

ENTER

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KICK-START ACES

A spectator locates the four Aces in your deck (without looking!).

Cull the four Aces to the top of the deck so that the middle two are the same colour. Let's say the order is B-R-R-B.

1. Give the deck a shuffle retaining the top four cards and complete this by double cutting the top two cards to the bottom. This is the starting position.



2. Hold the deck face down in dealing position. With your right hand cut off about half the cards, then openly pull the top card onto the top of the lower half so it is outjogged for half its length (fig.1). Replace the upper half. As you do this, say, "**We'll use this random card which I feel has magical powers.**"

3. Spread the cards between your hands - the 'magic card' remains outjogged - and ask a spectator to touch one card above the 'magic card' and one card below it. Outjog both cards when he touches them, then close up the spread. There are now three outjogged cards (fig.2). The middle card is your 'magic card' and the upper and lower cards are his free selections.

Strip out the three cards adding the face card of the deck to them via the Vernon Add-on then place the deck face down on the table. Make sure the deck doesn't come into contact with the cards after you've stripped them out. You want this to look very clean.



4. Flip the packet face up and spread as three - the lower two being held as one. This reveals two red Aces with the apparent 'magic card' in the middle. Congratulate the spectator on his skill at picking Aces, adding, "**Of course you would never have managed it without the influence of the magic** " _____ ", naming the odd card. Let's say this odd card is the King of Spades.

As you speak, Remove the odd card and place it under the Aces. Turn the packet face down and reverse the order, the last double going on top of all. Turn over the top two cards (Aces) and drop them face up on the table.

Alternative: Place the odd card second from the back using a buckle, then deal off the face two Aces. Flip the remaining double face down.

5. Pick up the face down double and place it on top of the deck. You can flash the face if you wish. Pick up the deck and invite the spectator to remove the top card and plunge it into the deck anywhere.

Say, "**I do believe you pushed the magic King of Spades right between the other two Aces.**" Execute a Turnover Pass and spread the deck face up on the table. The King of Spades will be found between the two black Aces.

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SWEET SIXTEEN

You show the four Fours which you point out total 16. You turn one face up. The face up four splits into two Twos. This leaves two face down cards. Question: "If the cards total 16, what should the remaining two face down cards total?" The audience reply, "Twelve?" "That's right," you say. "Well, actually it's two twelves!" you say, as you snap them over revealing two red Queens.

Before you start, set the following five cards on top of the deck, reading from the top: 2 red Queens - 2 black Twos - a black Four - rest of deck.

1. Hold the deck face up then spread through and upjog the four Fours, when you come to the final Four upjog all five cards together as a block. Immediately strip out all then drop the deck on top of these 8 cards and turn all face down.

2. Push off the top five cards as four and discard the rest of the deck. Hold the packet face down in a right hand Biddle grip and casually peel off two cards into your left hand then place the remaining three cards on top and retain a break. Meanwhile, say, **"Four fours have a grand total of sixteen. Bear that in mind."**

Flip over the top three cards as one then openly shift one card from bottom to top, saying, **"I'll turn one Four face up in the middle. Now watch. I'm going to split this card into two."** Elmsley Count as you speak to show the face up Four among three face down cards.

Now Elmsley Count again to show that the Four has changed into a Two, saying, **"Look, there's half a Four!"** Repeat the Elmsley Count to produce a second black Two, saying, **"And there's the other half! Two Twos equal four."**



3. Hold the packet in left hand dealing grip and spread as four keeping the bottom two cards as one. Upjog the two Twos and close the spread.

Strip out the outjogged Twos adding the lower card (black Four) under them via the Vernon Add-on (fig.1) See End Note for alternative), then immediately spread the remaining two face down cards with your right hand. Your left hand pushes over its face card to display a fan of two Twos.

4. Say, **"If the cards still total 16, what should the remaining two face down cards total?"** The audience reply should be, **"Twelve?" "That's right,"** you say. **"Well, actually it's two twelves!"** you say, as you snap over the two face down cards in your right hand revealing two red Queens.

END NOTE

If you are unable to do the Vernon Add-on with a small packet simply remove the outjogged Twos and apparently place them to the bottom - really buckle the bottom card so the Twos go above it. Now spread the packet, holding the lower two as one, showing two face down cards on top of the two face up Twos. Take the two face down cards in your right hand and finish as described.

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SIX CARD INTERLUDE

A trick to intrigue using any six cards.

1. Give the deck to a spectator and ask him to remove any six cards and discard the rest of the deck. Say, **"It's a strange fact that if you remove six cards from a deck they act like a computer."**
2. Tell him to mix his cards face down then look at the bottom card. Now say, **"All you have to do is input some very basic data - the colour of your card. But you can lie. It won't matter to this hi-tech machine!"** Here he spells either RED or BLACK transferring cards from top to bottom. Just watch how many he counts.

You now finish as follows, saying, **"Let's progressively eliminate five cards in a hi-tech manner."**

IF HE SPELLED RED

He counts one to the bottom then discards the top card. Then he counts two to the bottom and discards the top card. He then counts three to the bottom and discards the top card. Again with four, and once again with five. This leaves him with one card - his selection.

IF HE SPELLED BLACK

Do the same as above but in reverse order starting with five and working down to one. Again he is left holding his selection.

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MAGICAL MIXTURE

A well shuffled coincidence followed by a magical teleportation.

Remove eight matching pairs and arrange them in a rotational stack;

A-B-C-D-E-F-G-H * A-B-C-D-E-F-G-H

Place the stack on top of the deck.

PHASE 1 - COINCIDENCE

1. False Shuffle then push off the top 16 cards. Place the rest of the deck face down on the table to one side. Give the 16 cards to a spectator who now carries out the following actions:

First tell him to give the packet a few straight cuts.

- He deals the cards into two piles, dealing alternately. He picks up either pile, shuffles it then drops it on top of the other pile.
- Again he deals the cards into two piles - picks up either pile, shuffles it then drops it on top of the other pile.
- Again he deals the cards into two piles - picks up either pile, shuffles it then drops it on top of the other pile.
- For the final time, he deals the cards into two piles but stops right there!

2. Ask him to give you either pile, which you take into dealing position. Spread the cards briefly (FD) as you point out the random order they must now be in. Close up the spread catching a break under the 3rd card from the top the top.

Flip over the top three cards as one and place the packet on the table - face up card on top (fig.1) If you want, you can now casually lift off the top card of the other pile showing it to be an indifferent card then replace it.

3. Ask the spectator to pick up the other pile. Explain that every card has a partner - this being the only other card in the deck with the same colour and value. Ask the spectator to spell **T-H-E P-A-R-T-N-E-R** by transferring a card from top to bottom for each letter as you spell out the words aloud.

Finally he turns over the card now on top revealing it to be the partner of the face up card on the first pile.

Take his packet from him with the face up card on top - deal the face up card onto the other pile, then pick up that pile and place it onto the one you hold.



POSITION CHECK: The packet consists of, from the top down:- two face up matching cards - two face up random cards (secret) - rest of packet face down.

PHASE 2 - TELEPORTATION

4. Flip over the top four cards, apparently the two mates - then deal the top two cards onto the main deck. Invite a spectator to give the deck a complete cut.

5. Now say, "**Now for the impossible...the cards come back!**" Pause as you look at the audience, then say, "**I'll spell that too.**" Here you spell slightly differently than before by dealing to the table, as follows:

Spell T-H-E, dealing three cards into a pile on the table, then drop the balance on top.

Spell C-A-R-D-S, dealing five cards into a pile on the table, then drop the balance on top.

Spell C-O-M-E, dealing four cards into a pile on the table, then drop the balance on top.

Lastly spell B-A-C-K but leave these four cards on the table, then place the balance that you hold beside these to form two piles.

Finally flip over the top card of both piles revealing the partners have indeed come back.

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ByPass

A discovery of two chosen cards, one appearing in your pocket.

This uses a fast control for palming as shown to me by Roy Walton. Roy cites Cy Endfield as the source. The control is in fact a Half Pass.

1. Before you commence this trick secretly reverse the lower half of the deck. I prefer to make this slightly less than half to allow for a larger working portion.

Slowly riffle down the outer left corner with your left thumb and invite a spectator to call stop. Obviously you need to ensure he does so before you reach the face up section. Lift off the upper portion and ask him to remember the face card. Replace this portion but execute an Ovette Master Move (a.k.a. Kelly Bottom Replacement).

For this I use Robin Robertson's 'Final Control' from his 1964 book *Handle With Care* (Hades).



A variation on a Bruce Elliott control and reinvented by others since - briefly: your right fingers kick the face card of the packet to the right (fig.1).

causes the card to buckle (fig.2) and slide to the bottom of the deck.



Then you squeeze gently with your little finger. This

2. Slowly spread the cards from hand to hand and invite a second spectator to touch the back of a card. Again this needs to be done before you reach the face up section. Flip the card face up then start to replace the upper spread section. As you do so, execute a Spread Half Pass with the lower section.

3. Cop (or Palm, but a Cop's faster) the bottom card (2nd selection) and retain the deck in your right hand. Bring the stolen card out of your pocket with the back outwards. Ask the second spectator to remind everyone of the name of his card - which he believes to be face up in the middle of the deck. Snap the card round revealing his card.

Finally spread the deck - taking care not to expose the few face up cards at the bottom - revealing the first selection is now face up in the middle.

The few face up cards at the bottom are easily corrected.

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HALLOWEEN LOCATION

This is a presentation for a location using the "Automatic Placement."

1. Give a full deck of cards to a spectator for shuffling, then take a piece of paper and write the number 31 on it (fig.1). Leave this on the table with the writing side up, saying, "**Halloween, the 31st of October, is a special date for magicians. Apart from being steeped in the occult, it's also the night Houdini died. So 31 will be my mystic number in this trick.**"



2. Ask the spectator to place the deck on the table and then cut off a section, up to half the deck. Ask him to hold the cards facing him and to decide on a colour - reds or blacks. He now counts the number of cards of that colour in his packet and remembers that number. This will be HIS mystic number.

3. Pick up the other half of the deck and hold it face down. Tell the spectator to watch as you count the cards and to remember the card that lies at his number. Remove cards one by one from the top, showing them to the spectator while counting out loud. Do not reverse the order of the cards, place each card in front of the other. Stop when you have counted 20, saying, "**Have you got one yet?**" Now casually pick up one more card then place these 21 cards to the bottom of the balance you hold, then place this section on the table.

4. Tell the spectator to shuffle his half then drop it on top to complete the deck. He now picks it up and holds it ready for dealing. Draw attention to your prediction - **31**. Ask the spectator what his secret number was. Let's say he says, 11. Say, "**Let's add our mystic numbers together.... 31 plus 11 gives us 42.**"

Tell him to deal off 42 cards into a pile and hold the final card. Ask him to name his card then turn over the card he's holding. This will be it.

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FACT OR FICTION?

My latest approach to the Gardner Lie Detector plot. This is based on Robert Neale's "Cal the Incalculable." See "Heaps of Lies" later in this booklet for another approach to the plot.

The 12 card stack is a simple one: **C-H-S-D-C-H-S-D-C-H-S-D**. The three Club cards are court cards. All other cards are spot cards.

We'll assume the packet has been introduced by any means and the rest of the deck has been discarded.

1. Spread the cards and have a spectator select any one. The card is replaced at its position, and as you close up the spread you catch a break under the 3rd card below the selection then cut the packet and complete the cut. This places the selection 4th from the bottom.

2. Say, **"Let's see if I can find your card by touch."** At this, lift the top card at the inner end and pull out the 2nd card. Slap it face up on the table, saying, **"There! Is that your card?"** They will say no. To which you reply, **"Well, I think you're being truthful, but I'm not entirely sure, so I'm going to give you a lie detector test."**

Pick up the card from the table and place it on the bottom of the packet. You're all set.

3. Hold the packet face down in dealing position. Now proceed as follows:

First question: "Is your card a COURT card or a SPOT card? You can lie or tell the truth."



When he answers, do a Reverse Faro. Here you simply outjog every second card (fig.1)

top card of this pile for the true answer to the question.

Finally strip them apart (fig.2) and place the INJOGGED section on the table. Turn over the



Second question: "Is your card a RED card or BLACK card?"

Again Reverse Faro and place the injogged section on the table to form a row. Again the top card reveals

the true answer to the question.

Third question: "Is your card a Club, a Heart, a Spade or a Diamond?"

Carry out one more Reverse Faro with the remaining three cards and place the two injogged cards on the table, and the single remaining card at the end of the row. Again the top card reveals the true answer to the question.

Final question: "Now please be truthful this time. What was the name of your card?"

Turn over the final card to finish.

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MIRACLE OR IMPOSSIBLE AGAIN!

This is a variation on Arun Bonerjee's "Miracle or Impossible" that appeared in *The Billet*, no.348, July/Aug 2000. There is an old mathematical location disguised by the spelling here.

1. Give the pack to a spectator and ask him to shuffle it. Now ask him to deal two equal piles of cards, "of no more than a dozen." The rest of the deck is placed on the table.
2. Ask him to pick up either pile - shuffle it, then look at and remember the bottom card. He now drops this pile square on top of the pack then picks the pack up. The other pile remains on the table for now.
3. Say, "**Magicians use various ruses to accomplish their tricks. One such ruse is called Misdirection.**" Ask the spectator to spell M-I-S-D-I-R-E-C-T-I-O-N dealing a card for each letter into a pile on the table. It's best if you actually spell the word as he deals to avoid errors. Now ask him to replace the cards just dealt on top of the pack, saying, "**Now that you've introduced the misdirection we can proceed. Oh, replace that other pile on top as well.**" Here he picks up the pile he didn't use earlier and places it onto the pack. This places his selected card 13th from the top.
4. Now say, "**We can now have either a puzzle or a miracle. But I can tell you that only the miracle works!**" To prove it, tell him to spell P-U-Z-Z-L-E dealing a card for each letter into a pile. Turn over the last card dealt and ask if this is his selection. It isn't.
Say, "**Well, it's time for a miracle.**" At this, he spells M-I-R-A-C-L-E. Ask him to name his card then turn over the last card dealt - this is it.

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MAKE MINE A DOUBLE

A simple matching effect where a spectator picks a card for you and a card for himself. Both cards match in colour and value.

1. Cull any matching pair of cards to the top of the deck - say, the two red Kings. Give the deck a Jog Shuffle, undercutting just over half the cards - injogging the first card then shuffling the rest on top.

2. Hold the deck face down in dealing position and lift up on the injog and hold a break. Say, "**Two cards are to be chosen - one for me, and one for you. First, my card, but you get to choose it.**"

Here you carry out a Riffle Force as follows:



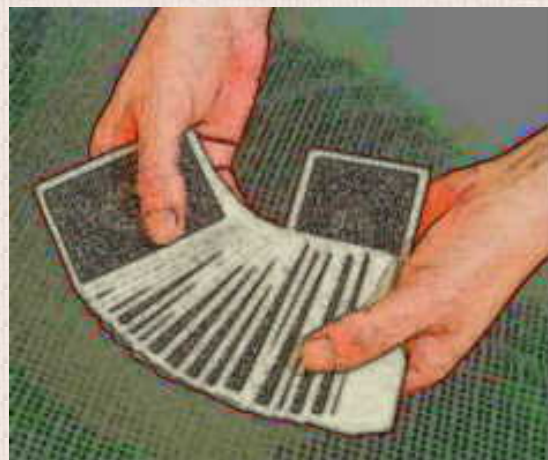
Ask a spectator to call stop as you run your thumb down the outer corner - when he does, slide all the cards above the break forward for about an inch. Now lift up the top two cards of the lower section and pull then inwards as one (fig.1), for about half a card length (if you press your left forefinger against the outer end of the section this helps considerably).

Finally push the upper section flush with the lower section again. This leaves the double openly injogged.

Keep the deck tilted downwards from now on so the audience get a bird's-eye view of the proceedings. There's nothing to hide.

If you find it difficult to pick up a double during the above, Robin Robertson suggested sliding the upper section inwards, then riffling off two from your left thumb and pulling the double forward. Finally twist the deck end for end to continue.

3. Spread the upper half - taking care not to disturb the double (fig.2) - and ask the spectator to pull out any card for half its length - this will be his card. Close the spread.



The position appears to be: Your card is injogged and his card is outjogged (fig.3). Your card is of course a double consisting of the red Kings.



4. Gently pull out the front card between your finger & thumb and drop it on top of the deck, saying, "**Your card.....**" Then gently pull your card/double inwards and drop it on top of the deck, as you continue, "**...and my card.**"

Take the top card into your right hand, saying once again, "**My card...and your card.**" As you say the latter, use your card to flip the top card of the deck face up to show a red King. Finally, say, "**And, despite you choosing both cards, here's the strange thing.**" Turn your card over revealing the other red King.

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FAT CHANCE

A simple card trick inspired by Tom Sellers' classic plot.

1. Have a card selected then control it to the bottom of the deck. Say that you'll give the spectator four chances to find his card, then you'll give him the chance to eliminate three. Spread through and ask him to touch four cards - outjog each card as it is touched. Strip out the four cards adding the face card via the Vernon Add-on. Place the rest of the deck face down on the table.

2. Spread the packet face down as four - last two held as one, as you say, "**I'm convinced one of these is your card. I'm equally convinced that you won't be able to pick it, and I'll give you three chances to do so.**"

Ask him to point to a card. If he points to any of the upper three, remove the card and turn it face up (he will tell you this isn't his card), then apparently place it to the bottom, but buckle the bottom card (or pull-down) so it goes 2nd from bottom (fig.1).

If he points to the bottom card (double) square the other three so the double remains outjogged, then pull out the upper card as you push the lower card flush with the packet. Turn this card face up and place it 2nd from bottom as above.

Now spread the cards again - bottom two held as one - and have him touch one of the three remaining face down cards. This card is placed face up on the bottom.



3. Spread the cards again using a buckle to hide the face down card and ask him to point to one of the remaining two face down cards, saying, "**One of these is your card. I bet you don't pick it.**" Turn the card face up (again he will tell you this isn't his card) and place it to the rear of the fan. You seem to hold three face up cards and one face down card on top.

Close the fan and catch a break under the 2nd card - really under three. Ask him to name his card. When he does, flip over the top three cards as one, saying, "**I told you!**"

Clean up by lifting off the top two as one and placing them on the deck.

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THE BROWN DETECTIVE

Based on "The Detective Card Trick" (*The Card Magic of Edward G. Brown* by Trevor Hall, 1973). Professor Sidney Lawrence also published a very similar trick in *Ten Self Working Master Effects* (undated manuscript).

Before you begin you need a crimped card at position 26 from the top. For impromptu work I would do this:



Take a shuffled deck and hold it face down. Spread count the cards as you say you're checking that it's a full deck (it doesn't need to be!). Injog the 26th card as you do this. Finally bend down the inner left corner of the injogged card before pushing it flush (fig.1).

1. Place the deck face down on the table. Point out that it's possible that you could know the top and bottom cards of the deck, so ask him to cut off about one-third from the top and lay it to one side. Now tell him to cut off about half of the remaining cards - look at and remember the **BOTTOM** card of this section, then to give the packet one or more straight cuts to lose his card.

2. Take the packet from him. As you point out the futility of trying to locate his card under the given conditions, casually cut the crimp to the bottom. Now pick up the original top section and place it on the **BOTTOM** of the cards you hold, but execute a Buckle of Pull-Down so the crimped card stays on the bottom (fig.2.) Finally drop your cards on top of the remaining pile on the table to complete the deck.



3. At this stage you don't know where the selection is. You haven't looked at the face of a card. And, of course the spectator made his selection from the central section of the deck containing an unknown quantity of cards.

You finish as follows:

Pick up the deck and rapidly count off 26 cards into your right hand - reversing their order. Place this packet face down on the table, saying, "**I am guessing that your card is in this half.**"

Flip over the top card of the remainder, saying, "**As I don't know how to find your card, perhaps this card will. This will be our detective card.**" Cut all the cards below the crimp to the top, thus burying the detective card, then place this section face down beside the first.

4. Both the detective card and the selection lie at the same number down in their respective piles. So you simply remove cards simultaneously from both piles and stop when you reach the face up detective so it sits on top of its pile.

Have the spectator name his card then turn over the card on top of the other pile to reveal it.

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TOTALIZATOR

Two spectators each freely select a card. You immediately produce two cards that have the same total.

Set the top 20 cards of the deck as follows:

A-2-3-4-5-6-7-8-9-10-A-2-3-4-5-6-7-8-9-10-rest of deck

1. Jog Shuffle as you invite two spectators to assist. Push off 10 cards and place them face down in front of one spectator then push off another 10 cards and place these in front the other spectator. Discard the rest of the deck.

2. Ask the first spectator to give his packet a complete cut then remove the top card and leave it face down in the middle of the table. Now ask the other spectator to do the same with his packet, placing his card on top of the first selection. Finally ask one of the spectators to place either heap on top of the other and give you the completed packet.

3. Say to either spectator, "**I'll count through these cards rapidly and I want you to call stop at any time.**" Count the cards quickly into your right hand one on top of the other. When he calls stop, pause with a packet in each hand, then say, "**Now for some lightning addition!**"

Turn your hands and slap both packets face up on the table (fig.1), saying, "**Add together these two values and shout out the total.**"

Finally flip over the two selections and audibly add their values together - the total will be the same.



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THE MENTAL PACK

A deck of cards reveals a number that a spectator is thinking of then his selected card appears magically.

This uses the old count back principle of 9 but in reverse. I used this in a previous trick called "The Outcast" (*The James File*, page 1480). Here it is combined with a small numerical stack.

Remove an Ace to Ten of mixed suits and set them on top of the deck as follows, reading from the top:

10-A-2-3-4-5-6-7-8-9 - rest of deck.

1. Jog Shuffle then cut the top card to the bottom. Crimp the inner left corner of this bottom card and place the deck face down on the table.
 2. Invite a spectator to cut off about a third of the deck, then to cut the balance into two piles which remain on the table. We'll label these A and B where A has the crimp at the bottom.
 3. Ask the spectator to think of any number between 10 and 20, saying, **"This will be your mystic number which I want you to input into the deck. But only the digits as we don't want to give the deck too much information! For example if you think of nineteen, that's a one and a nine. In this case you deal one card on the left pile and nine cards on the right pile."** You point to A and B respectively.
- When he's done that, say, **"Look at the last card you dealt and remember it. Now drop the other pile that's beside it on top of your card to bury it. Finally add any cards you have in your hand to the deck to complete it."** It doesn't matter if these latter cards go on top or bottom. Finally ask him to give the deck a few complete cuts.
4. Take the deck, saying, **"Your card is lost somewhere and even you don't know where it is."** As you speak and show the deck, locate your crimp and get a break above it.

Continue, saying, **"But if I just riffle (or shake) the cards the deck delivers information to us."** Carry out a Riffle (or Jiggle) Pass. If the crimp happens to be too near the bottom for a Riffle Pass I suggest a Jiggle. Alternatively, you can opt to just cut the deck openly with a different patter line.

5. Flip over the top card - a Ten - then secretly pick up the next card below it as you flip over the next card. The total of these two cards will equal the spectator's secret number. Announce this and have the spectator confirm it.

Pause for effect with the two cards held in a fan - the face down card concealed behind the upper card.

6. Finally ask, **"And what was the name of your card?"** Tap the deck with the cards you are holding (fig.1), at the same time push the face down card into view between the two face up cards (fig.2) [See Cy Endfield's *Entertaining Card Magic* for a specific technique for this]. Finally turn over the face down card to reveal the selection and conclude the routine.





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SUIT CARRIER

You lay the four Aces on the table. A spectator selects a card which is placed to one side. He now takes the Aces. You ask him to spell **CLUBS**, which he does by shifting cards from top to bottom as he spells. He then deals the top Ace face up onto the table and it's the Ace of Clubs, to which you say, "I don't think your card is a club." This is repeated with Hearts and Spades. He is left holding the Ace of Diamonds. You state that his card must be a Diamond. He agrees. You now turn over his card revealing it has changed into the Ace of Diamonds. The card he is holding is now his selected card.

Obviously a variation of the Hofzinsler Ace problem.

1. Hold the deck with the faces towards you and begin to spread through looking for the Aces. However, first check that the face card of the deck is a Diamond. If it's not, cut any Diamond to the face. Now continue to run through and transfer the Aces to the rear one by one, turning each face down as you do so, in order: Clubs, Hearts, Spades and lastly Diamonds.



2. Turn the deck face down - the Ace of Diamonds is face up on top. Spread the Aces to show them then flip them face down. As you do so, pull the Diamond inwards slightly to create an injog when the cards fall flush (fig.1). Push down on the injog and lift off only the top three cards and place them squared on the table to your right.

3. With the deck face down in dealing position, obtain a little finger break above the bottom card, then cut the top half to the bottom retaining the break, now at the middle.

Invite a spectator to call stop as you run your left thumb down the outer left corner - Riffle Force to the break and cut the lower section to the top. Push over the top card and raise your hand to allow the spectator to see the face of the card. Lower your hand, pulling the card square then Second Deal the card below to the table in front of the spectator. His selection is thus switched for the Ace of the same suit - Diamonds.

4. Place the deck to one side palming the top card into your right hand. Immediately pick up the Ace packet adding the palmed card as you place the packet into your left hand.

Give the packet to the spectator and, following the presentation given above, ask him to spell, Clubs transferring a card from top to bottom for each letter in the name. He transfers five cards. Ask him to deal the top card face up to the table to reveal the Ace of Clubs. He repeats this with Hearts and again with Spades to leave him holding one card. This will be presumed to be Diamonds.

Finally snap your fingers over his selection on the table and turn it over revealing it to be the Ace of Diamonds. When he turns the card he is holding over he should be surprised to find that it is now his card.

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HOUR MAGIC!

A spectator locates his selected card using his magic hour.

1. Give a spectator a deck and ask him to shuffle it and remove 12 cards to represent the 12 hours. The rest of the deck is discarded.
2. Ask him to think of an hour from One to Twelve - this will be his Magic Hour - then hold the cards with the faces towards him and thumb along and remember the card that lies at that number from the face. This is easier for him to do than count down from the top.

Take the packet and give it False Shuffle, saying, "**I don't know where your card is in the packet....now you don't know either.**"

3. Deal four cards into a pile on the table. Deal four more cards into a second pile. Deal the remaining four cards into a third pile. These represent morning, afternoon and evening (illogical but seems OK at the time!).

Ask the spectator to look at each pile and retain the one containing his card. Tell him to recall his Magic Hour and count that number from top to bottom. Finally he does a Down/under Deal and he will be left holding his card.

END NOTE

In step 3 if you want to deal the 12 cards rotationally into three piles, instead of the false shuffle carry out two OUT Reverse Faros first.

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INNOCENT CONFUSION

A handling variation of Roy Walton's "Confusion of the Innocents" (*Genii*, Sept 2000).

This piece of meddling uses the complete deck instead of smaller piles and only one prediction card.

1. Have the deck shuffled then take it back. Turn it face up, saying, "I'm going to write a prediction." Spread through and count 17 cards - injog the 18th card - then continue and transfer a Two or Four spot to the face.

Take a pen and write the following on the face of this card; "**16 IS THE MAGIC NUMBER.**" Lay this card face down to one side.

NOTE: If you don't want to write on a card you will need to ditch a card from your deck before you begin as this trick only works with 51 cards!



2. Turn the deck face down and obtain a break above the bottom 17 cards by lifting the injog. Grip the deck in a right hand Biddle grip - thumb taking over the break - and place the 17 cards on the table to your left - Pile A (fig.1).

Place the balance of the deck to the right of this pile,

saying to a spectator, "**Here, you cut these into two piles so we've got three random heaps.**" (fig.2) These are piles B & C.



3. Invite the spectator to pick up any pile - shuffle it - cut off some cards and put them in his pocket (limit is 16!) - then look at and remember the bottom card of the remainder. Now there is a slight procedural difference if he picked Pile A. Here are both procedures, starting with Pile A:

If he picked up Pile A - Tell him to drop his packet on top of either of the two tabled piles, pick up all and drop these on top of the third pile. You now pick up the deck and give it a False Cut then hand it to the spectator.

If he picked up B or C - Tell him to drop his packet on top of Pile A, then pick up the other pile and drop it on top of all. You now pick up the deck and give it one Out Faro or Straddle Faro then hand it to the spectator.

4. Turn over your prediction and have it read aloud, "**16 IS THE MAGIC NUMBER.**"

Ask the spectator to count off 16 cards into a face down pile on the table. The rest of the deck is discarded.

Finally ask him to remove the cards he placed in his pocket during the selection process and count them. He now counts to that position in the tabled pile where he will find his selected card.

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WORD COUNT

A selected card is found in the deck by spelling out a regular sequence of numbers. There are two versions included here.

The idea of spelling numbers rather than counting them is old. More recently, Steve Beam has a full deck word spell - "Bottoming Out" - in *Semi-Automatic Card Tricks*, Volume 1.

VERSION 1 - SEVENS

To begin you need to get the four Sevens to the bottom of the deck.

1. Give the cards any shuffle that keeps the four Sevens at the bottom, then give the deck to a spectator (he will be 'A'). Tell him to deal the full deck into four piles - he must deal rotationally as if he were dealing in a game of Bridge. This will result in four piles of thirteen cards with a Seven on top of each.

2. Invite the spectator to slide any pile to one side, saying, "**This will prove very useful later.**" This pile remains in isolation for the remainder of the routine.

Three piles remain. Ask him to pick up any one - shuffle it and look at the top card, leaving it on top. He replaces this pile on the table then assembles the other two piles - shuffles them together then drops them on top of his selection thus burying it. You now take this three-quarter deck into dealing position.

3. Draw attention to the pile he isolated at the beginning and ask a second spectator (B) to peek at the top card and remember its value. It will be a Seven.

4. Explain that you will move through the values in the deck from Ace to King, and you will do this by spelling each value in turn. When you reach the value that he has just noted he is to stop you once you have spelled it.

With the deck in dealing position, begin spelling and dealing a pile of cards, one card for each letter of each word, as follows:

"A-C-E, T-W-O, T-H-R-E-E....." Continue this procedure until you reach, **"S-E-V-E-N,"** at which point spectator B will stop you.

Ask spectator A to name his card - then turn over the last card dealt for the revelation.

VERSION 2 - TENS

To begin you need to get the four Tens on the top of the deck.

1. Give the cards any shuffle that keeps the four Tens at the top, then give the deck to a spectator (he will be 'A'). Tell him to deal the full deck into four piles. This will result in four piles of thirteen cards with a Ten at the bottom of each.

2. Ask him to pick up any pile - shuffle it - then look at the top card, leaving it on top.

Invite a second spectator (B) to gather together the other three piles in any order. Once he has done that, say, "**Have a look at the bottom card and remember its value.....don't bother with the suit...just the value.**" He now shuffles this section before dropping it on top of the other spectator's card, thus burying it in the deck. You now take the deck.

Now proceed as in step 4 in the first version, counting to 10 this time.

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RITUAL ABUSE

This, and the following two effects were inspired by Marty Kane's recent positional retention work (Status Quo Principles 1 & 2 - see *21 Card Tricks* for further ideas). Both J. K. Hartman and Phil Goldstein have previously published effects based on these principles dating back to the 1980s. Marty has independently analysed these principles and formulated them for various sized packets and different procedures. This first effect is a card divination/prediction.

1. Have the deck shuffled then take it back and hold it face up. Glimpse the rear card - let's make it the Ace of Spades. Comment on the magick properties of the number 7, pointing out that seven is the most common lucky number. Say you'll remove seven cards and test the magick properties.

You spread through and upjog seven cards as in the following order - X = any card but not an Ace or a Spade (fig.1):



X - X - Ace - X - X - any Spade - X

Strip out these cards and set them face down on the table.

2. Force the Ace of Spades on a spectator and have him keep his hand on it without looking at the face. The rest of deck is now discarded.

3. Show the seven cards then turn them face down and give them to a second spectator.

Say, "**I now want you to mix the cards using the "Magick Ritual of Indecision," usually connected with the black arts. Deal the top card onto the table - that's decisive. Place the next card to the bottom - that's indecisive. Keep going - one to the table, one to the bottom....**" Talk him through this Down/under Deal. Now let him repeat it as many times as he wants.

When he indicates that he has finished, tell him to pick up the packet and hold it face down.

4. Request him to spell the word **V-A-L-U-E** transferring cards from top to bottom as he spells - the final card (last letter) is dealt face up - it will be the Ace. Now he spells **S-U-I-T** in the same manner - the final card will be the Spade.

Point out that this makes Ace of Spades. Ask the spectator to turn over the card he has been guarding to reveal the Ace of Spades.

Should anyone be interested, the rest of the packet is void of any other Aces and Spades.

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STRAIGHT QUALITY POKER

A spectator mixes a packet of 11 cards then produces three matching pairs. The five remaining cards form a royal flush!

The second effect using Marty Kane's positional retention observations.

Remove the Royal Flush in Spades plus three red matching pairs - we'll use the following arrangement with the red Twos, red Fours and red Sixes:

2H - AS - KS - 2D - QS - 4H - 6H - JS - 6D - 4D - 10S

1. Spread the packet face down and flip over the 8th card - Jack of Spades, saying, "**This is the card that will control this experiment. We'll call him The Controller.**" Give packet to a spectator and instruct him to carry out as many Under/down Deals as he wants (demonstrate first so he knows what to do) .

2. Take the packet and cut the Jack of Spades to the top, then deal it onto the table. Now follows a triple matching effect:

a) Give the packet back to the spectator and ask him to slide off the top and bottom cards (fig.1). Take these and touch them against The Controller then turn them over revealing a matching pair. Leave these on the table.

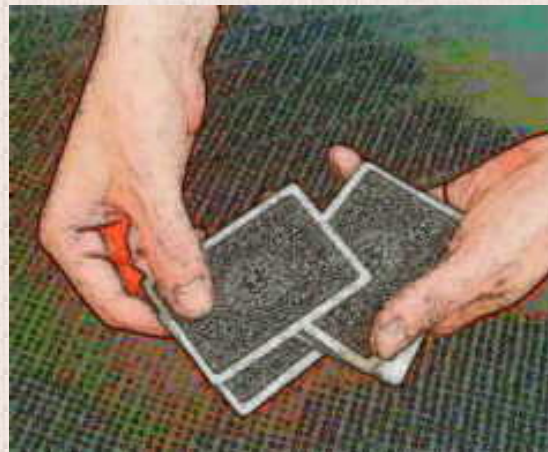
b) Again the spectator slides off top and bottom cards - touch The Controller with them - again they match.

c) Now tell him to give the cards one more Under/down Deal. Only six cards so it's quick. Ask him to remove top and bottom cards - touch The Controller with them - again they match.

3. Take remaining four cards from him. Pick up the Jack of Spades, saying, "**You'll notice that the Jack helped you match up only red cards.**"

Hold all five cards faces towards you and sort them into order, then finally say, "**He wanted to keep all the black cards together, because when these five cards are together, they form the most powerful hand in Poker.**"

Slap the Royal Flush face up on table.



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HEAPS OF LIES

Our final visit to positional retention is a version of the familiar Gardner "Lie Detector" plot. This time a Deal Mix is used instead of the Under/down (Status Quo Principle 2).

Remove the four Jacks, the Seven and Eight of Clubs, plus two more Club cards and three Spade cards (avoid 7's and 8's). Place the Jack of Spades on top of the deck then set the remaining ten cards as follows from top down

(J = Jack, C = Club and S = Spade):

8C - J - S - C - J - S - C - J - S - 7C (face card).

Place this packet on top of the deck.

1. False Shuffle then say, "**For this we need some magic cards.**" Spell M-A-G-I-C-C-A-R-D-S dealing a pile of ten cards into a pile. The Jack of Spades is now on top of the deck. Force this on a spectator then control it to the top. Add seven cards on top to set it at 8th position. Place the deck to one side.

2. Demonstrate the Deal Mix, which is simply that you deal the packet into two piles then place the second pile on top of the first. The second pile is the one that the final card falls on.

Give the spectator the packet and get him to carry out several Deal Mixes.

3. He now deals the cards into three piles - dealing rotationally left to right. He finishes with one odd card - tell him to drop it to the far end at position 4.

Each pile is now a force pile for the truth in a lie detector. So he can lie or tell the truth to the following three standard questions:

Pick up pile 1 and ask - "**Is your card RED or BLACK?**" Spell the answer and turn over the top card - it is BLACK. Place this pile back on the table with the face up card on top.

Pick up pile 2 and ask - "**What was the SUIT?**" Spell the answer and turn over the top card - it is a SPADE. Place this pile back on the table with the face up card on top.

Pick up pile 3 and ask - "**What was the value?**" Spell the answer and turn over the top card - it is a JACK. Place this pile back on the table with the face up card on top.

The three heaps will look similar to fig.1.



You now announce his card to be the JACK OF

SPADES, which it is.

Finally turn over the odd card - it will be a Seven or an Eight. The selection is 8th in the deck. The spectator counts down and turns over the appropriate card to finish.

NOTE: You can make the outer two cards different values depending on where you want to control the card.

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BLACKJACKED

A production of perfect blackjack hands from a shuffled packet.

Set the top 13 cards of the deck as follows (See End Notes - b):

A - K - A - K - A - K - 2 - 2 - 2 - 2 - 3 - 3 - 3 - rest of deck.

1. Give the deck a Jog Shuffle then push off the top six cards and place them on the table (A/K packet), then push off a further seven cards (2/3 packet) and place these on the table beside the first packet. Discard the remainder of the deck.

2. Ask two spectators to each pick up a packet and hold it face down in dealing grip. We'll assume A has the A/K packet and B has the 2/3 packet.

Spectator A deals his cards into a pile on the table but he deals randomly from top or bottom. This is a form of the Gilbreath Principle. Spectator B deals his cards onto A's, again he deals randomly from top or bottom. Actually it's irrelevant how B mixes his cards but you need to remain consistent.

3. Pick up the pile, saying, "**You've both helped to mix these cards. Now you're both going to help me find some blackjack hands. To find a good blackjack hand all we do is spell BLACKJACK. Like this.**"

Transfer cards from top to bottom while spelling out the word BLACKJACK. Then deal the top two cards into a pile on the table.

Now give the packet to either spectator who repeats what you just did. Finally the other spectator takes the cards and does likewise.

4. Take the remaining cards and spread them face up on the table showing seven low value spot cards. Finally flip over the three pairs revealing three winning blackjack hands, each consisting of an Ace and a King.

END NOTES

a) If you want to finish with four blackjack hands, simply add the other Ace/King to the top of the stack. Plus, prior to the spelling you need to cut or shuffle four cards from top to bottom.

b) Marty Kane suggested that showing all Twos and Three at the end might make it "extra obvious" that everything was set up. He makes a good point and so you might want to make these seven cards a mixture of spot cards.

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