THE ULTIMATE CARD TRICK COLLECTION

Congratulations! - You've just got your hands on a tremendous Magical Collection.

This is a great collection of Card Tricks and routines that are easy to do and superb pieces of practical Magic that you can do anywhere. - - So Go to it and enjoy it!

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THE MAGIC TOUCH
Dear Magical Friend,

Welcome to this collection of card tricks, chosen from the many hundreds that I've performed over the last 50 years.

I've tried to keep them to the simplest and most effective from the point of view of ease of performing and most importantly "Audience Entertainment Value."

A few of the items may be my own inventions or twists, but most of the effects in this collection I've learned from books, lectures, magic conventions, magic shows and from sharing with other magicians.

So my thanks to all who have had a hand in providing me with these wonderful tricks that have given me so much joy and pleasure and I hope some pleasure and entertainment to my audiences over the last 50 years or so.

I hope that you will get as much pleasure as I have had just passing on these simple magical effects to others. - - - SO LET'S GET TO IT.... AND HAVE FUN!!
THE ULTIMATE CARD TRICK COLLECTION

Over the years I've been asked what my favourite card tricks were and since providing some of my magic experiences and routines to my subscribers and customers on the Internet, I'm constantly being asked to describe how my favourite card tricks are done.

So The Ultimate Card Trick Collection is a collection of card tricks that I have enjoyed performing for over 50 years.

There's at least 25 tricks that are fully explained, plus I've included a few easy sleights that will allow you to perform literally hundreds of other great card tricks, with a little imagination.

As a cabaret entertainer I seldom used small playing cards in my cabaret act, but cards are so very useful to carry around with you everywhere you go, enabling you to perform some wonderful magic whenever a suitable occasion arises.

Many of the following effects are versions of standard tricks that I have seen performed by magicians that I have greatly admired over the years, such names as Patrick Page, John Cornelius, Simon Lovell, Roy Walton, Frederica and several more, and a number of easy card effects that I have used from that great collection of literally hundreds of Card Tricks Called... - "The Encyclopaedia of Card tricks" by Jean Huggard.

In fact, if you want a huge collection of all types of Card Tricks, then I would recommend the above mentioned book, which I'm sure will be still in print and available from your local book shop or magic dealer.

Let's Get On With The Magic In This Small Collection of just Some of My Favourites...

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The following are some useful "Sleights" that you can use to create countless magic tricks...

First of all, - a simple but very important and effective magic sleight is....

THE DOUBLE LIFT

This is just as the name implies, - you lift the top TWO CARDS off the pack as ONE. - In our example you can see that the top Two Cards are the Seven of Diamonds and Ten of Clubs.

![FIG. 1](image1.jpg)

So with these two cards placed as are they are on top, with the Ten of Clubs being the actual top card and you wishing to show the Top Card as the Seven of Diamonds.

You must lift the TOP TWO Cards as if they were ONE and show the Seven as being on top.

The most difficult part of the Double Lift is the "Get Ready". That is, getting a break under to top two cards so that you can easily lift them off as Once Card.

I find that the easiest way to do this is to casually remove the Top card as you are talking to the audience and then simply Push Off a portion of the Second Top card with your thumb. This allows you to hold a little break under the Second Top card and when you replace the Top card, they sit very nicely in a position to just Lift them as ONE Card. See Figure 2.

![FIG. 2](image2.jpg)
It's now a very easy matter to show the Top card as the Seven of Diamonds and in one easy flowing movement replace the "Cards" on the Top and quickly, in the same flowing movement, turn to the Spectator and say, - "You hold on to the Seven." - You actually take off the Real Top Card (the Ten of Clubs) and place it face down on the Spectator's hand. FIGS. 5 and 6.

This Double Lift is often used to show a card and then place it face down on the Table, knowing that the card on the table is not the one clearly shown but the card that was on the top of the Double Lift.

The Double Lift can be used for many tremendous magic effects, some of which follow in the pages of this manual.

**NEXT THE GLIDE**
THE GLIDE

The Glide is done very simply by gliding or sliding back the Bottom Card in order to expose the card held second from the bottom.

It is used in many magic tricks to show the bottom card and then supposedly place it on the table face down, when in fact you are placing the Second Bottom card on the table. SEE FIGURES 1, 2, 3, 4, 5 and 6.

I hope the above pictures will explain this very easy yet tremendously magical Sleight.

Once again this simple Sleight can be used to perform many great Card Tricks.

There are more detailed Video Demonstrations in my Pro' Magic Course

NEXT THE TOP CHANGE…
Here are a couple of very simple Sleights, but once again so very effective in use...

THE TOP CHANGE

The Top Change is exactly what the name suggests. - You change the card you are holding in your hand and as seen by the audience for the card on the Top of the pack.

I think the above picture should explain exactly how this Top Change is accomplished.

Holding a card that has been seen by the audience in the normal way between your thumb and forefinger, you simply push off the Top Card an as the hands come together this card is grasped by the Middle Finger and First Finger as the Card Held between the Thumb and Forefinger is left on the Top of the pack. - SO THE TOP CHANGE HAS TAKEN PLACE.

THE TOP REPLACEMENT

This is similar to the Top Change, however, in this instance you are apparently replacing a card held in your hand on top of the pack but in effect, you actually replace it SECOND FROM THE TOP.

Again the picture should explain more easily, exactly how this is done...

Once again this is done when your hands are moving and whilst the audience is misdirected in some way. Usually when you are talking to a member of the audience and when the body and hands are in motion.

For example, when turning from one person to another.
Again you are holding a card that has been seen by the audience and you appear to casually replace it on the Top of the pack, but in actual fact it is placed under the Top cards and so is SECOND FROM THE TOP. - (This is an ideal position to then do a Double Lift.)

As the hands come together the Thumb holding the pack, very slightly slides the corner of the top card off the edge of the main pack and puts a little pressure on it.

This has the effect of levering the card up very slightly and it's then a simple matter of pushing the card you are hold underneath this slightly raised card.

To the audience this looks as if you have just replaced the card on top of the pack, whereas you have actually placed it second from the top.

Both these Top Changes are very handy to know and I would advise practicing them at any time you're holding a pack of cards. Do this when talking to the audience and even if you don't show the results of the change, you will get used to the idea of doing the change automatically when the audience are misdirected.

I had an old friend, a wonderful magician named Frederica (Tommy Frederick), who constantly change the card on the top of the pack following any card trick and would actually make many tricks twice as entertaining with the result.

THE BOTTOM PALM and GAMBLER’S PALM

The next two sleights are very similar and are designed to achieve the same outcome. They allow to secretly take away the card on the bottom of the pack, unknown to the audience.

First the Bottom Palm is simply taking the bottom card into a comfortable Palmed position under cover of the pack and once again should be done while the hands are moving and the audience are being misdirected. For example, when you are talking to them directly.

![FIG. 1](image)
The bottom card is easily grasped by the little finger as in figure 1. and drawn into a comfortable Palmed Position. FIGURES 2 and 3.

Once you have the card in the palmed position, the hand can just relax and drop to the side or as in the "Card in Wallet" effect, move towards your inside pocket to place in Wallet.

**THE GAMBLER'S PALM** or **GAMBLER'S COP**

This is really almost the same as the Bottom Palm and is simply done to get hold of the card on the Bottom of the pack unknown to the audience.

However, if anything, this move is easier that the Bottom Palm, simply because you don't even have to get the card into a Palm position. You simply grasp it comfortably towards the back of your hand and then just TAKE IT AWAY - again dropping your hand to your side or into your trouser pocket etc. SEE FIGURES 4 and 5.

All the above sleights are done in a way that is **UNSEEN** by the audience and so you must practice them until you can do them when your hands are moving and you attention is on something else, like talking to the audience or drawing their attention to something other than the cards.

*If you take some time to perfect these not too difficult skills, it will certainly enable you to perform many great magical card effects. So it's well worth the effort!*
Here's another couple of handy "Sleights" that will serve you well…

FLASH COLOUR CHANGE

This is really a great way to "Change the Colour of a Card" in a Flash, right under the audience's nose.

Now that you've learned the "Double Lift" you'll be able to accomplish these two Changes very easily indeed.

First of all, let's assume you want to Change the Seven of Diamonds to the Ten of Clubs.

You have the Ten of Clubs of the top of the pack and the Seven of Diamonds in your hand. As you replace the Seven of Diamonds on top of the pack Face UP, you push the existing top card (Ten of Clubs) off very slightly, just enough to get a small break ready for a Double Lift.

Now, having placed the Seven of Diamonds on top of the Ten of Clubs, you Double Lift them as ONE, bending the cards a little by putting some pressure on the shorted ends of the cards. - This actually helps keep them together as One Card. See Figure 2.

With the card(s) held as in Figure 2, showing the Seven of Diamond to the audience, the Flash Change is made by simply flicking the cards over to show the Ten of Clubs FIG. 3.

The way I prefer to do this is with the aid of my Middle Finger of the hand holding the pack and just by a quick movement towards the pack with the Double Cards, the slight pressure bend in the cards makes them spin over in a flash. - Believe me this looks just amazing!
ANOTHER FLASH COLOUR CHANGE

The other method I have used to "Flip Change" two cards is similar to above.

You again have the card you wish to change to on top of the pack and the one that is about to change in your hand, displayed to the audience.

Once again, as you replace the card to be changed on to the top of the pack, you've prepared for the Double Lift of the Top Two cards.

This time you Double Lift the card(s) cleanly off the top of the pack, between the Thumb and Forefinger and clip the opposite Long End of the cards with the Third Finger again creating a slight bend in the cards. SEE FIGURE 4.

Now with the slight pressure being exerted on the cards it is very easy and extremely effective to create a instant Flash Change by simply securing the grip of the card at the Lower End between the Middle Finger and the First Finger and with a slight movement of the hand over the top of the pack, RELEASE THE GRIP OF THE THUMB and the cards will FLIP OVER to create the illusion of a brilliant FLASH CHANGE. SEE FIGURE 5.

There are many more "Sleights" and "Flourishes" in Card Magic that are much more complicated and often difficult to perform and in fact, are usually only performed by the amateur magician who simply wants to "show off" his manipulation skills.

Any magical Sleight or Move in magic is meant to cover some subterfuge that the audience are not meant to see. So to practice difficult and complicated Sleights is totally unnecessary when the same or often an even more Stunning Effect can be achieved using a very simply Sleight or Move.

Many amateur magicians fall into the trap of thinking that the more complicated or difficult the "Sleight of Hand" or the more sophisticated and expensive the Prop or Gimmick, then the better the Magic.

Actually they couldn’t be further from the truth…

The simplest magic, using ordinary everyday items is usually the best and most effective.
CONTROLLING A CHosen CARD TO THE Top or Bottom.

There are thousands of cards tricks that can be done if you can learn to get control of a freely chosen card. - That is one that is not forced on the spectator in any way. - We will take a closer look at Forcing a card in a later Lesson.

So for now let's study "How To Control a Card".....

First of all, what do we mean by controlling a card? - Well it simply means getting a freely chosen card that is chosen out with your influence or control, to a position where you can discover the name of the card or reveal it in an unusual and startling way.

The best place to have a card, where you can do many things with it, is either ON TOP of the Pack or ON THE BOTTOM of the Pack.

So let's look at a couple of ways of getting a chosen card, which has been freely returned to the centre of the pack, back to the Top or Bottom of the pack in a very natural way.

After the card has been freely chosen by a member of your audience, you start to shuffle off a few cards from the pack in to your left hand (or whichever hand you comfortably shuffle or count cards into), - Then ask the member of the audience to remember the name of their card and just replace it anywhere in the centre of the pack, as you continue to casually shuffle the pack.

This really looks as though their card is completely lost in the pack. However, it will be safely on the top of the pack, if you follow the following simple instructions.....

Before you instruct the audience member to return their card anywhere in the centre of the pack, you hold the cards in your right hand in the normal position ready to shuffle the pack and immediately start to peel off a few cards. - Then as you speak to the spectator, you peel of a few more and you hold out your left hand, instructing the spectator to return his chosen card to the centre of the pack, offering the cards that you've just casually shuffled off.

As soon as he has placed his card on top of those you have already shuffled off, you continue with the shuffle, paying attention only to ONE SIMPLE MOVE.

The NEXT CARD OR CARDS YOU SHUFFLE OFF ON TOP OF THE CHOSEN CARD, YOU MUST PLACE ABOUT HALF AN INCH OR SO OFFSET, BACK TOWARDS YOURSELF. - See FIG. 2 - This is known as INJOGGED. - We'll place the "chosen card" Face Up for clarity.....
You just continue to shuffle all the cards from your right hand into your left hand and on the final shuffle you simply **PLACE YOUR RIGHT THUMB UNDER THE CARDS IN YOUR LEFT HAND AND PUSH UPWARDS GRASPING THE CARDS BELOW THE "INJOG" AND BRINING IT TO THE TOP AS A FINAL SHUFFLE.**

See how the thumb simply pushes up on the cards, which are jutting out slightly at the back of the pack. - These are the cards that you "INJOGGED" right on top of the chosen cards as it was replaced.

You then just have to grasp that bundle of cards and place them on top of the cards in your left hand in a sort of shuffle movement and its done. **THE CHOSEN CARD WILL NOW BE AT THE TOP OF THE PACK - - - -** Ready for you to perform some miraculous revelation.
CONTROLLING A CHOSEN CARD TO THE TOP or Bottom.

METHOD TWO
This is a very simple method of bringing a chosen card to the top of the deck, after having it replace in the middle.

Simply have the card returned somewhere about Two Thirds down into the pack and replace the top half of the cards, - Holding A Break with the little finger of the left hand, above the Chosen Card. FIG 2.

You now take half the cards in the top portion (that is above the break) and CUT them on to the table or the spectator's hand, - follow quickly by taking the remainder of the top portion and placing that on top of the section you have just cut, placing the cards on top of those on the table or the spectator's hand. - FIGURES 3 & 4.

Finally, take the bottom portion (below the break) and just place it on top of the cards on the table or spectator's hand. - This portion of course, has the chosen card on top, which now means that the Chosen Card is right on top of the pack and in your control. - FIGURES 5 & 6.

Done casually and quickly, it appears that the chosen card has been placed into the centre of the pack and you have quickly cut the pack three times, completely losing the card somewhere in the centre of the pack.
You can now shuffle the cards if you wish retaining the top card (the chosen card) in its place right at the top of the deck, where you can do with it as you wish.

You can see Video Demonstration for a clearer picture of these moves in main Ultimate Pro' Magic Course

You really only need to know one good method of controlling a card to the top to do countless great card effects and I certainly would recommend the previous method of shuffling the chosen cards into the pack. -

However, you can try both the aforementioned methods and choose whichever one you feel more comfortable with.

I also use the "Standard Pass" as a way of bringing a card to the top and I will give you a brief description of it here plus another method of apparently shuffling the chosen card into the pack.

But first - METHOD THREE - the PASS

The STANDARD PASS is the method I normally use in a cabaret situation to quickly control a chosen card to the top or bottom of the deck. Unlike the other simple methods of controlling a card, the Pass does require some misdirection. However, when performing standing up, there is always plenty of cover in the natural movement of the hands and also the misdirection when addressing comments etc. to members of the audience.

Let's assume you fanned out the cards to allow a member of the audience to have a card "Freely Chosen". - In our example it is the Ace of Diamonds.

You have the card memorised, shown to other members of the audience and then replaced in the centre of the pack (for illustration it is replaced Face Up) - See FIG. 7

The pack is then closed up (FIG. 8) and the card is apparently completely lost in the centre of the pack. - However, you must hold a break with the little finger as in FIG. 9
This break is at the back of the pack and is completely unseen by even a close-up audience.

The third and fourth fingers can then grip the top section of cards, ready to lift them away from the bottom section and complete The Pass.

To complete the Pass, under cover of the right hand and usually whilst moving the hands after having the chosen card replaced, - you simply grasp the top section of cards above the break (FIG. 10) and "Pass" them UNDER the lower section of cards (FIG. 11)

The move is completed in a Flash as the right hand squares up the pack as in FIG. 12 - and leaves the chosen card now on the "Top Of The Pack", ready for your miracle

I can assure you it is well worth practicing this until you can do it automatically and without thinking about it.

It's very useful in a stand-up or cabaret situation when you can Palm the chosen card and immediately hand the whole pack to a member of the audience to be shuffled.

This can often be done in one quick and unseen movement. - This is when the card is replaced in the centre of the pack, and the pack is apparently squared up, - I usually give the pack a quick riffle and immediately hand it out to the member of the audience to be shuffled, having performed the Pass and Palmed the card in one swift movement.

Many magicians don't use "The Pass" because they fear that the movement will be detected by the audience, but I can assure you that if you practice it
well and perform it in a relaxed manner when you are addressing the audience it will be completely unnoticed. -

The best time to perform any "sleight" is when the members of the audience aren't looking at your hands. - Isn't that an obvious statement?

However, many magicians have no idea of just when to perform sleights and either continue to perform very poorly or refrain from carrying out certain sleights and so restrict the many great miracles that they could easily perform.

The Pass and The Palm are best performed as the hands are moving and when your eyes and your comments are directed at a member of the audience. –

At this moment all the audience are automatically directed to the person you are speaking to and they are concentrating on what you are saying.

We've put a short video together for clearer explanation of The Pass & the Palm in "THE ULTIMATE PRO' MAGIC COURSE".

So don't miss out on this great sleight. It will allow you to perform many great tricks.
HOW TO REVEAL A CHOSEN CARD

SOME SIMPLE METHODS OF REVEALING A CHOSEN CARD

OK! So you've controlled the freely chosen card to the top of the pack.,
Now to create some real magic you must think of some novel and miraculous
ways to reveal the card.

The following are a few simple but very effective methods that I've used for
many years and which I learned over 30 years ago from great practical
magicians like Pat Page and John Cornelious. - Please try these out; although
they appear very simple they are stunningly effective. -

Remember what I've said about the simplest methods being the ones that
really baffle and amaze the audience. - Well, all true professional performing
magicians will vouch for that fact, so why should you doubt it. -
Go on just try them out!

METHOD ONE - Clap Hands Reveal

This is a very simple yet stunning method of revealing a chosen card.....
The effect is that the card has been freely chosen, replaced and shuffled
somewhere in the middle of the pack and with a clap of your hands the jumps
out of the centre of the pack to land face up on the table.

Having the chosen card on the top of the pack, you simply place the cards on
the table as in FIG.1 and very slightly bend the back edge of the top card
UPWARDS. FIG. 2.

The trick is done! - You now just place you hands close to the table just
behind the pack and CLAP YOUR HANDS and low and behold the card will
jump upwards and turn over, apparently having jumped right out from the
centre of the pack. SEE FIGURE 3 on the Next Page…
This is caused by the force of the air, as you gently clap your hands. You will have to practice to get just the right amount of CLAP to cause the card to jump from the pack and turn over. However, it is very simple and the secret is to keep your hands CLOSE TO THE TABLE as you perform the CLAP. - That's all there is to it... - I often have the person who chose the card hold out their hands flat on the table and the CARD JUMPS OUT on to their hands!

**METHOD TWO - The Drop Reveal**

This is very similar to the Clap principle, but this time you simply slide the top card (chosen card) about an inch or so off the main pack (FIG. 4) and then holding the hands about 2 feet apart simply drop the pack from one hand to the other.

As you drop the pack the force of the air again turns the chosen card over to land face up on top of the pack. (FIG. 5) - - - Another Miracle!

You can also just Drop the Pack on to the table with the same effect!

_There's Video Demonstration for a clearer picture of these moves in "The Ultimate Pro' Magic Course."_
SOME MORE SIMPLE METHODS OF REVEALING A CHOSEN CARD

Once again you've controlled the freely chosen card to the top of the pack, and here's another couple of ways that you can reveal the card to create some real magic.

METHOD THREE - Where Can It Be?

This is a very simple yet stunning method of revealing a chosen card.... The effect is that the card has been freely chosen, replaced and shuffled somewhere in the middle of the pack. You turn over the top card asking the spectator, "Is that your card?" and when they reply, "No!", you look disappointed and surprised that you've got it wrong.

However, as you replace the top card the real chosen card is revealed clipped between your little finger and your fourth finger. - It's an amusing and quite stunning effect.

The SECRET is to control the chosen card to the position SECOND FROM THE TOP. Then as you lift the top card (as FIG. 1), apparently to show that it is the chosen card, - you simply push the second card (chosen card) forward a little with the left thumb and clip the corner of the card between the little finger and the fourth finger. (Again as in FIG. 1).

When the audience member tells you that you're wrong, you simply look a little disappointed and as you replace the top card the chosen card appears in a very amusing and actually, quite amazing fashion. (See FIG. 2.) - Try it - It's Great!
METHOD FOUR - Reversed in the centre of the pack

This is very similar to the above method, in that the chosen card is again controlled to the Second Top position. The effect is that the chosen card is discovered as the only card reversed in the pack.

Having shuffled the chosen card well into the pack and controlled it to the Second Top position, you turn over the Top Card, saying to the audience member, - "Is this your card on the Top?" - At this point you slide the chosen card slightly out from the pack, so that you are able to place the top card on top of it and hold both cards as ONE. (SEE FIG. 3)

You are now holding the Top card (Nine of Hearts in our example) and the face down Chosen Card as "one" and having been told that the top card is not their card, you ask if their card is on the bottom. - As you ask this you simply turn the whole pack over, placing it on top of the Nine of Hearts and revealing the bottom card, which once again, is not their card. (FIG. 4).

You simply say "Watch!" and give the cards a single CUT (FIG. 5), hand the cards to the spectator, telling them to spread the cards. OR you can simply spread the cards in your hands or spread them out on the table to REVEAL THE CHOSEN CARD REVERSED from the rest of the pack (FIG. 6) - - - Another Miracle!

See Video Demonstration for a clearer picture of these moves in the Pro' Magic Course
THE AMAZING RISING CARDS

There are many versions of The Rising Cards, where a card (or cards) is freely chosen by a member of the audience and then clearly placed into the centre of the pack and shuffled, only to slowly Rise Out of the Pack at the command of the magician.

This is a very magical effect and is quite startling to the audience. However, many versions require that the cards be placed into their case and some mechanical device is used to aid the rising of the chosen card.

Many years ago I saw John Cornelius perform a simple, but very effective, Rising Card Trick and as you know by now, I think that the simplest tricks always prove the most effective with a lay audience.

So I have used this particular Method of "The Rising Cards" for many years with great success and I now have pleasure in explaining to you here....

THE METHOD

The main reason that I like this particular version is the fact that it uses an everyday item, in this instance a MUG, a CUP or a GLASS.

Now as I've stated many times, when you use ordinary everyday items that appear to the audience beyond suspicion, then the magical effect is greatly enhanced.

PREPARATION

There is just a little bit of preparation required. You will be creating a very useful Prop that you can carry around with you everywhere you go and with your pack of cards, will always be in the position to borrow a MUG or GLASS and perform the miracle of "The Rising Cards".

You will require a small Rubber Ball - I use what was called a "SUPER BALL". It's a special High Bouncing Ball that my children had many years ago and I managed to steal one of them.

The ball is about one inch in size and you simply attach a length of strong Thread or Nylon Fishing Line or even Magician's "Invisible Thread", although that's not really necessary as neither the Ball nor the Thread are seen by the audience. The only other requirement is a Small Button and a Pin - SEE FIGURE 1 for view of the requirements.
You must affix about 4” or 5” inches of Thread to the Ball. I found it very easy to simply tie one end of the thread around the Head of the Small Pin and then PUSH THE PIN INTO THE CENTRE OF THE BALL.

All that's then required is to ATTACH THE OTHER END OF THE THREAD TO THE BUTTON.

You now have your "Rising Card" Gimmick - (Ball on Thread) as in FIGURE 2.

TO PERFORM THE RISING CARD

Prior to beginning this effect you Borrow a suitable size Cup, Mug or Glass that is large enough to accommodate your Ball Gimmick and the Pack of Cards.

Simply drop the Ball into the Mug or Glass, leaving the Button End of the Thread hanging over the outside edge of the Mug about half an inch or so. This is roughly the position the Button will be if your Thread is around 4" inches in length. - FIGURE 3 shows you the Button hanging over the outside of the Mug, with the Cards placed inside. Button away for audience.

To perform the Rising Card effect, you have a card freely chosen by a member of the audience and you CONTROL THE CARD TO THE TOP using your favourite method.

I like to use the SHUFFLE METHOD that is illustrated and explained in the CONTROL section of this eBook.
Having brought the Chosen Card to the TOP, the trick is done. All that's required is to lift the Mug, Covering the Button with your Thumb and the Thumb being on the opposite side from the Audiences' view. - SEE FIGURE 4.

![FIG. 4](image)

Tilt the Mug slightly backwards towards yourself to allow the ball to roll to the back of the Mug, then Drop the whole Pack of Cards into the Mug with the Faces towards the audience.

The chosen card or cards (you can have 2 or 3 cards chosen) having been brought to the top are now closest to the rubber Ball.

You now ask the person who chose the card to Name it. - As you Shake the Mug the Chosen Card is seen to Rise Slowly out of the mug.

To cause the First Chosen card, that is the one at the top, to rise up out of the Mug, you simply slide the little Button Downwards with your Thumb and this causes the Ball to Rise Upwards inside the Mug.

This action of the Ball Rising very easily causes the top card to slide upwards and it appears to rise out of the middle of the pack. SEE FIGURE 5.

![FIG. 5](image)

Simply remove the chosen card and if you have had other cards chosen, you ask the spectator whose card you know to have been next to the top, to Name His Card.
At this point you simply shake the mug a little and slide your Thumb and the Button up towards the Top of the Mug and tilt the mug slightly forwards as you shake it.

This causes the cards to slide forwards to the front of the mug and allows the Ball to drop back down to the bottom of the mug, ready to raise the next card when the Thumb is slid downwards once again.

This is repeated until all the chosen cards have been named and seen to rise out of the mug. - This looks very impressive indeed from the audiences' point of view. - SEE FIG. 6.

When the effect has been completed simply turn the Mug upside down onto the palm of your hand, effectively to get hold of the Pack of Cards, but at the same time the Ball will drop nicely onto the palm of your hand behind the cards. SEE FIGURE 7.

If you fan the cards slightly, you'll find that there is ample cover for the Ball and the button on the Palm of your hand.

To finish off you can lay the mug down of your table or pass it out to the audience to inspect, take the cards in your left hand and as you hand them to a member of the audience or as you place them down on the table you simply get rid of the Ball Gimmick in your pocket.

You're now completely clean and you've performed an absolute Miracle of a Card Trick!
THE MAGIC BREATH

This is a good example of how the presentation can be made to transform a simple trick into a striking effect. The trick is that in which a card is sent to any number chosen by the spectator. The first time the cards are counted a wrong card appears but on a second count the right one turns up. – Simple but effective.

THE METHOD.

You have a card freely chosen and you control it the Top in your favourite way.

The card is on the top so that the first count brings it to the number required so when the packet is replaced on the pack and counted again, it is found at the correct number.

A card having been freely chosen, noted, and replaced, is then brought to the top. You can then execute several shuffles keeping it there.

Addressing the spectator you say, ‘Have you a magic breath?

Well I will show you how to find out. If you have, you can send your card to whatever position you please merely by breathing gently on the cards. Will you choose a number? - Let’s suppose they choose number Nine. - You can limit their choice by suggesting any number between 1 and 12 or 1 and 20. - Anyway let’s assume they choose Nine.

You say, “Then just blow on the pack and think intently of that number as you blow.” – As the Spectator blows, turn your head away with a slight grimace. “Your breath does not seem to be very magical, but I may be mistaken. (Just be careful not to offend anyone with this gesture). – “Will you take the pack and count down to your number?”

He does this and turn up the wrong card. You shake your head as if you knew that it would fail and you take the pack, put the packet of counted cards back on top of the pack and execute a false shuffle or cut, keeping the top cards in the same order;

Now take the card he turned up and push it in somewhere amongst the top eight cards. You say, “I knew you would fail, instead of thinking while blowing, you blew while thinking, that’s not the same thing at all.

Let me show you a real magic breath. See, just a gentle zephyr, but it has sent your card to the number required. What was the name of the card you chose? Nine?

You now Deal eight cards, have the spectator name his card and turn over the ninth to reveal the chosen card.

You can actually, hand the cards to the spectator to count out the cards and of course he will end with his chosen card at the chosen number.

This is a great little trick and can be very amusing and fun with the audience interaction, however, the testing of the spectator's breath has to be done delicately or it can be done more broadly, according to the type of audience.
There are thousands of card tricks that can be done if you can learn to get control of a freely chosen card. - That is one that is not forced on the spectator in any way. So first let's study "How To Control a Card"......
SEE PAGE 12.

Once you can Control a Chosen Card then you can do many great Tricks So let get on to the “ CARD THROUGH THE HANDKERCHIEF”

CARD THROUGH HANDKERCHIEF

This is a great effect that you can perform anywhere and anytime in pretty much any conditions, where you have or can borrow a pack of cards and a gents handkerchief.

You have a card FREELY CHOSEN and returned to the pack and shuffled until completely lost. You then borrow a gent's handkerchief and have the member of the audience check that there are no holes in it.

You take the handkerchief and hand the pack of cards to the member of the audience to shuffle and cut just as much as he wishes in order to be certain that his chosen card is completely lost and out of your control.

You take the pack of cards back and simply wrap it up in the handkerchief and when the audience say the name of the chosen card, you simply give the handkerchief a shake and gradually and amazingly the chosen card comes right through the handkerchief, which is duly handed back to the audience member for checking .

This is absolutely STUNNING to any audience - and - here's how it's done......

Method.

You've had a card freely chosen and returned to the pack and using your favourite method, you control it to the TOP or the Bottom, whichever you prefer.

You can use the "shuffle" method previously explained. (SEE PAGE 12) - For this trick, I prefer to bring the card to the Top.

You then ask a member of the audience if you can borrow a gent's handkerchief.

I always ask for a gent's White handkerchief, because then I'm prepared to follow on with "The Burnt and Restored Handkerchief", which you'll learn in another Lesson in the Ultimate Pro' Magic Course.
Anyway to continue....
You ask the audience member to check that there are no holes in the handkerchief and this gives you plenty of misdirection to simply "pal" off the chosen card from the top of the pack. (FIG. 1)

![FIG. 1](image1)
![FIG. 2](image2)

You then take the handkerchief from the audience member with one hand and with the other, you hand him the pack of cards, again asking him if he can shuffle cards or at least mix them up and cut them.

I always hand the pack out using the same hand that is palming the chosen card, as this really convinces the audience that there is nothing funny going on. (FIG. 2)

You then hold the handkerchief between you two hands, showing both sides, to let the audience see that there is nothing untoward there either. (FIG. 3)

![FIG. 3](image3)
![FIG. 4](image4)

Then you lay the handkerchief over your hand that has the palmed card(above)

![FIG. 5](image5)
![FIG. 6](image6)
When the cards have duly shuffled and mixed so that everyone is sure the chosen card is well and truly lost, you take back the pack and FACE UP, lay it on the handkerchief in the palm of your hand. (FIG. 6)

Now you fold the bottom half of the handkerchief up over the pack as in - (FIGURES 7 & 8).

You now simply just grasp the pack through the handkerchief, making sure you grasp the chosen card underneath. - (FIG. 9)

You then simply gather up the ends of the handkerchief to form a sort of bag as in Figure 10 and you'll find that the chosen card is held securely in the folds at the back. (SEE FIGURE 11 on the Next Page)
The trick is over and the card slowly slides out from what appears to be the centre of the pack, right through the handkerchief, as you just shake the pack in the packet and the handkerchief you are holding. (FIGURE 12)

Try this, - it's very easy and very stunning to the audience.

The card just seems to melt through the handkerchief - Impossible, but true....

It's Amazing and of course you can milk the finale a little by asking the audience member to say the name of his card just a little louder, as you shake out the card.

Well there it is and as I said, "It's as real Stunner!"

You can finish up by just returning the borrowed handkerchief and letting them check for holes or you can do as I do and suggest that, after they've checked that there were no holes in it, you test the quality of the cloth by just heating it a little. – I call it "The Heat Test".

What follows is another stunner. You apparently accidentally Set FIRE to the borrowed handkerchief. However, after some humble apologies and an attempt to put out the flames, you triumph once again by restoring the handkerchief to perfect condition and return it to the owner with thanks and tremendous applause from the audience.

If you want to get the follow-up "Burnt and Restored Handkerchief", then you must get the Ultimate Pro' Magic Course Lessons. There's a lot more magic of all kinds with Video and Audio Explanations, so... DON'T MISS IT!

See Video Demonstration in Lesson 3 of the Pro' Magic Course
THE AMAZING CARD IN WALLET

This is another classic of magic that can be achieved very simply by having a duplicate of a card in your wallet, then simply Forcing it's duplicate, vanishing it in some way and then having it mysteriously appear in your wallet.

However, magicians are always afraid that this simple method may be discovered by the lay audience, and so many other fancy wallets have been devised, allowing you to have a card Signed or identified in some way that makes it impossible to have a duplicate.

Now as I've previously stated on many occasions, I think the simplest methods of producing magical effects are always the best and certainly the ones that are least likely to be discovered by a lay audience, I also agree that in this particular effect, it's certainly adds to the magical effect if the chosen card is signed or marked in some way.

THE EFFECT

The effect is very simple and rather obvious from the Title. - A card is Freely chosen and signed by a member of the audience and replaced and shuffled into the pack. The pack is then handed to a member of the audience to shuffle and cut until their heart's content.

Meanwhile, the magician comments that the way that the pack is being shuffled makes it look almost impossible to find the chosen card, but that he's prepared to stake his reputation on finding it immediately and with just one attempt.

In fact, not only will he stake his reputation, but he'll also put his money where his mouth is and at this point he brings out his wallet and places it on the floor, stating that if he fails to find the chosen card, then the audience member can have the contents of his wallet.

Of course, after several attempts the magician fails to find the chosen card and he even asks the spectator if they're sure of the name of the card they chose, and he finally hands the audience member the pack of cards to see if they can find the card.

The chosen card can't be found in the pack and so the magician has to admit defeat, and picks up the wallet to offer the contents to the audience member who chose the card.

The real amazing climax comes when the magician opens the wallet, unzips the inside compartment right under the audiences' noses and allows the audience member to take out the contents of this Zipped compartment.

Yes, you've guessed it; - inside is a card and when it is removed from the wallet and turned over, it is seen to be the chosen card, which was duly signed by the audience member.

So here's my version of the "Card In Wallet"...
PREPARATION

First of all there is a little preparation required for my method, but it's very easy to do and makes the trick easy to perform and very effective indeed.

Just over 40 years ago I received a nice leather wallet for my 21st birthday. It was one of those long wallets that took banknotes flat and full length and as I had always used a "Fold-Over" Type of wallet that easily slipped in to the back hip pocket of my trousers, I kept this nice new wallet in its box for many months.

I had been tempted to purchase one of the Special Wallets that make the "Card In Wallet" easy to achieve, but they were much too expensive for me in those days.

So one day I decided to create my own "Wallet" using the nice shiny leather gift I still had in its original box.

Now I know this will sound ridiculous to some, but I set about Cutting a Slot in the wallet on the side leading in to the Zipped Compartment. See Figure 1.

![FIG. 1](image)

No that's all there is to the preparation. Simple isn't it? - However, it works a treat...

METHOD

Here's how i've performed this great little routine for the last 40 years. - You'll see from the pictures that the nice shiny leather wallet is somewhat worn now, but actually adds to the authenticity of the effect. - It certainly looks like a well used ordinary wallet.

First of all, offer your well shuffled pack of cards to a member of the audience to freely choose a card, show it to the rest of the audience and remember the name of the card.

In order that they will remember the card and will be able to identify again, you ask them to sign their name or their initials on the face of the card.

They return the card to the centre of the pack and the pack is shuffled as you explain that simply by having the spectators concentrate on the card, you can identify it and immediately pull it out from the centre of the pack.
You offer the pack to them to return the card and Shuffle it into the centre...

Actually you **CONTROL THE CARD TO THE BOTTOM** of the pack as it is apparently shuffled into the centre. - See the Methods of Controlling cards. - [Click Here](#)

Having the card on the bottom, you simply either Bottom Palm the card or use what many know as the Gambler's Palm, which is simply taking the bottom card away, as you hand the pack to the audience member with the other hand.

You'll find this a very natural movement, just to take the bottom card and allow the hand to drop to your side as you hold out the pack to the audience with the other hand. SEE FIGURES 2 and 3 - below.

![FIG. 2](image1)
![FIG. 3](image2)

Ask the audience member if they can remember their card and hand them the pack to thoroughly shuffle.

Now while they are shuffling the card and as you explain that if they really concentrate you can pick out the card, you casually take out your wallet and place it on the table or as I always preferred, - drop in on to the floor, where you can just place your foot on top of it.

This prevents anyone from being tempted to grab it and detract from the trick.

Just to explain how easy it is to slip the Card into the wallet from the position of the **Bottom Palm**, let me say that the hand goes quite naturally to the opposite inside jacket pocket. - That is: - the Left hand goes to the Right Inside Pocket. SEE FIGURES 4 and 5.

![FIG. 4](image3)
![FIG. 5](image4)
The position that the card is being held makes it very easy just to allow the card to SLIDE INTO THE SLIT IN THE WALLET (FIGURE 6), as the hand grasps the wallet. SEE FIGURES 6 and 7 - below.

After the card is easily Slipped into the Wallet via the SLIT, you just bring the wallet out with the fingers, again quite naturally, covering the Opening. With Your fingers on the SLIT SIDE of the wallet and your Thumb on the top. SEE FIGURE 8.

There's no need to bring out the wallet with any trepidation, as even in the closest situations, I've never had anyone even suspect the wallet in any way. –

In FIGURE 9, I have shown you what the underside of the wallet would look like even with the fingers Spread Wide Open.

However, you will find that the slot in the wallet is adequately covered by the three fingers when holding it quite naturally.

You bring out the wallet, as you explain that you're prepared not only to stake your very reputation, but to “put your money where your mouth is” and actually give the contents of your wallet to the member of the audience, if you fail.

You just casually show the wallet and drop it on the table or the floor, as I do, with the SLIT SIDE DOWN. SEE FIGURE 10 on the Next Page.
The trick is done...

The rest is just acting as you take back the pack and attempt to pick out the chosen card from the centre of the pack, as the audience concentrate on it.

You can try two or three times without success and then finally hand the pack to the Spectator who originally chose and signed the card, to see if they can find it.

When they can't find their chosen card you finally admit defeat and stress that this has never happened before and you reluctantly pick up the wallet (Slit side Down towards the palm) and slowly open the ZIP, as you ask the Spectator to Name the Chosen Card. FIGURE 11.

You then allow them to Take Out the card from the Zipped compartment and turn it over and show it to the rest of the audience, proving it to be the Chosen and Signed Card. FIGURE 12.

As they are showing the card you simply replace your wallet in your inside pocket from whence it came, you thank the audience member who chose the card, and invite them to keep it as a souvenir.

Yet another miracle that you can have in your pocket at all times, or at least any time you have you wallet to hand.
Birds of a Feather!

**EFFECT:**

You put four Queens (or any 4 cards the same) into the deck of cards at four different places, - as far apart as your can manage, - then with a simple cut and a riffle or a blow - they appear all together again, right in the centre of the pack.

I like to use the QUEENS as they represent the Ladies or “Birds”.

**The Secret method:**

1. You need the four Queens from the pack, - plus two other cards.

2. Set up the 4 Queens face up as follows - 3 Queens; 2 other cards; then 4th Queen at the bottom of this small packet (really 6 cards), - do not let the audience see the 2 other cards.

3. You can show the four Queens to the audience - either ready fanned out with the 2 ordinary cards concealed under the 3rd Queen. - or if you feel confident and have practiced the "Buckle Count" - then you can actually count the Four Queens face up, so that the audience can clearly see that there are only 4 cards (Queens) being used.

4. **The Buckle Count:** The 'Buckle Count' is a movement where you count a number of cards as a fewer number than you actually have, yet it appears like a very natural count and the cards appear to be counted from one hand to the other individually.

   SEE FULL EXPLANATION OF “BUCKLE COUNT” on – Page 39.

   The way this is achieved is by holding the packet of cards in the left hand fingers supporting and the thumb ready to push off one card at a time into the right hand. – SEE PICTURE on the Next Page…
5. The cards are counted quite naturally like this until the one before the number you wish the audience to believe you have in your hand. At this point you must *Buckle* the bottom (and last card) *using the little finger* or the fourth finger of the left hand.

6. This will leave the corner portion of the remaining packet exposed and free of the last card. You now simply take this remaining packet with the right hand using the same movement as the other counts and count out loud the next consecutive number. You are now left with only one card in the left hand, - which you count as your last card.

7. When you have shown the 4 Queens to the audience, you explain about the phrase "Birds of a feather - stick together", and how it applies very much to playing cards, particularly the female cards (Queens) and how they are more often than not, found all together in the centre of the pack. They don't like anything to get between them.

8. Place the 4 Queens (really 6 cards) face down on top of the pack and tell the audience that you are going to prove to them just how strong the bond between them is and that how you can't explain why or how this strange thing happens.

9. Now you place the top Queen on the bottom of the pack, - casually letting the audience see this card.
10. Place the next card (not a Queen) anywhere in the middle of the pack. Don't show the face of this card to the audience. - I like to use other face cards such as the Jacks or Kings as the two indifferent cards. That way even if the audience get a slight glance at the card as you push it into the centre of the pack, it will appear to be a Queen.

11. Place the next card (again not a Queen) somewhere in the middle of the pack but well away from the place you put the last one.

12. Leave the fourth Queen on the top. Again you can casually show the audience that this is the 4th Queen.

13. Now you need to explain that although you've tried to separate the four Queens (birds) as best you can - they really don't seem to like it and if you were to leave the pack like this for a while either in the box or just lying on the table to Queens would desperately try to come together.

14. At this point you say - "Let me show you!" - You then Cut the pack in the middle and put the bottom half of the pack on to the top half and give a Riffle or tap the pack or simple blow on the pack.

Finally, with a flourish, - turn the cards face up and spread them on the table or fan them out to show the Four Queens all together again in the middle of the pack. - It's Magic!

There's much more magic and fun in our regular Magic News & Updates

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There’s also loads of Magic Effects and Routines of All Kinds in – “THE ULTIMATE PRO’ MAGIC COURSE”

WHY NOT TAKE A LOOK NOW!
THE BUCKLE COUNT.

This count is used to count fewer cards than the amount you are actually holding. It is named the buckle count, because the cards are buckled by your fingers underneath, as you count them.

The cards are held in the left hand. The first finger is holding the cards at the top right corner, and the fourth or ring finger at the bottom right hand corner. During the count either your forefinger or your fourth or ring finger actually buckles the cards in slightly, as it counts them. I personally prefer to use my fourth or ring finger to buckle the bottom card, because for me it's more comfortable and also, being at the back is certainly more hidden from view.

The left thumb is held across the cards, as close to the tip of the first finger as it can get. That is why you have to buckle the cards, to hold them securely, as the other fingers of the left hand are not touching the cards at all. They are held slightly away from the cards.

You can buckle the bottom card of the packet using the first finger or as I prefer - using the “ring finger” or fourth finger (see pictures below). It seems quite difficult to explain but is actually very simple in operation and will allow you to perform many stunning effects.

You are basically buckling the bottom card of any packet leaving the corner of the remaining cards exposed enough to take this group of cards away as ONE count. This leaves you with a single card, which convincingly completes any false count.
Assume you have **eight cards** and you wish to count them as **five cards** only. The left forefinger remains still, and the left thumb is drawn back on the top card to approximately the middle of the card.

Then the **left thumb pushes off the top card halfway** off the packet of cards. This card is taken at the bottom right corner with the right forefinger and thumb, as you do in a normal count.

This is the way you would quite naturally "**push off**" the cards, counting them from one hand to the other.

The next two cards are counted and taken the same way. In our example of **counting eight cards as five**, the move is made on the **fourth card**.

Now instead of the left thumb drawing back to push off the next card, you make a simulated movement with the left thumb, as if pushing off the next card.

Instead all the remaining cards are taken by the right hand, **EXCEPT THE BOTTOM CARD, WHICH IS BUCKLED, TO ALLOW THE RIGHT HAND TO GET A GRIP OF THE REMAINING PACKET OF CARDS.**

**THIS BUCKLED CARD REMAINS IN THE LEFT HAND AND IS CLEARLY COUNTED AS THE FIFTH AND FINAL CARD.**

**The Buckle**

The left forefinger or fourth finger (whatever you feel comfortable with) **bucks or pulls back on the bottom card.** This allows the right forefinger and thumb to take the **block of cards above the bottom card as one card.**

Attention can be drawn to the remaining card in the left hand, as you can turn this card around in your hand to **show there is only one card left.**

That is all there is to the "**buckle count**". Believe me, it's well worth studying and practicing this simple count. I use it a lot and have done for almost fifty years. - So I hope it will serve you just as well.

**THERE'S A VIDEO CLIP EXPLAINING ALL THE FALSE COUNTS IN THE ULTIMATE PRO' MAGIC COURSE LESSONS**
Here's a tip that separates the real Pro's from the amateurs.........

Many magicians doing card tricks find it difficult to separate, slide and buckle cards, because of a very common problem - DRY SKIN - (Finger tips) and most resort to constantly LICKING THEIR FINGERS ---- Yuk!

Firstly, it looks dreadful and most unprofessional and it also indicates to those watching that they are about to perform some intricate move or manipulation.

Just watch most amateur magicians and you'll see that just before they perform a count of cards or a shuffle or spread, - they invariably lick their fingers. I find it intriguing!

As a professional entertainer for many years, there's just no way I could constantly be licking my fingers in such a disgusting way in front of a paying audience, who deserve much better.

If I'm performing card tricks, I simply apply a thin smear of my Magic Potion - GRIPPO. - It works wonders and makes card handling a breeze.

"Grippo" is actually what Bowlers in the UK use to polish the bowls, but they also use it on their hands to prevent the bowls from slipping. - Hence the name "Grippo".

I'm sure a similar product will be available in most countries and certainly where the game of Bowls is played. - Here's a picture of the British Product, which is actually made by the bowls manufacturer "Henselite" - in Australia - so it's obviously available there too.

TRY IT - IT WORKS WELL FOR MAGICIANS
THE SIX CARD REPEAT

The Six Card Repeat is well known to most card workers and in fact is probably one of the Classics of card magic. Although the basic effect is very magical in itself, the actual principle being used to achieve the effect is worthy of practice and can be used to perform many other great magical effects.

THE EFFECT

A member of the audience is asked to count just six cards on to your hand. - You immediately count to check that there are just Six Cards. Once it's ascertained that there are just Six Cards, you take Three Cards away and ask the audience "How many cards remain?"

Naturally they will reply that there is Now Just Three...

However, you proceed to count the cards and it is plainly seen that you still have SIX Cards.

You can comment on their counting ability or indeed there are many good patter Story Lines that you can use for the Six Card Repeat.

However, having shown that you still have Six Cards, your proceed to take Three Cards away and again ask the audience how many cards you should have left. The answer will once again be Three Cards. - But once again you count the cards to clearly show that there are Still SIX CARDS.

At this point you can if you wish hand the Six cards to the audience member to count and verify that there are indeed Six cards. You can end the trick there or you can continue..

To continue, you take the Six cards from the audience member and proceed to take another Three Cards away and of course when you count again there are still Six cards left and of course this can be repeated again.

THE METHOD

This great effect is done by using what is known as a "False Count", where you count the cards to show that you have fewer cards than you have in reality.

In other words, you count the cards as SIX, when indeed at the start of our effect you have TWELVE Cards.

There are two methods of performing this type of false count. The first one is done using the "GLIDE". The second method and the one that I prefer to use, is the "BUCKLE COUNT".
First the **GLIDE**...

The Glide is done very simply by **gliding or sliding back the Bottom Card in order to expose the card held second from the bottom**. It is used in many magic tricks to show the bottom card and then supposedly place it on the table face down, when in fact you are placing the Second Bottom card on the table. SEE FIGURES 1, 2, 3, 4, 5 and 6.

![FIG. 1](image1.jpg)  ![FIG. 2](image2.jpg)  ![FIG. 3](image3.jpg)

![FIG. 4](image4.jpg)  ![FIG. 5](image5.jpg)  ![FIG. 6](image6.jpg)

However, when performing the Six Card Repeat you simply Glide back the bottom card and on the Count of FIVE, take the remaining cards you have in your hand, leaving just one card to Count as number SIX. This looks very convincing to the audience.

To use the Glide as a false count, you first hold the cards in the Glide position as FIGURE 2.

Next, simply start to **count the cards off with the right thumb** as in Figure 7.

![FIG. 7](image7.jpg)
Continue to count off the cards until **ONE BEFORE THE NUMBER YOU WANT TO COUNT.**

In this case you want to count the cards as **SIX**. - so at the **Count of FIVE you GLIDE Back the Bottom card** as in **FIGURE 8.**

![FIG. 8](image)

This exposes the remaining packet of cards, which you grasp and count off as **FIVE.** – SEE **FIGURE 9** - below.

![FIG. 9](image)

This leaves the single card (the one that was Glided back) in the left hand, and this is clearly shown to be one single card and Counted as **SIX.** - SEE **FIGURE 10.**

![FIG. 10](image)
THE BUCKLE COUNT

As I mentioned I prefer to use the Buckle Count for this type of trick, as it tends to be a more natural way to count a number of cards.

The Buckle Count is simply done by Buckling the Bottom Card in your hand to once again Expose the Card that is Second from Bottom. SEE FIGURES 1,2,3 & 4 below...

So the procedure is just the same as with the Glide. You count the cards until you reach the Number below the Number you want to apparently count to, and then Buckle the Bottom Card, - take the remaining cards away as you make this penultimate count, leaving just One Card in your hand to give you the Final Number.

In the Case of the Six Card Repeat, although we can have Twelve Cards in our hand, we simply Buckle the Bottom Card at the count of Five taking away the remaining Seven Cards that are exposed by the Buckle, thus leaving just one single card to be Counted as SIX.

It's the counting of this very obvious single card as the final card that convinces the audience that you have just SIX cards in your hand and the taking away of the small group of cards at the previous count looks quite natural and is hidden by the rest of the cards.

These counts are much more difficult to explain in words that to perform in reality, so please don't be put off by them, because if you master these simple False Counts it will enable you to perform a whole host of other great magic tricks. Of course you can get a full video Demonstration and Explanation in my "Ultimate Pro' Magic Course".
Now to put the whole thing together...

I usually just casually count off SIX CARDS from the pack and simply take them away in a Gambler's Palm or Bottom Palm, as I hand over the pack for a member of the audience to shuffle and Count off Six Cards.

When the Six Cards are Counted Off on to your hand it's then very easy just to add the extra Six cards, as you bring your hands together and proceed to count the (Now TWELVE) cards as just SIX, using the Buckle Count or Glide.

This count of Six simply verifies that the audience member did indeed count SIX cards on to your hand.

Actually the trick is pretty well done at this stage and it leaves you free to really build up the presentation and tell a funny or mysterious story to amplify the magical effect.

With TWELVE Cards in your hand (the audience think there's Six), you throw away THREE cards and when the audience tell you that you should now have just Three remaining, you proceed to use the Buckle count or Glide to False Count the NINE cards as SIX.

You can then repeat this by throwing away another Three Cards, which leaves just Six and this time you can actually hand the packet to the audience member to count.

If you wish to continue, you can take this opportunity while the cards are being counted to steal another Six Cards from your pocket or some other place, and just add them to the Six cards when you receive them back from the audience member(as you did at the beginning).

This means you're back to the beginning again with TWELVE cards in your hand, although the audience have clearly seen that there are only SIX.

It's a stunning effect, so please try it. You'll be amazed and delighted by the response.

You'll also be delighted by the number of other great magic tricks you will be able to perform using a simple false count and a bit of imagination.

So it's worthwhile practicing both the “Buckle Count” and the “Glide”, because although they are very easy to perform, they will allow you to create many magical effects using playing cards or business cards.

You may also like to look at “The Ultimate Pro' Magic Course” to learn real practical Magic of all kinds, including – Coin Magic, Money Magic, Rope Magic, Newspaper Magic & more…
THINKING BLUE – Using the Buckle Count

For many years I performed Oliver McKenzie’s "Tipsy Cards" with great effect but found that the cards gradually got badly worn and dirty and so I decided to come up with a similar effect using the same principle and hopefully a similar amusing story line.

The effect is done using a prepared set-up of cards as follows:

Three Red Back TWO's, - One Blue Back TWO, - Four Queens with "GIRLIE" Backs (I use the "Glamour Girl" backs to suit my story line). - You can use different backs of cards to suit any story line you wish. The final card is a RED BACK JOKER.

Piatnic cards are excellent for special packs of various backs and faces, blanks, double back, and double face etc. and from the one Rainbow Pack or Trick Pack you can make up hundreds of card tricks, where the odd fake card is required.

To the method .....

I take the small packet of NINE Cards from the top of an ordinary pack that I will be using later for other tricks and hold them Face Down in my left hand ready to perform the Buckle Count.

I Usually use something similar to the following patter....
HERE’S AND PATTER IDEA FOR “THINKING BLUE”

“There’s a strange thing about playing cards, that’s puzzled even magicians for hundreds of years. - The cards tend to reflect your deepest thoughts". (This can be a follow-on from the "Invisible Card Selection") -

"Let me show you what I mean - I have Four Red Backed Cards" (using the Buckle Count - count the packet as Four - showing all red backs - bringing the bottom card, the 4th of the count, - to the top)

"But when I think of Red Cards I think of the Queen of Diamonds" (continue to count Four Cards again) and Low and Behold, the 4th card has turned over and is in fact the "QUEEN OF DIAMONDS" - (again this card is placed on top of the packet).

"I count the Four Cards again and yet another QUEEN appears" - (Buckle Count as Four Cards as before, - placing the 4th card on top of the packet).

Continue to Buckle Count the cards until you have revealed the Four Queens.

I then say - "I need to take my mind off the Queens and back to the Four Cards and of course when I think of Four, my mind immediately thinks of TWO times TWO" - (as you continue to Buckle Count as Four Cards, the next card to appear is in fact a TWO) –

You draw attention to the fact that one of the Queens has turned into a TWO just by the power of thought. - Again "Buckle Count and bring the 4th card to the top of the packet) and continue to Count the cards until you have revealed that all the Queens have mysteriously turned into TWO's.

Spread the Four Two's and say, - "I know what you must be thinking, - I have the Queens printed on one side of the cards and the Two's printed on the other".

At this point you take the top three Two's in your right hand, turning them over to show that they are in fact, just ordinary Red Backed Cards and you return them to the Bottom of the Packet in your left hand.

Now turn the packet over to show the Red Backs and say, - "Oh dear, we're back to those red cards again, which makes me think of the Queen of Diamonds. - I must think something different and see if the cards will illustrate my thoughts".
Buckle Count the packet as Four cards again to reveal the **Blue Back Card** and again place it on the top of the packet. - I say, - "Surely I didn't have a blue thought?"

Continue to Buckle Count as FOUR cards, as before, to reveal the **Girlie Cards** - in ever decreasing amount of clothes. *(each time placing the 4th card on top as before)*

I finish by saying, - "This is most embarrassing and not very Funny - It's got to be a JOKE". - and as I count the cards for the final time the **JOKER** appears.

This is just a simple continuous "**Buckle Count**" with a special set-up of **Nine Cards**, but it is an unbelievable effect and one that will really make your reputation. - It's also great practice for your Buckle Count, **Counting NINE cards as FOUR each time**.

It's far more difficult to describe than to perform, but please don't overlook it.

If you can get a few different coloured and Picture Backed cards, then you can make up some quite remarkable effects and very amusing story lines.

On the next page is the Rhyming Patter that I added to "Thinking Blue" and in the right circumstances it works very well - **SEE RHYMING PATTER HERE**

**SEE THE VIDEO CLIPS FOR CLEARER EXPLANATION OF THINKING BLUE AND THE BUCKLE COUNT IN OUR FULL MAGIC COURSE**

**SEE NEXT PAGE FOR MY RHYMING PATTER FOR “THINKING BLUE”**

Here's the Rhyming Patter that I made up to go along with the performance of "Thinking Blue"

It worked well for me in most circumstances. However, as with all the tricks and routines that you decide to practice and perform, I would strongly advise you to try to make up your own patter that suits your own style of performance and your own personality and your own particular sense of humour.
Anyway, here's my rhyming patter for "Thinking Blue"

I have **FOUR** cards, with bright **RED** backs, their faces still unseen,

Now you may think that they're all Jacks, but actually one's a **QUEEN**

And as each card is counted, fair and square and clean,

I think it's plain for all to see, that each one is a **QUEEN**.

But as I'm a Magician, just look what I can do...

I count the **FOUR** cards once again, and one becomes a **TWO**

I'll count the **FOUR** cards one more time, quite slowly, - Just For You,

And somehow as a count them, each **QUEEN** becomes a **TWO**

I know you think I'm cheating, - - would I take you for a ride?

You think the **TWO's** are Printer Here, - The **QUEENS**, the other Side (Turn cards over)

I wouldn't cheat you, like I said...

The **TWO's** are fair, their **Backs** are **RED**

How this is done, I have no clue, I'm sure these cards look **RED** to you?

But when I count them SLOWLY once again, the cards will **Turn to BLUE**

BUT... (long pause)

When thoughts are **BLUE** and not too shady

The cards might show a NICE **YOUNG LADY**

Now that's just great... Bet you can't wait to see what I have in store?

I'll count the cards out once again... **WOW!** That's not the **GIRL NEXT DOOR**

Phew! (give a little whistle or gasp)...

Things are looking really good, it almost makes me st..st.. stammer,

Each time I count the cards **LIKE THIS**, they turn to Gorgeous **GLAMOUR**

But really, I just have **FOUR CARDS**, - a simple hand of **Poker**

You see, - I'm a Great Magician, and most of all - - **A JOKER!**
THE HOSPITAL NIGHTMARE

This is a tremendous version of a "Torn and Restored Signed Card" that I learned many years ago from Jean Huggard's Encyclopaedia of Card Tricks and I would certainly recommend it to you as one of my favourite card tricks.

I still use the story line that was suggested in the original effect, but it does lend itself to many patter story lines and I'm sure your imagination can come up with your own story lines.

EFFECT.

Using a borrowed pack, if so desired, the performer has a spectator call any number from one to twelve. Dealing fairly to this number the card is shown and initialled by the spectator. Stating that the card is to represent a man who has met with an accident necessitating the removal of one leg.

At this point the performer tears a corner from the card and hands it to the spectator to hold. As the story goes, the man has a terrible dream in which he sees himself in many pieces.

As he tells this, the performer tears the card into a number of pieces with the face of the card towards the audience.

Then into the dream comes a great doctor who covers him with a white sheet, but before anything else can happen, the man wakes up and finds himself still in the hospital, perfectly well except for the missing leg.

The corner is then matched to the card by the spectator who identifies his initials.

METHOD

Before starting take the 6, 7 and 8 spots of each suit and put them on the top in any order. Thus the selection must be from one of these cards. - FIGURE 1.

Take the chosen card out and, while the spectator initials it, pick up the pack and the cards dealt, pick out a card of the same suit and put it on the bottom.
If the chosen card is a 6, you pick a 7; if it is a 7, pick a 6; and if an 8, take a 7.

Suppose the **Seven of Diamonds** is the card selected, put the **Six of Diamonds** on the face of the pack and cut same into two parts.

Take back the Seven of Diamonds, pick up the original bottom half of the pack and **put the Seven of Diamonds at the bottom, i.e. over the Six of Diamonds**, then slide the two cards together about an inch over the end of the pack, with the end of the cards that is opposite the odd spot of the Seven of Diamonds. **FIGURE 2.**

![FIG. 2](image1.png) ![FIG. 3](image2.png)

Hold the pack now with its face to the audience, the protruding card seemingly the Seven of Diamonds only. Place the remaining half of the pack in front, timing the patter about the man going into the hospital.

Holding the pack firmly, deliberately tear off the index corner of both cards as one. Push out the Seven of Diamond’s corner with the thumb and hand it to the spectator, then drop the other corner in your pocket, **as you take out a rubber band.** **SEE FIGURES 4 & 5.**

![FIG. 4](image3.png) ![FIG. 5](image4.png)

Turn the pack face down and apparently withdraw the Seven, but with the left forefinger push this card back flush with the pack and draw out the **SIX of DIAMONDS FACE DOWN** and put it on the table. **SEE FIGURE 6.** (next page) -
Put the rubber band round the pack and hand it to the spectator. - FIGURE 7.

Pick up the card with the fingers covering the missing spot and index corner. As you continue relating the dream, tear it in half, placing the torn corner half in front.

Now very openly tear the card several times. It is only necessary to vanish the pieces and the sheet in the dream is represented by your handkerchief, which has a dummy packet in one corner. (allowing you to vanish the torn pieces)

Throw the handkerchief over the pieces and give them to the spectator to hold. In reality, he gets the dummy packet and you pocket the pieces. - FIGURE 9.
SEE BELOW FOR HANDKERCHIEF PREPARATION....

You simply retain the torn pieces in your fingers and then with a flourish and a few magic words, grasp one of the corners and whip it swiftly out of the spectators grasp.

The PIECES OF THE CARD HAVE VANISHED!!

You can use some medical term as a magic word in this instance, to be in keeping with the hospital dream.

Tell the ending of the dream, shake out the handkerchief, the pieces have gone. Riffle the pack at the corner, with the band still round it, stopping at the break. FIGURE 10.

Next have the spectator remove the restored and signed card from the hospital for identification of the initials and the matching of the torn corner. FIGURES 11 and 12.
This is a tremendous version of the "Torn and Restored Card" that I've used countless times and I strongly recommend it to you.

PREPARATION OF HANDKERCHIEF...

Take a standard Gent's White Handkerchief and place a folded piece of card into the seam at one of the corners. –

You can have folded paper to feel like a folded banknote in another corner and I have also put a Pen Top into one of the corner seams to allow me to vanish a Pen whilst someone is actually holding the Pen Top under the handkerchief.

However, for this particular trick you use this "Utility Handkerchief" with the folded card in the corner seam - SEE FIGURES 13 and 14.

![FIG. 13](image1)

![FIG. 14](image2)

To VANISH the torn pieces of card you simply cover the pieces with the handkerchief and holding the Gimmicked Corner with the Card in the Seam, you move towards the spectator.

You now apparently hand him/her the Torn Pieces to Grasp under the handkerchief, but in fact, you push the Gimmicked corner into the centre of the handkerchief and into his grasp.

This does feel very realistic and the spectator is totally convinced that he /she is holding the Torn Pieces of their Chosen Card.

To complete the vanish you simply remove your hand from under the handkerchief, with the torn pieces still in the “finger palmed” position and with the same hand Grasp on of the hanging corners of the handkerchief and with a flourish, swiftly whip it out of the spectator’s grasp, to show that the torn pieces of the card have completely VANISHED.

You can then casually place the handkerchief back in to your pocket together with the torn pieces of card, and you’re completely “clean” and free to continue your presentation.
FORCING A CARD

FORCING A CARD, that is, making a person take a pre-selected card that you wish him to take, although he thinks he has made a free choice.

When you can FORCE a card, you can do wonderful miraculous magic tricks. For example, you'll have seen David Blaine cause a Chosen Card to appear behind the glass of a window or behind a car's windscreen.

I explain and demonstrate a number of Forces in The Ultimate Magic Course, but here are a few very easy ones that you can use to perform, probably hundreds of great magic tricks.

The Back Slip Force.

This is a very effective force and it is easy to do. Once again, have the card you want to force on the top of the pack. Hold the cards in the left and riffle down the side of the cards with the left thumb asking the spectator to say "Stop", whenever they like. (FIG.1)

When they say "Stop", you lever up the portion of cards above where they called "Stop", with your right hand. Then you offer the lower portion of cards for them to take the card from the place where the told you to "Stop". Now this is where the force takes place....

As you move the pack closer to them in order for them to take their chosen card, your left fingers press down on the top card of the pack (your force card) and as your hand moves forward for the spectator to take the card where they called stop, the pressure of your left fingers on the top card, slips this card almost automatically onto the top of the card the spectator stopped at. Because your hands are moving as this takes place and the move is undetectable. This is much easier to execute than it is to explain.

When you first begin to practice this force you'll hear a clicking noise as you slip the card on to the top of the lower portion of cards. This is normal and you need to practice until you can make the slip movement without any tell tale sound.
A Really Easy Force - I call the FLIP-OVER Force

Here's a really easy and very effective force that I use a lot of the time, - you'll like it...

Once again, have the card you wish to force on the top of the pack and similar to the slip force you riffle down the side of the cards with your left thumb, asking a member of your audience to say, "Stop" whenever they wish.

As soon as they say "Stop", you tip the Top Portion of cards over on to the right hand, completely turning the packet so that they end up Face down in the right palm. (FIGS. 5 & 6). This means the top card or "force card" is still on top of this portion and you simply extend your right hand to offer this card to the Audience member. (FIG. 7)

Once again this is so easy to do and although you think that it is obvious, in fact it is very effective and the turning or toppling of the top portion of cards seems to fool any audience. I've been using this force for years and nobody has ever suspected anything.

This is probably the easiest force of any, - or maybe not - see the next two....

Two Easy Riffle Forces – Next page....
Easy Riffle Force

This is an excellent force, but I do not know its proper title, I've always just called it the "riffle force". The card to be forced is again on the top of the pack. (FIG. 8). You simply cut the pack about halfway, and complete the cut, holding a “pinkle” break above what was formerly the top card.(FIGS. 9 & 10).

Now holding the pack in your left hand with your right thumb at the back (short end) and your right fingers on the front, you slightly tilt the pack downwards, and riffle up from the bottom of the pack with the fingers of your right hand, (FIG. 11) - asking the audience member to say "Stop" anywhere they wish.

When they do you apparently separate the pack at that point. (FIG. 12) However you actually cut the deck at the point at which you are holding the break. Because the pack is tilted slightly forwards and downwards, it is impossible to tell that you haven't cut the pack at point where the spectator actually said," Stop".

This again sounds so simple, but I can tell you it is so very effective and has never let me down in all the years I have used it.
Another Riffle Force

This is almost identical to the above riffle force except that instead of offering the face down card at the place where the spectator has said "Stop", - - you just lift the top portion up to show the face of the card they stopped at.

To do this you get your "force card" on the bottom of the pack (FIG. 13) and again just cut the pack about halfway, (FIG. 14) - complete the cut holding a pinky break below the original bottom card (force card). (FIG. 15)

Once again just riffle up the cards with your right fingers at the front edge of the pack, asking someone to say, "Stop" whenever they wish. (FIG. 16). Now on this occasion, when they say, "Stop", you simply lift off the top portion of cards above the break and show the card on the bottom of this portion, which is actually your force card. (FIG. 17)

However, it is so convincing that the audience will think that you've separated the cards at the very place where the member told you to stop and you're simply displaying their freely selected choice of card.

Well there you have it - they are all so easy. Just try them out and practice a couple that you can comfortable use at any time.

SEE THE VIDEO CLIPS FOR A CLEARER EXPLANATION IN THE ULTIMATE PRO' MAGIC COURSE.
JUST WATCH THIS!

JUST WATCH!

So you've done a couple of tricks and now you're a Magician, whether you like it or not. You see, those who saw your tricks will view you as a magician who can do wonderful things and they'll probably tell others about you.

So if you've done one trick YOU ARE A MAGICIAN and there's no way back. In order to avoid the embarrassment of having to deny that you do magic or that you only know two tricks, you'd better learn some easy, but quite stunning little things that real professionals do with everyday objects. They don't do tricks. They do magical things whenever the occasion arises. That's Magic!

The Magic Touch is here to help you to do amazing magic and to have FUN.

This is just one of many great little effects that you can do anywhere at anytime, using your watch and an ordinary pack of playing cards.

You have a card "freely" chosen and noted by a member of your audience and returned to the centre of the pack. You then shuffle the cards so that it is completely lost somewhere in the pack.

You then remove your wrist watch and indicate that is a magic watch and can pick out the chosen card just by passing over the cards a few times.

Rather than spread the whole pack of cards, you indicate that you will use your magic powers to select a few cards that you think may be the chosen card and then you will pass the watch over these cards.

You allow the audience to see the faces of the four cards you are about to place "face down" on the table and they can clearly see that none of them is the chosen card. So they are sure you will fail.

You indicate that the watch has never failed you and in fact if the chosen card does not appear "Under The Watch", then the spectator who chose the card can keep the watch.

Naturally the audience will be eager to see you fail and lose your magic watch and if fact, having got a glimpse of the cards on the table, they are absolutely certain that you will fail.

However, after passing the watch over the cards, you place it down on top of one of the cards and say, "I'm sure that the chosen card is under the watch - Will you please now just turn the watch over and check underneath." . . . . .and "low and behold", there on the bottom of the watch is the chosen card, Magic!
**So how's it done. . . .**

Well, all that's required is to have a small replica of any playing card stuck on the bottom of your watch, as in FIGURES 1 & 2

![FIG. 1](image1.png) ![FIG. 2](image2.png)

Then you simply force that card on a member of your audience, using your favourite force. - There is a lesson on forcing cards in *The Pro' Magic Course*

However, I will describe a simple method for you here in case you don't have a favourite force. I would certainly recommend that you practice a couple of simple reliable forces, because once you can force a card, you can literally perform miracles.

**Here's a very simple but very effective force....**

Get the card to be forced on the top of the pack of cards. In our example the card we wish to force is the Seven of Diamonds. So bring the Seven of Diamonds to the top and then Cut the pack about halfway, and complete the cut, hold a break with your little finger above what was formerly the top card.

![Illustrations](image3.png)

Now you simply tilt the pack downwards, and riffle up from the bottom of the of the pack with your first and second fingers, asking the spectator to call "STOP" anywhere, as you fingers riffle up the front of the pack.

SEE ILLUSTRATIONS ON THE NEXT PAGE...
When they say, "STOP", you apparently break the deck at that point. However you actually cut the deck at the point where you are holding the break and offer the card at the break to the spectator to look at, remember and show it to the surrounding audience. It is of course the original top card.

Now because you are holding the pack slightly tilted downwards, it is impossible to tell that you have cut the cards at the break you were holding and not at the actual point where the spectator called stop.

This is certainly a very simple force, and never once has this force let me down. It is probably the easiest force of all and as I've indicated on several occasions, the real professional performers always plump for the simplest of methods to entertain the audience and usually the simplest methods are the most effective.

To get back to the trick.....You've forced the Seven of Diamonds have it replaced anywhere in the centre of the pack (the trick is done).

You now get the spectator to shuffle or mix the cards well, so that it is impossible for anyone to know what or where the chosen card is.

Remove your watch and explain the magic that it does. Then take the cards back from the spectator and say that rather than spread all the cards out you're going to remove just a few and let the magic watch do the rest.
You remove 3 or 4 cards laying them face up on the table as you remove them one at a time. Then turning them face down you explain that the watch will detect the chosen card and it will end up underneath the watch.

FIG. 3

FIG. 4

The rest is just play-acting and presentation. When you've confidently made you promise of the watch to the spectator if you fail, you lay the watch down on top of one of the face down cards and say, "I think you'll fill find your chosen card underneath the watch, will you please just turn the watch over to check if I'm right. (FIGURES 3, 4 and 5)

FIG. 5

Of course the audience know for sure that the card under the watch is not the chosen card and are eager to turn it over to catch you out and keep the watch.

However, you can image the absolute amazement when they first turn the watch over and see the chosen card clearly stuck to the bottom. - MAGIC!

Once again this is a little effect that I always have with me at all times, simply because I have a tine replica of a playing card stuck on the underside of “Three” of my watches. So I’m seldom without this effect, if I need it.
THIS CARD WILL HAVE GROWN A BEARD

THIS CARD WILL HAVE GROWN A BEARD - BY THE TIME I FIND IT!

This is another marvellous and amusing effect where a card if freely?? chosen the returned to the pack, shuffled by a member of the audience and the magician attempts to find the card, but with great difficulty and after many attempts.

Eventually, he almost accepts defeat and states that this is taking so long that the card is likely to have grown a beard by the time he finds it.

There is one last resort and the magician goes into his trouser pocket and produces the Chosen Card, which does indeed have a Full Length Beard. - Very Magical and Amusing!

HOW IS IT DONE?

First of all you need to prepare a court card. I use the King of Clubs, but you may prefer to use a Jack or even a Queen, which will produce a very amusing finale.

The Gimmicked King of Clubs is made up by sticking a lock of your partner's or sister's hair onto the face of the card. Or you can of course use your own hair. You may have more to spare than me!! SEE FIGURE BELOW...

Now to perform the trick is simplicity itself...
Now to perform the trick is simplicity itself...

You place the Bearded Card in your pocket or wherever you intend to produce it from, prior to the performance.

You must then Force the King of Clubs (or the card you have stuck the beard on to). You can use your own favourite Force, but I would suggest you try the "Flip-Over Force" that I've Explained in the FORCE section of this eBook. However, if you need a reminder, see below...

So to do the trick simply Force the duplicate of the Bearded Card and have it shuffled into the pack by a member of the audience until they are satisfied that it is completely lost.

You take the Pack back and attempt to find the chosen card, making several fancy flourishes and cuts, but each time bringing forth the WRONG CARD.

Eventually, and after looking somewhat frustrated and embarrassed, you look through the pack saying, "Gosh, I'm sorry about this, - what was the name of your card again?. It'll likely have grown a beard by the time I find it."

Whilst looking through the pack, bring the Chosen Card to the Top or Bottom where you can easily palm it off. - I prefer to take it to the Bottom of the pack and simply use the "Gambler's Palm" to take it away, as I put my hand into my pocket to Bring Out the Bearded Card!

Now on most occasions it's not necessary to palm off the actual chosen card, because you're not going to be handing out the cards to the audience and so they're never going to know that their actual Chosen Card is still in the pack. But if you must be a perfectionist, then simply palm of the chosen card and deposit it in your pocket, as you bring out your Bearded Duplicate.

Once again please don't dismiss this, because it appears so simple. Like I always say, - the simplest Magic is by far the Best!

Your Bearded Card is another very handy and useful gimmick to carry with you at all times and can be used as a Good Old Standby, if all else fails and a card trick has gone wrong.

You can always admit to the audience that you'll have grown a beard by the time you get to the bottom of this (whatever the problem) and simply produce your bearded card and say, "Well some of the cards have certainly grown a beard."

This gets a laugh and gets you out of a difficult situation.

Here's a quick reminder of the very easy but effective, "Flip-Over Force".
A Really Easy Force - I Call the FLIP-OVER FORCE

Here's a really easy and very effective force that I use a lot of the time, - you'll like it...

Once again, have the card you wish to force on the top of the pack and similar to the slip force, you riffle down the side of the cards with your left thumb, asking a member of your audience to say, "Stop" whenever they wish.

As soon as they say, "Stop", you tip the Top Portion of cards over on to the right hand, completely turning the packet so that they end up Face down in the right palm. (FIGURES 1 & 2). This means the top card or "force card" is still on top of this portion and you simply extend your right hand to offer this card to the Audience member. (FIGURE 4)

Once again this is so easy to do and although you think that it is obvious, in fact it is very effective and the turning or toppling of the top portion of cards seems to fool any audience. I've been using this force for years and nobody has ever suspected anything.

This is probably the easiest force of any and like always the simple and easy stuff always fools the lay audience who tend to look for the more complicated. - So Give This A Try!!
IT'S IN YOUR HANDS

IT'S IN YOUR HANDS - or a neat Switch

This is a nice card trick that I'm sure you'll use for the rest of your life.

THE EFECTION

A card is freely chosen by a member of the audience, who is asked to remember the name of the card, as it is clearly pushed into the centre of the pack and completely lost.

You explain that because you're a magician you can actually find the chosen card very easily, and in fact, with a riffle of the cards it will just to the top of the pack.

You riffle the cards, but when you turn over the Top card, it is the WRONG one.

You look slightly annoyed and embarrassed and explain that it usually always works and you ask the person if they're sure that the card you are holding is not their chosen card.

Of course, they will reply that it is not. - You hand the card to them to hold between their hands until you find the chosen card.

Looking through the pack, you eventually find the chosen card in the centre and you bring it out and lay it on the top of the pack as announce with some pride that you have eventually found their card.

Naturally they are not too impressed by this and so you take the chosen card and with a flick of the wrist it changed to the card that the Spectator thinks they are holding between their hands.

They are absolutely stunned when the card that was securely held between their hands is actually the Chosen Card.

HOW'S IT DONE

First of all you need ONE DUPLICATE CARD. Let's say for the sake of illustration that your duplicate card is the Seven of Diamonds.

You have the TWO - Seven of Diamonds on TOP of the pack and you can Shuffle the cards casually, as you explain that you're going to ask a member of the audience to choose a card. However, remember to keep the Duplicate cards (7 Diamonds) at the top of the pack.

Now using your favourite Force or one from this eBook, you have the Seven of Diamonds selected and allow the audience member to clearly push it into the centre of the pack.
Let's just remind you of a fairly easy force.... THE SLIP FORCE

The card you wish to force is on TOP of the pack and you Riffle Down the side of the cards and invite the Spectator to say “STOP” at any time and to take the card they Stopped at.

You simply Riffle Down the side of the pack with your Left Thumb - as in FIGURE 1.

You then just Split the Pack when they say STOP - FIGURE 2. - And as you move towards the spectator to allow them to take their "Freely Chosen” card, you apply a little pressure to the TOP Card with the fingers of your left hand.

This causes to Top card to quite naturally SLIP OFF the Top of the pack and easily onto the Top of the SPLIT PORTION. This happens quite easily and unobtrusively, as your right hand moves away from the left hand and is held out to the spectator to take the "Chosen" card. SEE FIGURES 3 and 4.

I hope the illustrations make it clear for you. - The card that is being Slip Forced in the above pictures is the Queen of Spades and I think you can clearly see the action of it from the FIGS

To get on with the trick....
Let’s get on with the trick....

So you’ve had the Seven of Diamonds selected and placed into the centre of the pack.

As you explain that just by riffling the pack the chosen card should Jump to the top, you prepare a DOUBLE LIFT. After Riffling the pack you confidently Double Lift the Top Two Cards and announce that the chosen card has in fact jumped to the top and you turn over the card(s) and hold the face for the audience to see. - Of course, it’s the wrong card.

The Double Lift means you are lifting the Duplicate Seven of Diamonds and the indifferent card below it (2nd from the top) - This of course shows the WRONG CARD. SEE FIGURES 5 and 6.

![FIG. 5](image1) ![FIG. 6](image2)

However, when it is seen that you’re displaying the Wrong Card, you look a little disappointed and casually lay the cards Face Down on top of the pack, - as you explain that this usually works very well and you can’t quite understand why you haven’t managed to find their card.

At this point you have an idea and you take the top card (supposedly the Wrong Card), which the audience have clearly seen, and holding face down, say to the Spectator, - “There’s something strange here. - Hold this for a moment, between your hands, until I try to find your card.”

You place the Top card, which is actually the Duplicate chosen card, Face Down in between the outstretched hands of the spectator and you proceed to fan through the pack to find the original Chosen Card, which will be around the middle of the pack, where it was pushed in.

When you find the chosen card (Seven of Diamonds), you breathe a sigh of relief and say, "There, I knew I could find your card." Now while you're displaying the card in your right hand you can take the opportunity to get a slight Break under the Top card, ready for another Double Lift.

You casually put the Seven of Diamonds on the Top of the pack and hold it towards the audience member and say, "Was that you card?". When they answer YES!, you can add, - "But you’re obviously not very impressed, are you?"

With that you Double Lift the Seven of Diamonds and as you simply say, - "WATCH!" - You perform a Flip Colour Change move or a Brush move across the top of the pack with the Seven of Diamonds (double cards) and allow it to Visibly change to the indifferent card.
SEE FIGURES 7 and 8 BELOW - The top card is the Duplicate of the chosen card that you've just found in the centre of the pack. - This is laid Face Up on the Face Down pack and a little break is held under the top card of pack - this enables you to execute the Double Lift.

The Flip Change instantly Turns the two cards over and is quite startling in its effect, and likewise, the Brushing of the two cards across the top of the pack, with the Seven of Diamonds showing, looks equally amazing when it changes to the indifferent card, leaving the Duplicate Seven of Diamonds face down on the top of the pack.

You now display the indifferent card that the Spectator thought they were holding between their hands and when you invite them to show what card they are actually holding, they turn over the original chosen card (SEVEN of DIAMONDS).

This is one of these tricks that is far more difficult to explain than to perform, but I can assure you it is really quite stunning and is made more so by the fact that the magic, that is the change of cards, happens right in the spectator's hands.

Please don't ignore this great magical effect. It will certainly get you great applause.
THE WHISPERING QUEEN

In this little trick, a borrowed pack of cards is shuffled by the audience and then you take the pack and select one of the Queens, laying it on the table and explaining that this Queen is the real gossip of the pack and tells everything.

You have the spectator deal out the cards into four piles, whilst reminding the audience that they have shuffled the pack thoroughly and although you can’t possibly know the order of the cards, if the Gossip Queen gets a glimpse of any of the cards, she will be able to tell you what they are and where they are.

You now just quickly slide the Queen under the first pile for just a moment in order that she gets a quick glimpse of the card at the bottom. You then place the Queen to your ear and she whispers the Name of the Card to you, which you announce to the amazement of the audience.

You do the same with the other three piles. – Another little miracle!

HOW IT’S DONE

You can use any pack of cards, borrowed if possible, as it takes away any suggestion of trick cards. Have the cards thoroughly shuffled by one or more spectators, until they’re convinced that they are well mixed.

You then take the pack back and run through it to find and remove the Queen of Clubs or any other Queen, and announce that she is the most gossipy of all the Queens.

While you are looking for the Queen, you spread the four top cards so that you can see and memorize them. SEE FIGURE 1.

FIG. 1

Read the values in to yourself and think of them in a way that is easy to remember. For instance, if the top cards are Four of Clubs, Nine of Diamonds, Seven of Hearts and Two of Spades, then put the numbers together and remember them as - 49-72 (forty-nine-seventy-Two) and then remember the suits in order. That would be C, D, H, S. (Clubs, Diamonds, Hearts, Spades)
After a little practice you'll easily be able to remember four cards in this way at a glance.

You now ask a member of the audience to deal the cards into four face-down heaps.

This will naturally place the Top Four Cards that you memorised at the Bottom of each pile. – The trick is done!

You now simply - Push the Queen of Clubs “face up” below any chosen heap for a moment, then put the card to your ear. She whispers the name to you…. and you call it out and the audience member can turn the pile face up to reveal that the Queen was indeed correct. DO exactly the same with the bottom cards of the other piles. SEE FIGURE 2.

This is another simple but very effective card trick – Try it – You’ll like it!

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THE FOUR ACE TRICK - With A Difference

A Royal Twist to the Four Ace Trick

THE EFFECT

This is the Classic Four Ace Trick, using Four Queens. The reason I decided to use Queens instead of Aces is that first of all, there are so many Tricks with Aces and I think audiences get a bit bored with the same old stuff and also, when they have an idea of what's coming they often guess how the trick is done and it certainly detracts from the Entertainment value.

Secondly, I think using Queens instead of Aces, provides better scope for amusing or interesting patter story line.

So here's the Four Queens Trick...

For those who don't know the Four Ace Trick, here's how it goes..... But with Queens...

The Four Queens are selected from your pack of cards and laid out on the table.

Then Three random cards are taken from the pack and placed Face Down on to the Queens, which are Face Up and can be clearly seen all through this process.

The Three random cards are turned Face Up and the in turn each Queen is Turned Face Down on top of the Face Up cards and Ribbon spread on the table.

Then with a snap of the fingers the Face Down Queen?? is turned over, - it is seen to have vanished. This is quite stunning for the audience who have seen the Queen right up to the last minute before being turned Face Down.

Each of the other Two Queens are Vanished in the same way and the real climax comes when all Three Queens are seen to have travelled to join the Fourth Queen replacing the random cards that were previously placed on top of it.

HOW IT'S DONE...

First of all you will require to have THREE DOUBLE-FACE QUEENS with an ordinary Spot Card on the reverse side. You can either make these up yourself by sticking a spot card on the back of each of three Queens or you can purchase Double Face Cards from your local magic store.

I certainly would recommend the latter and as I have mentioned previously the purchase of a Pack of Piatnik's "Trick Cards" and "Double Face Cards", will give you all the Trick Cards you need to make up hundreds of great card tricks.

So, you have your THREE Double Faced Queens placed in the pack close to the bottom where you can easily pick them out and Lay the FACE UP on the table, making sure not to Flash the Back. You also place the Fourth Queen - the Real Ordinary remaining (ungimmicked) Queen on the table, maybe slightly separate from the other three.
You require to lay out TWELVE cards - that is Three Random Cards (Face Down) on top of each Queen. You can use any nine cards but the last Three Must be the REAL QUEENS that match the Double Face Queens.

Although you can use any Nine random cards, it's wise to choose two Spot Cards Close in Number and colour to the Card on the back of the Queen you are covering, PLUS one other card, which is best to be of the opposite colour and I prefer to have a Face Card like a Jack or King or even a Ten or an Ace.

For example, if the card on the back of the Queen of Hearts is the Three of Spades, I would use something like the Two of Clubs and the Four of Spades, plus maybe the Ten of Diamonds or the King of Hearts. - - Do you get the idea?

You must then have these Twelve Cards placed on top of the pack in the order you want to place them on to the Queens, which are already Face Up on the table. The cards at Numbers 10, 11, and 12 are the Three Remaining REAL QUEENS.

I hope the following pictures will explain what I mean....

As an example, I use the Queen of Hearts with the Three of Spades on the Back: the Queen of Clubs with the Three of Diamonds on the back: - - and - - the Queen of Diamonds with the Eight of Spades on the back... SEE FIGURES BELOW...

So using the above double-faced Queens as an example, I'd have something like the following TWELVE cards at the top of the pack ready to lay out on top of the FOUR QUEENS

Reading down from the top: - King of Hearts; Four of Spades; Two of Clubs. - these would be the cards placed on top of the Queen of Hearts.

Ten of Clubs; Four of Diamonds; Two of Hearts. - will be placed on the Queen of Clubs.

King of Diamonds; Nine of Clubs; Seven of Spades. will be placed on the Queen of Diamonds
The bottom Three cards of the Twelve are the Remaining Three Real Queens, which will therefore be placed on to the Queen of Spades.

**PERFORMANCE**

With your Twelve indifferent cards stacked at the top of the deck, you apparently search through the pack picking out the Four Queens (actually THREE DOUBLE-BACK QUEENS), one being the REAL QUEEN OF SPADES.

You lay the Queens out on the table FACE UP, making sure that the audience don't get a glimpse of the Double side of the Queens. SEE FIGURE 1.

Now you simply spread the Top Three cards and place them FACE DOWN on to the Queen of Hearts, the next Three go on top of the Queen of Clubs, the next Three go on top of the Queen of Diamonds, and the Final Three Cards, which are the REAL QUEENS are placed, again FACE DOWN on top of the Queen of Spades. SEE FIGURE 1.

![FIG. 1](image)

A good tip is to casually let the audience see the faces of the indifferent cards of at least one of the piles as you are placing them down on top of the Queen.

Now lift up the Three cards partially covering the Queen of Hearts, letting the audience see that they are just indifferent cards. - You then pick up the Queen of Hearts and Place in on TOP of the three indifferent cards, as in FIGURE 2.

![FIG. 2](image)
As you square up the packet of Four cards, you just keep a Pinkie Break at the TOP TWO. SEE FIGURE 3.

Now simply “Double Lift” the TOP TWO CARDS, that is the Queen of Hearts and the indifferent card immediately below it, and TURN THEM FACE DOWN on Top of the Packet. SEE FIG. 4.

Next just square up the cards and then Ribbon Spread them on the table as FIGURE 5.

You do exactly the same with the Cards on the Queen of Clubs and the Queen of Diamonds, Leaving the Three cards FACE DOWN on the Queen of Spades.
Once you have the three groups of cards Ribbon Spread as in Figure 5, with the Three Queens "apparently" Face down in each pile, you simple Snap Your Fingers or make some magical gesture from each of the three ribbon spread piles towards the Cards on the Queen of Spades. - The Magic is Complete!

![FIG. 6](image)

You simply turn over the Face Down card of each pile to show that the Queens have vanished and then Turn Over or have a member of the audience Turn Over the three Face Down Cards on the Queen of Spades to reveal that all Four Queens have gathered together with the Queen of Spades. - SEE FIGURES 6 and 7.

![FIG. 7](image)

You can at this point gather up the cards leaving the four real Queens on the table to be used in a follow up effect.

This is a great little effect based on a version of the Four Ace Trick, but you can do it with any group of Double Faced Cards. - I hope you enjoy performing this one.
SLEIGHT OF FOOT

EFFECT.

This is a super effect where the Magician never touches the cards; still he finds a selected card in the centre of the pack.

The Magician asks someone to shuffle a pack of cards, and then to divide the pack into several piles on the table. A spectator is requested to remove a card from the centre of any pile of cards, note the name of card, and replace on the top of any of the piles of cards. The piles of cards are then gathered together and replaced one on top of the other, and the pack can then be cut several times, squared up, and placed on floor.

The Magician now reminds the audience that he hasn’t touched the pack of cards, so there can be no question of “Sleight of Hand”, however, he has been practicing some “Sleight of Foot” and with his foot, he kicks the pack, and the cards slide apart.

He indicates the card just below the point where the pack breaks most prominently, and he places the toe of his shoe on this cards.

As he raises his foot a card is seen to be stuck to the sole of his shoe and this card is found to be the chosen card, which he raises up and shows it to the audience stuck to the toe of his shoe.

SECRET

All that you required for this trick is a small amount of salt in the waistcoat pocket or in any other convenient pocket.

After the pack has been divided into three or four piles on the table, the performer turns his back and asks a spectator to remove any card from any pile, and replace on top of any other pile. Meanwhile, performer places first finger into waistcoat pocket and gets a few grains of salt on to the end of his first finger.

The performer then turns around and pointing to piles of cards, he asks spectator on which pile he replaced the chosen card.

When spectator indicates the pile, the performer places finger on that pile; this move will leave a just a few grains of salt on top of the selected card, but unnoticed by the spectators.

SEE FIGURE 1 on the Next Page.
The spectator is now requested to place a pile on top of the one containing the chosen card, then another pile on top of that, until entire pack is assembled.

The Pack may now be cut, and placed on floor.

After reminding that audience that the Magician has not touched the cards, he then resorts to his “Sleight of Foot”. - With the side of the shoe, just strike the side of the pack a sharp blow. The cards will slide apart at the point where the salt is. SEE FIGURE 2.

This break is your cue. You can withdraw the card just below it, and you have the chosen card, or as I prefer to do...
I have just a tiny piece of magician’s wax on the sole of my shoe, right at the toe and when the pack splits to expose the chosen card, I simply place my toe on the card immediately under the split, as if pointing to the card with my foot.

SEE FIGURES 3 and 4 ....

![FIG. 3](image1.png) ![FIG. 4](image2.png)

However, the little bit of wax is just enough to allow the card to stick to my shoe, and I can then lift my foot to show the selected card. – It’s Real Magic!

This is another simple little trick, that’s easy to perform and yet is so stunning and amusing that it will once again enhance your reputation – Give it a try!

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IT’S IN YOUR POCKET!

This is another very effective but simple little trick that you’ll find is very easy to do and only require you to remember the name of three cards.

EFFECT

You have the pack shuffled by a member of the audience and any three cards dealt “Face Up” on to the table. You then ask the audience member to simply think of one of the cards, but don’t give any indication of what he is thinking.

You now show your trouser pocket to be empty and you take all three cards and place them into your empty pocket. You ask the audience member to concentrate on the name of one of the cards and after some thought; you bring two of the cards from your pocket and place them back onto the pack.

You now ask the member if they are still thinking of just one of the cards and even at this late stage you can allow them to change their mind and choose one of the other two cards. You then ask them to name the card they are thinking of and you immediately bring that chosen card from your pocket. - - It’s very effective indeed!

METHOD

Your Preparation for the trick is slipping two cards into your right-hand trouser pocket. When ready to do the trick, you can show the pocket empty by pushing the cards to the top inner corner, as you pull out the pocket.

You have the pack shuffled, take it back and deal the three top cards face up or you can ask the spectator to place three cards out on the table. You MUST simply memorize the values, and ask a spectator to think of One of the three.

Put the three cards in your trousers pocket. Bring out the two previously hidden cards one by one and put them face down on the pack without showing the faces.

Now have the card mentally selected and, remembering the values of the cards still in your pocket, and the order in which you placed them.

You can play up the act of getting the spectator to concentrate on one of the cards and even changing their mind at the last minute and you should have no difficulty in bringing out the right card with a flourish. It must be produced without hesitation or fumbling.

Once again don’t be put off by the sheer simplicity of this trick. It actually has quite a startling effect on the audience. – Try it and see!
THE INVISIBLE CARD SELECTION

Here's a tremendous effect that I have used countless times and it's so easy to do, yet it has an astounding and amusing response from the audience.

Imagine, you ask a member of your audience if they know the names of the different playing cards (most people do). - You say, "Good, - I want you to take this pack of cards and just spread them out and pick out one that you fancy, but don't tell anyone your choice"

As you say this you lean towards him / her and hold out your empty hand, as if presenting a pack of cards to them. - However, when you get that questioning look, you explain that it's an "Invisible Pack of Cards", but all the names are the same as a real pack and the member of the audience simply has to spread them out and choose one.

This usually gets some laughter and especially when the victim starts to fan out the invisible pack and you say, "I think you should take the cards out of the box first".

You encourage them to have a good look through the cards and then choose one and of course they can change their mind if they wish. - You'll always get a laugh when you stop them to pick up an invisible card they have accidentally dropped while looking through the pack.

Once they have made their mind up and settled on a chosen card, ask them to return the pack to you. You can ask them just to pop the pack back into the box and throw it back to you.

As you catch the pack it turns into a real Pack of cards, and it's at this point that you ask the spectator to name his chosen card.

You show them that they could have chosen any card out of the fifty two in the pack but for some strange reason they chose "- The Only Card In The Pack With a Different Coloured Back". -

This trick has an amazing effect on the audience and is really easy to do, so don't overlook it. It can get your act off to a really amusing and amazing start. - It's great FUN.

So How's It Done? – See Next Page....
HERE'S HOW IT'S DONE....

The invisible cards are just a bit of fun, but they serve to prove that the member of the audience had a completely free choice with no forcing or psychological tricks influencing his selection.

All the by play of them searching through the Invisible Cards gives you ample opportunity to get your "Real Pack" in to a comfortable Palmed position, so that when they throw the Invisible Pack back to you, you simply make a "Catching" movement and expose the Real Pack between your hands. (FIG. 1)

![FIG. 1](image1.jpg) ![FIG. 2](image2.jpg)

The trick is actually self-working and the real fun is in the presentation, hence all the by-play with the "invisible cards".

The "Real Pack" is actually made up of half the pack - **26 Red Backed Cards** and the other half - **26 Blue Backed Cards**. So you will need "Two Packs" to make up this trick.

To make up the trick, simply lay out the two packs on the table or on the floor and in the same order. Then take every alternate card from each pack.

FOR EXAMPLE....

Take the **Ace of Hearts** from the Red Backed Pack, then the **Two of Hearts** from the Blue Backed Pack, - the **Three of Hearts** from the Red Backed Pack and the **Four of Hearts** from the Blue Backed Pack, - and simply continue until you have a complete pack of 52 cards (26 with Red backs and 26 with Blue backs).

Now give the Red Backed half of the pack a good shuffle to mix the cards and do the same with the Blue Backed half of the pack.
Put the TWO HALVES TOGETHER to give you a complete pack and, I mark the centre point with a Joker, so that when spreading the cards Face Up I know exactly where one colour of Back ends and the other begins. (FIG. 3 & FIG. 4)

As I mentioned the trick is self-working, but it is IMPORTANT that when you produce the "Real Pack", you simply open the box and be sure to draw the cards out "FACE UP". (FIG. 2)

Now it only requires you to ask the spectator to finally "Name His Chosen Card" and you then simply run through the "Face Up" cards - emphasising they could have picked any card.

When you find the chosen cards you simply place that face up on the table or if not working at a table you can place it face up in the hands of the spectator who chose it.

IMPORTANT
If you reach the chosen card before the HALF-WAY point (that it before the Joker or marker card), then you simply replace the cards you've fanned through or counted off, back onto the face up deck. (FIGS. 5 & 6)

However, when you reach the Mid-Point (Joker), you must begin placing the cards on top of those you have already searched through. - Once you reach the chosen card, you again simply place it face up on the table or in the spectator's hands and just put the remainder of the cards on top of the (face up) cards you've already searched through. - (FIGURES 7 and 8) – Next
So remember, when you reach the chosen card, you simply place it "face up" on the table or in the spectator's hands and just put the remainder of the cards on top of the (face up) cards you've already searched through. - (FIG. 7 & FIG. 8)

The trick is done - You now turn over the pack and casually spread the cards - face down, which let's everyone see the colour of the backs. - Just ensure that you don't spread beyond the half-way point or give the audience a glimpse of the backs of the cards in the lower section. - (FIGURE 9)

As you do this, turning them over to show the faces as you say again, "You see you could have chosen any card, but for some strange reason you chose (Name The Chosen Card), which is the only card in the pack with a Red / Blue Back - (the opposite to the backs that can be clearly seen as you spread the cards).

You or the spectator now just turns over the chosen card to reveal the astounding miracle, which I can assure you will amaze your audience. (FIG. 10) - THE ONLY CARD WITH A DIFFERENT COLOUR BACK.

This is much more difficult to explain that it is to prepare and perform, so please don't pass it by. - It's a wonderful effect and gets a tremendous response.

SEE VIDEO DEMO IN THE MAGIC COURSE - For a better explanation
THE BALANCING CARD

THE BALANCING CARD

This trick is adapted from an effect that I include in one of the Lessons of my Magic Course. It is really a very magical way of presenting you business card to a member of the public...

In this instance you bring out one of your business cards or take one from your wallet or from a little stack of cards that you bring from your pocket. However, it's also a very effective magic trick where a single Playing Card balances easily on the palm of your hand.

The idea is that your audience or the ultimate recipient of the card can clearly see that you have simply taken one single playing card and held it at the finger tips of one hand.

Now the Real Amazing Magical Effect is created when you take the Card in the other hand and BALANCE IT ON EDGE on the outstretched palm of your hand. - Looks Amazing!

THE EXPLANATION

The explanation again is very simple but really effective (the essence of all good magic).

The whole effect is created by the use of our old friend - "The Thumb Tip"....

Have the Thumb Tip on your right thumb - or whichever thumb you normally use it on and you are most comfortable with.

You can either get the Thumb Tip set previously or indeed you can simply get it as you go into your pocket to get your pack of cards.
Either way, you take hold of ONE card in the fingers of the hand wearing the Thumb Tip. 
SEE FIGURE 1 and 2. 

![FIG. 1](image1)

![FIG. 2](image2)

You draw attention to the Card and then take it in the fingers of the other hand - at the same time **grasping the Thumb Tip and Removing the Thumb Tip behind the card** as you take the card away. - SEE FIGURE 3.

![FIG. 3](image3)

You then simply stretch out your right hand and **BALANCE** the Card on your Flat Palm, as in **FIGs 4,5,6** - You'll find that the card balances easily and very convincingly against the Thumb Tip.

![FIG. 4](image4)

![FIG. 5](image5)

![FIG. 6](image6)
After "Balancing" the Card for a moment, simply reverse the movement of lifting the card and the Thumb Tip off your palm with the fingers of the left hand and as you grasp the card with the right hand, in order to hand it to the recipient, **YOUR THUMB QUITE NATURALLY SLIDES INTO THE THUMB TIP AND YOU CAN SIMPLY HAND THE CARD TO THE PERSON CONCERNED** with the Thumb Tip safely hidden behind the card. (SEE FIGURES 7 & 8)

![FIG. 7](image1.jpg) ![FIG. 8](image2.jpg)

Please don't be afraid of the Thumb Tip. - Many magicians are, and so never make use of one of the most effective magical props available and one that is little known to the lay person.

As mentioned in the lesson on the Thumb Tip, in my [Magic Course](#), where possible actually hold the item you're using in the same hand as the Thumb Tip is on. This lets the audience see that the other hand is empty and as you are holding an item in the other hand, they never suspect that the Thumb Tip is there.

**So you should HAND THE CARD TO THE SPECTATOR WITH THE HAND WHICH HAS THE THUMB TIP ON. - IT REALLY BLOWS THEM AWAY! - You'll have fun watching them try to balance the card on their hand, just as you did.**

I used this a lot with my Business cards when I was a salesman, calling on various Company buyers and it certainly helped break the ice and gained me a nice reputation. **TRY IT - YOU'LL LOVE IT!**

[SEE VIDEO CLIPS ON A WHOLE SERIES OF BUSINESS CARD EFFECTS IN "THE ULTIMATE PRO' MAGIC COURSE - CLICK HERE](#)
THE LEVITATING CARD

THE LEVITATING OR FLOATING CARD

This is once again a very simple effect, where a card can be chosen and inspected by a member of the audience and is then placed on the palm of your hand and is seen to clearly rise and float about an inch or so above your hand. - It is seen to float back down on to your hand and it can be returned to the spectator to examine or to try to float it for himself.

As there are no threads or mechanical devices attached to the card, it completely baffles the lay audience as to how this can possibly achieved. It's a quick but stunning little trick...

SO HOW'S IT DONE?

Once again it's all down the magician's secret weapon and one of my favourite props.... that is the Thumb Tip.

To start, get the Thumb Tip on the thumb you feel most comfortable with and then simply take a card from the pack or as I often do, get a member of the audience to choose a card.

Take the card from the audience member, holding it in the fingertips of the hand on which you have the Thumb Tip - see FIGURES 1 and 2.
Now lay the card down, with the thumb on the underside, on the palm of the other hand. It an easy matter to leave the Thumb Tip behind underneath the card as you take your hand away, leaving the card cradled in the cupped palm and fingers. SEE FIGURES 3 and 4.

![FIG. 3](image1.png)

Now gesture with your free hand over the card and slowly stretch your fingers of the hand holding the card. As you flatten out the palm of your hand the card that is now balanced on top of the Thumb Tip appears to rise and hover about an inch or so above your palm. FIG 5.

![FIG. 4](image2.png)

This looks really convincing and quite miraculous and the gestures you make with you free hand make it look that it's quite a difficult feat to achieve and also make it clear to the audience that there are no threads above or around the card.

![FIG. 5](image3.png)
You most hold the Floating position just long enough for the audience to accept that the card is well above your palm and not long enough for them to start to peek underneath, when they will obviously get a glimpse of your Thumb Tip. SEE FIGURES 6 and 7.

You will get a feeling for just the right time to let the card lower back down on to your hand. Also you'll find that when something is "Floating", it's natural for a lay audience to look for something suspending it from above or from the side and it does take several seconds before any of them would think to look underneath the card.

Once your little miraculous feat of levitation is complete, you simply take the card from the palm of one hand with the fingers of the other hand, and as you grasp the card your thumb slides very naturally underneath the card and into the Thumb Tip. FIGURE 7.

You can now hand the card to a member of the audience from them to try to make it float.

If you always hand the card over with the same hand that is wearing the Thumb Tip, then this really convinces the audience that there was nothing suspicious about the card and nothing in your hands.

It's then a very simple matter of getting rid of the thumb tip in your pocket as you bring out some other item or as you get the remainder of the pack of cards, as all eyes and attention will be on the card that was seen to float and is now in the audiences' hands.

This is just a very quick little interlude, but it's very magical and is always another thing to add to your credibility as someone who always does Magical Things. Together with the Balancing Playing card, it just gives you something just a little bit different when performing a series of Card Tricks.
THE Si STEBBINS SYSTEM

THE SI STEBBINS SET UP

The Si Stebbins set up is well known among card working magicians, but is rarely used. I think it may be that many are afraid that the audience will suspect a "Set-up" and that they can't allow the audience to examine the cards. However, that's totally wrong!

I hope this short section will help convince you that it's always worth having a couple of packs of cards prepared in the SI STEBBINS SETUP. With that in your armoury you know that you can always perform some real miracles of card magic at any time...

However, if you're serious about using this amazing system to perform many miracles of magic, then I would recommend the very authoritative book on the Si Stebbins System entitled - "Si Stebbins Unplugged". It's got to be the leading publication on the Stebbins System in modern times and is suitable for all magicians, from beginner to experienced pro'.

The book "Si Stebbins Unplugged" is available from www.trickshop.com and is also available in electronic format. It covers everything from the history of the Si Stebbins System, to some excellent examples of tricks and routines, that anyone can learn in a short space of time.

Please don't dismiss the Si Stebbins system, because it is old or appears a little daunting. Use it the way described below and you'll find that there's no other card system in the world can give you so many wonderful, and seemingly impossible effects that can be acquired by the average magician in just a few hours.

I started using the Si Stebbins System well over 40 years ago after seeing Al Koran perform what appeared to be some great mind-reading effects.

There was also a fairly lengthy television series starring Chan Canasta, who performed many unbelievable feats of "Mind Reading" and pure psychology, using mainly ordinary playing cards and you'll find some of these effects in the above mentioned book and also in countless magical publications.

I soon realised that many of these great effects were being executed using the Stebbins System and so I started emulating these magicians and rather than performing in a "Mental or Mind-Reading" vein, I tried to use the effects more as comedy and fun magic.

What makes the Si Stebbins Set-up unique, and easily the simplest and best system available to card workers, is that there is no memorising of cards required. This, plus the fact that the bottom card tells you, within two or three seconds, where any card in the pack is located and makes it a simple matter to locate any card you want.

That's really the whole essence of the magic you can achieve with this System. Just think about it... - just by getting a glimpse and knowing the bottom card of the pack at any time, tells you where any card in the pack is located, and the exact position from the top, or the bottom of any card in the pack.

First of all, you have to understand that this systems assumes a numerical value for each card... - That is: - Aces are "ONE", all the "Spot Cards" assume their "Face Value", the "Jacks" are "ELEVEN", the "Queens" are "TWELVE" and the "Kings" are "THIRTEEN".
The system is based on what we call the CHaSeD formula, (that is: Clubs; Hearts; Spades; Diamonds), plus the fact that the pack is divided into four 13-card sections, each card being 14 cards away from one of its counterparts e.g. bottom card Ace of Clubs, 14th card down is the Ace of Hearts, 27th card down is the Ace of Spades and the 40th card is the Ace of Diamonds.

This applies to every card in the pack. - Each set, such as the four aces, four two's etc. are all spaced in the same manner and in CHaSeD order - Clubs, Hearts, Spades Diamonds. - See below for a simple explanation of how to set up and use this brilliant pack of cards.

The whole pack is set up so that every card in the pack is "THREE POINTS" Higher that the one before it. For Example: 1 - 4 - 7 - 10 - 13 - 3 - 6 - 9 - 12 - 2 - 5 - 8 - 11 and the whole sequence then continues in this way through the whole pack.

The Set-up is as follows: Ace of Clubs; Four of Hearts; Seven of Spades; Ten of Diamonds; King of Clubs; Three of Hearts; Six of Spades; Nine of Diamonds Queen of Clubs; Two of Hearts; Five of Spades; Eight of Diamonds; Jack of Clubs; Ace of Hearts; Four of Spades; Seven of Diamonds; .... and so on ....... FIGURE 1.

Here's an easy way to set up your cards...

First, let's assume you're using a new pack of cards. - You need to remove any Jokers or other advertising cards. Then simply lay out the four suits into four separate piles in descending order - Starting from the King and going down to the Ace. In the Suit Order of Clubs, Hearts, Spades and Diamonds - SEE FIGURE 1.
Once you have the suits laid out in the above order then gather the Four piles to into neat packets, where the Four Kings will be on top of each pile.

Leave the **King of Clubs** on top of the Club pile. - Cut the Hearts Pile to the **Three of Hearts**
Next cut the Spades pile to the **Six of Spades** and then the Diamond pile to the **Nine of Diamonds**. - FIGURE 2.

![FIG. 2](image)

It's now a very simple matter of assembling your Si Stebbins Pack, by taking One Card from each pile starting on the Left with the King of Clubs, then the Three of Hearts etc. - FIG. 3.

![FIG. 3](image)

When you get to the last pile, the Diamonds, go back to the Clubs pile and continue to take One Card off each pile in turn, until there are no cards left. - - Your Set-up is Complete.

**HOW THE SYSTEM WORKS**

Now to understand the way the Si Stebbins system works and to make full use of the remarkable properties, you must learn the relationship between all the cards.

You already know that each consecutive card is Three Points Higher the the card before it and the cards run in the **CLUBS, HEARTS, SPADES, DIAMONDS** sequence. This you'll remember, we called the "**CHaSeD**" formula.
Once we know this, we can calculate the position of every card in the pack, provided we know the name of Just ONE CARD. That card is known as the "Key Card" or Reference Card and is usually the bottom card.

For example, if we know the name of the bottom card, then it follows that the top card will be Three Points Higher and One Suit on in the CHaSeD formula.

SO if the Bottom Card is the ACE of CLUBS, then the top card will be THREE HIGHER, which is a FOUR and ONE SUIT ON, which is HEARTS - Therefore the TOP CARD will be the FOUR OF HEARTS. - The next card will be the SEVEN OF SPADES and so on...

Another great thing to remember is having used all thirteen cards in each suit in sequence. This means that the cards follow a sequence of THIRTEEN, which is repeated FOUR TIMES, - once for each of the Four Suits. In other words, CARDS OF THE SAME VALUE ARE REPEATED EVERY THIRTEEN CARDS

Therefore it's easy to work out where the next card of the same denomination is.

For example, if the FOUR OF HEARTS is on the TOP the FOUR OF SPADES will be THIRTEENTH card from the top and the FOUR OF DIAMONDS will be TWENTY-SIXTH card down and the FOUR OF CLUBS will be THIRTY-NINTH card from the top.

This means that cards of the SAME VALUE and COLOUR will be TWENTY-SIX cards apart. For example the Red Fours - FOUR OF HEARTS and FOUR OF DIAMONDS will be TWENTY-SIX cards apart. The Black ACES will be 26 cards apart and so on.

One other important thing to remember is the Formula that will allow you to Find Any Named Card in the Pack, or to Name Any Card at any Position in the Pack...

With this System it's very easy to find the position of any card in the pack, named by a member of the audience...

Having already glimpsed the Bottom Card, have the audience call out the Name of any card...

If the card named is the same suit as the Bottom Card then you simply have to Subtract the Value of the Named Card from the value of the Bottom Card and Multiply the result by Four.

For example: if the Bottom or Key Card is the TEN of DIAMONDS and the card named is the FIVE of DIAMONDS, then you simply SUBTRACT FIVE from TEN (= Five) and then MULTIPLY by FOUR (Five X Four = 20) and the card named will be the 20th card from the top.

Now say it was the Ten of Diamonds that was called far and the Five of Diamonds is the card at the bottom - you start off exactly the same (Subtract the Lower Value from the Higher Value and Multiply by Four) but there is this difference.......  

When the Card Named is of a higher value than the bottom card, the it will not be found counting from the Top, but it will be found AT THE NEXT POSITION - COUNTING FROM THE BOTTOM,
So in our example if the TEN of DIAMONDS is called for and the FIVE of DIAMONDS is at the bottom, the TEN of DIAMONDS will be found at the 21st Position COUNTING FROM THE BOTTOM.

I simply count the cards from the bottom to number 20 then hold up the Next Card to show that is in the 21st position.

Now if the Card Called is a Different Suit, SPREAD THE BOTTOM FOUR CARDS and note the nearest card that matches the Suit of the Card Called for. This is your Key.

Again you SUBTRACT THE VALUE OF THE NAMED CARD FROM THE VALUE OF YOUR KEY CARD and the MULTIPLY by FOUR, take that Result and SUBTRACT THE NUMBER THAT YOUR KEY CARD IS FROM THE BOTTOM (it will only be ONE, TWO, or THREE)

For Example: With the Ten of Diamonds still on the bottom and the Card Called for is say, the FOUR of SPADES, you simply SPREAD the BOTTOM FOUR CARDS to find the NEAREST SPADE, which will actually be the SEVEN of SPADES. SEE FIGURE

SO you must SUBTRACT THE FOUR (card called for) from the SEVEN (7 - 4 = 3) then MULTIPLY by FOUR (3 X 4 = 12) and since the Seven of Spades was only ONE from the Bottom, you DEDUCT ONE (12 - 1 = 11). This means that the FOUR of SPADES called for will be ELEVEN (11) cards from the TOP.

TO NAME A CARD AT ANY POSITION CALLED

This is quite easy and very impressive. You simply DIVIDE THE NUMBER CALLED by FOUR and SUBTRACT THE RESULT from the VALUE of the BOTTOM CARD

For Example: If you're asked what card is at position SIXTEEN in the pack you DIVIDE SIXTEEN by FOUR (16 divided by 4 = 4), then SUBTRACT FOUR from TEN (10 of Diamonds at the bottom) - (10 - 4 = 6) - Then the CARD AT THE SIXTEENTH POSITION IS THE SIX OF DIAMONDS.

NOW IF THE NUMBER OF THE POSITION CALLED IS NOT DIVISIBLE BY FOUR you then have to COUNT FORWARD the REMAINDER in the SI Stebbins Set Up to get the Name of the Card at that position.

For Example: With the Ten of Diamonds still on the Bottom, - If the position called is say 17 (SEVENTEEN), then you again DIVIDE by FOUR = FOUR plus ONE Remaining. So you MUST SUBTRACT the FOUR From TEN, which will give you SIX (Six of Diamonds) but you now must count forward ONE PLACE IN THE SETUP. - The next Card to the SIX of DIAMONDS is the NINE of CLUBS. - (17 divided by 4 = 4 +1) - (10 - 4 = 6) Plus one card forward from the Six of Diamonds is the Nine of Clubs. ( 3 points up from 6 = 9 and the suit one place on from Diamonds in the CHaSeD formula is CLUBS).

There are many other things you can do with this system. but with the few rules that I've tried to explain above, you will be able to perform some miracles that will certainly astound the lay public, who will not suspect a system such as this. You just need to set up your pack of cards and play around with it for an hour or two and you'll be amazed at how many tricks you'll be able to come up with.
There are a few helpful hints that I think you should also note...

You know the importance of knowing ONE KEY CARD and usually we use the card on the Bottom because it's very easy to get a glimpse of that card.

However, you can make one card in you pack your permanent key card and CREATE a "SHORT CARD" on the CARD IMMEDIATELY AFTER IT in the Setup. You can then at any time simply Riffle the Pack to the SHORT CARD and CUT the Portion Above to the Bottom. The Short card will then be on the top.

For Example: if you like to have the TEN of DIAMONDS as you Key Card and want to be able to locate it and bring it to the Bottom at any time, you must create the KING of CLUBS as your "Short Card".

Also since you know that every other TEN is 26 cards away, it can be very useful to Mark the backs of each of the TENS with a tiny pencil mark or a little scratch in the corner. That way you will always be able to locate one of the TENS and so your calculations are performed using the TEN as your Key Card.

I hope this doesn't appear to be too complicated. Believe me, although it's difficult to explain, it's really very easy to understand and to perform when you actually make up a Si Stebbins pack and try a few things with the cards in front of you.

However, if you're serious about really baffling your audience and also a lot of magicians, I would strongly recommend that you get a book or video of the magical possibilities of the SI Stebbins System. - You'll be amazed and surprised and I'm sure delighted that you did.

I'll explain a few nice tricks on the NEXT PAGES.
THE Si STEBBINS SYSTEM

A FEW BASIC TRICKS USING THE Si STEBBINS SYSTEM

Now before we start on a few tricks using the Si Stebbins Setup, there are a couple of things you need to know and that will certainly help you when using your setup pack.

FIRST THE GLIMPSE

First of all, you already heard me mention about "Getting a Glimpse" of the bottom card or Key Card. So the first thing that you should practice is casually "Glimpsing" the bottom card.

This can be done quite blatantly when the cards are face up or in a situation where looking at the Bottom Card is quite acceptable. However, when the cards are being held Face Down and it would look like an obvious move if you turned the cards over, you can do the following.

With the cards being held Face Down, take them in one hand (FIG 1) and while talking to the audience such as asking them to name a card etc. or when instruction them to carry out a move, it is very easy just to "Gesture" with the hand holding the cards and slightly turning the hand in a natural way, will allow you to get a glimpse of the name of the bottom card. FIG 2

The other occasion when it is easy to get a Glimpse of a Key Card is when someone has chosen a card from the pack and you are asking them to replace the card in the centre of the pack.

It's very easy and again quite natural, to **glimpse** the card on the bottom of the portion you are about to replace on top of the returned chosen card. This tells you what the name of the Card Above the Chosen card.
Once you know the name of the Card Above the Chosen card, then immediately you know the name of the chosen card, which will be THREE POINTS HIGHER (King - after Diamonds is CLUBS). - SEE FIGURE 3.

![FIG. 3](image)

So if you Glimpse the bottom card as the TEN OF DIAMONDS then that is your KEY CARD and the next card in sequence is the KING OF CLUBS, which will be on the TOP.

You'll also see that you can easily name the cards before the "Glimpsed" card and of course, all the cards coming after it.

Another very easy way to Glimpse a Key Card is, after someone has freely chosen a card from the centre of the pack, you split the pack at that point telling them to remember their card and show it to the other members of the audience, then as they replace it in the centre of the pack from whence it came, YOU GLIMPSE THE KEY CARD AT THE BREAK. FIG. 4.

![FIG. 4](image)

In the above example the Glimpsed Card is the Queen of Spades, so immediately you know that the chosen cards was TWO of DIAMONDS.

I've no doubt you will see the value of Glimpsing A Key Card and will devise a few simple methods of your own.
THE OVERHAND SHUFFLE AND THE CUT

The only other things that I would certainly suggest are worthwhile practicing are the False Overhand Shuffle and the straight Cut, both of which keep the cards in the same order.

The Shuffle is simply done by taking off a packet of cards with the left hand and immediately putting the remaining cards in the Right Hand in front of the ones just taken off, then as the right hand come up and away from the left hand it grasps another bundle of cards from the bottom of the pack and again puts them quickly in front of those in the left, thus keeping the order of the cards exactly the same. - - Try it and you'll soon get the hang of it. FIGS. 5,6,7.

The above Overhand Shuffle, keeps the cards in the same order and so your setup remains intact. The other very effective move that also convinces the audience that you are mixing the cards and yet you are in fact keeping them in order, is the Simple CUT.

THE CUT - is done simply by taking a portion of the cards from the TOP of the pack and transferring them to the Bottom or Vice Versa - Cutting for the Bottom to the Top. FIGS 8 & 9
The other thing that should be remembered is that it's essential to keep the order of the cards in the setup, so when counting you must count from One Hand to the Other taking the cards UNDER THE ONE THAT WENT BEFORE. - SEE FIGURE 10.

FIG. 10

The same applies to Counting or Moving Groups of Cards. - You must remember to keep them in the same order from Top to Bottom. So Moving or Counting cards or Groups of cards from One Hand to the Other, you must pass them BELOW those that went before. - FIG. 11.

FIG. 11

NOW TO A FEW TRICKS... - CLICK HERE FOR NEXT PAGE
THE Si STEBBINS SYSTEM

NOW TO A FEW TRICKS...

NAMING A FREELY CHOSEN CARD

To name a freely chosen card is very simple indeed with the Si Stebbins setup. However, it always amazes a lay audience how the magician can do this so quickly.

To do this Simply fan the cards out and invite a spectator to select any card and remember it and show it to the rest of the audience. At this point you simply glimpse the card at the bottom of the packet at the break where the chosen card was taken. SEE FIGURE 1.

This is very easy, as you will be holding the break open for the return of the card to the centre of the pack and of course, once you see the Key Card you know the name of the chosen card and really play up the whole process of revealing the card.

In the above example the Glimpsed Card is the Queen of Spades, so immediately you know that the chosen cards was TWO of DIAMONDS.

You can also reveal the name of the chosen card almost instantly, with just a squeeze or a ruffle of the pack or an snap of the fingers, which can be very impressive indeed, particularly when you can do it over and over again, with each freely chosen card being different.

For Example: If you see that the Key card is the Ten of Diamonds then you immediately know that the chosen card that the person is holding and is about to return to the pack, is the King of Clubs. - So you can actually name the card as soon as it is removed from the pack.
NAMING THREE CHOSEN CARDS

This is exactly the same principle as the above except you can have three members of the audience each take a card and lay then out on the table or hold them between their hands or behind their backs. You then pretend to read their minds as they concentrate deeply on the name of their particular chosen card.

This was the type of routine Al Koran did and I remember about 40 years ago in the UK, there was a complete television series on mental magic and "mind reading", where a magician called Chan Canasta, did many effects exactly like this one and many more using the Si Stebbins System.

Here's one quick version of the above effect of "Reading the Minds of Three Members of the Audience"....

For this particular feat you'll require to make a slight adjustment to your card case. However, once this is done, you'll have a great prop to use at any time for similar effects.

You require to cut a small Window in the Bottom Right Hand Corner of the Flap Side of the card box, measuring about 3/4 of an inch long and 1/4 inch wide, that's about 2 centimetres (20mm) by 8mm. - SEE FIGURES 2 & 3. - I've used an old Black Card case so that the window would show up better in the photographs.

I suggest that if you are preparing this card box from a brand new pack, that you carefully remove the cellophane covering, so that you can replace it on the box after you've cut your small window. This will not only protect your card case but it also tends to hide the Window should the audience get a glimpse of the wrong side of the box.

You'll find it very easy to cut the window using a small artist's knife or carton cutter or small pair of scissors.

Once prepared, you can use this card case at any time to “Glimpse” the Bottom Card in your Si Stebbins Set-up and so know the location of every card in your pack.
THE METHOD

The method I use for this tremendous effect is as follows:

I first of all, False Shuffle the pack while I'm explaining to the audience that I'd like to try an experiment in mind reading and since there does seem to be a great deal of rapport in the group, I will attempt to read the minds of maybe Two or Three members of the audience.

I then cut the cards a couple of times and hand the pack Face Down to one member of the audience, instructing them to cut the pack if they wish once again then take a card from the top of the pack, give the next card to the person next to them and the next card to a third person.

Make a point of telling them to keep both the pack and their chosen cards Face Down so that there is No Possible way that I can see or know what they might be.

Take the pack back from the audience member and keeping Face Down slip it into its Card Case (your gimmicked widow box). Now simply close the Flap of the Box and in the process of closing it and laying the Box down on your table, just "Glimpse" what is the Bottom Card through the little Window. Now lay the pack on the table with the window side down.

Since you now know the Bottom Card you can easily work out the three Chosen Cards.

For Example: if the card you Glimpse through the little window in your card box is the TEN of DIAMONDS, as in our picture, then you know that the first card taken would be the Top Card and the one following the Ten of Diamonds in the sequence. - That is the King of Clubs.

You also know that the next card is the Three of Hearts and the third card will be the SIX of Spades.

So the actual trick is done the moment you glimpse the bottom card.

It only remains for you the magician, to play act the presentation of getting each person to focus on their particular card to try to visualise it in full colour in their Mind's Eye etc.

You can name one successfully, then pretend to have some difficulty with the second one and say that you will try for the third card and hopefully go back to the second one.

If presented well, this appears to be a real miraculous feat of Mind Reading.

MY MAGIC CARD

In this effect a card freely chosen by One spectator is amazingly discovered by another, where the magician failed.

You once again casually Shuffle and cut the cards as you invite a member of the audience to select any card they wish from the fanned out pack. Tell them to remember the name of their card and to return it to the centre of the pack.
At this point you Glimpse the card at the top half of the break point as your key card. You now know the name of the chosen card.

You again casually shuffle and cut the pack (keeping the Stebbins Setup in order), as you explain about the power of ESP or Telepathy and the power of the mind.

You instruct the person who selected the card to concentrate on their chosen card and to try to transfer their thoughts to you, the magician. - You spread the cards, hesitating at certain ones as you pretend to pick up the spectator's thoughts.

However, what you are doing is actually looking for the Chosen Card, which will be right after the Key card that you glimpsed, in the sequence. When you locate the Chosen Card you simply cut it to the TOP of the pack, at the same time shaking your head and stating that you are finding it difficult to locate it.

You explain that you have sensed a real rapport between the person who selected the card and another member of the audience. This can be the person sitting next to them and may even be their wife or partner.

You explain that since you've failed to find the card, maybe they should try and you get the person to concentrate on their chosen card once again.

I usually take out one of my magic business cards and hand it to the partner who is about to try to locate the chosen card. You can however use a Joker or even one of audiences business cards.

You tell the person with the card to insert the card into the fanned pack wherever they feel that the card being deeply concentrated on is located. You can explain that if the person is concentrating deep enough, they will get a feeling that draws them to the point where they will insert the business card or Joker. SEE FIGURE 4.

When they insert the card into the pack, you gather the portion of the pack above the card and TURN this portion over to Grasp the card SEE FIGURE 5 & 6. - Then immediately Turn it back and PLACE THE BOTTOM PORTION OF THE CARDS ON TOP OF THE CARD/joker.

SEE FIGURES 5 & 6 on the Next Page
The trick is now done and the card is actually sticking out from the centre of the pack, but it is on Top of what was the ORIGINAL TOP CARD - The Selected card. SEE FIGURE 7.

FIG. 7

It's only a matter of allowing the spectator to cut the pack right at the place where they inserted the Business Card or Joker and turn over the card underneath to reveal the CHOSEN CARD. - - Another Miracle of Mind Reading, but this time between two spectators.

LET ME SPELL IT OUT TO YOU!

Here's a nice effect for those of you who like the Spelling type of trick.

As you probably know most spelling tricks require to pack to be setup in some way and usually a card has to be forced or at least controlled to a particular position.

However, with your Si Stebbins Pack you already have a setup and so this little Spelling Miracle is very easy to perform.

First have a card selected and remembered and returned to the same position in the centre of the pack, whilst you Glimpse the Key Card as the card is returned. So you immediately know the name of the chosen card.

You have the person concentrate on the card, while you fan through the cards trying to locate it. NOW HERE’S WHERE THE TRICK IS DONE....
As you fan through the cards you quickly locate the chosen card and CONTINUE TO MOVE THE CARDS FROM ONE HAND TO THE OTHER, BUT SPELLING OUT EACH LETTER OF THE NAME OF THE CARD FOR EACH ONE.

Let's say 10 Clubs is chosen card - As soon as you locate the Ten of Clubs you start to count the cards counting one for each letter - thus: T-E-N-O-F-C-L-U-B-S and then you continue to Spell out the card that immediately follows, which is this instance would be the Six of Spades. So you continue to count - S-I-X-O-F-S-P-A-D-E-S and you then cut the remainder of the cards to the Bottom of the Pack. - SEE FIGURE 8.

FIG. 8

Once again you have to admit to the audience that you are having difficulty getting the right mental vibrations to Find the Chosen Card, but you explain that the cards are strange mysterious things and it's sometimes possible that they can Find Themselves.

So you say, "Let's See" - and ask the spectator if they think of the name of their card and just mentally Spell it out as the cards are counted, then strange things often happen.

For example you say, "If you had chosen the SIX OF SPADES, you would simply SPELL OUT THE NAME LIKE THIS." - Here you demonstrate by clearly spelling SIXOFSPADES, telling them that you musn't forget the OF. - As the spelling is completed the audience can see that indeed the Six of Spade has been located.

Now hand the pack to the person who originally selected the card and tell them to concert rate on the name of their chosen card and SLOWLY SPELL OUT THE NAME, COUNTING ONE CARD FOR EACH LETTER and not forgetting the OF.

The audience will be amazed and astounded when the Chosen card is located by Magic.

THERE'S EVEN MORE TRICKS ON THE NEXT PAGE - CLICK HERE
Think of the combinations of Totals of any Three Values of Playing cards. It must be fairly substantial, but I'll leave the maths to you.

This is a stunning effect using the Si Stebbins System, where a member if the audience deals Three Cards from your previously Shuffled and Cut pack and uses the numbers of the cards to point to a particular page of a book and a single word on that page.

As the audience member puts his finger on the word and concentrates on it, you can read his mind and tell him the word he is actually thinking of.

HOW IT'S DONE

First, you will require a book or paperback novel, which you hand out to a spectator for inspection.

Next you produce your Stebbins pack of cards, which you carry out the usual "False Overhand Shuffles" and proceed to cut the pack several times.

You next lay the pack on the table and instruct the spectator to cut one more time if he wishes, just to make sure that he has a random choice.

You now ask him to Pick up the cards and you turn your back so that there is no possibility of you seeing the cards. You then instruct him to carefully Deal Out Three cards from the Top, laying them out from Left to Right Face Up on the table.

You explain that these cards are intended to indicate a particular page and a word in the book that he has inspected.

Once he has dealt out the three cards, you must casually ask if there are any Court cards in that group of three, that is Jacks, Queens or Kings, as these make it too complicated.

If he replies that there are, then you tell him to push these three cards aside and deal out another three. Again you ask if there are any Face Cards or Court cards (Jacks, Queens or Kings) among this lot of three.

Once you have established that he has a group of three cards and is sure there are no court cards among them then you instruct him that these cards will determine the page and the word in the book, by taking the first two cards he dealt from left to right and using the two numbers to get the page number.

Give him an example, for example: If the first card is a FOUR and the next Card is a THREE, then it will indicate Page Number 43 (forty-three) and he must open the book at Page 43.

Likewise if the first two numbers are say, Eight and Six, then he should open the book at Page 86 (eighty-six).
Once he has established a page and opened the book, you instruct him to use the number of the THIRD Card to establish a particular Word on the first line of that page.

Again give him and example, if the card is FIVE, then he must count along to the FIFTH word on the top line of that page. If it is a THREE, look at the THIRD word on the page.

Once he has got a particular word, you tell him to TURN THE CARDS ON THE TABLE FACE DOWN and hold the book up in front of him so that only he can see the page and the particular word.

You now tell him to put his finger on that particular word and stare at it and concentrate on it.

At this point you turn around to face the audience and point out to them that there are literally thousands of possible words in the book that he could have his finger on at this moment and that even if you could possibly have memorised every single word in the book, you couldn't possibly know what page he had opened the book at or what word he was pointing at, because the combination of the cards were only known to him.

You now proceed to Spell out and name the exact word that the spectator is looking at.

Don't worry it's not as difficult as it sounds...

You see with the Si Stebbins Setup, there are only FOUR COMBINATIONS of numbers, if you discount the Court Cards.

These combinations are: Ace (1)-4-7; 2-5-8; 3-6-9; 4-7-10.

SO you only have to memorise the SEVENTH WORD on Page 14; The EIGHTH WORD on Page 25; - The NINTH WORD on Page 36; - and - The TENTH WORD on Page 47.

Now it is even a little easier in performance because you will see that TWO of these Page Numbers are EVEN Numbers and TWO are ODD Numbers.

Now the pages of all books are numbered with the ODD pages on the RIGHT and the EVEN pages on the LEFT.

Knowing this means the word can only be one of TWO WORDS. - You see if his finger is on the RIGHT HAND PAGE then he is on an ODD NUMBERED PAGE, that is, Page 25 and the word will be the EIGHTH WORD or Page 47 and the word will be the TENTH WORD.

If his finger is on the LEFT HAND PAGE he is open at an EVEN NUMBERED PAGE, that is Page 14 and the word will be the SEVENTH WORD, or Page 36 and the word will be the NINTH WORD.

So there you have it an absolute miracle that no lay audience could ever work out how you achieved this feat and will only put it down to your Mind-Reading Skills.

In performance you can make a play of getting the spectator to concentrate harder and picture the word in his mind. You can miscall the First Letter of the Word and then change your mind and say, "No I'm sorry I think that may be the last letter."
It really lends itself to some great play-acting and presentation and that's up to you...

There is just one other thing that will help you even further.... If when the spectator is dealing out the cards, he has to deal out more than THREE TIMES because of the COURT CARDS then the only combination that the FOURTH DEAL will be is 1- 4 - 7 that is, the SEVENTH WORD on Page 14.

So if he has to discard his first Three Deals then you know it can only be ONE WORD.

The following are two nice little Quickies that are very easy to do, but are very effective...

**WELL BLOW ME!**

This is a nice little effect using the Glide, which I described previously and explain with video in my Pro' Magic Course. However, it doesn't necessarily require the SI Stebbins Set-up.

It's really an effect that can be done with any pack of cards, where you can control a chosen card to the bottom of the pack (again see section on controlling cards).

However, as the Stebbins system allows you to have fairly good control of any card in the pack, then I think there's no harm in using the set-up to perform the effect, if you find it easier.

The main requirement is the control of the card and the use of the "Glide"

**THE EFFECT**

A card is freely chosen and shuffled back into the pack. The magician then attempts to show that it has appeared at the Top of the pack, but is found to be WRONG.

He then tries to show that the chosen card is on the Bottom of the pack but again the spectator indicated that the card on the bottom is not the chosen card.

However, undaunted, the magician continues to take the bottom card (the wrong card) and lay it on the table, and invites the spectator who chose the card to place his hand on the card on the table (wrong card??) and to think on the chosen card and blow on the pack.

The magician then asks the spectator if he could feel anything with the hand covering the wrong card and no matter what the reply the magician invites the spectator to turn over the card under his hand and amazingly it has changed to the Chosen Card.

**HOW'S IT DONE?**

First have a card freely chosen, memorised and then replaced in to the centre of the pack.

The pack is then Shuffled. - Using a false shuffle if you're using the Stebbins setup or you can in fact have the card Shuffled into the centre of the pack using this method to control it to the Top and subsequently the SECOND BOTTOM of the pack.
If you decide to use the Stebbins method, you will have glimpsed the Key Card (that is the card next to the chosen card) as it was being replaced in the pack.

You now locate the card and cut the cards bringing the CHosen Card SECOND FROM THE BOTTOM. Again you can false shuffle and cut the pack keeping the bottom two cards in their present position.

You tap on the cards and turn over the Top card, indicating to all that it was the chosen card. However, the person who chose the card will indicate that it was not his card.

You look a little perturbed, but undaunted, you turn over the pack to show the bottom card and state that that is the chosen card.

When again you're told that this was not the chosen card, you turn the pack over holding it in position to execute the "Glide", and ask the spectator if he is sure that the card on the bottom was not his card. - Again the reply will be, - "No."

You merely Glide back the Bottom Card and TAKE THE SECOND BOTTOM CARD (the Chosen Card) and place it face down on the table, asking the spectator to place his hand on top of it.

Once again you ask if there sure that it's not the chosen card and when they reply, you ask to name their card and tell them to simply Blow ON the Pack in the direction of the Card on the table.

You ask if they felt anything and then invite them to remove their hand and turn the card over to reveal that it has mysteriously changed to the CHOSEN CARD...EASY BUT GOOD MAGIC.

THE MAGIC TOUCH

Here is another effect that I have used on numerous occasions, where I control three or four chosen cards and am able to name them in a variety of ways.

THE EFFECT

The effect explained in the "Si Stebbins Unplugged" book is a very effective yet easy method of performing a little miracle, where the cards are Shuffled and then cut into Three of Four Piles by a member of the audience.

Without hesitation, the magician begins to touch the top of one of the cards with his finger tips and is able to name the card. - The same applies to the top card on the other piles and all are found to be absolutely correct.

AN old friend of mine used to carry a little model of a Wizard when he performed his close-up magic and he used to simply sit the little wizard on top of one of the piles and then put his ear close to the little man and then announce the name of the card. - He would take the card he'd just named in his hand and sit the little wizard on top of the next pile and do the same.

At the conclusion, he'd thank the little wizard and lay out the named cards to show that indeed he was correct in his divination.
SO HOW’S IT DONE?

Using the Stebbins system makes this effect very easy indeed. Once you know the identity of one of the cards, you simply use what's called the "One Ahead" principle to name the other cards.

First of all you carry out your usual False Shuffle and cut the cards several times, which is perceived by the audience as a fairly good mix of the cards in the pack.

Next you ask a member of the audience to cut the pack into three or four piles and you lay the cards on the table and demonstrate a simple cut of the cards.

You put the cards together and make sure that the member of the audience is clear about what they have to do. - Give the cards another quick shuffle and a couple of straight cuts and then as you lay the cards on the table get a glimpse of the bottom card.

Let's use our old faithful the TEN of DIAMONDS as the key card you saw on the bottom.

You now know that the TOP Card will be the KING of CLUBS. So when the audience member makes his first cut of the cards the King of Clubs will be on the top of that first pile and this is the only card that you can possibly know, with exception of the Ten of Diamonds on the bottom.

So no matter how many piles the spectator makes you just need to keep you eye on where that Top Card ends up and this is the last pile you attempt to name the top card on.

So let's assume that the spectator cuts the cards into FOUR separate piles and you have noted where the KING of CLUBS has ended up.

Most times this top section will be at one end or the other of the Four Piles. However, it really doesn't matter where this pile is, THAT IS THE PILE YOU WILL NAME LAST OF ALL.

If the King of Clubs pile is at one end, then you can simply begin at the opposite end and gently touch the top card of this pile in an effort to get the name of the card through your magic fingertips.

You can after a bit of play acting and some deep concentration name the Card as the KING of CLUBS. Once named you lift the card up keeping the face towards yourself so the the audience cannot get a glimpse of it.

You simple note the name the this card, let's say it is the Nine of Diamonds. You can now go on to the next pile and after the same procedure, name this top card as the NINE of DIAMONDS.

You again lift up that card just called as the Nine of Diamonds, and note its real value. Let's say its real value is the Six of Spades. Then this is the name of the card you call as being at the top of the next pile and so on.

So you're always being "One Ahead" until you finally name the card on the final pile (this card is the King of Clubs), which you name as the card on the previous pile.
You now have named all Four cards that are on the top of each pile and can simply lay the cards face up on the top of the piles at which you had called their values.

This is another ideal trick to use a little model wizard or a genie to actually sit on top of each pile before giving you the names of the top cards. This way you don't even have to touch the cards before naming them.

You can also use a little crystal ball to lay on top of each pile to help you discover the name of each top card. I have seen one of the Queens being used just to place face up on each pile and when the Queen is lifted up to you ear she supposedly whispers the name of the card to you.

A FEW EXTRA THOUGHTS.....

Now it may be, when cutting the pack the original TOP CARD (King of Clubs) is not at one end or the other, but is in the middle and this is the pile you will want to name last of all.

In this case, you need to make it look that you are not picking any particular order to name the cards and I do this by starting at one end, but pretend to find it difficult to get the name of that card and I go to the other end saying, - "I'll come back to that one."

You then go to the other end and name that top card as the King of Clubs. You then lift that card and note its real value and you can then go back to the other end to give it another try.

This means that the audience will never suspect the One Ahead principle you're using or won't see anything untoward about you leaving the pile in the middle until the last.

Once again this is a very simple trick using the "One Ahead" principle that can be used for many Mind reading or divining type tricks and using the Si Stebbins set-up makes determining the name of ONE Card very easy indeed.

Of course the trick can also be achieved by simply noting the name of the top card and just retaining it in that position whilst you False Shuffle and false cut the cards.

Again it's more difficult to explain that it is to perform and although it is very simple, it's actually quite an astounding feat of magic to a lay audience. - Try it! I'm sure you'll Like it.

That concludes “The Ultimate Card Tricks Collection”. I hope you find some useful and amusing effects. – I have used every one of the effects and routines in this collection with great success over the last 40 or so years and can assure you that they all work really well. – So DON’T BE AFRAID TO TRY THEM ALL!

THANK YOU FOR TAKING THE TIME TO READ AND STUDY THIS COLLECTION

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