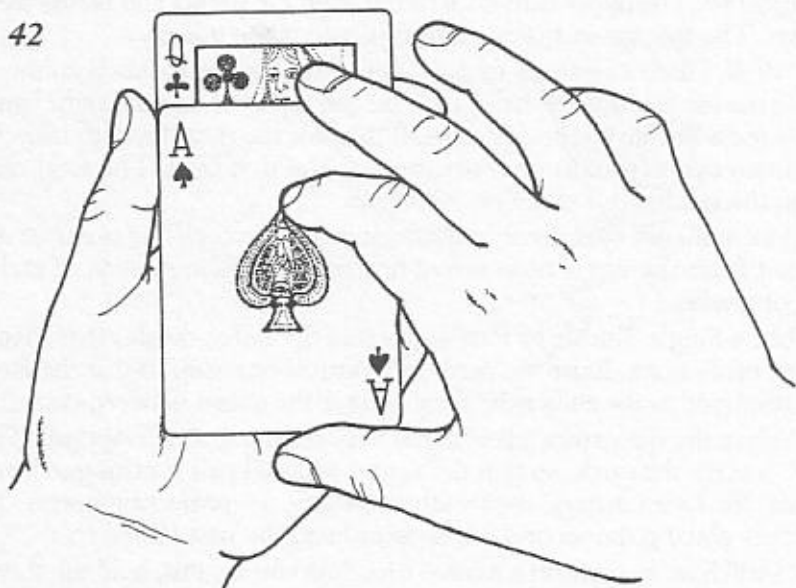
Square the packet. Turn the cards face-up and hold them in the right hand from above. With the left fingers, pull the lowermost card to the left, displaying the ace of spades above the ace of hearts.

Square the packet, holding it face-up in the left hand. Gesture with your right hand, holding up two fingers as you say, "Just two aces." While

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you do this, the left thumb pushes the top card of the packet (the ace of spades) to the right, revealing the queen behind the ace.

Pretend to be shocked by the return of the queen. The right hand contacts the packet and squares the cards. Immediately, the right hand injogs the ace of spades.

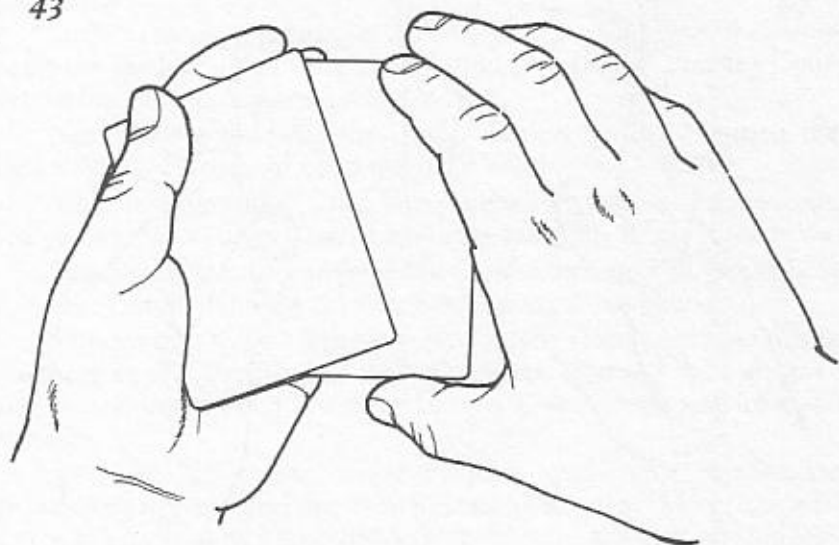
An A/C Alignment Move is now used: The right hand rests its first finger on the ace of spades and the second finger on the queen, as shown in figure 42. Push the two cards forward, until the bottom card (the ace of hearts) is aligned with the top card (the ace of spades). The right thumb, at the inner end, acts as a guide during this action.

The queen is now outjogged. The right hand extracts it from the packet and deals it face-up onto the table. The left hand keeps the two remaining cards squared as one. The right hand takes the left hand's double card and flips it face-down on top of the pile of two face-down cards on the table.

Pick up the face-down pile, holding it in right-hand Biddle Grip. "I am confused. I'm not sure—are these three cards aces or queens?" The spectators will also be uncertain.

Do a Back Count to show that the cards are now all blank-faced: Turn the right hand palm-up, displaying a blank surface. Turn the right hand palm-down, then use the left thumb to pull the top card into the left hand. Turn the right hand palm-up, again displaying a blank surface. Turn the right hand palm-down and pull the second card onto the first card in the left hand. The last two cards, squared as one, are turned by the right hand to show another blank face. This double card is turned face-down and taken *below* the two cards in the left hand.

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Flip the packet face-up, holding it in the left hand. "Now I can't do any kind of ace trick! It is the fault of the queen of clubs!" The right hand removes the top card of the packet (revealing another blank surface beneath it) and gestures toward the tabled queen.

A Wild Card Turnover Switch is now used: The right hand's face-up blank-faced card is used to scoop up the tabled queen. In a continuing action, turn the right hand palm-down and push the top card of the pair off onto the table. A blank will show in your hand, and the spectators will think this is the blank-facer. In fact it is the blank back of the queen. The face-down card on the table will be assumed to be the queen, when it is really the blank-facer.

Replace the right hand's card onto the left hand's packet. "Unfortunately, I don't know any tricks that use the queen of clubs." Turn over the tabled card, showing that it is now also blank.

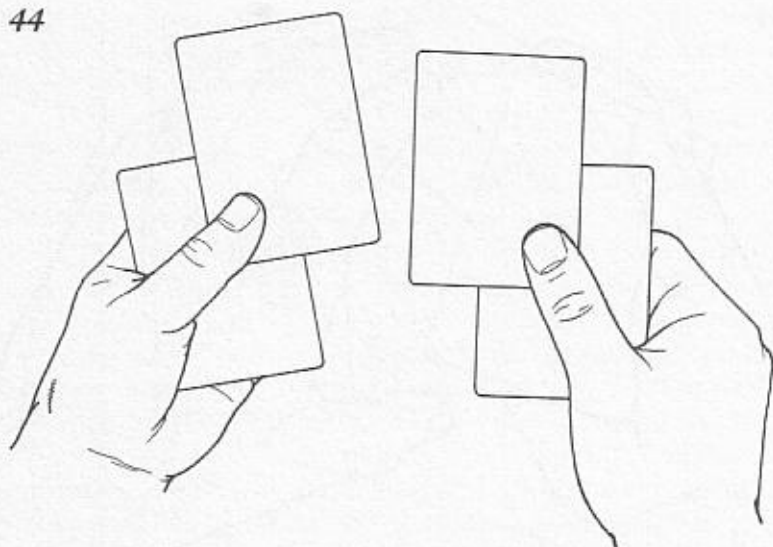
Drop the face-up packet onto the tabled blank card. Pick up the entire packet and do an Elmsley Count, showing four blanks, as you say, "I still have only four cards."

When this count is completed, the order of the packet will be, from the face: queen (blank-side up), blank-facer, blank-facer, ace of hearts, ace of spades.

Raise the packet to a vertical position, faces toward you. With the left hand, milk off the top and bottom cards, taking them squared as one, as in *figure 43*. The next card from the face of the packet is taken onto the left hand's double card, jogged diagonally upward to the right.

The right hand positions its two cards in a symmetrical arrangement, pushing the top (blank) card upward to the left, so that the printing on

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the ace of hearts is concealed by the thumb and blank card. This position is shown in *figure 44*.

It takes only a moment to reach this situation. The audience sees four normal backs. Then lower your hands, displaying (apparently) four blank faces. All the printing has disappeared.

"I'm sorry, I intended to show you a card trick, but I have *nothing* to work with!"

## *Printing History*

This is a minimalistic approach to the effect of magically printing blank cards. It was first published in the October, 1981 issue of *Spell-Binder*.

Only four cards are used: a blank-backed set of four of a kind. For maximum impact, court cards are preferable, as it makes the appearance of the printing more striking. At the start of the routine, the cards are in order from the top: face-down heart, face-down spade, face-up diamond, face-down club.

Introduce the packet, saying, "This is a sample of raw card stock." Do an Elmsley Count, showing four blank surfaces, as you say, "Years ago, they did not bother to print anything on the backs of playing cards."

Execute a Quadrophonic False Turnover, as you comment, "Of course, as this is raw stock, nothing is printed on the faces either." Do a Jordan Count, showing four blank surfaces.



Perform a Triple Turnover, apparently showing both sides of the top card blank.

"In the early days, printing was a very slow process. First, they would print the spades." Do a Vernon Fist Flourish, then an Elmsley Count, displaying the spade among three blanks.

"Next, they would print the hearts." Repeat the Fist Flourish, then do an Elmsley Count to show the heart among three blanks.

"After that, the clubs." Do a Variant Fist Flourish, secretly reversing the packet. Do a Jordan Count, showing the club among three blanks.

"And finally, the diamonds." Do a (non-reversing) Fist Flourish. Do a Jordan Count, showing the diamond among three blanks.

"This process was so very slow, they might as well not have printed anything at all." Perform a Triple Turnover, showing the top card to be blank on both sides. Now do an Elmsley Count, displaying four blank surfaces.

Conclude, "Of course, today we have much more sophisticated printing equipment and the work is done all at once." Here, a move of Larry West's is used, which instantly reproduces the four printed faces: Hold the packet in right-hand Pinch Grip. With the right thumb, do a Block Push-Off, moving the top three cards a bit to the left. Use the lowermost card to spring or flip over the block of three into the left hand, at the same time producing an audible snap with the card, giving the action a crisp, magical quality. This results in the instant appearance of faces on the cards.

Immediately deal the right hand's card to the table, and toss the left hand's cards one at a time into a tabled row. Thus, four printed cards are displayed, to end.

## *Cry Wolf*

In the mid-1970's I began working on a number of complete routines using only a few cards, inspired by Larry West and others. This routine was first published in the July, 1978 *Pabular*. There are many moves to remember, but it is not as difficult as it will seem upon a first reading.

Only four cards are used: the ace of hearts, the two of hearts and two identical jokers. The routine begins with a double transposition, which owes much to an old effect published separately by Milbourne Christopher and Dr. Jacob Daley. It is most often referred to as "Daley's Last Trick."

Begin by displaying the cards. Openly place the jokers between the ace and the deuce, the ace lying at the face of the packet. Turn the packet face-down.

State that you will reverse the order of the cards, to bring the ace to the top. Perform Jack Avis' Siva Count, which combines the actions of the Elmsley and Jordan Counts: The packet is held in left-hand Pinch Grip. On the count of "one," the top card is taken into the right hand. On "two," the left hand does a Block Push-Off of two cards, squared as one. These are taken into the right hand and, at the same time, the right hand's card is stolen back beneath the left-hand stock. On "three," both of the left hand's cards are taken onto the right-hand stock, and simultaneously the bottom card from the right hand is stolen back into the left hand. On "four," the left hand's card is placed on top of all. (Using four cards, this count does not hide anything, but it does change the order of the cards.)

Now do a Double Turnover with the top two cards, displaying the ace. Turn the double card down and deal the top card face-down onto the table.

State that you will reverse the order of the remaining three cards, to bring the deuce to the top. Count the cards fairly, reversing their order.

Do a Double Turnover, displaying the deuce. Turn the double card face-down and deal the top card to the table, next to the first tabled card. Retain the last two cards in your left hand.

With your right hand, mix the two tabled cards. Challenge the spectator to guess which is the ace and which is the deuce. No matter what the spectator guesses, he will of course be wrong, as neither card is ace or deuce. Turn over the tabled cards, showing the jokers. Then turn up the cards in your left hand, showing the ace and deuce.

Again, openly arrange the cards in order from the face: ace, joker, joker, deuce. Turn the cards face-down and do a Siva Count, apparently reversing their order.

Do a Double Turnover, displaying the ace. Turn the double card face-down and deal the top card to the table.

Say that you will reverse the order of the remaining three cards, to bring the deuce to the top. Perform a Victor Eye Count (which is the same as a three-card Hamman Count, but done from a Pinch Grip): On "one," the top card is taken into the right hand. On "two," the hands come together and exchange their contents. On "three," the single card in the left hand is placed on top of all. The cards end up in their original order—and only the first two cards are actually shown.

Perform a Double Turnover, displaying the deuce. Turn the double card face-down and, with the right hand, remove the top card (supposedly the deuce). The left hand flips its cards face-up and the left thumb pulls the upper card to the left a trifle—taking care not to expose the fact that the card behind it is not the second joker. Insert the face-down card in the right hand between the left hand's cards.

Perform an Eye Count to show a face-down card between two jokers. Flip the packet over. Snap your fingers, then spread the cards to show

that the deuce has changed into the ace. Table the spread of three cards.

The right hand picks up the top card of the spread and uses it to gesture toward the face-up ace. "If the ace is now over here, then this card must be the deuce." As you finish this statement, gesture toward the card that was initially tabled. Use the card in the right hand to flip this card over. In fact, perform a Mexican Turnover to switch the right hand's card for the tabled joker.

Again, openly arrange the cards into ace-joker-joker-deuce order, from face to back, and turn the cards face-down. State that you will reverse the order to bring the ace to the top. This time you actually do a legitimate count, reversing the order of the cards. Turn over the top card, showing the ace. Then turn the card face-down and deal it to the table.

State that you will reverse the order of the remaining cards, to bring the deuce to the top. In fact, use the following false count: Hold the three cards in left-hand Pinch Grip. Push off the top two cards, squared as one, and take them into the right hand on the count of "one." On "two," the left hand's card is taken on top of the right-hand stock, while simultaneously the bottom card of the right-hand pair is stolen into the left hand. Finally, on "three," the single card in the left hand is placed on top of the right-hand stock.

Do a Double Turnover, displaying the deuce. Flip the double card face-down. Now repeat the actions of the previous phase, apparently placing the deuce face-down between two face-up jokers. In fact, at the conclusion of those actions the order of the packet will be, from the top: face-up joker, face-down joker, face-up deuce.

Do an Eye Count, displaying a face-down card between two face-up jokers. Turn the packet over. Snap your fingers twice. Then spread the cards to show that the deuce has changed—not into the ace, but into another joker.

Extract the face-up joker from the spread. Flip over the pair in the left hand, adding the right hand's card to the face of the pair, and perform an Eye Count to show three jokers.

Pick up the tabled card, turning it face-up to show that it is still the ace. Drop the card face-up onto the packet. Then turn over the top two cards, apparently turning the ace face-down onto the packet.

Remove the card second from the bottom, using either a Glide, Buckle or Pull-Down. Drop this joker face-up onto the packet, burying the face-down card.

Say, "Three jokers facing one direction, the ace facing the opposite direction." Turn the entire packet over and do an Elmsley Count (the last card going to the bottom). This displays three face-down cards and one face-up ace.

Snap your fingers twice, then do an Elmsley Count (this time placing the last card on top). Again, a face-up ace is seen among three face-down

cards. "The reason the ace did not change when I snapped twice is because I now have *three* jokers—so I must snap three times!"

Snap your fingers three times. Perform an Elmsley Count. This displays three face-down cards and a face-up joker. When you come to this joker, jog it forward as part of the count. At the conclusion of the count, extract the outjogged joker and place it face-down on top of the packet. The order of the cards is now, from the top: joker, joker, deuce, face-up ace.

Perform a Castillon Spirit Count, displaying four jokers, fronts and backs. This count is an elaboration on the Jordan Count: The packet is held in left-hand Pinch Grip. On "one," the right hand takes the top card. Rotate the right hand up and down, displaying its card on both sides. On "two," the next card is taken from the left hand into the right. Again, the right hand rotates up and down. On "three," the left hand places both of its cards onto the right-hand stock, and simultaneously the bottom card of the right-hand group is stolen back by the left fingers. Rotate the right hand up and down. Finally, on "four," the left hand's card is placed on top of all. The right hand rotates up and down. Done fluidly, this count gives the appearance of showing backs and fronts of all four cards.

As an optional further display, you can perform my Snap-Turn Count. If this course is taken, at the finish of the Spirit Count you must place the final card on the bottom of the packet. The Snap-Turn Count is performed as follows: Hold the packet in the left hand, face-down. Rotate the hand palm-down. With the right hand, remove the card at the face (a joker). Snap this joker face-down and place it beneath the packet. Rotate the hand palm-up. Apparently flip the displayed joker face-down. Actually, perform a Triple Turnover. Then deal the top card to the table. As this is done, the left hand turns down again, to prevent the face-up card now on top from showing.

Remove the card at the face of the packet (a joker) and snap it face-down. Place it beneath the packet. Rotate the hand palm-up and perform a Double Turnover with the displayed joker. Deal the top card to the table. Rotate the hand palm-down. Remove the face-up joker. Snap it face-down and place it beneath the left hand's card. Rotate the hand palm-up, flip the joker face-down and deal it onto the tabled pile.

Snap over the final card in the left hand, displaying what appears to be the fourth joker, and conclude.



## Packetrainer

Here, we return to Vernon's "Twisting the Aces" plot, in another effort to build an extended routine out of a few cards. This was published in *Pabular* in 1981.

Four cards are used: the ace through four of clubs. Arrange these in numerical order, with the four at the face. Start by displaying the cards in a face-up fan, as you explain that you will offer a lesson in card magic.

Square the cards and turn them face-down. Do an Elmsley Count, as you say, "Although there are four cards involved, I shall work with them one at a time." The final card of the count goes to the *bottom* of the packet, yielding an order from the top: four, deuce, trey, ace.

Obtain a break above the two bottom cards. Perform a Half-Pass, secretly reversing the cards beneath the break, as you continue, "Each card is unique and requires a specialized technique."

Remove the top card and gesture with it as you say, "What works with one card will not necessarily function with another." Replace the card *beneath* the packet.

"For example, to work with the ace, you must snap your fingers." Do so. Now perform an Elmsley Count. The ace will show face-up in the face-down packet.

"On the other hand, the deuce requires a completely different procedure." Perform the Variant Vernon Fist Flourish, secretly reversing the packet. Now do an Elmsley Count, displaying the deuce face-up in the face-down packet.

"Remember, the action for the deuce was this..." Repeat the Variant Fist Flourish. "...whereas the finger snapping applies to the ace." Snap your fingers, then do a Jordan Count to display the ace once more face-up among three face-down cards.

"The trey is handled in a totally different manner. A simple tapping action is used." Remove the top card of the packet and tap it several times on the balance of the stock. Replace the card and do a Jordan Count, showing the trey face-up in the face-down packet.

"Remember, the action for the trey was tapping..." Remove the bottom card of the packet and repeat the tapping action. Replace the card on *top*. "...whereas the finger snapping applies to the ace." Snap your fingers, then do an Elmsley Count, again showing the ace to be the only face-up card.

"To work with the four is easy. You must only consider that four equals two times two, so the obvious action is to perform the technique used with the deuce—*twice*." Perform the Vernon Fist Flourish two



times, once in the variant form, once in the standard (non-reversing) form. Do a Jordan Count, displaying the four face-up in the packet.

"You're probably wondering what would happen if *no* special actions are applied." As this is said, perform a Half-Pass with the three lowermost cards of the packet.

"The answer is, if no actions are applied, no effect results. It's really quite a simple causal relationship." Perform a Jordan Count, showing all four cards face-down.

Hand the packet to the spectator, saying, "Let's review. Do you remember the original action required to work with the ace?" The spectator will hopefully recall that finger snapping is the required action. If not, provide a reminder. Ask the spectator to do the snapping this time, then to count through the packet. The ace will be face-up, among three face-down cards.

At this point, the packet is clean, so you may leave it with the spectator as you conclude with the comment, "That was very good. Now practice the other techniques and I'm sure you'll be doing the entire routine in no time!"

## *Exitwist*

This routine was inspired by the work of Frank Thompson, a great cardman who died about ten years ago. This and the next two routines, were published in my 1983 booklet, *Majorminor*. You will need just three cards—all jokers—to perform "Exitwist."

Start by explaining, "The problem with many card tricks is that they are too complicated. To make things easy to understand, I will work with only four cards. To make things even easier, all four cards are identical—four jokers."

Hold the packet face-up and perform a Stanyon Count, false counting the three cards as four, to show four jokers. (If you perform the actions of an Elmsley Count with only three cards, you will be doing a Stanyon Count.)

"This is very simple. However, it creates a new problem. There are many routines that are no good with only four jokers. For example, if I had you pick a card from this packet, look at it, return it and then shuffle the cards..."

Flip the packet face-down and do a Stanyon Count, showing four backs.

"...and then I found your chosen card, I don't think you would be very impressed.

"Or, for example, if I took the top joker and transferred it to the bottom, then snapped my fingers and it came back to the top, I don't

think you would believe there was any magic at all!" As this is said, flip the top joker face-up. Flip the card face-down again and openly transfer it to the bottom of the packet. Snap your fingers, then do a Double Turnover.

At this point, the packet is held in the left hand. The right hand removes the face-up top card, and the left hand turns inward to hide the face-up joker second from the top. The right hand turns its card face-down. The hands come together and the right hand replaces its card onto the left-hand stock as the left hand turns palm-up. Thus, you now have a card secretly reversed at the center of the three-card packet. (This standard reversal sequence is Dr. Jacob Daley's.)

"So, as you can see, there are many tricks I cannot do with these four identical jokers." As you say this, remove the bottom card of the packet and hold it up, face toward the audience. After this gesture, replace the card on top of the packet. You now hold a three-card packet, the bottom card of which is face-up.

Pause, as if you are thinking about what you should do. Smile and say, "Ah! I have an idea!" Perform the standard Vernon Through-the-Fist Flourish. To show the result of this "magical move," perform a Stanyon Count. (The last card of this count goes to the *bottom*.) This shows one face-up joker among three face-down cards.

Repeat the Through-the-Fist Flourish. Perform another Stanyon Count, but with the last card going on top, to show two face-up jokers and two face-down.

Perform the Variant Through-the-Fist Flourish, which secretly turns the packet over. A joker still shows on top, so nothing seems to have changed. Perform a Stanyon Count, showing three face-up jokers.

Perform the standard Fist Flourish, which does not turn the packet over. Perform a Stanyon Count, again showing three face-up jokers and one face-down card.

"I am embarrassed because the last joker has not turned face-up like the others. However, I have a solution to this problem, and that is to make the last joker disappear!"

Hold the packet deep in the left hand and obtain a break above the lowermost (face-down) card. Pull down with the left fingers on this break, widening it.

The fingers of the palm-up right hand enter the break and the right thumb goes on top of the packet. Two actions now occur simultaneously as the hands separate: The right hand takes the cards above the break and moves to the right. This hand rotates palm-down, as the fingers and thumb spread the two cards they hold and toss them onto the table, face-down.

At the same time, the left thumb moves below the bottom card and a Carlyle Paddle Move is executed, so that this card, too, is deposited face-down on the table. (I devised this Clean-Up Display Move over ten

years ago [see my December, 1977 *Linking Ring Parade*]. Ed Marlo has developed related procedures.)

The routine is now over; the troublesome fourth joker has disappeared and you are left with only three ordinary cards on the table. You may wish to have a fourth joker in your pocket, so that at the end of the routine you can reproduce the missing card.

## *Extraexitwist*

This is a variation on the previous routine. It begins with the same effect, but the handling is changed to permit some extra magic to be done.

You need four jokers: two with blue backs, two with red backs. At the start, one red-backed joker is in your pocket, face outward. The other three jokers are in order: blue, red, blue.

Open with the same patter given in the previous routine. The packet is displayed as four blue-backed jokers, using a count of mine called the Ghostback Count. This count combines the Stanyon Count with the Hamman Back Count: Hold the three-card packet face-up in right-hand Pinch Grip. Rotate the hand inward to show a blue back, then return the hand palm-up. On the count of "one," the left thumb draws the uppermost card into the left hand.

The right hand again rotates down and up to display a blue back. On the count of "two," the right thumb pushes the top card of the right-hand pair into the left hand and, at the same time, the single card from the left hand is stolen back beneath the right hand's remaining card.

Rotate the right hand once again. Here, the right thumb pushes its top card over, thus displaying *two* blue backs. Return the right hand palm-up and, on the count of "three," take the top card of the right-hand pair into the left hand. The right hand rotates down and up, again showing a blue back, and on the count of "four" this last card is taken onto the left-hand stock. With this count you have apparently shown four blue-backed jokers.

At the finish of the count, the order of the face-up packet is, from the face: blue, blue, red. As you comment on the difficulty of doing magic with four identical jokers, remove the lowermost card (the red one), gesture with it, then replace it on the face of the packet.

Flip the cards face-down and perform a Half-Pass, secretly reversing the bottom card. (Alternatively, the Krenzel Mechanical Reverse can be used here.) Make a magical gesture, then do a Stanyon Count, placing the last card on the *bottom*. This displays one face-up joker among three blue backs.

Make another magical gesture, then perform a normal Stanyon Count, showing two face-up jokers and two blue backs.

Perform a Half-Pass, secretly reversing the lowermost card. Make a magical gesture, then do a Stanyon Count, showing three face-up jokers.

Make a magical gesture. Do a Stanyon Count, again showing three face-up jokers. Here express anger at the final joker for not turning over.

Make another magical gesture, to try to cause the last joker to turn over. Perform a Stanyon Count. Again, three face-up jokers are seen with one face-down card.

At this point, the face-down card is at the bottom of the packet. Perform a Half-Pass to reverse this card. As you do this, say that you will solve the problem of the last joker by making it disappear. Toss the three jokers, one at a time, onto the table, showing that the fourth joker has vanished.

Reach into your pocket and take out the red-backed joker, but do not reveal its red back to the audience.

Gather the four jokers together, forming a face-up packet, in order from the face: red, red, blue, blue.

Offer to perform another routine with the jokers. Flip the packet face-down. Make a magical gesture and perform an Elmsley Count, showing that one of the backs has changed to red.

Make another magical gesture. Perform a straight count, legitimately reversing the order of the cards while displaying two reds and two blues.

Make a magical gesture, then perform a Jordan Count, showing three reds and one blue.

At this point, the two reds are above the two blues in the face-down packet. The spectators believe that you have three reds and one blue, though they are not certain about the position of that blue card.

Pause for a moment. Then say, "I have one joker left to change from blue to red. It must be the same joker that was being difficult before."

Pull back the top two cards, squared as one, injogging the double card for about half its length. You have apparently pulled back the top card, exposing the last blue card. Now perform a Paintbrush Change; that is, push the injogged double card forward and square with the packet, then immediately draw just the top card back again. The blue back instantly seems to change to red.

The effect is over. All four backs have apparently changed color. You may, if you wish, redisplay the cards with a Diminishing Lift sequence: Flip the packet face-up. Perform a Triple Turnover, showing a red back. Flip the triple card face-up and deal the top joker to the table. Perform a Double Turnover, showing a red back. Flip the double card face-up and deal the top joker to the table. Flip over the next card, showing a red back. Flip it face-up again and deal it to the table. Snap the final card over, showing a red back, then toss it face-up onto the others.



## *Extendedexitwist*

Many years ago, Brother Hamman had a routine in which a joker "blushed." Here, we will use that idea in another variation of "Exitwist."

You will need to prepare a joker by coloring its face with a red pen, to make it "blush." You will also need two normal jokers. (In impromptu circumstances I have used the jack of hearts as an ersatz blushing joker.)

Start with the "blushing" joker set between the two normal jokers.

Hold the packet face-down and perform a Ghostback Count, showing four blue-backed jokers with normal faces. Now explain the problem of trying to do magic with four identical jokers, as detailed in "Exitwist."

Remove the bottom card, gesturing with it as you discuss the difficulty. Do *not* show the face of this card (it is the red-faced joker). Replace the card on top of the packet.

Perform a Half-Pass, secretly reversing the bottom card of the packet. Then make a magical gesture and perform a Stanyon Count, with the last card going to the *bottom*. This displays one face-up joker among three backs.

Make another magical gesture and do a normal Stanyon Count, showing two face-up jokers.

Perform a Half-Pass, secretly reversing the bottom card. Make a magical gesture and perform a Stanyon Count, showing three face-up jokers.

Make a magical gesture and do a Stanyon Count, again showing three face-up jokers. Express dissatisfaction when the final joker does not turn over.

Make another magical gesture and do another Stanyon Count, again showing one face-down card among three face-up jokers. During this count, jog the face-down card forward.

"I'm very embarrassed about this, but the troublesome joker is even more embarrassed—look!" Extract the outjogged face-down card from the packet and flip the card face-up, showing the red face.

"He's so embarrassed, he wants to hide—but with his red face, it's difficult for him to do that." Place the red-faced joker on top of the packet and cut one card from the bottom to the top.

Perform a Stanyon Count, showing the red-faced joker among three normal ones. "With his blushing face, you always know exactly where he is—unless I turn the cards face-down." Do so.

"I'll mix the cards, so that you don't know where the blushing joker is located." Perform a Stanyon Count.

"Do you know where the blushing joker is?" Before the spectator can respond, say, "I will give you some help."



Perform a Double Turnover, showing a normal joker, as you say, "He is not on top." Flip the double card face-down and deal the top card to the table.

Extract the bottom card. Flip it face-up, showing another normal joker. "He is not on the bottom." Flip the card face-down and toss it to the table.

Snap over the remaining card, showing another normal joker. "He is not in the middle." Flip the card face-down and toss it to the table.

Conclude, "He got so embarrassed, he ran away!"

## *Exile*

The following can be seen as an extremely simple approach to the Vernon effect, "Penetration of Thought." "Exile" was originally released as a marketed item in 1982.

Although there are various approaches available that do not require gimmicks (e.g., the original Vernon method), one *is* employed in this routine, as it allows for a very clean and direct sequence. You will require four cards of like value, such as the four aces. Also needed are three jokers and one double-faced card with a joker on one side and the duplicate of one of the normal cards on the other side (for this explanation the ace of spades will be used).

At the start of the routine, the cards are in order from the face: ace; ace; ace; ace of spades; double-facer, joker-side up; joker; joker; joker.

Begin by spreading the cards into a wide fan, displaying all eight faces. While holding the fan in the left hand, with the right hand remove the four aces, squaring them in the process. With the left hand, loosely square the jokers and, in doing so, obtain a left little-finger break beneath the top joker (the double-facer).

The right hand flips its block face-down, dropping those cards onto the left-hand stock. You now hold a break beneath the top five cards. The right hand immediately grasps the five-card block from above, Biddle fashion, and lifts it to the left fingertips, where you obtain a right thumb break beneath the top card.

The hands separate, the right hand carrying away the five-card packet, assumed to be the four face-down aces. The left hand holds three face-up jokers, thought to be four. Explain that you will keep the faces of the packets turned in opposite directions, to make it easier for the audience to follow.

Here, a secret transfer is achieved, as you apparently do no more than exchange the contents of each hand. The left hand crosses over the right, momentarily resting its stock on top of the right-hand group. The right

hand immediately comes away with the four cards above the break, while the left hand takes the four from below that point. Table the left-hand stock.

The spectators will assume that pile to be the four face-down aces, when in fact it consists of three aces and the double-facer. The right-hand packet, assumed to be the four face-up jokers, is actually three face-up jokers with a face-down ace of spades beneath.

"I shall entrust the jokers to you." As you say this, perform a Jordan Count, displaying four face-up jokers. Table the joker packet and have a spectator place a finger on this stock.

"We'll work with the aces." Raise the second packet to a vertical position, faces toward the audience, and fan the cards momentarily to display four aces. "We shall select an ace at random."

Square the packet and hold it face-down in left-hand Glide position. Glide back the bottom card (the double-facer). With the right hand, commence transferring the cards from the bottom to the top (avoiding the retracted lowermost card). After you have made several such transfers, instruct the spectator to call "stop" at any point.

When you are stopped, pull the packet square with the bottom card. Then raise the cards to a vertical position and display the bottom card (that apparently stopped at): it is the ace of spades. Lower the packet once more to a face-down position.

"I do not want to know which ace you are thinking of just yet. In fact, I don't even want to know where it is." With this comment, you apparently mix the cards by performing a Jordan Count, which additionally shows four backs without unnecessary emphasis. Table the packet, face-down.

"The two groups of cards are several inches apart. You are thinking of an ace, the identity and position of which are unknown to me. Difficult conditions, to be sure."

Have the spectator name the selected ace. Make a mystical gesture. Then spread the face-down packet. A face-up joker shows among three face-down cards. Turn up these three cards, showing them to be the unchosen aces of clubs, hearts and diamonds.

Instruct the spectator to examine the packet he or she has been holding. There the face-down ace of spades is found among three jokers, resolving the transposition.

The focus of attention will be on the spectator's packet, which is clean. Thus, you have ample time to switch the double-facer for a normal joker, should you so desire.

## *Penetration Of Blank*

This is a rather different approach to the Vernon "Penetration of Thought" plot, which I first published in a booklet titled *Snow*.

Eight cards are involved: four blank-backers with equivalent face values (we will assume these to be four jacks, one of each suit); three normal cards of the same value, one a spade, one a club and one a diamond; one blank-faced card.

Set the cards into two packets. The first is face-down, in order from the top: jack of spades, jack of clubs, blank-backed jack of hearts, jack of diamonds.

The second packet is arranged in order from the top: blank-facer, blank-side up; blank-backed jack of diamonds, blank-side up; blank-backed jack of clubs, blank-side down; blank-backed jack of spades, blank-side up.

Begin by bringing out the first set, face-down. Perform an Elmsley Count to show four backs. Flip the packet face-up and spread the cards to show the jacks. Table this packet, face-up.

Introduce the second packet. Do an Elmsley Count, showing four blank surfaces. Then do a Quadrophonic False Turnover, followed by a Jordan Count, to show four blank surfaces on the "other" side of the packet. Do a Triple Turnover, apparently showing the top card blank on both sides. Transfer the top three cards, squared as one, to the bottom of the packet, then flip the entire packet over.

During all this, only blank surfaces are seen, and the spectator should be convinced that the cards are completely blank. Hold the packet in your left hand and obtain a left little-finger break beneath the top card.

Pick up the tabled packet and drop it face-up on top of the left-hand stock. Announce that you will perform a feat of magic using these two contrasting groups. Flip over the block of five cards above the break. Immediately spread over the top five cards. The top four show backs and will taken for the jacks. A blank surface shows atop the next card, so all looks fair.

Remove the four face-down cards and place them onto the table. Their order, from the top, is: blank-facer, jack of spades, jack of diamonds, jack of clubs.

The order of the remaining four cards in your hand is, from the top: blank-backed jack of hearts, blank-side up; blank-backed jack of diamonds, blank-side up; blank-backed jack of clubs, face-up; blank-backed jack of spades, face-up. Table this packet about a foot away from the first.

Explain that you will do the magic with whichever jack the spectator chooses. Have the spectator name one of the four suits. Should the choice be hearts (which is the most popular), pick up the blank packet. Turn the entire packet over, then Elmsley Count to display the printed face of the jack of hearts among three blanks. Jog this printed card forward during the count, so that you can extract it from the packet. Display the blank-backed jack of hearts on both sides. Then allow the spectator to pick up the packet of jacks and examine it. It will be found to contain the printed jacks of the unchosen suits and a blank-faced card, thus proving that the face of the named jack really did magically transfer.

If the choice is spades, start by picking up the packet of jacks. Perform a Double Turnover, showing the jack of spades apparently on top. Transfer the face-down bottom card to the top of the packet, and do an Elmsley Count, displaying the face-up jack of spades among three face-down cards. Make a mystical gesture, then do another Elmsley Count, which this time displays a blank card among three backs. Jog the blank card forward during the count, then extract it from the packet. Display it back and front, claiming that the face of the selected jack of spades has vanished.

Table those cards and pick up the other packet. Do an Elmsley Count, displaying the jack of spades among three blanks. Jog this card forward during the count, so that at the conclusion you can extract it and display it on both sides.

If the choice is clubs, start with the packet of jacks. Do an Elmsley Count to show four face-down cards. This brings the jack of clubs to a position second from the top, beneath the blank-facer. From here you can vanish the face of the jack of clubs using the same procedure taught for the jack of spades.

To reproduce the face of the jack of clubs in the blank packet, pick up the packet and perform a Jordan Count, which shows the club among three blanks. At the conclusion of this count, the jack of clubs will be second from the top, with the jack of spades below it. You can extract the club without exposing the spade by using the A/C Alignment Move.

If the choice is diamonds, pick up the packet of jacks and do a Jordan Count to show four face-down cards. This brings the jack of diamonds second from the top, beneath the blank-facer. The vanish of the face is accomplished as previously described for the spade.

To reproduce the face of the jack of diamonds in the blank packet, pick up the packet, turn it over, then do a Jordan Count to display the diamond among three blanks. You are now in a position comparable to that of clubs, and can use an A/C Alignment Move to extract the jack of diamonds from the packet.



## Shinkansen

The preceding tricks bear an obvious relationship to the classic "Cards Across" plot. I have devised a number of approaches, of which this is both the most recent and provides the most impact. Created in 1988, it has previously appeared only in lecture notes.

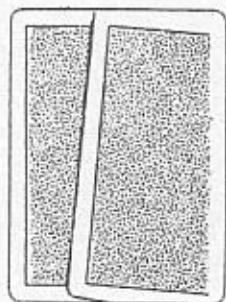
The effect runs along the standard lines, but instead of using packets of ten to twenty cards, and sending several cards across, each packet contains only four cards, and a single selection makes the voyage. The packets have contrasting backs to clarify the effect further, and the action seems to take place in the spectators' own hands.

Although the audience believes that there are eight cards employed, in fact there are only seven. To describe this trick clearly, I will use specific card values, but of course these are arbitrary.

The "blue" packet consists of three cards: a blue-backed eight of diamonds and jack of clubs, and a double-faced card showing the ace of hearts backed with the four of spades. The packet is arranged in order from the face: double-facer, ace-side up; jack of clubs; eight of diamonds.

The "red" packet has four cards: a red-backed nine of clubs and king of hearts, a blue-backed four of spades, and a seven of diamonds with a back printed to show two overlapping backs, as in *figure 45*. (This type of gimmick dates back to Theodore DeLand's work at the beginning of this century. If you cannot obtain the specially printed card, it is possible to construct the special back by splitting cards and carefully inlaying one section into the back of another card.) The packet is arranged in order from the face: seven of diamonds, four of spades, king of hearts, nine of clubs.

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Place the packets into separate pockets and you are ready to perform.

Start by asking two spectators to help you. Position one person on either side of you, preferably standing them some distance apart. Take out the red packet, as you ask the assistant on your right to extend one hand, palm-up. As you make this request, allow the audience to view the red back of the packet. (There is no need to emphasize this.)

Hold the packet face-up and slowly deal the cards one at a time onto the spectator's palm, counting aloud as you do. Ask, "How many cards are you holding?" The



spectator will tell you that there are four. "Perhaps you're not sure—so please count them yourself." Extend your hand so that the spectator can deal the cards face-up onto your palm. There is now no question that there are exactly four cards. Having been counted twice, the packet is once more in the order it started.

Again ask for the spectator's extended hand. Turn the packet face-down and place it onto the offered palm, asking that the spectator's other hand be placed on top of the cards.

Approach the spectator on your left. "I have another set of cards, and in a moment you will think of one." Bring out the second packet. These cards will be shown as four blue-backed cards, through the use of the Marlo-Osborne Unlimited Display Sequence.

The packet is held face-up in the left hand. The palm-down right hand removes the top card (the ace of hearts), grasping it along the right side with the fingers on top and the thumb underneath. Raise this card to a vertical position, so that the ace-side is facing the audience. At the same time, the left hand rotates inward, bringing the packet to a vertical position (faces toward you). The right hand's card is now placed in front of the packet, and the left hand returns to a palm-up position. Thus, in our example, the order of the packet is, from the top: jack of clubs, eight of diamonds, double-facer (four-side up).

The next card (the jack of clubs) is taken by the right hand and handled in the same fashion as the first card. However, as this is a normal card, you can deliberately flash the back as it is turned over and placed beneath the left-hand packet. Repeat this sequence with the next card (the eight of diamonds). The "fourth" card is now displayed: the four of spades, which is of course the other side of the double-facer. Handle this card as described in the preceding paragraph. The order of the face-down packet is now, from the top: jack of clubs, eight of diamonds, double-facer (ace-side up).

Tell the second spectator that you will have one card selected by chance. With your left hand, regrip the face-down packet from above, in position for a Glide. Using that sleight, secretly pull back the bottom (double-faced) card. Explain that you will transfer cards from the bottom of the packet to the top, until the spectator calls stop. In fact, thanks to the Glide, you simply extract the card second from the bottom and shift it to the top.

Continue to do this until the spectator stops you. At that time, push the bottom card square again with the cards above it. Raise your left hand to allow the spectator to see the card on the face of the packet, stating that this is the card that was randomly selected. (Of course, it is the four-of-spades side of the double-facer.) Lower the packet and regrip the cards in left-hand dealing position.

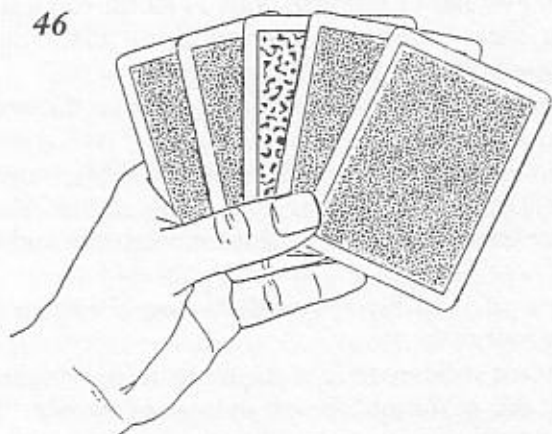
Ask the spectator to remember the chosen card. As this request is made, perform a Half-Pass, secretly reversing the bottom (double-faced)

card. Follow this with a Slip Cut: The left thumb presses on the top card while the right hand grasps the packet from above, fingers at the front end, thumb at the rear. The hands move apart, allowing the right hand to strip out the center card as the left hand retains the top and bottom cards. The right-hand card is promptly replaced on top of the left-hand stock.

This cut is necessary because you must now turn the packet face-up and place it onto the second spectator's palm. If you did not cut the cards, it would seem somewhat suspicious that the four of spades is no longer on the face of the packet. Have the spectator cover the packet with his or her free hand.

Ask the spectator on your left to announce the identity of the chosen card. Pantomime the action of removing that card from the blue packet, and pretend to toss it into the red one. Tell the spectator on your left to deal the blue-backed cards face-up onto your palm. Of course, only three cards will be found, and the four of spades is not seen—so the chosen card has successfully vanished from the first packet. Put those cards away.

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Instruct the spectator on your right to uncover the red-backed packet. Making it clear that you hold no extra cards, take the packet and turn it face-down. Slowly spread the cards into the configuration shown in figure 46. Thanks to the gimmick, you seem to be holding four red-backed cards with one blue-backed card in the middle.

Ask the spectator on your left to repeat the name of the chosen card. Then, with the right hand, extract the blue-backer from the fan and turn the card over to reveal the arrival of the selection.

One final note: Of course, the four of spades is in the blue packet from the very start, and you may be concerned that the first spectator will notice this. They will not, if you don't call attention to it. During the initial counting, it is only the *quantity* of cards that is important, so there is no reason for the spectator to remember the identities of the cards.

## Simplified FTL

Another classic plot of card magic is "Follow the Leader," popularized by Dai Vernon. I published a ten-card version in *Classic Tackler*, and later this eight-card version was contributed to the March, 1978 issue of *Pabular*. You will need four black and four red cards. These should be medium-value spot cards (sevens, eights and nines).

Start by displaying the cards in a face-up fan, with the blacks above the reds. Square the packet, but as you do, obtain a left little-finger break beneath the fifth card.

Remove the cards above the break and place them on the table, as you comment, "I will use four blacks..." Place the remaining cards on top of the first group, saying, "...and four reds."

The audience will believe the tabled pile consists of four reds over four blacks. The true order is, from the top: three reds, four blacks, one red.

Pick up the eight-card pile and turn it face-down. Fan the top four cards (without reversing their order) and remove them. Place the remaining four cards to your right on the table.

Flip the four cards you hold face-up and perform a Jordan Count, displaying four blacks.

Flip the packet face-down and lay it to your left on the table. Turn over the top card of this group and place it in front of the pile. "Remember, the blacks are here. I will mark the position with this *leader* card."

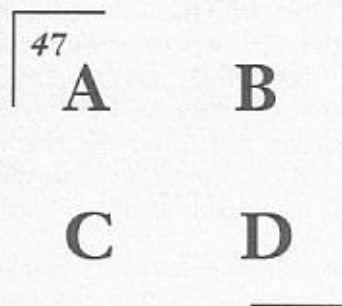
Pick up the right-hand pile and flip the cards face-up. Perform a Jordan Count, displaying four reds.

Flip the packet face-down and return it to the table, to your right. Turn over the top card of this group and place it in front of the pile. "I will mark the red position with this leader card."

The cards are now in four positions on the table, as shown in *figure 47*. The face-up black leader is at position A, with three face-down cards at position C. The face-up red leader is at position B, with three face-down cards at position D.

Explain that the face-up cards are leaders—so the face-down cards must be followers. Therefore, the followers must follow the leaders.

Switch the cards at positions A and B. "If the leaders move, the followers must follow."



Turn up the top cards of the piles at positions C and D, showing that the colors have magically switched to follow the leaders. Place the cards you have just turned up onto the cards at positions A and B.

"However, the cards are very friendly, so if the followers want to switch, the leaders will follow them!" Switch the cards at C and D.

Turn up the top cards of the pairs at positions C and D, showing that the colors still match correctly. Place the cards you have just turned up onto the cards at positions A and B.

"Actually, the cards are so friendly, sometimes everybody decides to switch—but it still works."

Now you apparently switch the cards again, but in fact a double-switching action is used, which does not change anything. Simply switch A and D, then switch C and B. This is Irv Weiner's Cross Switch.

Turn up the cards at A and B, showing that the colors still match correctly, concluding the routine.

## *Off-Balance Leader*

This is another approach to the "Follow the Leader" plot. It is unusual, because the two color-groups consist of different numbers of cards. The "off-balance" aspect was a problem posed by Karl Fulves. This trick appeared in my 1979 booklet, *Gallery*.

You will need eight cards: three reds and five blacks. Arrange them so that the reds are at the face of the packet.

Start with the packet face-down. Fan the cards, showing that there are eight. Remove the top three cards, putting them onto the table. Square the remaining five cards and flip them face-up. Perform a Hamman Count, displaying five reds.

After this count, obtain a left little-finger break beneath the third card of the face-up packet.

The right hand picks up the three tabled cards, turns them face-up and drops them onto the left-hand group. Immediately, the right hand removes all six cards above the break. However, the left thumb presses on the top card, retaining it on the face of the packet as the right hand's group is stripped away.

The right hand comes back to the left, and the left thumb pulls the next card from the right-hand group onto the left-hand group. The last card in the right hand (actually four cards squared as one) is dropped on top of the left-hand group.

You have apparently displayed three black cards on top of three red cards. The true order of the packet is, from the face: black, red, red, red, black, black, black, black.



Still holding the packet face-up, use the right thumb to riffle five cards off the back of the packet. This is not a secret action; you *want* the audience to hear that you are counting exactly five cards.

Remove the top three cards. The audience will believe you are holding three blacks. A red card shows at the face of the five cards in the left hand, and the audience believes this to be a group of five reds.

Flip the three-card group in the right hand face-down and place it onto the table. Spread the cards to display that there are three.

Flip the five-card group in the right hand face-down and spread it on the table.

Remove the bottom card from each tabled group. Turn these cards face-up, explaining that they are leader cards.

Switch the leader cards, dropping the red leader onto the two-card pile, and the black leader onto the four-card pile.

Explain that the other cards must follow the leaders. Then turn up the face-down cards, showing that this has happened, even though it required magically changing the quantities of the colors.

## *Bodkin*

This is another asymmetrical transposition, inspired by Brother Hamman's "Odd-Even-Odd," with its methodological roots in Dai Vernon's "Order in the Court." "Bodkin" first appeared in the August, 1982 issue of *Spell-Binder*.

Five cards are used: the ace through five of clubs. At the start, these are in ascending sequence with the five at the face.

Hold the packet face-up in the left hand. Spread over the top two cards (the five and four) and take this pair into the right hand. The left hand spreads out its trio of cards, as the right hand spreads its pair in reverse fashion (i.e., the five on top is pushed to your *left*).

Pause a moment, allowing the audience to note the cards. Then bring the hands together, seemingly replacing the right-hand stock atop the left. Actually, the left hand's cards go beneath the five but *above* the four. (This is made easy, thanks to the reverse spread.) The resulting order is, from the face: five, trey, deuce, ace, four. There are, of course, other ways to arrive at this situation, but this is probably the fastest and simplest.

Flip the packet face-down and announce your intention to sort the cards by parity. Perform a Double Turnover, displaying the ace. "As the ace is an odd value, and I'm rather odd myself, I'll keep it." Flip the double card face-down and transfer the top card to the bottom.



Perform a Double Turnover, showing the deuce. "The deuce is even, so I'll give it to you." Flip the double card face-down and deal the top card to the table.

Do a Double Turnover, showing the trey. Flip the double card face-down and transfer the top card to the bottom as you say, "The three is odd, so it stays with me."

Do a Triple Turnover, displaying the four. Flip the triple card face-down and deal the top *two* cards, squared as one, onto the tabled card. (If you are a perfectionist, this double card should be slipped beneath the tabled card; not a difficult task if working on a mat. This will allow the values to be found in proper order at the end of the trick; however, it is not strictly necessary to do this.)

Without showing its face, openly transfer the top card of the packet to the bottom, commenting, "And, of course, the five is odd, so it is retained by me."

Direct the spectator to place one hand on top of the tabled pile. This pile is believed to contain the two even-valued cards.

Perform a two-as-three false count of the Stanyon variety, seemingly displaying three cards in your hand as you recap who holds what.

Suddenly pause and scrutinize the spectator. Ponder for a moment; then say, "You know, on second thought I'm not sure I've distributed the cards correctly. After all, *you* look pretty odd yourself."

With this, snap the cards in your hand face-up, revealing only two cards, the deuce and four. And under the spectator's hand are soon found the three odd-valued cards.

## Hopscotch

The "Order in the Court" plot is one for which I have developed many solutions. The following is probably the most audaciously simple. It makes a nice tongue-in-cheek explanation for the preceding trick. This method was first published in the March, 1983 *Spell-Binder*.

Start with the ace through five of clubs in sequence, with the five at the face. Display the cards in a face-up fan. Close the fan and turn the packet face-down.

Deal the cards into a face-down row, left to right, as in *figure 48*. The first card dealt (to position A) is actually from the bottom. (It is relatively

48

A	B	C	D	E
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easy to execute a Bottom Deal with a small packet.) The remaining cards are dealt legitimately from the top. Thus, the audience believes the order of the cards to be, from left to right: ace, deuce, trey, four, five. The true order is: five, ace, deuce, trey, four.

Openly exchange the cards at A and B. Snap your fingers, then turn up the card at position A, showing that the ace has returned to its proper location in the row.

Exchange the cards at B and C. Snap your fingers. Turn up the card at B, showing the deuce.

Exchange the cards at C and D. Snap your fingers. Turn up the card at C, showing the trey.

Exchange the cards at D and E. Snap your fingers. Turn up the card at D, showing the four, then the card at E to show the five.

## *Hopscotch Again*

This version first appeared in the November, 1983 issue of *New Tops*. The same five cards are used, this time starting in descending sequence with the ace at the face.

Display the cards. Then turn the packet face-down and deal the cards into a row from *right to left*. As with the previous routine, the first card is dealt from the bottom. The spectators believe the order of the row is, from left to right: ace, deuce, trey, four, five. The true order is: deuce, trey, four, five, ace.

Openly exchange the end cards at A and E (*figure 48* again). Snap your fingers and turn up the card at A, showing the return of the ace.

Exchange the cards at B and E. Snap your fingers and turn up the card at B, showing the deuce.

Exchange the cards at C and E. Snap your fingers and turn up the card at C, showing the trey.

Exchange the cards at D and E. Snap your fingers and turn up the card at D, showing the four; then the card at E to show the five.

## More Oil, More Water

Another classic plot of card magic is Ed Marlo's "Oil and Water." My best version of the routine was influenced by the work of Stewart Judah. It first appeared in *Classic Tackler*. It is a long routine, but if the magic is presented in a simple, direct style, without hurrying, it is quite entertaining. Nine cards are used: five blacks and four reds.

### First Phase

Start with the cards face-up, the blacks on top of the reds. Obtain a left little-finger break under the top two black cards. Now spread the cards, beginning with a Block Push-Off of the black pair above the break. The audience sees *four* black cards above four reds. (Another approach here is to grasp the packet in right-hand Biddle Grip and get a thumb break under the top two cards. Then do a Back Spread with the packet while holding the top pair squared. The break isn't strictly necessary, but it makes the action faster and surer.)

Square the cards and, as you do, obtain a left little-finger break beneath the sixth card (the uppermost red). Remove all the cards above the break and place them onto the table as you say, "I will use four blacks..."

Lay the remaining cards onto the tabled pile. "...and four reds."

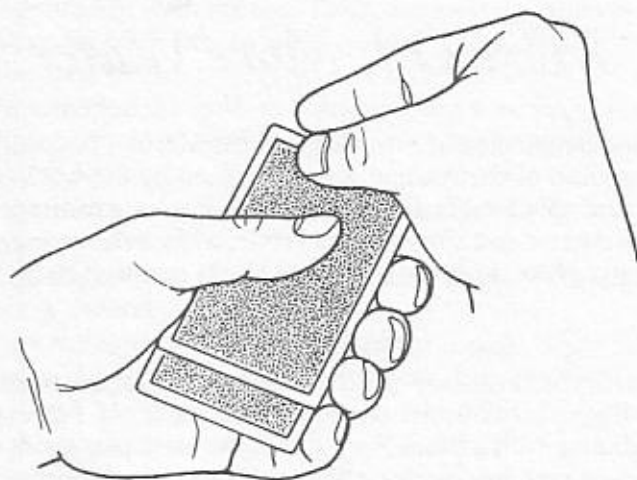
The audience will believe the pile consists of eight cards, four reds above four blacks. In truth, there are nine cards, in order from the face: red, red, red, black, black, black, black, black, red.

Pick up the packet and turn it face-down. Deal the top four cards one at a time into a pile on the table. Turn over the top card of the tabled pile, showing a black card. Replace that card face-down onto its pile. As you do this, flash the bottom card of the pile in your hand, displaying a red card.

Explain that you will alternate the colors. The cards are combined into a central pile, by taking the top card from the tabled group and putting it face-down in front of you, then dealing the top card of the packet in your hand onto that card. The next card from the tabled group is added to the new pile, then the next card from your hand, and so on. The last two cards from your hand are added to the pile, squared as one. You have apparently mixed eight cards into one pile.

Explain that you will cause the colors to separate by magic. Pick up the pile, holding the cards face-down in the left hand. The right hand deals the top card face-up, by taking it at the outer end (thumb on top, fingers below, as shown in *figure 49*) and revolving the card inward, end over end. Deal that card to the table.

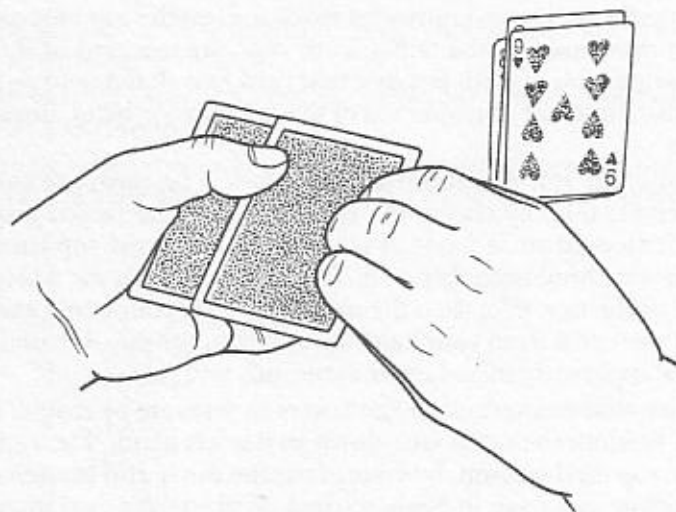
49



The second and third cards are dealt face-up in the same way. The next card is taken by the palm-down right hand from the right edge (fingers on top, thumb below, as in *figure 50*). Rotate this card face-up and use it to scoop up the three previously dealt cards.

You will have displayed four reds. Use this face-up packet of reds to flip over the left hand's cards, which are immediately taken below the reds. Now fan out the cards as eight (keeping the ninth card squared and hidden behind the eighth). The colors have magically separated.

50



### *Second Phase*

Turn the packet face-down and deal the top four cards into a pile on the table. Turn these cards face-up, showing four blacks.

Turn the cards in your hand face-up and spread them as four (keeping the fifth card squared and hidden beneath the fourth). Four reds show. (If you are familiar with the Tenkai Turnover Spread [*The Magic of Tenkai*, p. 132], this last action can be done with just the left hand.)

Turn the tabled pile face-down. Then turn the packet in the hand face-down. As in the first phase, the cards are combined into a central pile, starting with the top card of the tabled group.

During this, you can flash the face of each card, excepting the first card dealt from the hand. The colors shown will be correct.

As before, the last two cards from the hand are placed, squared as one, on top of the combined pile.

Again explain that you will cause the colors to separate. Pick up the pile, holding it face-down. By riffling up the near end of the packet with the right thumb, obtain two breaks: one is held by the left little finger, above the third card from the bottom; the other by the left ring finger, above the fifth card from the bottom. (You also can accomplish these breaks with Multiple-Buckle technique.)

Deal the top card face-up onto the table, gripping it at the outer end in the manner previously described. Deal the next card face-up onto that.

The next two cards, squared as one, are taken in the same front-end grip. (It is easy to perform this Double Lift, because of the first break.) Turn the double card face-up and deal it onto the tabled group.

The next two cards (above the second break) are taken squared as one. This time, grip the cards from the right long edge (as you did with the fourth card in the previous dealing display). This double card is rotated forward and used to scoop up the tabled pile.

You will have shown four red cards, which you now hold in your right hand. (There are actually six cards in this group.) As before, use the right-hand packet to flip over the left hand's cards, and immediately take them beneath the right-hand group.

The cards are now displayed by counting them face-up onto the table. The first card dealt is actually two cards, squared as one. This deal of a double card is accomplished by first getting a left little-finger break under the top pair. Then grasp the two cards at the outer right corner, pinching them between the right thumb and fingertips. Deal this double card as a single one onto the table. Deal the other cards one at a time onto that. This displays four reds, then four blacks. The colors have magically separated again.



### *Third Phase*

Turn the packet face-down and deal the top four cards into a pile on the table. Turn over the top card of this tabled pile, displaying a red card, as you point out that this time the reds go on the table. Turn this card face-down and replace it on top of the tabled group.

Turn the packet in the hand face-up. Then spread the cards as four, keeping the fifth (red) card squared behind the fourth, to show four blacks. (Again, the Tenkai Turnover Spread can be used here.) Square the cards and turn them face-down in the hand.

As before, the cards are combined into a central pile, starting with the top card of the tabled group. This time, you can flash the face of every card except the first one from the packet in the hand and the last card of the tabled group.

Once more, you will magically unmix the colors. Pick up the combined pile, face-down and deal off the top four cards, turning them face-up one at a time. The dealing this time is legitimate, but you should use the same grips and actions as before, to be consistent. Four blacks are seen.

Turn the packet in the hand face-up and perform a Single-Buckle Count (the final card going on top). This displays four reds. Again, the colors have magically separated.

### *Fourth Phase*

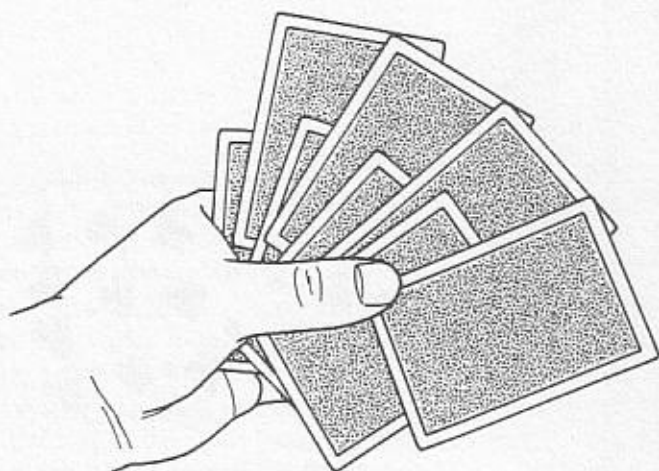
Say that you will repeat the demonstration, but this time you will change the procedure to make it easier to follow. Turn the packet in the hand face-down and perform a Single-Buckle Spread (the last card going to the bottom), displaying four face-down cards.

The four tabled blacks are inserted into this fan, face-down. One black goes on top. Another goes below the first card of the fan. The next goes beneath the second card of the fan. The last goes beneath the third card of the fan (which is actually two cards squared as one). *Figure 51* shows the final arrangement.

Leave the inserted cards outjogged. You can now raise the fan to display the interlaced colors. This display should be casual and brief. If the spectator *examines* the double fan, it will become obvious that there are three reds and five blacks showing. However, if only a quick look is permitted, with the cards always slightly in motion, all will appear fair. If the discrepancy overly concerns you, you can rest the right fingers at the right edge of the fan, concealing the black index in the lower tier, as shown in *figure 52*.

Hold the fan face-down and push the cards square. As you do this, obtain a left little-finger break below the card fifth from the top.

51



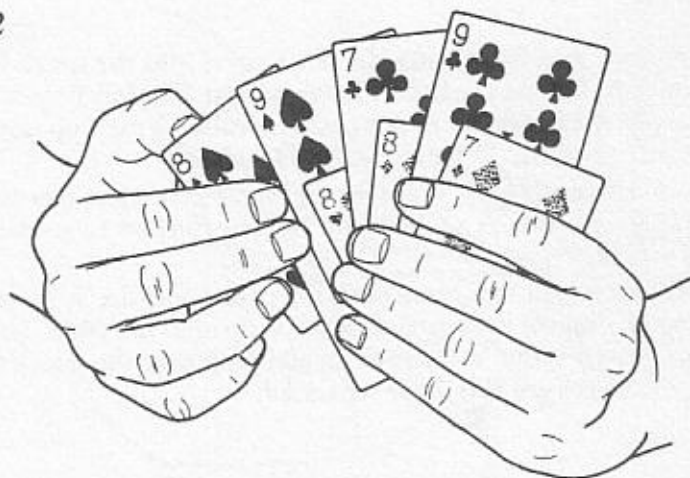
Explain that the colors will separate one last time. This final display is done with one hand. The packet is held in the left hand and the left thumb pushes the top card to the right as the hand revolves inward, so that the sidejogged card can be thumbed face-up onto the table. Rotate the hand, bringing the packet again face-down.

Repeat the above action, rotating the hand and thumbing the next card face-up onto the table. Return the hand to its original position.

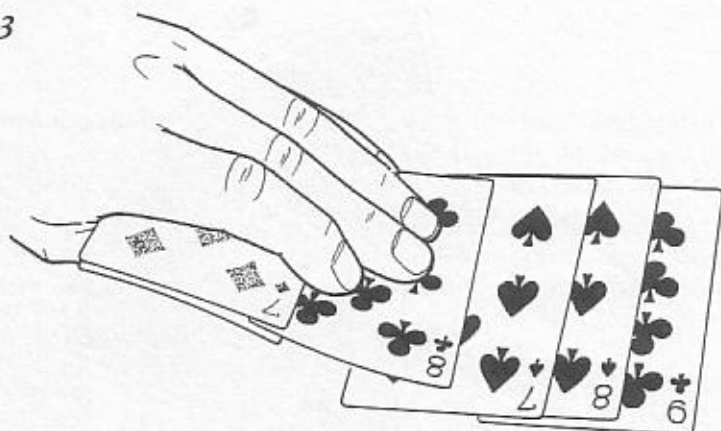
The action is done again, rotating the hand and thumbing the third card face-up onto the table. Return the hand to its original position.

Now the fourth card is apparently dealt to the table in the same way. Actually, a variant of the Downs Change is used to deal the *fifth* card.

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53



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This is accomplished by digging the left fingers into the break below the fifth card. As before, the hand rotates inward. The left fingers push the card above the break out of the packet, dealing it face-up onto the first three tabled cards. (Refer to *figures 53 and 54.*)

If you are uncomfortable with this one-hand technique, you can use a two-hand action such as a *Glide* or a *Necktie Second* to accomplish the above switch.

You have thus dealt four black cards into a face-up pile. Still working with one hand, deal the next three cards face-up onto the table. The last two cards, squared as one, are turned up and dealt onto the pile. For the last time, the colors are magically separated.

## Mixtant

This trick is the reverse of the "Oil and Water" effect. Here, two separate color groups instantly mix. This plot first surfaced in a trick by Leslie Guest that appeared in the October 1929 issue of *Linking Ring*. "Mixtant" was first published in *Scattershot*.

The previous routine apparently used eight cards. This sequence actually uses eight: four black cards and four reds. If you steal away the extra card after the previous routine, you can continue with this effect.

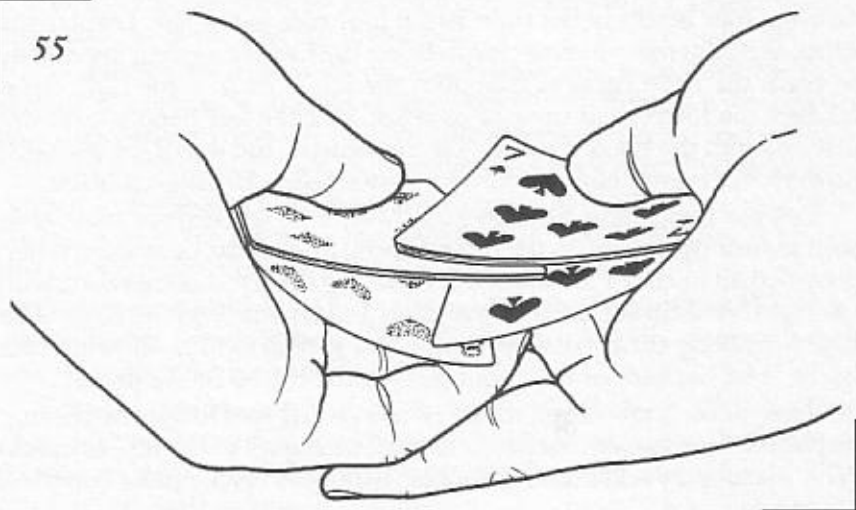
Begin with the cards in face-up groups. The reds are in the left hand and the blacks in the right hand. Fan both packets to display the cards, then square them again in the hands.

Buckle the lowermost card of each packet and bring the hands together, apparently placing the right hand's cards onto the left hand's. Actually, the buckled bottom card of the right hand's packet is fed into the break above the buckled bottom card of the left hand's packet, as shown in *figure 55*.

The order of the combined packet is now, from the face: black, black, black, red, red, red, black, red.

Flip the cards face-down and spread the top four cards of the packet. Say that you will place the reds on the table. Square up the spread cards and apparently lift away the top four. In fact, remove only three. Turn this three-card packet face-up. A red card shows at the face, so everything looks fair. (The order of the group is actually red-black-red.) Table this face-up packet.

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Flip the remaining five-card group face-up in your hand. The order of these cards is, from the face: black, black, black, red, red. Perform a Jordan Count, displaying four blacks, and say, "I can work with the cards face-up, or I can work with the cards face-down."

With this latter statement, flip the packet face-down and count the cards again. This time, perform a Push-Off Count: The top card is taken into the right hand. The next card is taken onto that. Now the left thumb does a Block Push-Off of the top two cards of its group, and those two cards (squared as one) are taken onto the right-hand group. The final card from the left hand is taken on top of all.

Flip the packet face-up. A black card shows on the face, so everything looks fair. Ask the spectator whether you should work with the cards face-up or face-down. Also, ask if the black cards should go on top of the reds, or the reds on top of the blacks.

Whatever the spectator answers, do as instructed. For example, if the spectator says to work with the cards face-up, and to put the reds on top of the blacks, simply pick up the tabled "red" pile and place it face-up onto the face-up "black" group.

Make a magical gesture. Then slowly spread the eight cards face-up, showing that the colors have instantly mixed.

## *Up and Down Mixtant*

This is an elaboration on the preceding item. Here, the cards are not only interlaced by color, but by orientation. This also appeared in *Scattershot*.

Again, eight spot cards of medium value are used. The cards are held face-up, four blacks in the right hand, four reds in the left. Display the cards, then flip the reds face-down. Bring the hands together, apparently to place the right hand's cards onto the left's. In fact, the right hand buckles the lowermost card of its stock, and the left hand's cards are inserted into the break created. The order from the top of the packet is now: three face-up blacks, four face-down reds, one face-up black.

Use the freed right hand to gesture with or to perform some task, such as clearing a space on the table. Having in this way, or in some other, provided an outward motivation for placing the packets together, with the right hand lift off the top four cards and lay them on the table. The four remaining cards are displayed with a Jordan Count, showing four backs. The last card of the count goes to the *bottom* of the packet.

This packet is tabled and the other one picked up. Do a Jordan Count, displaying four face-up blacks. (The final card goes to the top, as usual.) Now place this packet onto the tabled group and pick up the complete set of eight cards.



Hold the packet in the left hand and use a Buckle or Pull-Down to obtain a left little-finger break above the bottom card. With the right hand, grasp the packet from above, Biddle style. Then, with the left thumb, openly draw the top card of the packet to the left. At the same time, secretly draw away the bottom card (that below the break) squared beneath the top card.

To the spectators, you are simply removing the top card. As you do this, point out that the blacks are all face-up on top. The double card in the left hand appears to be a face-up black, and the top card of the packet in the right hand is black too, supporting your statement.

The reds, you continue, are face-down below. Rotate the right hand to flash a red card at the bottom of the packet. All seems fair. Turn the right hand palm-down again, and replace the left hand's double card on top of the packet.

Make a mystical gesture. Then spread the cards to show that the face-up blacks and face-down reds have instantly interlaced.

## *Tiny Water*

Before leaving the "Oil & Water" theme I will describe a minimalistic approach, which I marketed in 1975. Five cards are used, although the spectators are aware of only four. You will need four cards of like value, one of each suit. The spade has a blue back; the heart, club and diamond have red backs. You also will need a red/blue double-backed card.

At the start of the routine, the face-up packet is in order from the face: diamond; heart; club; double-backer, red-side up; spade.

Hold the packet face-up and display the cards with a Single-Buckle Spread. This shows just the four faces.

Square the packet, turn the cards face-down and spread them as four, keeping the fifth card squared beneath the fourth. You are showing two blue backs above two reds. Openly take the top blue card and insert it between the two reds, thus alternating the colors: blue, red, blue, red.

As if to emphasize further the interlaced condition of the colors, deal the cards from the fan onto the table, one on top of another. The last two cards, squared as one, are dealt as a single card.

Pick up the cards and make a mystical gesture. Then display the cards, using a Single-Buckle Spread. The colors have magically separated; they now run red-red-blue-blue.

Keep the packet spread. Take the top card and insert it beneath the upper blue card (which is actually a squared pair), once more alternating the colors. Again deal the cards from the fan into a tabled pile. The second card dealt is actually a double.

Pick up the pile, make a mystical gesture and spread the cards, using a Triple-Buckle Spread. (Alternatively, obtain a break beneath the top two cards, which enables you to push over the top pair cleanly, squared as one. Still another alternative is to perform a Back Spread; however, this requires a significant deviation in handling from that which has gone before, so it is not recommended.) Again the colors have separated, now running: blue, blue, red, red.

Offer to show a variation. Take the top two cards of the fan (really three) and insert them between the bottom pair. You have apparently placed the blues between the reds.

Square the packet and make a mystical gesture. Then spread the cards, keeping the fourth and fifth squared as one. The colors have now magically interlaced, running red-blue-red-blue.

The variation is repeated. The top card is inserted beneath the second, so that you now show the two reds between the blues. Square the packet and make a mystical gesture. Then use a Triple-Buckle Spread (or one of the alternatives discussed above) to display the cards once again interlaced: blue, red, blue, red.

Say that you will make the trick easier to follow by eliminating one card. Square the packet and perform a Double Turnover, displaying the club. Deal the club face-up onto the table. A red back still shows atop the packet, so everything looks correct.

Spread the packet as three cards, using a Double-Buckle Spread to display a blue back between two reds. Square the packet. Flick your finger against the top of the packet, commanding the center blue card to drop to the bottom. Then spread the cards, this time keeping the last two squared as one; the cards now run red-red-blue.

Offer to play a gambling game with the spectator. Explain that first you will shuffle the cards. Hold the packet in right-hand Biddle Grip while the left thumb pulls the top card into the left hand, then the next card onto that. The remaining two cards in the right hand, squared as one, are placed on top of all. Catch a left little-finger break beneath this final pair, then cut at the break, transferring the squared pair to the bottom. The order of the packet is now, from the top: face-down heart; double-backer, red-side up; face-down spade; face-down diamond.

Turn the packet face-up and spread the cards as three, using a Single-Buckle Spread. This shows three face-up cards, in order from the face: diamond, spade, heart.

Ask the spectator to guess which card has a blue back. It doesn't matter which is named; the spectator will be wrong. Turn over your hand, showing three red backs. Use the fan to flip over the tabled club, showing that it also has a red back; the blues have completely disappeared.

## *Spiralvator*

We'll now return to material using four blacks and four reds, this time a packet approach to the "Elevator" plot. I developed a version of this in the late 1970's, but it required duplicate cards. Later, I returned to the problem and created this variation using normal cards. It was published in the August, 1986 *Genii*.

Again, medium-value cards should be used. The black set must contain the seven and eight of clubs. The starting order is, from the face: black, black, eight of clubs, seven of clubs, red, red, red, red. The odd pip of the seven of clubs should lie at the far end of that card, as it rests in the packet.

With the right hand, hold the packet face-up in Biddle Grip. Display the cards by pulling them into the left hand, one at a time. As the fourth card (the seven of clubs) is taken, obtain a left little-finger break beneath it. Pause after this, as you point out that you are using four black cards.

The hands come together to continue the counting display. The first red card is pulled onto the left-hand group, but at the same time the seven of clubs above the break is stolen beneath the right-hand packet. A break is caught beneath the first red card.

The second red card is pulled onto the left-hand packet, then the third red card. The fourth red card (with the seven of clubs hidden beneath it) is then dropped on top of the packet. The order of the cards is now, from the face: red, seven of clubs, red, red, red, eight of clubs, black, black. You are holding a break above the eight of clubs.

The right hand regrips the packet in Biddle Grip and the hands separate. The left thumb retains the top card, plus the three cards below the break. Thus, the left-hand group is now, in order from the face: red, eight of clubs, black, black. The right-hand group is, in order from the face: seven of clubs, red, red, red. The audience believes you have simply separated the color sets, with four reds in the left hand, and four blacks in the right.

The right hand turns its packet face-down, flipping the cards over sideways so that the odd pip of the seven remains at the outer end. This packet is tabled and spread.

The remaining packet of four cards is flipped face-down and held in the left hand. Explain that the red cards will be a staircase, which the black cards will climb, one at a time.

Remove the top card of the tabled pile and openly slide it beneath the left-hand group, from the rear. Push the card square. Then twist the packet, using the Vernon Twisting Flourish from "Twisting the Aces," as you say, "It's a *spiral* staircase!"

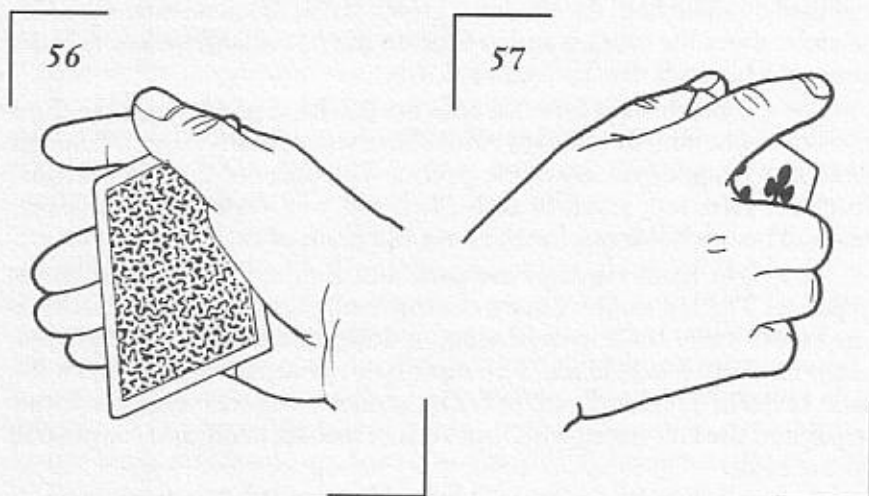
Flip over the top card of the packet, displaying a black card. The first card from the tabled group has apparently risen to the top. Deal this card face-up to the table.

Take the next card from the tabled group and insert it beneath the left-hand packet, from the rear. Push the card square, twist the packet, then turn up the top card, showing another black. Place the face-up black card on the table with the first.

The right hand removes the *bottom* card of the two remaining face-down tabled cards. This card is held as shown in *figure 56*, with the right forefinger extended beyond the forward end of the card, and the other fingers lying together nearer the inner end.

At the same time, the left little finger does a Pull-Down with the two bottom cards of its packet. (By turning the left wrist inward slightly, this will not be visible to the spectators.)

"Remember, each black card travels from the bottom to the top." As this is said, gesture with the right hand, so that the face of the card it holds is flashed to the audience. Due to the placement of the right fingers, only the top five pips will be seen, as in *figure 57*. The indices are covered and the card will appear to be the eight of clubs, because of the location of the odd pip on the seven. This display should be done *casually*.



The right-hand card is turned face-down again and apparently slid beneath the left-hand packet. In fact, it is inserted into the break above the pulled-down pair. As you push the card square, push down on it to obtain a break above it.

Perform a Double Turnover, displaying a red card on top. Pretend to be surprised by this. Flip the double card face-down.

"Oh, I forgot—it's a *spiral* staircase!" Twist the packet. Then turn over the top card, displaying the eight of clubs. Deal the eight onto the table with the other face-up blacks.



"There is one black card left." Point to the last face-down card on the table.

"And I have four reds in my hands." Flip the packet face-up and perform an Elmsley Count, showing four red cards.

(I prefer to use a special Elmsley Count for this situation. It simulates the action of dealing the cards one by one onto the table. The packet is held in left-hand Pinch Grip. The right hand takes the first card. The next card is now taken, with the standard switching action of a normal Elmsley Count. However, the two cards in the right hand are placed onto the table. The next card from the left hand is taken by the right and dealt onto the tabled cards. This is repeated with the last card. Performed with the proper rhythm, this sequence creates an impression of dealing the four cards one by one onto the table.)

Pick up the four cards just displayed, flip them face-down and drop them on top of the last tabled face-down card. Using your fingertips, rotate the packet in an on-the-table twisting action.

Turn over the top card of the packet, showing the arrival of the last black card. Then turn up the four reds. You end clean.

## Counter-Revolution

This is yet another routine using four blacks and four reds. It is an outgrowth of the classic Vernon "Twisting" effect, but with a surprising climax. The finish resembles that of Paul Harris' popular effect, "Re-Set," but "Counter-Revolution" was published in 1976 in *Classic Tackler* (and later in the December, 1976 issue of *Pabular*), one year before the Harris routine.

Start with the packet face-up, the four blacks on top of the four reds. Fan out the cards, displaying the two colors. Then square the packet and hold it in right-hand Biddle Grip.

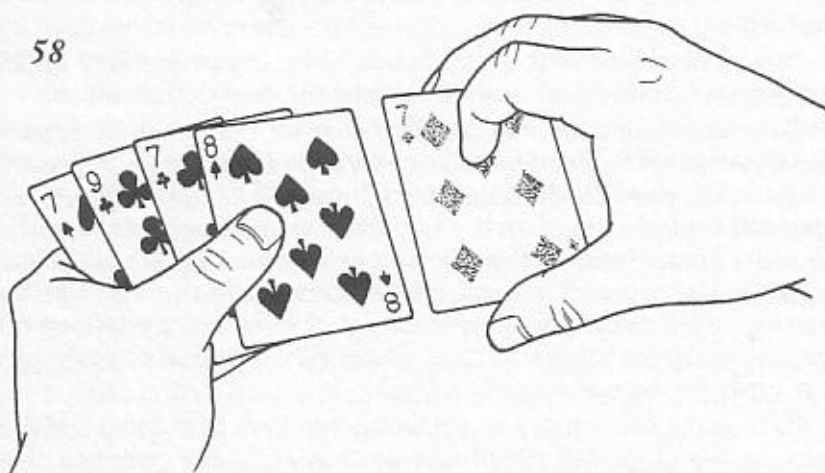
The left hand comes to the packet, and the left thumb pulls the top card into the left hand. The next card is pulled onto the first, jogged to the right. The third and fourth cards are pulled one at a time into the left hand, each card jogged to form a spread of four blacks, as shown in *figure 58*.

The left hand squares the blacks, obtaining a left little-finger break below the second card. Then the right hand moves over the left hand's group, and the left thumb pulls off the first red card. At the same time, the right hand steals the two cards above the break, taking them beneath its cards as it moves away from the left hand.

As this first red card is drawn off, the left little finger catches a break beneath it. The hands come together again, and the left thumb takes



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the second red card onto its group. The third red card is similarly taken into the left hand.

The final red card (with two blacks hidden beneath it) is dropped onto the left-hand group. The order of the packet is now, from the face: red, black, black, red, red, red, black, black. The left little finger is holding a break above the lowermost two black cards. All of the above actions seem to be a simple display of the eight cards, and the audience will believe the packet is in red-red-red-red-black-black-black-black order.

The right hand comes over the packet, grasping it in Biddle Grip. The hands then separate, the right hand taking all the cards above the break, while the left thumb retains the card at the face, drawing it onto the two below the break. To the audience it will seem that the four black cards are in the right hand and the four reds are in the left. The true situation is that the left hand holds three cards (red, black, black) and the right hand holds five (black, black, red, red, red).

During this display sequence, offer to let the spectator choose which color group you will use for the magic. Put each packet onto the table, face-up, while the spectator makes a decision. Tabling the packets at this point subtly emphasizes the separation of the red and black cards. When the spectator's choice is announced, pick up the three-card packet and flip it face-down. Remove the bottom card and display its red face. If the spectator has chosen *black*, say, "All right, I'll put the reds aside and work with your selected color group." If the spectator has chosen *red*, say, "All right, I will use your selected color group for the big finish, and use the blacks for the preliminary magic."

In either case, replace the red card face-down on top of the packet and place the three-card group onto the table, face-down.

Pick up the five-card packet. Obtain a break beneath the top two cards and perform a Half-Pass, secretly reversing the three cards below the

break. Thus, the two black cards are face-up, with three face-down reds below them.

A progressive twisting sequence is now used to cause the (apparent) four black cards to turn face-down, one at a time. This is the same sequence used in "Fluttering Hearts" and "Casanova," previously described in this volume. It runs as follows:

Twist the packet. Then do an Elmsley Count, displaying three face-up blacks and one face-down card.

Twist the packet and perform a Push-Off Count, displaying two face-up blacks and two face-down cards.

Twist the packet. A special count is now used. The packet is held in left-hand Pinch Grip. The right hand takes the first card, then the second injogged onto that. The left hand lays its remaining three cards on top of the right hand's pair, injogged. As this is done, the right thumb pulls the top card of the three-card block inward, displaying three face-down cards. A face-up black shows second from the bottom in this spread.

Square the cards and twist the packet. Perform an Elmsley Count to display four face-down cards.

If the spectator previously nominated *black*, say, "As promised, I've done the magic with your chosen color. You may be wondering what I would have done if you'd chosen red."

If the spectator previously chose *red*, say, "You may be annoyed with me, as you chose red and I've been doing the magic with the black cards."

In either case, as the line is delivered, casually transfer the top two cards of the held packet to the bottom.

If the spectator chose *black*, continue by saying, "Well, I can perform just as easily with the reds!"

If the spectator chose *red*, continue with "Well, I promised that I would use the red cards for the big finish!" Turn the packet face-up and perform an Elmsley Count, displaying four red faces.

Now obtain a right thumb break beneath the top three cards of the packet as the right hand takes the cards into Biddle Grip. With the right hand, pick up the face-down tabled packet, taking it beneath the face-up group already held in that hand.

The clean-up is immediate: Drop all the cards below the break into the left hand. The right hand drops its cards (three reds) face-up onto the table, as the left hand turns its group face-up. (The left-hand group is in order: black, black, red, black, black.)

Perform an Ascanio Spread with the five-card packet, displaying four blacks. With the right hand, slip the double card from the spread (a red card hidden beneath a black) and drop it onto the face-up pile of reds. Then drop each remaining black card one by one onto the tabled pile.

The eight cards are now in proper order: four blacks on top of four reds. You are clean.

## Con-Sequence

The starting point for this routine was Brother Hamman's "Amorphous Ace." In the early 1970's, a related routine by Persi Diaconis travelled quickly through the "card underground." Many variations ensued, notably by Bruce Cervon, Larry Jennings and Derek Dingle. The basic effect involved a packet of cards in numerical sequence. Each card in turn was used for an individual effect, then discarded, until only one card remained. For the climax, the face of this last card changed color.

The following sequence runs along these lines. However, I set out to devise a version wherein the final card's *back* changed color. This, then, is one solution, which I developed in 1981. Its only previous publication has been in lecture notes.

Five cards are required: the ace through four of clubs from a blue-backed deck, and a four of clubs from a red-backed deck. At the start of the routine, these are in order from the face: red-backed four, trey, deuce, ace, four.

Begin with the packet face-up. Fan the cards as four, keeping the fifth squared beneath the fourth. This displays the four through ace, in sequence. Announce that you will work with the cards in proper order, one at a time.

Close the fan and turn the packet face-down. Briefly fan the packet, again keeping the bottom card hidden beneath the fourth, displaying four blue backs. Close the fan, obtaining a break beneath the second card from the top as you do so.

Perform a Double Turnover, displaying the ace. Flip the double card face-down. As before, fan out the packet as four cards. Openly remove the top card (thought to be the ace) and insert it beneath the next card. Square the packet. Make a mystical gesture, then flip the top card face-up, showing that the ace has risen to the top.

Ask a spectator to aid you by extending either hand, palm-up. Deal the ace face-up onto the spectator's palm. Pause to display it, then turn the ace face-down, leaving it on the spectator's hand.

Fan the remaining cards as three, keeping the bottom one hidden. Square the cards, getting a break beneath the top two. Then do a Double Turnover, displaying the deuce. Flip the double card face-down, saying, "This time, we'll make it a bit more difficult." Transfer the top card (believed to be the deuce) to the bottom. Make a mystical gesture, then flip the top card face-up, showing that the deuce has risen to the top.

Deal the face-up deuce onto the card in the spectator's hand. Pause to display the deuce, then turn it face-down, leaving it on top of the ace.

"Just two cards remain." With the left hand, hold the three-card packet from above, and use the right fingers to remove the bottom card. You now apparently hold one card in each hand; yet, in fact, the left hand's card is a double.

Place the right hand's card on top of the left-hand double. Then flip the packet face-up. Push over the top card, displaying the trey behind the four, as you comment, "With the trey I shall attempt an even more difficult feat."

Square the cards, flip the packet face-down and grasp the cards in right-hand Biddle Grip. The left thumb draws the top card (assumed to be the trey) into the left hand. The right hand rotates forward to palm-up position and places its double card face-up on top of the face-down left-hand card, injogged for about half its length.

Now a Paintbrush Change is used to cause the trey to turn instantly face-up. The left forefinger braces the outer end of the face-down bottom card (the presumed trey). The right hand regrips the injogged double card at its inner end, fingers on top, thumb below. The right hand then pushes the double card forward, bringing it square with the bottom card. Immediately, the right hand draws the top card back to reveal the face-up trey below it.

These actions effect the magical reversal of the trey. The face-down blue-backed four is squared and hidden beneath the face-up trey. With the right hand, extract this squared pair from beneath the face-up four, and place the double card onto the cards in the spectator's hand. Pause to display the trey, then turn it face-down onto the packet. Thus, the blue-backed four is "absorbed" into the discard pile.

You are left with a single face-up card in the left hand. Say, "I'm sorry, but I am unable to conclude this demonstration, as I do not know any tricks that can be done with a single card." Of course, this proves not to be the case, for when you turn the four face-down, its back has changed color.

The spectator's attention will focus on this final odd-backed card, *not* on the discards being held. After all, as you have dealt these to the spectator, they must be free from guile! If your attitude shows an appropriate lack of concern, the spectator will have no inclination to scrutinize the packet (and thus discover the blue-backed four). You can casually retrieve the packet, as the spectator pounces on the innocent red-backer.



## *Chromavator*

This is another approach to the preceding plot, this time with a straightforward "Elevator" approach, using only four cards. It first appeared in the June, 1982 *Magic Manuscript*.

You will need the ace, two, three and four of clubs. The four has an odd-colored back. During the routine, the odd-colored back remains hidden until its exposure for a surprise finish. At the start of the routine, the cards are in sequence from the face: four, three, two, ace.

Begin by fanning the packet face-up, displaying the cards. Explain that you will work with the cards one at a time, in numerical order. Square the cards and flip the packet face-down.

Remind the audience that the ace is on top. Perform a Jordan Count, apparently reversing the order of the cards. The spectators will believe that the ace is now on the bottom.

Make a magical gesture, then flip over the top card, showing the ace back on top.

Say that you will repeat the effect. Flip the ace face-down. The ace is now apparently transferred to the bottom. In fact, perform a Triple Lift and transfer the three cards, squared as one, to the bottom.

Make a magical gesture, then perform a Double Turnover, showing that the ace has returned to the top. Flip the double card face-down.

The ace is again apparently moved to the bottom. This time perform a Double Lift, transferring two cards, squared as one, to the bottom.

Say that you will repeat the effect, this time with the deuce. Perform a Triple Turnover, showing the deuce. Flip the triple card face-down and perform a Double Lift, transferring the top two cards, squared as one, to the bottom.

Make a magical gesture and flip over the top card, showing the deuce.

Flip the deuce face-down. It is now apparently moved to the bottom. In fact, a Pull-Down or Buckle is done with the bottom card of the packet and the deuce is inserted into the break above the bottom card. As you push the deuce square, catch a left little-finger break above it.

"I can also do this magic with the three." Perform a Double Turnover, showing the three. Flip the double card face-down. Then transfer the top card (apparently the three) to the bottom of the packet.

Make a magical gesture and flip over the top card, showing the three back on top.

Flip the three face-down and legitimately place it on the bottom of the packet.

Perform a Double Turnover in the following manner: With the palm-down right hand, grasp the top two cards by their squared right edges,



thumb below, fingers on top. Then rotate the right hand palm-up to display the face of the four. As you do this, casually turn the left hand palm-down with its packet.

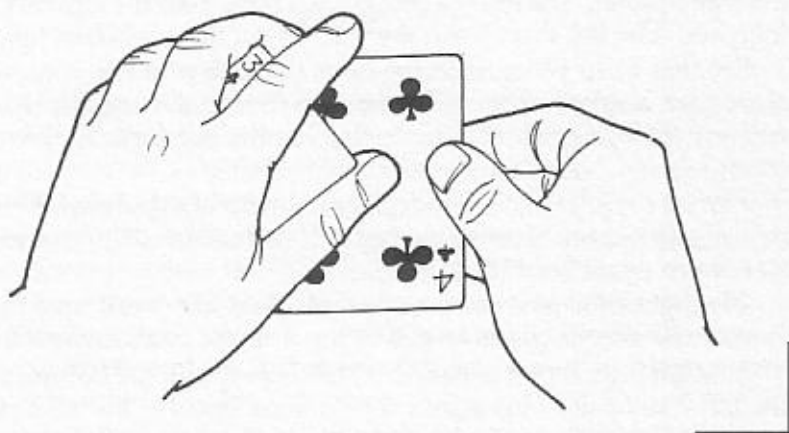
"I am sorry, but I cannot do this trick with the four." As you say this, stroke the left thumb over the face of the double four, and perform a K.M. Move: As the left thumb travels across the face of the right hand's squared pair, going from the lower right to the upper left, the right fingers shove the rear card of the squared pair to the left and beneath the left-hand stock. That card is clipped squarely under the packet by left fingers. See *figures 59 and 60*.

Offer to explain why the trick cannot be done with the four. Turn the left hand palm-up and deal its three cards onto the table, face-down.

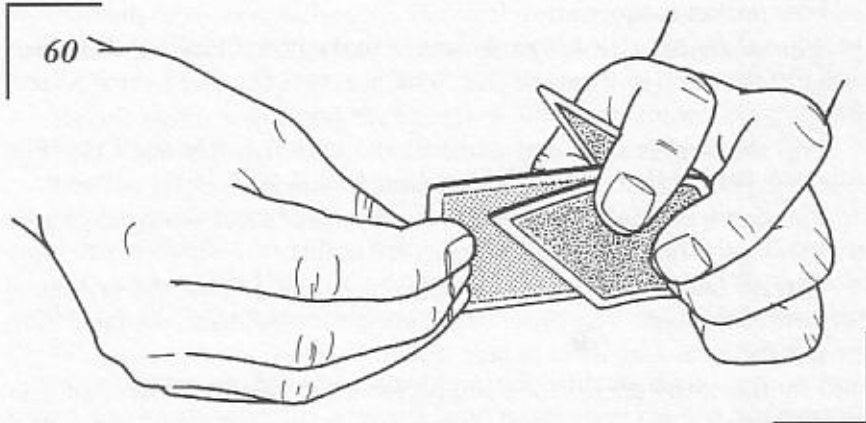
"I can't work with the four, because its different colored back would make it too easy for you to follow!" Flip over the four, showing its odd-colored back for the first time, and conclude with this surprise.

There are no gimmicks or extra cards, so the packet may be given to the spectator as a souvenir.

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## *Chromatwist*

Using the same cards employed in the previous routine, it is possible to do a "twisting" routine, again using the odd-colored back of the four as a surprise finish. This was published in *Majorminor*.

The starting order is, from the face: two, four, three, ace.

Hold the packet face-down and perform an Elmsley Count, displaying four identical backs.

Flip the packet face-up and fan the cards, displaying the ace through four, in numerical order. (The four is at the face.)

Close the fan and flip the packet face-down. Obtain a break beneath the top card and perform a Half-Pass, secretly reversing the bottom three cards.

Perform the Variant Through-the-Fist Flourish, secretly turning over the entire packet. The order of the cards is now, from the top: two, three, four, ace. The top three cards are face-down; the ace is face-up.

Say that when you pushed the cards through your fist, it caused the ace to turn magically face-up. Perform an Elmsley Count, displaying the face-up ace among three blue backs. Jog the ace forward during the count.

Extract the jogged ace and replace it on top of the packet. As you do this, obtain a break beneath the top two cards (the face-up ace with the face-down deuce beneath it).

The right hand removes the two cards above the break, holding them as one, and uses this squared pair to flip over the cards in the left hand.

The left little finger performs a Pull-Down with the bottom card of the left-hand pair. This action can be done openly. The right hand's squared pair is then inserted into the break, above the pulled-down card, and the packet is squared.

The audience believes that the entire packet is now face-up. The true order of the cards is, from the face: four, ace, two, three. The two is face-down.

Flip the packet over and perform the standard Through-the-Fist Flourish (which does not reverse the packet).

Perform a Jordan Count, displaying the deuce face-up among three backs. Jog the deuce forward during this count.

Extract the jogged deuce and place it on top. Repeat the actions of the previous phase. The order of the packet is now, from the face: four, two, three, ace. The three is face-down.

Flip the entire packet over and perform the standard Through-the-Fist Flourish.

Do a Jordan Count, displaying the three face-up among three backs. Jog the three forward during this count.

Extract the three and drop it onto the packet. Now the earlier actions are repeated, but this time legitimately: the right hand lifts the top card (the *trey*) and uses it to flip over the left-hand group.

The left little finger does a Pull-Down with the bottom two cards, and the right hand's card is inserted into this break. The order of the packet is now, from the face: four, three, two, ace. All four cards are face-up.

Flip the packet face-down and perform the standard Through-the-Fist Flourish.

Do a Jordan Count, showing four face-down cards. The last card of this count goes to the *bottom*.

Pretend to be surprised that the four did not turn over. Now go through the closing sequence of the previous routine, using the K.M. Move to cause the back of the four to turn red.

## Chromated

It is possible to combine the last two routines into a longer sequence, saving the color-change climax until the end. To do this, it is necessary to complete the first routine without revealing the odd-colored back.

Start by performing "Chromavator," to the point where you have just apparently transferred the three to the bottom of the packet, then turned up the top card to show the three back on top. Now flip the three face-down and apparently shift it to the bottom. In fact, the left hand performs a Pull-Down with the bottom card of the packet, and the three is inserted into the break above the pulled-down card. As you push the three square, catch a left little-finger break above it.

Perform a Double Turnover, displaying the four. Flip the double card face-down.

Perform a Triple Lift, transferring three cards squared as one to the bottom.

Make a magical gesture, then perform a Triple Turnover, showing the four back on top.

Flip the triple card face-down and perform a Triple Lift, transferring three cards squared as one to the bottom. Regrasp the packet in right-hand Biddle Grip. The left hand holds the packet from below in dealing grip, and the left little finger obtains a break above the bottom card via a Buckle or Pull-Down. The left thumb rests on top of the packet.

State that you will perform further magic with the four cards. As this is said, the hands separate. The left hand milks away the top and bottom

cards, as the right hand strips out the center pair. The right hand's stock is placed on top of the left's.

This simple cutting action results in the restoration of the cards to numerical sequence, with the four at the face. You can continue now with "Chromatwist."

## *Chromatose*

It is also possible to do a combined routine in the opposite order, starting with the "twisting" routine and ending with the "elevator" routine.

Begin by performing the "Chromatwist" routine up to the point where the trey, having been caused to turn face-up, has been reinserted into the packet. The cards are now in numerical sequence, with the four at the face.

Flip the packet face-down and obtain a break beneath the top two cards. Then perform a Half-Pass, secretly reversing the pair beneath the break.

Do a standard Through-the-Fist Flourish (which does not reverse the packet). Then perform a Jordan Count, displaying the face-up four among three backs. The four (with the three hidden beneath it) is jogged forward during this count.

Extract the jogged double card with the right hand, rotate the squared pair face-down and place it beneath the left-hand stock. The cards are again in sequence, and you are ready to perform "Chromavator" from the beginning.

## *Tearable*

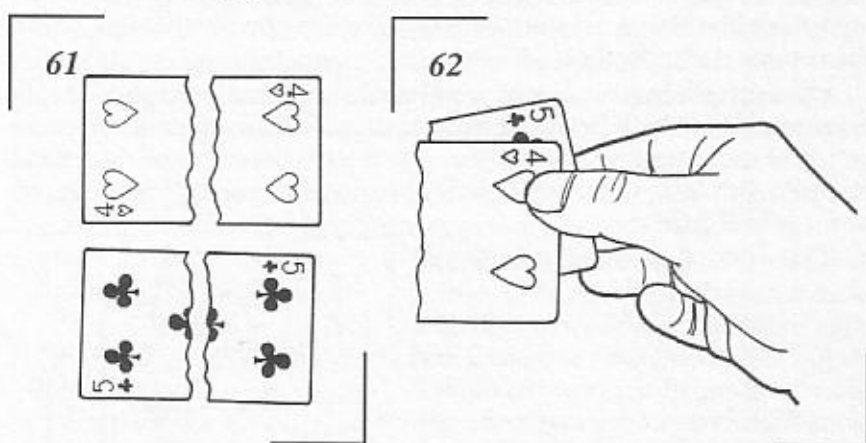
My minimalistic inclinations led me to develop this routine using only two cards, which I marketed in 1979. It bears a relationship to effects by Bob Bell, Roy Johnson and Gaetan Bloom, but features some interesting ideas.

At the start of the routine, a full deck of cards is in play, with a three-card set-up on top. Two of these are gimmicks: a double-facer and a double-backer. For the purposes of this explanation, we'll say that the double-facer shows the four of hearts on one side and the five of clubs on the other. At the start of the routine, the top card of the pack is the legitimate five of clubs, followed by the double-backer, then the double-facer, five-side up.

Explain that you will perform with two contrasting cards. Flip the top card of the deck face-up, showing the five of clubs. Deal this card face-up onto the table. Do a Double Turnover, showing the four of hearts. Deal this card (which is actually the double-facer) onto the tabled card. Put the rest of the deck away.

(A note here: It is not necessary to use the double-backer; there are other means of introducing the double-faced card in such a way as to show that it apparently has a back. However, this approach looks good. Alternatively, you can start with just the five of clubs and the double-facer, using a casual two-card Back Count at the outset.)

Square the two cards and tear them in half. Arrange the four half-cards as shown in *figure 61*.



With your right hand, pick up the piece of the club at the inner right corner of the layout, thumb on top and fingers below. Use this piece to gesture toward the other half of the club as you explain, "The black card is mine." Gesture toward the pieces of the heart, saying, "The red is yours."

"You take charge of the red pieces." As this is said, you apparently use the piece in your right hand to flip the right-hand half of the heart card face-down. In fact, a Wild Card Turnover Switch is performed:

The right hand's black half-card is used to scoop up the red half-card (refer to *figure 62*), the tip of the right thumb contacting the edge of the red piece. Lift both pieces from the table and rotate the right hand palm-down. As this happens, the right thumb draws the red piece inward, and the right fingers toss the black piece face-down onto the tabled red half. At this point, the piece of double-facer retained in the right hand is black-side up. To the audience it appears that you have simply flipped half of the four of hearts face-down onto its tabled mate.

Place the right hand's piece, black-side up, back on the table, next to the other black piece. Instruct the spectator to place a finger on top of the red pieces.



Pick up the black piece at the right (the double-facer). Without turning this piece over, use it to flip the other black piece face-down. Gesture toward this face-down piece, stating that you will cause it to change by magic.

Repeat the Wild Card Turnover Switch as you apparently turn the face-down black piece face-up again. When you're done, you will be showing a black piece in the right hand, and a red piece on the table.

Tell the spectator to lift the finger that has guarded the red pieces. Reach over and use the right hand's piece to flip over the top piece of the spectator's pair, revealing that it is now black.

Magician and spectator now each possess a red half-card and a black half-card. Pause to let this register. The right hand still holds half of the legitimate black card. Gesture with this piece as you say that you'll take the routine a step further.

Use the right hand's piece to scoop up the spectator's red piece. Again execute a Wild Card Turnover Switch, depositing the face-down piece on top of the spectator's black piece. The piece retained in the right hand is seen to be black. Once again, have the spectator place a finger on top of the tabled pair.

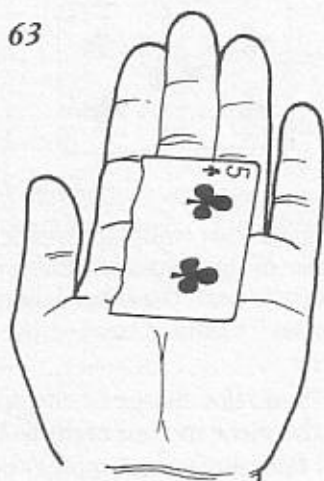
Take the right hand's piece and place it onto the left palm, with its torn edge to the left, as shown in *figure 63*. Pick up the remaining red piece and place it on top of the piece in the left palm, with its torn edge also to the left.

What follows is an offbeat use of the actions of an Elmsley Prayer Vanish: Place the right hand palm-down on top of the palm-up left hand. Rotate your hands rightward, so that the thumbs point upward (Christian prayer posture). Now twist the right hand counterclockwise and the left hand clockwise. When the hands lie crossways, slide them apart, simultaneously turning them both palm-down. You will find it an easy matter to retain one half-card in the palm of each hand as this is done. As the hands separate, turn the left hand palm-down before the black side of its half card can be seen.

Pause for an instant. Touch your thumbs together and release the piece in each hand. Both pieces will drop onto the table, red-side up.

The trick is over. You have both halves of the red card, and the spectator possesses both halves of the black card. The pieces held by the spectator comprise a legitimate card. To clean up, simply pocket your pieces, saying, "I'll keep this as a souvenir; you keep yours."

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## Umpteenth Aces

We have already covered some non-standard approaches to the Four-Ace Assembly (see "Jumping Bean Aces" and "Immediate Aces"). The classic version dates back to the 1800's. In this century, the sophisticated "Slow-Motion" version, in which the aces transfer one at a time, has become standard, in handlings developed by Vernon, Daley, Marlo and just about every other cardman of note. This early effort of mine was originally published in *Classic Tackler*.

There is no preparation as such, but you should have a spectator sitting to your left. Remove the aces and twelve indifferent cards from the pack, placing the balance aside. Only these sixteen cards will be used. Place the face-down aces on top of the face-down indifferent cards. For this explanation, we'll say the order of the aces is, from the top: spade, heart, club, diamond.

Spread the cards. Remove the top four and turn them face-up, revealing the aces. Replace the aces onto the other cards, face-up. Then square the packet, obtaining a left little-finger break beneath the sixth card from the top.

The aces are now displayed using Hartman's Secret Subtraction: The right hand grasps the six-card block from above the break, holding it in Biddle Grip. The left thumb pulls the first ace (the diamond) from the packet onto the left-hand stock. Use the edge of the right hand's packet to flip the ace of diamonds face-down. The right hand picks up the ace of diamonds below its packet, getting a flesh break with the right thumb between that card and the ones above it. Rotate the right hand to redisplay the ace of diamonds briefly at the bottom of the stock, then return the hand palm-down.

Repeat this process with the next ace (the club), flipping it face-down and taking it beneath the right-hand stock. Rotate the right hand palm-up to show the ace of clubs briefly, then down again.

When the hands come together to draw off the next ace (the heart), the right thumb allows the two cards below the flesh break (the aces of diamonds and clubs) to drop onto the left-hand group. The ace of hearts is flipped face-down, taken beneath the right-hand packet and flashed as already explained. Repeat the turning and display sequence with the final ace (the spade).

The right-hand packet now consists of four cards, in order from the top: two indifferent cards, ace of hearts and ace of spades. The top two cards of the left hand's stock are the ace of diamonds above the ace of clubs. Table the left-hand packet.

Turn the right hand's cards face-up and deal the first card (the ace of spades) onto the table, face-up. Turn the remaining three cards face-

down and deal them into a row above the ace of spades, left to right, creating the traditional T-formation.

Pick up the twelve-card packet and hold it face-up in right-hand Biddle Grip. Explain that you will place three cards onto each ace. You apparently proceed to do this, in a convincing face-up sequence that utilizes aspects of the Veaser Concept. Use the left thumb to draw the first card into the left hand. Draw the next card onto this, and the next. Turn these three cards face-down and place them onto the card at the center of the row.

Count off three cards in the same manner, but this time, as the second card is drawn off, the first is stolen back beneath the right-hand stock, jogged about a quarter of an inch to the right. (This jogged card is screened by the right hand.) The two cards in the left hand (believed to be three) are turned face-down and placed onto the card at the right end of the row.

The next card from the face of the right-hand stock is drawn into the left hand, then the next on top of that. As the hands come together for the third card, the two cards in the left hand are stolen back beneath the right-hand stock, in alignment with the sidejogged card, and the four upper cards of the packet are clipped in the fork of the left thumb and taken as a unit into the left hand. This action has the same appearance as the previous ones, but loads the aces of clubs and diamonds behind two indifferent cards in the left hand. The right hand retains the remaining three indifferent cards. Turn the left hand's packet face-down and place it onto the face-up ace of spades.

Finally, count the three remaining cards from the right hand into the left, in the same manner. Turn them face-down and place them onto the card at the left end of the row.

Slip the ace of spades from beneath its packet, turn it face-down and slide it back beneath the packet. The layout is complete.

Pantomime the actions of transposing cards between the leader packet and the pile at the left end of the row. Turn up the four cards in the left-end group, showing them to be indifferent; the first ace has vanished. Place those four face-up cards to one side. Pick up the leader pile, turn it face-up and do a Single-Buckle or Push-Off Spread to show that the packet now contains the ace of diamonds in addition to the spade. The ace of diamonds goes on the *face* of the packet at the conclusion of this display, but the positions of the other cards remain unaltered.

Turn the packet face-down and replace it in the leader position. Pantomime the actions of transposing cards between that pile and the one in the center of the row. Pick up the center pile and turn the cards face-up to reveal four indifferent cards. Put these cards aside with the first group. Pick up the leader pile, turn it face-up and do a Single-Buckle or Push-Off Spread as before, with the last card going to the face. This reveals the arrival of the ace of clubs.

Turn the packet face-down and, holding it in the left hand, obtain a break under the top two (indifferent) cards. Then palm them in the right hand. The right hand moves to pick up the pile at the right end of the row, depositing its two palmed cards onto that pile in the process. At the same time, the left hand replaces its packet in the leader position. The packet is placed *sideways* (that is, with a long edge toward you).

Pick up the final packet from the right end of the row. This consists of four indifferent cards above the ace of hearts. Hold the face-down packet in right-hand Biddle Grip. Rotate the right hand to display the ace of hearts at the face, then return the hand palm-down. Use the left thumb to draw off the top three cards, one at a time, into the left hand. The last two cards, squared as one, are retained in the right hand.

Rotate the right hand forward, bringing its double card face-up. Place the double card (apparently just the ace of hearts) onto the face-down left-hand stock, jogged to the right for about half its width.

Now turn the left hand palm-down and seemingly deal the ace of hearts onto the table, in front of the spectator who is sitting to your left. In fact, perform a Downs Change: the thumb draws the ace back and square with the balance of the packet as the fingers extend to push the jogged (indifferent) card onto the table.

As the card is deposited in front of the spectator, the right hand moves forward to gesture toward the card as you ask the spectator to put a finger on the (supposed) ace of hearts. Your right arm in this position screens your left hand as it travels back toward your body. When the left hand's packet passes over the leader pile, the thumb releases the ace of hearts. (Now the reason is clear for the positioning of the leader packet sideways: to accommodate the current orientation of the left hand's cards.) The spectator's actions, in response to your request, also misdirect from the left hand's action.

Show the three indifferent cards remaining in the left hand. Make the appropriate magical gestures over the card being held by the spectator, then show that it is now an indifferent card. Turn over the four cards in the leader position, revealing that all four aces have arrived.



*secA ruoF*

In the early 1970's I hit upon the notion of doing a rudimentary Ace Assembly in reverse. The resulting routine was published in my first set of lecture notes, *Card Tricks for People Who Don't Do Card Tricks...and Some for Those Who Do!* in 1974. Although I was surely not the first to come up with this basic idea (for example, Dai Vernon told me he had experimented with it back in the 1930's), I do seem to be the first to have set the concept into print. Several years later there was a sudden spate of methods by various cardmen, and many of these were far more refined than my original version. However, despite its simplicity, it still plays well.

A set-up is required: the four kings are positioned thirteenth, sixteenth, seventeenth and eighteenth from the top of the pack. You can stack this while removing the aces from the pack at the outset of the routine.

Show the aces and explain that you will perform a classic trick with them. Place them face-up onto the pack and spread them for display, along with the first few face-down cards. Square the cards, getting a break beneath the seventh from the top. Now redisplay the aces using a Braue Add-On:

The right hand lifts the seven-card block above the break from the pack, holding the block in Biddle Grip. The left thumb pulls the first ace onto the pack, and the edge of the packet is used to flip that card face-down. Repeat this with the second and third aces. Now drop the fourth ace (with three face-down cards squared beneath it) onto the deck; then flip this last ace face-down. You have thus loaded three indifferent cards between the top ace and the other three.

Deal the top four cards into a face-down row, left to right. Now deal three cards onto each "ace," again working from left to right. Put the talon aside.

Switch the first and third packets, then the second and fourth, commenting, "I don't want you to remember where any particular ace is located." The result is that the third pile contains the four aces, and the others hold indifferent cards.

Ask the spectator to name a number *between one and four*. This hoary ruse limits the choice to two or three. The number named, count from the appropriate end of the row to arrive at the ace pile. Push that packet forward.

Pick up another pile and tap the chosen pile with it. Then turn over the pile you hold, showing no aces. Put the packet aside. Repeat this with the other two unchosen piles. Pick up the chosen group and show that



the aces have congregated there. Thus far you have done a very basic assembly sequence, akin to what is found in most beginner's texts on card magic.

Offer to repeat the trick, but explain that, just to make things interesting, this time you'll do it backward. Gather the discarded packets of indifferent cards and place them onto the deck. Then put the aces face-up onto the pack and repeat the Braue Add-On handling previously described.

As you're working backward, you do *not* deal the aces into a row. Instead, deal the top four cards into a pile in the position they held at the conclusion of the first sequence. Now deal cards rotationally into the first, second and fourth positions, until there are four cards in each pile.

Pick up the third pile and tap each indifferent group with it. Then turn up each packet, showing that an ace has flown back to the face of each.

Announce that you will perform the trick one more time, and that this time you will do it forward, as you did it the first time. Gather the twelve indifferent cards and place them on the *bottom* of the pack. Put the aces face-up onto the deck and do a Braue Add-On as before.

Deal the top four cards into a tabled row, left to right. As in the initial phase, deal three cards onto each "ace." The packets are again switched, but this time exchange one and four, then two and three. The aces are now in the *fourth* pile and the kings are in the third.

Push the third pile forward, reminding the spectator that this was the original selection. Again tap the other three piles with the chosen one. As the audience has seen this sequence before, they already expect that the aces have vanished, so you can be somewhat brisk in showing that they've departed from the first and second piles. When you come to the fourth pile, you cannot show the faces at all (because these are the aces). Therefore, the situation is bluffed: The packet is quickly spread and a gesture made as if displaying the faces. In fact, it is not raised high enough for anyone to view. Because the audience has become so familiar with the procedure, they will not be concerned at this seeming oversight, presuming it to be the inadvertent result of haste.

Drop the fourth packet (the aces) onto the deck, taking a left little-finger break beneath it. Invite a spectator to turn over the remaining pile. Instead of the expected aces, the kings are found.

As this surprise captures the audience's attention, drop your left hand to your side and use the side of your leg to lever the four-ace block above the break face-up. Immediately follow this with a Charlier Pass.

Once the appearance of the kings has registered, ribbon spread the pack to reveal the aces now reversed in the middle.

## *Diminishing Returns*

One of the more intriguing embellishments on the classic Ace Assembly is the "Progressive Aces," a plot that first appeared in Roger Smith's *Necromancer* magazine. The plot had also occurred to others besides Smith, most notably Ken Krenznel, who had been working on solutions since 1960. Various methods have appeared in print. Most used gimmicks, and many used palming: courses that Krenznel suggested avoiding when he first discussed the problem in print.

In 1981 I came up with an idea that rendered the premise far easier to work with: substituting identical jokers for the aces. An inelegant solution, perhaps, but it did make the work far easier, given that any joker could pass for another. (I later learned that Jon Racherbaumer employed the same idea in a Reverse Assembly routine.)

My initial offering was published in the November, 1981 *New Tops*. The following version, which I much prefer, was published in the next month's issue. The effect combines both the "progressive" plot and the Reverse Assembly. The method is somewhat bold, but highly functional.

Only sixteen cards are used: four duplicate jokers and a dozen indifferent cards. For contrast, the latter group should consist of all medium-value red spot cards.

Start by displaying the materials. The jokers are legitimately dealt into a face-down row. Now three spot cards are dealt face-down onto each joker.

Pick up the first pile and count the cards singly, reversing their order. (For consistency with later phases, this count should mimic the actions of an Elmsley Count.) State, "In this group we have a joker, plus three red cards." As this is said, display the cards one at a time, as follows: The top card of the packet is flipped face-up, showing a joker (as expected). Flip the joker face-down and take it into the right hand.

Use the right-hand card to flip over the next card of the packet, a red spot card. Flip that card face-down and take it beneath the right hand's card. The right-hand pair is used to flip over the next spot card. Flip that card face-down and take it beneath the right-hand stock. Use the packet to flip over the final card in the left hand. Flip that card face-down and take it on *top* of the right-hand stock.

Say that you will cause the joker to vanish. Make a mystical gesture. Then turn the packet face-up and perform an Elmsley Count, displaying four red spot cards. Flip the packet face-down and deal the cards singly into a tabled pile.

Pick up the second pile, explaining that the first joker has travelled over to this group. Count the cards face-down, seemingly in the same

manner as before. In fact, perform an Elmsley Count. The cards are now displayed in a similar fashion to that used previously, but in such a way as to show two jokers: Perform a Double Turnover, showing a joker. Flip the double face-down and take the top card into the right hand. Use the right hand's card to flip over the next card, seemingly showing a second joker. Flip that card face-down and take it beneath the right-hand stock. The right-hand pair is used to flip over the next (spot) card. Flip that face-down again and take it beneath the right-hand stock. Use the packet to flip over the final spot card, which is then flipped face-down and taken beneath the right hand's cards.

State that you will cause both jokers to vanish. Make a mystical gesture. Then turn the packet face-up and do an Elmsley Count, showing four red spot cards. Flip the cards face-down and deal them singly into a tabled pile.

Pick up the third pile, claiming that the first and second jokers have joined the third. Do a Jordan Count with the face-down packet. The cards are now displayed as follows: Perform a Triple Turnover, showing a joker. Flip the triple card face-down and take the top card into the right hand. Use the right hand's card to flip over a double on top of the packet, showing the "second" joker. Flip the double face-down and take the top card into the right hand, under the first. Use the right hand's pair to flip over the next card, the "third" joker. Flip the joker face-down and take it on top of the right-hand stock. Use the packet to flip over the final (spot) card. Flip it face-down and take it on top of all.

Make a mystical gesture, then turn the packet face-up and do an Elmsley Count to show only red spot cards. Turn the packet face-down and deal the cards singly into a tabled pile.

State that the first three jokers have now joined the fourth. Pick up the last pile. Do a Jordan Count with the face-down cards. You will now apparently display four jokers, with a full Diminishing Lift sequence that is almost identical to the previous phase: Do a Triple Turnover, showing a joker. Flip the triple card face-down and take the top card into the right hand. Use the right hand's card to do a Double Turnover, showing a "second" joker. Flip the double face-down and take the top card under the first in the right hand. Use the right hand's pair to flip over a single card, showing a "third" joker. Flip the joker face-down. That card is apparently taken beneath the right-hand stock. In fact, the right fingers take the *bottom* card of the left-hand pair. Done without hesitation, this will pass muster, particularly as the spectators have by now been conditioned by the repeated actions already performed. The right-hand stock is now used to flip over the remaining card, showing a "fourth" joker. Flip that card face-down and take it on top of all.

Deal the four cards singly into a tabled pile, as you say, "One, two, three, four jokers over here."

State that you will go back to the beginning. Make a mystical gesture and turn over the four piles, showing a joker at the face of each.

## Picasso Aces

This is my approach to the Lin Searles "Ultimate Aces" plot, an ace assembly in which the backs of the aces contrast in color with the rest of the cards. When this routine was devised, I was familiar with only the Vernon and Kane versions. Since then, I have seen other fine solutions, notably by Bruce Cervon. However, this one is still my favorite. It first appeared in my 1979 booklet, *Gallery*.

You will need a red-backed deck, plus six blue-backed cards: four aces, plus two indifferent cards. Arrange the blue-backers in order from the top: face-up aces of diamonds, clubs, hearts and spades; face-down indifferent cards. This packet is in your pocket at the start of the routine.

The red-backed deck is set with the ace of hearts on top. Make sure that none of the other aces is among the top dozen cards, and that the duplicates of your blue-backed indifferent cards are also absent from the top stock.

When it is time to perform the routine, introduce the packet of cards from your pocket, stating that you will perform using aces with contrasting backs. The packet is spread as four, showing the face-up aces. Square the packet and obtain a break above the two bottom cards. Then take the packet into right-hand Biddle Grip, the right thumb holding the break.

The left hand picks up the deck, obtaining a left little-finger break beneath the top card (the ace of hearts). The right hand deposits its cards on top of the deck, still holding the break below the top four cards, and picks up the ace of hearts below the right-hand stock. The left thumb now presses down on the top card of the right-hand stock (the face-up ace of diamonds), and the right hand draws away the stock while the left thumb retains the ace of diamonds atop the pack. Use the left edge of the packet to flip the ace of diamonds face-down, displaying its blue back.

Repeat these actions with the next card (the ace of clubs). When the hands come together to draw off the third card (the ace of hearts), the three cards beneath the right thumb break are loaded onto the deck. A blue back will still show on top of the pack, so all looks fine. The ace of hearts is drawn onto the pack and flipped over. Then the ace of spades is flipped face-down on top of all.

Seemingly, the top four cards are the blue-backed aces. The true order is, from the top: blue-backed ace of spades, blue-backed ace of hearts, two blue-backed indifferent cards, red-backed ace of hearts, blue-backed ace of clubs, blue-backed ace of diamonds, balance of red-backed deck.



Deal the top four cards into a face-down pile on the table. The audience sees four blue backs and assumes these to be the aces just shown. A red back shows atop the deck, as expected.

Table the pack, pick up the dealt cards, square them and turn the packet face-up. The ace of spades shows at the face. Deal this onto the table, turning it face-down. The ace of hearts now shows at the face, reinforcing the idea that you still hold the four blue-backed aces.

Flip the packet face-down and deal the three cards into a face-down row, left to right, above the tabled ace of spades.

State that you will put three cards onto each blue-backed ace. Hold the deck in your left hand and, with the right hand, apparently remove the top card in Biddle Grip. In fact, a block of three cards, squared as one, is taken. The new top card of the pack is now taken below the right hand's triple card, jogged to the left. The next card is taken below these, jogged farther to the left.

You apparently hold a spread of three cards (actually five). Push the spread packet square against the left thumb and unload the two bottom cards onto the pack. The right hand moves away with the top three cards (two blue-backed aces beneath a red). Place the three-card packet onto the leader card, the ace of spades.

The above actions are repeated, but this time you genuinely remove three cards, square them and drop them onto the blue card at the left end of the row.

Repeat this legitimate procedure, placing three cards on the card in the center of the row.

For the final time, as you apparently remove the top card of the deck, take the top two squared as one, then the next and the next—so that you actually remove four cards. These are squared and put onto the last blue-backer, at the right end of the row. The balance of the pack is placed aside.

Pick up the packet at the left end of the row. Remove the bottom card, displaying its blue back and referring to it as an ace. Put this blue-backer on top of the packet, then cut two cards from top to bottom. (Thus, the blue-backer is now third from the top.)

Snap your fingers. Then perform an Elmsley Count, showing four red backs; the blue-backed ace has vanished. Turn the cards face-up and fan them, showing all indifferent cards. Place the packet face-up on the table, to the upper left of your working area.

Ask how many aces were in the leader pile. The answer will be one. Pick up the leader pile and perform an Elmsley or a Jordan Count, either of which will show that there are now two blue-backs in that group. Replace the leader packet in the leader position.

Pick up the center pile of the row. Remove the bottom card, showing its blue back. As before, cut the blue-backer to a position third from the top. Turn the packet face-up.



Snap your fingers. Then perform an Olram Subtlety to show four red-backed indifferent cards, backs and fronts. As the cards are shown and dropped face-up to the table, the blue-backed indifferent card is casually dropped onto the face-up discard pile. The other three cards are tossed to the table. Now gather those three cards and slide them beneath the discard pile. Thus, the blue-backed indifferent cards lie at the face of this eight-card pile.

Pick up the leader pile, stating that there must now be three blue-backed aces there. Give the cards a straight count, legitimately reversing their order while displaying three blue-backers. Replace this packet in the leader position.

Take the packet at the right end of the row. Remove the bottom card, as before—but this time you can flash the face, as it is the ace of hearts. Cut it to a position third from the top of the packet.

Snap your fingers. Then perform an Ascanio Spread, showing four red backs. Do not strip the double card from the spread. Leave it in place. Square the cards and flip the packet face-up. Do another Ascanio Spread, displaying four indifferent faces. The right hand strips out the double card of the spread (the ace of hearts squared behind an indifferent card) and drops it onto the discard pile. The other three cards are tossed one at a time onto the table. Slide these three cards beneath the discard pile.

Pick up the discard pile as you ask, "When we began, how many aces were in this group?" Here, casually transfer the card at the face to the back.

The spectators will answer, "Three."

"That's correct—and as they've vanished from here, how many are now in the leader pile?" As this is asked, put the discard pile onto the table, face-down.

The spectators will answer, "Four." Pick up the leader pile and perform a Jordan Count, showing four blue backs. The last card of this count goes to the bottom.

Flip the packet face-up and fan the cards to display the four aces. Split the fan, taking the upper two aces into the right hand to display them further. Then take the right hand's pair *below* the two in the left hand. This brings the ace of hearts to the face in a casual manner.

The effect is over and you're ready to clean up. Square the ace packet and turn it face-down. Grasp the packet in right-hand Biddle Grip and obtain a right thumb break above the bottom card (the red-backed ace of hearts).

The left hand picks up the discard pile. The right hand gestures with its packet to the left-hand stock and, as the packets "kiss," the red-backer at the bottom of the right hand's stock is loaded onto the left-hand packet.

Openly place the right hand's packet below the left's. Then turn all the cards face-up and spread them to show four aces at the face.

"Remember, the aces have blue backs." As this is said, square the stock, obtaining a break below the card sixth from the face.

The right hand lifts away the six cards above the break—supposedly taking just the four aces, and the left hand does a wrist turn to conceal the face of its packet. This is done to conceal the change of the card on the face of the packet. As the blue-backed packet is returned to your pocket, you conclude, "All of these other cards have red backs." In fact, this is so—you're left with a full pack of red cards, to do with as you see fit.

## *Stinger Aces*

The gimmicked Ace Assembly commonly known as the "MacDonald Aces" (although it actually dates back to Hofzinsler) provides an exceptionally strong piece of magic, as the use of double-faced aces allows for some very convincing vanishes. In the 1970's, I devoted a lot of time to working out variations. The following routine uses a trio of vanishes that I wrote up for the December, 1977 *Linking Ring*, and which I incorporated into a full routine in the *Notions* booklet the following year.

Unpublished, until now, is this routine, which combines the Ace Assembly with a particularly effective kicker. It was this latter element that led to the development of "Fluttering Hearts," explained previously in this collection.

You will need, in addition to a pack of cards, a standard MacDonald set (double-faced aces of hearts, clubs and diamonds, backed with indifferent cards) and three specific double-facers: an ace of spades backed with a jack of hearts, an ace of clubs backed with a queen of hearts, and an ace of diamonds backed with a ten of hearts.

At the start of the routine the legitimate ace of hearts is on top of the face-down deck, followed by the legitimate king of hearts. The third card from the top is the double-faced ace of clubs/queen of hearts, queen up. The fourth card is the double-faced ace of diamonds/ten of hearts, ace up. The four remaining double-facers are distributed throughout the balance of the pack, ace-sides down. Finally, place the nine of hearts ninth from the face of the deck.

Make sure that the real aces of spades, clubs and diamonds are either removed from the pack, or positioned near the top (so that they will not show up during the routine). Take the same precautions with the real ten, jack and queen of hearts, as well as the duplicates of the indifferent sides of the MacDonald cards.

Begin by holding the deck face-up. Run through the cards, removing the four aces as you come to them. These are, of course, all double-facers. Place the aces into a tabled row, with the ace of spades at the right end.

Square the pack and hold it in the left hand from below and the right hand from above, Biddle fashion. Riffle off four cards from the rear of the pack, taking a break at that location with the right thumb.

Say that you will work with the four aces, plus several indifferent cards. As you are explaining this, start drawing cards from the face of the pack into the left hand. Continue pulling cards from the face until you reach the nine of hearts. Take this card onto the left-hand stock and stop. Do *not* mention how many cards you are taking. The idea here is to remove exactly nine cards, without the spectators observing the precise number.

State that you will place three indifferent cards onto each ace. As this is said, the hands come together, right over left. The contents of each hand "kiss" for an instant, and the four cards beneath the thumb break are allowed to drop onto the left-hand stock. As soon as this happens, separate your hands. The left hand turns inward, as the right hand moves to the right to table the pack face-down. It is unimportant if the spectators catch a flash of the face of the left hand's packet before it is turned inward, as the change of face card (from the nine to the ten of hearts) is indiscernible with the cards in motion.

Take the packet face-down into right-hand Biddle Grip and, as you explain that you will place three cards onto each ace, catch a break above the bottom card of the packet and reverse this card with a Half-Pass.

Now, with the left thumb, draw off three cards and place them face-down onto the ace at the left end of the row. These face-down cards should be set down at an angle, so that at least the index of the ace remains in view, permitting the spectators to see each ace up to the moment it is vanished.

Draw off three more cards, placing them onto the next ace. Draw off three more cards and put them onto the third ace.

The cards remaining in the right hand are your original four-card set-up. Do a Hamman Count to display three backs, then place the packet onto the ace of spades.

Each of the first three aces is now vanished from its respective packet. There are many MacDonald Ace vanishes in the literature; these are ones of my own devising.

Pick up the packet lying on the first ace and turn the three indifferent cards face-up. Then pick up the ace and place it on top of all. Fan the cards to display them; then close the fan, turn the packet face-down and hold it in your left hand. Use a Double-Buckle or Pull-Down to obtain a break above the bottom two cards. The right hand reaches into the break and grasps the two lower cards, with the fingers on top and thumb below. Remove this pair, squared as one. Rotate the right hand forward, bringing the double card face-up. Then place it onto the left-hand stock, jogged to the right for about half its width. Clip the jogged double card in place with the left thumb.

The left hand turns palm-down and apparently deals the jogged ace to the table. In fact, a Downs Change is performed. In a continuing action, the remaining three cards in the left hand are spread onto the table, face-up. (The lowermost of these is the double-facer, indifferent-side up.)

Make a mystical gesture. Then turn over the face-down card, showing that it is no longer an ace. Use this card to scoop up the other three. Square the packet, turn it face-down and place it onto the deck.

Pick up the second packet and turn the three indifferent cards face-up. Position the ace on top of all. Fan the cards to display them. Then close the fan, turn the packet face-down and hold it in your left hand. Use a Single-Buckle or Pull-Down to obtain a wide left little-finger break above the bottom card. The right fingers reach into the break and remove the card above the pulled down one, dealing it face-down to the table. To the audience, you have simply extracted the bottom card—the ace.

The remaining three cards are now turned face-up, using my Clean-Up Display Move (explained in "Exitwist"). This results in your showing three indifferent cards. (The card in the left hand is the double-facer, indifferent-side up.) Table these cards.

Make a mystical gesture over the face-down card, then turn it over, showing that it is no longer an ace. Use this card to scoop up the other three. Square the packet, turn it face-down and place it onto the deck.

Pick up the third packet. As before, turn the three indifferent cards face-up and position the ace on top of all. Fan the cards to display the faces. Now openly reverse their order, bringing the ace to the rear of the packet.

Announce your intention to vanish this ace using just one hand (an appropriate touch, I think). Hold the face-up packet in your left hand, in a deep dealing grip. Move the left hand toward your body and, as you do so, use the left little finger to pull down the bottom card at its inner right corner. Simultaneously, the forefinger curls under the packet and presses up at the center of the bottom card.

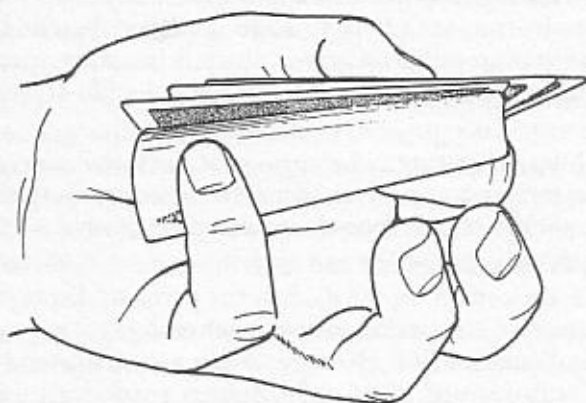
With a quick forward and downward motion, fling the cards onto the table. As you do so, push up sharply with the forefinger while tugging down with the little finger. *Figure 64* exposes the action. This forces the bottom card (the double-facer) to flip over, its motion obscured by the cards above and the overall action of the toss. The thumb guards against the upper indifferent cards flipping over or out of control. As the cards land smartly on the table in a spread, four indifferent faces are seen.

Gather the four cards (making sure the double-facer is not at the rear). Turn them face-down and place them onto the deck.

Pick up the packet lying on top of the ace of spades and hold it face-down in your left hand. You will now show these cards as the missing aces, apparently displaying each card back and front.



64



The right hand deals the top card off the front end of the packet, swings it end over end and face-up, showing it to be the ace of hearts, then places it onto the tabled ace of spades.

The right hand returns to the packet and apparently deals the next card. In fact, execute a Necktie Second with a relatively fine brief: The left hand turns inward, as the thumb draws back the top card slightly. The right thumb contacts the far edge of the second card and pulls it from the packet, swinging it face-up in a continuing action and displaying it as the ace of clubs. Simultaneously, the left thumb and forefinger guide the two cards in that hand back into alignment, as the wrist rotates forward to bring the double card back to a horizontal plane. With proper timing and fluid action, a back is seemingly seen on the ace of clubs just before it is dealt face-up. Lay the club onto the tabled aces.

The right hand grasps the left hand's double card at the front end, thumb on top, fingers below, and swings the squared pair face-up to display the ace of diamonds. Place this double card onto the other aces.

The trick is apparently over, but you are ready to spring your kicker. Pick up the packet of aces and obtain a break beneath the second card. Ask the audience if they'd like to see an extra trick with the four aces. Hopefully, their answer will be encouraging. If so, proceed.

Redisplay the aces by taking the top two cards above the break, squared as one, into the right hand. (This is seemingly just the ace of diamonds.) Take the ace of clubs on top of that, the ace of hearts onto that, and the ace of spades on top of all. Square the cards momentarily, then respread them in a wide fan, keeping the last two cards squared as one. You are still showing four face-up aces.

The right hand removes the first two aces (the spade and heart) and flips them over, face-down onto the left-hand stock. As the cards are turning over, the ace of spades is allowed to fall back into alignment with the heart; thus, when the pair settles, only the legitimate back of the ace of hearts is seen. Square the cards, holding them in the left hand.



Make a mystical gesture. You will now use a sequence that displays the packet as a Royal Straight Flush in hearts while conveying the impression that the backs of all the cards are being shown.

The right hand grabs the packet at the outer end and turns it over by rotating it inward. The right fingers now pull the top (face-down) card inward for about half its length, revealing the ten of hearts beneath. Use an A/C Alignment Move to push the top card back into line with the packet while jogging the ten of hearts forward. Extract the ten of hearts, dealing it onto the table.

Repeat the above actions, turning the packet over and pulling back the top (face-down) card to show the jack of hearts. Extract the jack via an A/C Alignment Move and deal it onto the tabled ten, overlapping it.

Repeat the same set of actions, producing the queen of hearts. Add it to the tabled row.

Turn the packet over again and pull back the top card, revealing the king of hearts. Extract the king, adding it to the tabled row. Turn over the final card, showing the ace of hearts, and place it onto the others.

This sequence *must* be done briskly, without hesitation. If you work slowly, it will simply look peculiar. Speed gives the actions a flourish quality, which *justifies* the peculiarity. Also, if it is done swiftly, the constant display of backs creates the impression that you are showing each card to have a back, even though you are doing nothing of the sort.

The transformation of aces to a Royal Straight Flush is quite startling. It is also, of course, completely illogical, particularly as you are changing four cards to five. In "Fluttering Hearts," I chose to deal with this situation by putting it in the context of a guessing game. Here, I contend that no framing patter is necessary. I can assure you of this from experience. Because the outcome is so unexpected, it essentially short-circuits the spectators' desire for logical consistency.

## *Impressions*

There have been many versions of Karl Fulves' "Universal Card" plot, in which one card (usually a joker) transforms into a duplicate of several selections in turn. Most have employed methods involving misprinted cards, which forbid the display of the full face of the Universal Card, or of its subject card, and sometimes of both. I wanted to devise an approach that allowed both cards to be fully displayed at the same time. This was the result.

In the 1970's, I performed this routine at many conventions, and in some circles its reputation grew to near-mythic proportions. I kept the method to myself. At the end of 1978 I set it into writing and distributed only three copies, to Fred Kaps, John Thompson and Charles Reynolds.

This was possibly the last routine Fred Kaps worked on prior to his untimely passing. When he died, his close friend Dick Koornwinder received his notes and magic materials. Among them was the manuscript for this routine. Dick learned the routine and used it to close the act with which he entered the Dutch national magic contest. He became the first close-up magician ever to win the *Grand Prix* at that event. I doubt that this routine was solely responsible, but it surely helped.

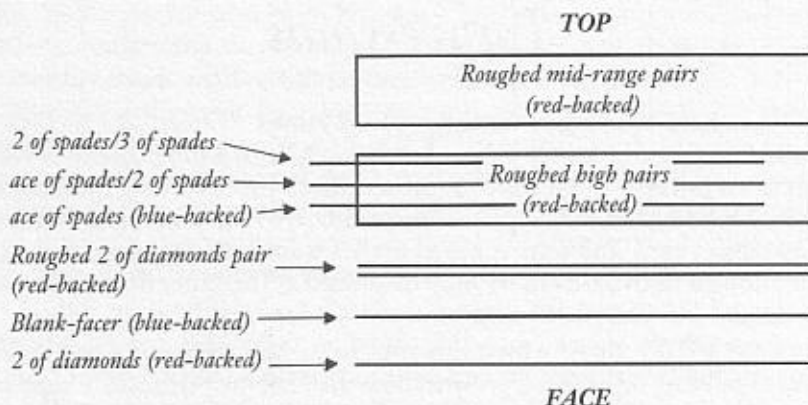
The trick is hardly impromptu. You will need a blank-faced blue-backed card, a blue-backed ace of spades, a blue-backed joker and two double-facers: an ace of spades backed with a deuce of spades, and a deuce of spades backed with a trey of spades.

In addition, you will need a red-backed deck of twenty-four roughed pairs of duplicates. In other words, each pair consists of two identical red-backed cards, the rear one roughed on its face, the forward one roughed on its back. These can be of any values other than the ace, deuce or trey of spades. One of the roughed pairs *must* be deuces of diamonds. You also will need one unprepared red-backed deuce of diamonds.

Assemble the cards as follows: the ordinary deuce of diamonds is at the face of the pack; behind it is the blank-facer, followed by the roughed deuce of diamonds pair, then the remaining twenty-three pairs. (For presentational purposes, it is desirable to have the first dozen or so roughed pairs from the face consist of nines, tens and court cards of mixed suits, and the latter pairs be fives, sixes, sevens and eights of the heart, club and diamond suits. The reason for this will be explained later.)

Take the ace of spades and insert it into the face-up pack about five pairs from the front. The ace/deuce double-facer, deuce-side up, is inserted two or three pairs past the ace. The deuce/trey double-facer, trey-side up, goes two or three pairs past the deuce. *Figure 65* gives a schematic representation of the set-up deck.

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Place the pack into a red-backed case. Have on hand a regular blue-backed deck, which includes the joker plus a normal trey of spades, and you are set to begin.

The patter starts, "I am always searching for new and interesting things to do with playing cards. One approach is to look at other areas of show business, to find out what is successful. The theory is that if something is commercial and popular in one area of show business, it ought to be equally commercial when applied to playing cards. For example, you've seen those performers who do impressions of celebrities. They're very popular; always working. So it occurred to me, wouldn't it be a great idea to teach playing cards how to do impressions! Which, of course, is exactly what I've done. I've brought my star pupil with me today, and I'd like to show him to you and run him through some of his best impressions."

Remove the blue deck from its case; then continue, "Now, when I show this little fellow to you, I know you're going to be disappointed—but there's a good reason for this: he's not working just now. If you were to see a famous impressionist walking down the street, you wouldn't be too excited, either. You see, it's only when the impressionist is doing his impressions that he impresses you. So when I show you that this fellow looks like every other joker you've ever seen, don't be too disappointed, because when he starts to work, boy, are you going to be impressed!"

During this, the joker is displayed and apparently placed face-down onto the table. In fact, it is switched for the blue-backed trey of spades. I position the trey just behind the joker, and use a Downs Change for the switch; however, any secret exchange will suffice. The blue deck is returned to its case and put away.

Bring out the red deck, removing it from its case as you say, "To make things easy to follow, I will use cards from this contrasting pack. And to make things even simpler, we'll work with three cards that are easy to remember: the ace, two and three of spades."

Hold the pack face-up and spread the cards, keeping the first few bunched together to conceal the blank-facer and the extra deuce of diamonds. Openly remove the ace, deuce and trey of spades as you come to them, dealing them into a tabled pile. Put the rest of the pack aside.

The tabled blue-backed card (thought to be the joker, but in fact the trey of spades) is dropped face-down on top of the three-card pile. Pick up the four-card packet and say, "The joker goes face to face with his potential subjects. Now, it takes a few moments for him to size up the situation. We simulate this by running the cards through my fist."

Perform the standard Through-the-Fist Flourish (non-reversing). "Now the joker is ready to do his first impression."

Hold the cards in the left hand. The right hand lifts the top card, holding it in Biddle Grip. Separate the hands, displaying the trey of

spades on top of the left-hand stock. Turn the right hand palm-up, displaying another trey of spades—a perfect impression. Pause to let this change register.

Return the right hand palm-down and replace that card on top of the left-hand stock. Turn to a spectator and say, “That’s the first impression. Which do you think comes next?” The spectator will almost certainly answer, the deuce. (If the ace is suggested, the spectator will immediately be corrected by the rest of the audience, usually accompanied by derisive laughter, which will be deserved.)

Execute a Variant Fist Flourish, secretly reversing the packet, as you say, “To impersonate the deuce, the joker has only to eliminate the center pip from the three...like this.”

Hold the packet in the left hand. As before, the right hand lifts the top card, in Biddle Grip, but this time *two* cards are lifted, squared as one. A deuce of spades shows on top of the left-hand stock, and at the face of the double card in the right hand. Pause to display both deuces. Replace the right hand’s double face-down on top of the left-hand stock.

“I’ve saved the ace for last, because it’s the hardest. Do you know why? It’s got so much detail—the little picture of the lady, the filigree and especially those little polka dots!” (This patter is specific to the design of a Bicycle brand ace of spades. Obviously, if you’re working with another card design, the details will differ; however, most common brands do have complex designs for the ace of spades, and you can adjust your comments accordingly.)

Slowly run the cards through your fist again, this time in non-reversing fashion. Hold the cards in your left hand and lift the top card, as before, with the right hand from above. An ace of spades shows atop the packet. Turn up the right hand to display a matching ace, as you say, “See how intricate those polka dots are?”

Do not return the right hand’s card to the top of the left-hand stock. When the applause subsides (and there should be a considerable amount at this point), continue tongue-in-cheek, “Thank you, but I know you’re just being kind. After all, there may be *one or two* of you who are impressed by the fact that the joker has, one after another, done impressions of the ace, two and three of spades.” With this, place the right hand’s ace onto the table, face-up, then deal the three cards in the left hand onto this tabled ace, one at a time.

This dealing should be done as almost a tossing action, to emphasize that there are only four cards. This moment tends to bother magicians, who have been assuming extra cards were in play.

Pick up the four cards, square them and turn them face-down. Replace the packet on the table, with one end extending over the table edge. This permits the cards to be picked up easily. Say, “But most of you are thinking that those are the *only* three cards the joker knows how to do. That’s not true and I’ll prove it. I will let a member of this audience



pick any card from the pack, and the joker will do an impression of that card."

As this is said, pick up the rest of the pack and hold it face-down in right-hand Biddle Grip. With the right thumb, obtain a break above the bottom two cards of the deck.

Use the right hand to pick up the tabled packet beneath the pack. As soon as the packet is lifted, the left hand comes to the deck and takes all six cards below the right thumb break. A blue back shows atop the left-hand stock, and the audience will believe that the left hand is holding the four-card packet previously displayed.

The left thumb deals the top card of the packet (a blue-backed card, supposedly the joker but really the blank-facer) onto the table. A red back shows on top of the packet, as expected. Place the packet on top of the deck.

Spread the cards face-down, keeping the top few bunched together to conceal the face-up and blue-backed cards near the top. Extend the spread to a spectator and ask that person to point to any card. Remove the card indicated. (In fact, you are removing a roughed pair, squared as one.) Table the rest of the deck.

Turn the chosen card(s) face-up. Whatever it is, you must invent a reason to proclaim that it is going to be a difficult card for the joker to imitate. Because of the clustering described earlier, the spectator probably will have chosen a five through eight, the suit of which is a heart, club or diamond. These cards afford ample opportunity for such commentary. The value will be higher than a three, which means the card will have more pips to duplicate than previously. If it is a club you can point out that the multicurved design of that pip is more complicated than the streamlined spade design. If it's a red suit, you can state that this new color renders the impression far more challenging.

In any case, say, "Even though you have chosen a very difficult card, the joker will give it a try." Flip the double card face-down and hold it in your left hand. The right hand picks up the single blue-backed card from the table and drops it face-down onto the left hand's double card. With the right hand, grasp the packet from above. The left fingers buckle the bottom card of the packet—"breaking" the cling of the roughing fluid—and remove the card, flipping it face-up. The right hand now holds two cards, squared as one.

"Again we shall place the joker face to face with the subject." Drop the right hand's face-down double card onto the face-up selection. Perform the non-reversing Through-the-Fist Flourish, then retake the packet in the left hand. The right hand removes the top two cards, squared as one, and rotates palm-up to show a duplicate face.

As the audience responds, the left hand flips its card face-down and the right hand drops its double card face-down onto the left's. The left hand squares the cards, then immediately spreads them. Due to the



roughing, they will spread as two cards: a blue-backed card above a red-backed one. Deal the blue-backer to the table and replace the red-backed double card on top of the deck.

The applause having ended, say, "Please don't humor me! After all, I know that a *few* of you may be impressed, but I also know that most of you are thinking that I've got lots of [*name the previous selection*] in this deck. It's not true and to prove it, I'll have another card selected—this time, with the pack face-up."

Take the deck and spread it face-up, keeping the stock toward the rear bunched together. Have a spectator point to a card. Remove that card (a roughed pair) from the deck and table the balance of the pack.

Whatever the selected card this time, you must invent a reason why this card will be even more difficult than the previous selection. Because of the clustering, you are likely to have a high spot card or, even better, a court card. In the latter case, you can embellish the commentary a great deal, as the design is not only complicated, but also multicolored.

"Even though you've chosen an extremely difficult card for the joker to imitate, he'll give it a try." Repeat the actions used for the previous selection, to duplicate the new card. At the conclusion of this phase, replace the roughed pair on the deck and table the blue-backed card.

"Ladies and gentlemen, the joker will do one last impression. This is the most difficult of all: the world famous *imaginary* impression."

Pick up the deck and extend it toward a spectator. There is no need to spread the cards. "Would you please pretend to take a card from the deck." Encourage the spectator to pantomime the action of removing a card from the deck.

Return the deck to its case, putting it away as you comment, "I hope you realize just how difficult this is going to be. The joker is going to have to do an impression of that card."

Extend your left hand and ask the spectator to lay the imaginary selection onto your palm. When the spectator moves to do this, say, "No, *face-up* please!" Given this coaching, the spectator will pantomime the actions of turning the card over. (Your mild scolding should be assuaged with a thank you when the spectator corrects the imaginary error.)

Pick up the blue-backed card from the table and drop it face-down onto your left hand, saying, "Again the joker is placed face to face with the selection, and the two cards are pushed through my fist." Do the non-reversing Through-the-Fist Flourish.

Even though you hold only one card, act as if there is a second card in the left hand as you mimic the previous display actions, taking the blank-faced card in the right hand and displaying its face alongside the non-existent one in the left hand. As you do this, proclaim, "The world famous imaginary impression!"

Place the blank-facer into your pocket, and present the imaginary card to the spectator as a souvenir.

## Masque

You will not be surprised to learn that I set about trying to devise a method for the Universal Card that satisfied the conditions of "Impressions," but used normal cards. I did not succeed completely, but a few years later I managed to work out an impromptu version that is, all things considered, very strong. It was released as an individual booklet in 1980.

Start by saying, "Most people have a favorite playing card. My favorite is the joker." Take the joker from the deck.

Fan the pack face-up and allow each of three spectators to remove a favorite card. Put the rest of the deck away.

Arrange the selections into a face-up fan, in order from the face: third, second, first. Place the face-up joker on the face of the fan.

"I do not know why these three particular cards are your favorites, but I can tell you why the joker is my choice. In many card games, the joker can be a wild card. It can substitute for any other card. In a moment, the joker will do that: it will imitate each of your selections, in sequence."

Flip the packet face-down. Call off the cards (first selection, second selection, third selection, joker) as you apparently reverse the order of the packet. Actually, perform an Elmsley Count.

A standard Elmsley Count will suffice here. However, after the publication of the *Masque* manuscript, I developed a modified handling, similar to the simulated deal I was later to use in "Spiralvator."

The packet is held in left-hand Pinch Grip. The right hand moves away with the top card, raising its face toward the spectators as you name it (the first selection). The hands come together again and the standard Elmsley Count maneuver is executed: the left hand does a Block Push-Off of the top two cards of its stock, which are taken by the right hand as the right hand's card is stolen back beneath the left-hand stock.

In a continuing action, the right hand travels to the table, depositing the lower card of its pair (supposedly the first selection just shown), then raises the remaining card to display the second selection as that card is named. Drop the right hand's card onto the tabled one.

The right hand moves back to the left-hand stock and takes the top card. This is raised with its face *toward yourself*, as you miscalc it as the third selection. Drop that card onto the tabled pile.

Flick the edge of the remaining card, without showing its face, as you say, "But remember, it's the joker who will do all the hard work." Drop this last card onto the tabled pile, then pick up the entire packet.

The audience believes the order of the cards to be, from the top: joker, third selection, second selection, first selection. The true order is, from the top: first selection, joker, second selection, third selection.

Apparently turn over the top card of the packet. In fact, do a Double Turnover, displaying the joker, which is the card the audience expects to be on top.

Say that you will bury the joker face-up within the packet. Openly cut the bottom card to the top. Then perform an Elmsley Count, displaying the joker face-up among three backs.

"To cause the joker to imitate the first selection, I snap my fingers." Do so. Then perform an Elmsley Count, with the last card going to the *bottom*. Again one face-up card is seen among three backs. However, the face-up card is now the first selection. The joker has apparently changed into a duplicate of the first chosen card.

The first selection is face-up on top of the packet. Apparently flip this card face-down. In fact, do a Triple Turnover. The order of the packet is now, from the top: joker, face-up second selection, first selection, third selection.

The audience believes the top face-down card is the first selection. The right hand removes this card and, at the same time, the left hand turns inward to conceal the face-up card now on top of the packet.

"To make the joker change back to its original form, I blow on the card." Blow on the right hand's card, then turn it face-up to show that it is the joker.

Replace the joker on top of the left-hand stock, face-up. As the joker is returned to the packet, the left hand turns palm-up, bringing the packet once more to a horizontal position. The audience believes you are holding the face-up joker on top of three face-down cards.

Explain that you will repeat the magic with the second selection. Openly cut the bottom card of the packet to the top, burying the face-up joker. Do an Elmsley Count to show the face-up joker among three backs.

Snap your fingers. Then do an Elmsley Count, with the last card going to the *bottom*. This displays one face-up card among three backs. The face-up card is now the second selection.

To cause the face-up card to change back into the joker, hold the packet in the left hand. The right hand grasps the cards in Biddle Grip. The left thumb presses on the top card, the left fingers press on the bottom card, and the right hand pulls the center pair, squared as one card, to the right.

The audience believes that the right hand holds one face-down card. Actually, it holds a squared pair: the face-down first selection, with the face-up joker hidden beneath it.

Set the right hand's squared pair onto the left-hand stock, injogged for half its length. Then blow on the packet while you perform a Paintbrush Change. The second selection instantly changes to the joker.

Transfer the top card (the face-down first selection) to the bottom of the packet.

Announce that the joker will imitate the third selection under "test conditions." The joker is apparently flipped face-down. In fact, you perform a Double Turnover.

Deal the top card face-down to the table, off to the right. "I will make things easy to follow. I'll put the joker here on the table."

Perform a Double Turnover of the top two cards of the packet, showing the third selection. "Here is the final card that the joker must imitate. I'll put it far away from the joker." Flip the double card face-down, then deal the top card to the table, off to the left.

Ask the third spectator to guard this card (which is believed to be the third selection) by placing a finger on it, thus pinning it to the table.

Pick up the card at the right, which the audience thinks is the joker. Place this card on top of the packet, snap your fingers, then do a Double Turnover to display the third selection. The joker has apparently changed into a duplicate of the third card.

Flip the double card face-down as you explain, "If I blow on this card, it will change back into the joker. However, this is the end of the trick, so I will show you a difficult variation."

Blow on the card beneath the spectator's finger. Then ask that it be turned over. There should be a satisfying reaction when it is discovered that the third card, while in the spectator's possession, has changed into the joker.

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