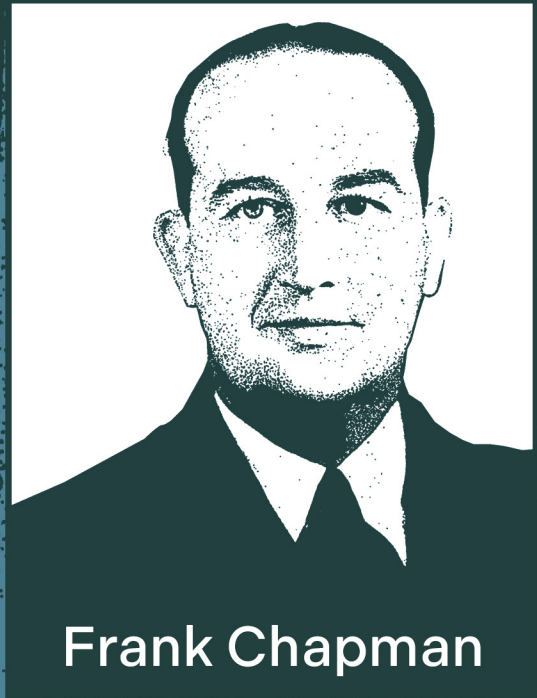


18 AMAZING EFFECTS!



Frank Chapman

SIX BITS

SERIES

SIX BITS

TELEPATHY

Fan a shuffled deck, backs toward spectators. Borrow a pencil and put a mark (or any initial a spectator may call) on one of the cards. Return the pencil. Casually shuffle the deck while requesting the spectator to name aloud the first card that comes to mind. Fan the pack, locate the chosen card and hand it to spectator. It bears the mark you placed upon it in advance. Balance of pack may be examined. There are no other marked cards.

Telepathy? Convincing proof.

The "thumb writer" does the trick. This ingenious gimmick has never been given the recognition it deserves. Endless possibilities. In this particular instance, it is used to mark the chosen card at the moment it is being withdrawn from the pack. All else is showmanship. Borrowing the pencil and returning it before the card is named, strengthens the effect psychologically.

There are several types of thumb writers ranging from the cap (thumb tip) as used by Alexander, to the nail clips. The neatest of all is the tiny clip type, available from dealers.

UNDER COVER

Performer retires from room. Spectator shuffles pack, draws a card and replaces it face up in center of face-down pack. He then squares the deck, lays it on table and calls the performer. Performer holds deck in right hand, drapes a handkerchief over it, and states that he will cause the selected card to turn over in the pack, facing correctly. A snap of the deck is heard. "The card has turned." "Now," says the performer, "I will cause the card slowly to rise from the pack." The handkerchief is seen to rise as the card beneath it pushes its way up out of the deck. Performer takes hold of the card (still covered) with the left hand, flicks the handkerchief off the deck and therein the handkerchief, the folds of which now drape down over left hand, back to spectators, is the selected card. The face of the card is then shown.

The success of this effect is dependent upon the fact that a deck will automatically "cut" at a reversed card. That, plus showmanship! Try this? Place

a card reversed in center of pack. Hold the pack on edge in your right hand (backs to spectators) and make the "one-hand pass." In other words, deck is standing on edge lengthwise, resting on the four outstretched fingers and supported by the thumb across top. To make the pass, simply ease up the pressure of the thumb, allowing back half of deck to fall into palm. You will note your reversed card is the back card of the still upright half deck. Complete the pass in the usual way which leaves the reversed card at bottom of pack. This entire move takes place as your left hand drapes the handkerchief over all.

Now into the effect: The "turning" business is just build-up. Spectators believe it happens because they finally see the card, back out, then turned to show its face.

The "rising" is produced by merely pushing the back card (reversed) up with first two fingers. Since it is under the handkerchief, spectators take it for granted it is rising from center of pack.

This "reversed card" wrinkle can also be used very effectively for a "quick trick." Start with a secretly reversed card at bottom of pack. Have a card selected and replaced on top of pack; make one cut – this brings reversed card on top of selected card. Square deck and make one-hand pass; reversed card will automatically cut to bottom and card above it will be selected card.

The "pass" and production of card takes place behind back.

PREDICTION

Spectator shuffles pack. Performer receives it face up and secretly reverses bottom card. Remember this card. Also the card which is facing you from the top of pack. Lay pack on table, reversed card down. Have spectator cut off about half the deck and lay it face down beside the other half. Meanwhile write your prediction on a slip of paper, fold and hand to spectator. (You have written the names of the two memorized cards.) Now have spectator cut off half the cards in the second pile and place them, face up, beside the others. You have a row of three piles, the center one face down, the two end piles face up. Put the first pile (reversed card at bottom) on top of the middle pile. Put both of them on the last pile. Fan deck and show reversed center section. Remove this entire section and toss balance of deck aside.

Lay this section face down on table. (Top and bottom cards are those you memorized.) Request spectator to cut cards into two piles. Lay your prediction slip on half which was cut off. Place other half on it. Fan cards and have spectator remove slip with card above and below it. He notes cards, open slip and reads prediction. Performer should emphasize fact that spectator has fair cut at all times.

For those familiar with the move, I suggest that you start the effect by holding deck face down in left hand, fingers at front edge, thumb at rear. (Hand of course is above deck). Right fingers push bottom card to left about an inch. Right thumb pushes up on bottom of pack, right fingers remaining on original bottom card, which causes deck to revolve, thumb and middle finger of left hand acting as axis. This leaves deck face up with bottom card now reversed. Done smoothly, the move is undetectable. It appears as though you merely turned the deck over.

AGAIN – THE CARD IN THE WALLET

I offer no apologies for the inclusion of this established effect. In the face of all “master methods,” “preponderant pocket books,” etc., it has drawn sincere praise from magician and layman alike.

The big feature is this: when your hand goes in for the wallet it is empty. In fact, both hands are empty and the deck is in the possession of the spectator. Yet the card enters the wallet at that moment. The wallet is unprepared.

Use a wallet that opens lengthwise, not sidewise or book fashion. Around one side slip a heavy rubber band. Close the wallet and look at it. Appears as though the rubber encircled the entire wallet, doesn't it? Yet it actually is around the front side only. Open the wallet all the way so the covers touch back to back, and hang it over the edge of inside coat pocket (rubber band side in pocket, other side hanging out). Have card selected, marked, returned and “pass to top.” Put both hands behind back, stand facing spectators and patter to effect that you will attempt, to locate the card. Take the marked card in your left hand, reach up under your coat at back and deposit card under your right armpit. Slight pressure of arm against body will keep card in place. Difficult? Well, try it. You'll be surprised. Meanwhile right thumb keeps riffling edges of deck to keep spectator at ease. Come forward with deck, snap the top card, turn it over and say “Your card?” Answer will be

“No.” Now don’t let your hands leave their sight! Let them take the deck; let them see both hands empty, then go to your coat, get the card from under your arm, slip it into the wallet, lift wallet from pocket (flipping it right side out and closing it) and bring it out with the rubber band side toward spectators. Pull the band off as though it were actually around entire wallet, open it up and allow spectator to draw out marked card.

Here’s an effect that is a sure fire stunner.

WITH THE ONE-HAND PALM

The “one-hand palm,” I believe, is not so widely known; yet it possesses possibilities which make it almost indispensable to the modern card worker.

It was my intention to include a detailed description of this sleight, but my “proofreader” informs me that there is an excellent one already available in one of Jean Hugard’s card books. I respectfully refer you to that source.

The object of the sleight is to palm the top card, using only the one hand which holds the deck. The other hand has nothing whatever to do with the move. While difficult sounding, the sleight is in reality very easy to acquire.

Having mastered it, try this little effect: Have spectator shuffle deck and remove a card. Take the pack, have chosen card replaced and “pass” it to top. Now – the one-hand palm.

Immediately lay pack on table and cut it into three piles. This is done with the same hand that holds the palmed card. Spectator names a pile. This pile is picked up with same hand and palmed card is loaded on top. Left hand cuts other two piles to prove no “locaters” are used. Original pile is then shuffled, bringing chosen card to bottom. Then shuffle an extra card on bottom below chosen card. Both top and bottom cards may now be shown. Bottom card is then pulled off (deck held face down) and placed face up on either of the other two piles. Original pile is calmly deposited on top of it and the third pile goes on those. Spectator is requested to make one complete cut. Pick up deck and fan it, backs to spectators calling attention to reversed card. Remove reversed card and card above it. Turn them over. The reversed (“Detective”) card is seen to have located the chosen card.

A SURE BET

No originality is claimed for the following effect. While unable to trace the inventor, I would at least like to say that he has a nose for effect and a flair for eliminating all lost motion. The trick deserves a place in the archives.

Performer has deck shuffled, card drawn, marked and replaced. Card is passed to bottom. Deck is held in this position: Laying across extended right fingers; right end of deck resting on index finger. Left hand grips deck, fingers over right end, thumb well down over other end. Now push deck forward against right index finger, bottom card will buckle. Continue to push deck forward, right on across top of index finger, at the same time letting index finger slide back (on under side of pack) until it gets back to left thumb. The bottom chosen card will be bent in half. Left thumb then presses against center of bent card and right fingers close in. This causes card to be doubled into one quarter size. In this shape it is held in right palm while deck is handed out for another shuffle. Then right hand goes to right coat pocket, slips folded card into open drawer of an empty safety match box (it will just fit), shuts drawer and comes out with box. All this takes but a second or two. Meanwhile left hand takes a cigarette and a match out of left pocket. Cigarette is placed in mouth, match struck on box, cigarette lighted and box carelessly tossed on table.

Spectator places deck face down on table, performer shows top card. "Not yours? Good, I'll wager any amount that without again touching the deck I can cause your card to appear on top."

At this point performer casually places empty card case on top of deck, then, on second thought, tosses it aside and places match box on top. Spectator will often want to have another look at top card. Let him look for himself. If he leaves box off, replace it, then make your bet. When he turns over top card and it hasn't changed, he will want to collect. Tell him to open the match box. WOW!

ANOTHER SIX BITS

SIXTH SENSE?

A Joker and three indifferent cards. Each sealed by spectators in a separate envelope. Cards and envelopes are borrowed. Unprepared. Sealed envelopes shuffled, to mix, and handed to performer behind his back. He quickly locates envelope containing Joker. Never fails. May be done blindfolded.

Request your host to furnish four envelopes, of the usual correspondence type, and a deck of cards. Have spectator remove Joker and three indifferent cards. (In place of Joker, ANY card selected by spectator, and remembered, may be used. This card, of course, is the one you then locate.) Call attention to fact that you never touch the cards. In your vest pocket are a number of tiny beads. Secretly nip one of these beads under your right thumb nail. Pick up an envelope, hold it open – thumb and index finger of each hand inside, other fingers outside – and request spectator to place Joker in envelope in a horizontal position. The moment this has been done, your right index finger presses down on tip of thumb releasing bead which drops quietly, and unnoticed, to bottom of envelope. Instantly hand envelope to spectator that he may seal it and note that there are no markings. Meanwhile, have other spectators seal the three indifferent cards in envelopes. Your handling of the first envelope will be innocently regarded as merely “showing how.” Holding the shuffled envelopes behind your back, run your fingers along the lower edge of each envelope until you feel the tiny bead. Toss the other three envelopes on the table, one at a time. Tip the selected envelope so that bead runs down into lower right corner. Holding envelope by this corner, bring it forward and announce that it contains the Joker (or chosen card). Now – and here is the subtle “clean up” – tear end off envelope, never releasing hold on bead, and shake out the card. Toss envelope and torn end on table. Bead remains hidden in strip torn from end of envelope. Spectators never bother to look at that.

Can't resist saying that this disclosure will relieve quite a few cases of “addled brain.” There it is, gentlemen.

RED AND BLUE

If you never attempt another card trick in your life take time enough to master this one. It is colorful, spectacular, sure-fire and packs a triple-surprise wallop. The routine was developed from the combined ideas of several card men. In its present form I feel that I can, with just pride, label it – perfection.

Quick set-up: Place two decks, one red back and one blue, on table – face down. Take top card from blue deck and place it on red deck. Reverse, face up, third card from bottom of blue deck. Find duplicate of this card (example, six of hearts) in red deck and place it, face down, on top of blue deck. Put this pack in the red case. Put the other pack in the blue case. Simple.

Presentation: Remove cards from blue case, allowing spectators to see that top card is blue. Turn deck face toward spectators and give several overhand shuffles keeping blue card in original position. Square deck, allowing another glimpse of top card (blue) and replace in blue case. Before closing flap, remove the blue card and say, “We’ll use this for a marker.” Close flap. Then insert blue card (back up), halfway, and lay case aside. This sells the idea that you have shuffled a full blue pack, placed it in its blue case, and further identified its position with a protruding blue card. In reality you have a red deck inside the blue case.

Remove cards from red case. Spectators see top card is red. Hold deck, face up, in left hand. With right fingers, draw off the bottom half of the deck. Turn it partly over, giving an “accidental” glimpse of red card, and start to put it on top of other half. But left fingers close in around entire deck while right fingers draw out the under half of the cards you just put on top. In other words, the right hand now holds about one-fourth of the deck, with the red card at the bottom. All clear? Turn these cards over, giving another flash of red on bottom, then repeat action of placing them on top of others and drawing off bottom half as before. Continue these cuts, and flashes of red card, until you finally arrive at a point where there are only two or three cards being drawn off by right fingers. Finish by drawing off red card only and laying it on top of deck all face up. Immediately toss this red card on table, with request that a spectator remember its denomination and insert it, reversed (face down), in center of face-up pack.

Slightly fan deck for insertion of red back card. Insert little finger at a point one or two cards above red card, close deck, and make pass. Spectators may realize "something" has happened, but do not know just what. Still holding deck face up, you now take protruding blue card, from blue case, and insert it – face up – in center of deck you hold. Explain that, "This blue card has a peculiar effect on the red deck." Turn deck face down and show blue backs. Run cards from left to right hand until you come to face-up card (example, six of hearts) and ask spectator, "Is this your card?" When he replies that it is, have him remove it and look at back. Also blue! Now lay blue deck aside and open blue case. Out comes the red deck. It looks like a miracle.

One word of caution: do not be too pointed in flashing the red-backed card during the cutting. Rather let it be a casual twist of the wrist – "unintentionally" giving a glimpse of the card each time.

VANISHING DECK

Have three cards selected. Cut deck and have them replaced on top of lower half. Remember order in which they are replaced – first, second and last spectator. You do not know their denomination. Position only. Replace upper half deck, holding break. Put deck behind back and bring selected cards to top. Hold deck in left hand. Right hand removes top card and, without showing face, openly places it in right trouser pocket. During this action turn right side toward spectators. All eyes are on right hand. Meanwhile, left hand secretly drops all cards into left coat pocket – except top two. These two are then brought to front, backs out, squarely facing spectators, and held as though they were the entire deck. Right hand immediately draws handkerchief from breast pocket and drapes it over the cards.

Ask last spectator to name his card. Right hand removes card from trouser pocket, shows it to be correct, and tosses it on table. Have second spectator name his card. Right hand reaches under handkerchief, hesitates a moment as though searching through "deck," and comes out with front card of the two. Also correct. Tossed aside. Right hand again goes under handkerchief, and brings out remaining card. (Left fingers, under handkerchief, continue to create illusion of "deck.") Address first spectator, "And your card was?" He names it. Turn it face up. Again correct. Now – the K.O. finish. Calmly remark that, "Since we have no need for the rest of the deck, we'll just dispose of it." Right hand flicks handkerchief off left. Empty! The deck has vanished. Credit for the basic idea of this startling bit goes to Harry Bernard.

BLANK

Card manufacturers often include a couple of blanks with each deck; most dealers can supply these blank-faced cards to match standard backs; and you can always rub the spots off several aces with a good eraser. Ever try it?

Having procured four blanks to match your regular deck, conceal them in your right trouser pocket. Hand pack to spectator. Have him shuffle, select a card, and place deck in two, face down, piles on table. Hand spectator a small slip of paper on which he writes name of selected card, folds, and places in his outside (breast) pocket of coat. Meanwhile, you palm the four blanks in right hand, and load them on top of either half deck as you pick it up. Have spectator place his card, face down of course, on top of these. Other half then goes on top, holding break, and pass is made. Hand deck to another spectator with request that he deal off, face down, five cards in a row. Naturally, they are the selected card and the four blanks. While this is being done, you palm a folded slip of blank paper (duplicate of one you gave spectator) in right hand.

Casually reach over to spectator's breast pocket, saying, "Let the paper stick out of your pocket so it never leaves our sight." What happens here is bold – but practical. You push his slip to the bottom of his pocket and leave your slip protruding from top. Then say, "Slide one of those cards toward yourself; keep it face down; I'll do likewise." You immediately draw the first card from the row, he draws one of the blanks. Put your finger on it so he can't turn it up prematurely. Turn your own card face up, remarking, "Strange that I should get the card you originally drew. Correct, isn't it?" He admits that it is, You then continue, "The name of the card you just drew is written on your slip. May we see the slip, please?" He opens it. Blank! He turns up his card. Also blank! Note? Forget about the slip in spectator's pocket. He does.

A GAG

Use, for example, the six of clubs. Remove one of the two center pips – with an eraser, Keep this prepared card in your outside (breast) coat pocket; back out, and in a horizontal position. Force the five of clubs. Have card replaced, genuinely shuffle deck, and pretend to make pass. Carry the pretense further by apparently palming off top card with right hand, show bottom card of pack and say, "That's not your card, is it?" At same time, right hand

makes move toward breast pocket as though attempting to slip a card in. Rifle deck with a snap, reach into pocket with right fingers and produce SIX of clubs. Right thumb covers blank spot. Say. "And here's your card." Spectator will challenge; his card was the five. "Well, this is a five-spot," you reply, and toss the card for inspection.

A TIP

Remember "way back when" the old-timers used to balance a card, in an upright position, on the back of the hand? And the cumbersome, wooden gimmick that was used? Well, it's still a cute trick – this way: Use a thumb tip.

Have tip on right thumb. Hold card, upright and face up, between thumb and middle fingers of right hand. Left hand comes up to take card. Left thumb rests on back of thumb tip (on right thumb) and middle finger of left hand takes place of right middle finger. Card and thumb tip are lifted up – together – and placed on back of right hand. Balance card against tip. Release hold on card. It remains upright – resting against tip. At finish, just reverse the moves; getting tip back on right thumb. Toss card, face up, on table.

SIX BITS MORE

"I'LL TAKE COKE"

A contribution by one of the grandest young professionals in the business – Haskell. When the drinks are called, Mr. Performer orders “A bottle of Coca-Cola. Unopened, please.” Meanwhile, he has a card selected. Forced! (Ever notice how many magicians shy off at that word? Better read Annemann’s “202 Ways”) Assume Three of Hearts is forced. Take it from spectator and, in laying it to one side, make “top change” for a blank card. (I gave you a tip on making blanks in my second book – “Another Six Bits”) Put your deck away.

Casually open your bottle of Coke. (Better carry an opener.) Ask spectator to concentrate on his card. Pour your Coke, now here comes the “business.” When you put deck in pocket, you palmed out a duplicate Coke bottle cap. (They’re all alike, you know.) Under the cork insert you previously secreted three heart pips cut from another card. (Or – a tiny photo of the forced card) As you pour Coke (with left hand), nonchalantly pick up the original cap (with right hand), switch for the palmed cap, and toss latter back on table as you pick up glass with right hand. Take a drink. Then have spectator look at card on table. Blank! Have him remove cork insert from cap. Out fall the three missing pips! Not only cute and clever, but a real “talker.” Try it.

CONTACT

Another from the repertoire of Haskell. Deck shuffled. Spectator requested to count off any number of cards (example: five) in a face-down row, and remember the last card. He is then to count off any number (example: four) on top of each card in the row. He next stacks all these cards – picking up last pile first – and finishes by making several single cuts. Performers back has been turned during the procedure. Now – spectator is told to hold his stack of cards face-down and to deal them, one at a time, face up, in a long row. Performer turns and says, “You have cut the cards; you have had a free selection of your card; you have handled the cards at all times. Now, by mental contact, I am going to make you tell me the name of your card. Hold my pulse, please.” Spectator holds performers wrist. Performer, pointing with index finger, slowly passes hand over row of cards finally stopping on the selected card!

Secretly note two top cards of shuffled pack (“keys”). Trick proceeds as described. In passing hand over row, mentally count the number of cards from first key (in row) to second (in row) – including the second key in count. Selected card will be that same number away from second key. And don’t forget your showmanship.”

AGAIN – THE CARD IN CIGARETTE

My Card in Wallet, explained in my first book (“Six Bits”), appears to have met with unanimous approval. I now give you what I consider to be the finest method of performing the Card in Cigarette. Credit goes to Loyd Enochs.

Preparation: Use two duplicate cards. Tear corner from one of them. Place corner in a regular correspondence style envelope with tobacco from cigarette. Roll card, lengthwise (minus corner) and slip it into cigarette wrapper from which tobacco has been removed. Roll a ball of tobacco between fingers and force it into end of this “dummy” cigarette. Place dummy in left trouser pocket. Use three other envelopes – to match the one containing tobacco. Cut flap off one of them. Have this envelope on top of stack of four. Next, the envelope containing tobacco and corner. Then, the other two. All should be held – address side down; flaps wide open – glue side up. Have a match, or lighter, in right trouser pocket.

Presentation: Force duplicate card.

Have it torn, and pieces dropped into top envelope, which you hold open. (Missing flap is not noticed as flap of second envelope appears to belong to top one). Now pull second envelope right out of stack, holding it by flap. Top envelope remains on top of stack. Drop stack into side coat pocket. Moisten flap, then say, “Here. Suppose you retain a piece of the card for identification.” Take corner from envelope and hand to spectator. Seal envelope and have spectator place it in his pocket. (This procedure with envelopes is very convincing.) Next the cigarette switch. (A beauty.) Have spectator place one of his cigarettes between your lips. Go to left trouser pocket, “for a match,” and come out with dummy thumb-palmed. Meanwhile, right fingers take cigarette from lips. The moment left hand comes from pocket, right hand apparently passes cigarette over into left. Actually, as right moves across to left, real cigarette is thumb-palmed in right – at same instant that dummy is brought into view in left. Immediately place dummy between lips as right hand goes to right trouser pocket “for a match.” Leave

cigarette in pocket and come out with match. Light dummy. A few puffs then "Something wrong here!" Hold dummy, upright, between thumb and forefinger of right hand. With left thumb and forefinger, push paper down from lighted end of cigarette. (Do not tear paper off.) Picture: Rolled card half exposed; bit of burning tobacco at tip. SELL IT. Flick tobacco off; turn dummy over and pull paper off; unroll card; corner fits; tobacco poured from the envelope held by spectator. Feature effect.

IN THE FOURTH DIMENSION

Not intended for an audience of magicians. For laymen, however, it is a stunner. You will be credited with "psychic powers" far beyond your fondest dreams. Developed after an idea by Hamblen of California.

Effect: A borrowed deck. Spectator shuffles. He then names aloud, any one of the four suits. He turns deck face-up and deals cards off, one at a time, until he arrives at any card of the chosen suit. He lays the card to one side, and passes deck to another spectator. Second party shuffles deck. Then deals cards off until he also arrives at a card of the same suit. This card placed beside first one. Performer says, "Before coming here this evening, I wrote three messages, on three slips of paper, and sealed them inside a piece of brass tubing." (At this point, Brema Bill Tube is removed from pocket and laid on table.) Performer continues: "Examine it. Note the brass cap fitted on the end. Notice the knotted cord which holds the cap doubly secure. And notice the way the knots are encased in hardened sealing wax. I mention all these things in advance – before you break into it – so that the most skeptical person here tonight will be thoroughly satisfied, in his own mind, that there is no trickery about it. When you leave here this evening, I want you to know, beyond all question of a doubt, that you have seen an actual demonstration of Fourth Dimensional Telepathy. I am working with you in the Fourth Dimension RIGHT NOW. Will you break the seals, please." (Build this up forcefully. Hold their attention. Do not permit laughter. Make them think. Make them conscious of the fact that you must have "something" that steps up beyond the limitations of the average mind. And they will believe it. I have proven it time after time.) Spectator breaks seals and unscrews cap. He shakes out three slips of paper. One reads, "The Heart (?) will be selected." The next reads, "Strange, that you should have chosen the five (?) spot." And the last, "If there is doubt in your mind, let this convince you. Your card is the King (?)." Naturally, your predictions are all correct.

Requirements: Brema Bill Tube (most every dealer handles this clever item) and a small drilled block, as used in Buckley's "Knock 'Em Dead." (Thayer stocks this.) The wooden block is so arranged that it will hold, in order, seventeen slips of paper – representing the thirteen "values" of a pack, and the four "suits." The "suit" messages are written on yellow paper so that this message may be opened first. The "value" messages are written on white paper. Messages are rolled up and properly indexed in the block. It is very easy to locate the proper slips, in your pocket, with the aid of this arrangement. In same pocket with block (right side coat pocket) is the open Bill Tube. You stand, hand in pocket, during the procedure, and deliberately take the "suit" slip from block and insert it into tube – the moment it is named. As each card is selected, you locate that particular "value" slip and insert it into tube. Then close tube. Give your "talk" and bring it out – sealed. Each message should be worded differently for best effect. A bit of caution – do not rush. Play it up! This is sure-fire at any gathering. But – particularly watch "the ladies" RAVE.

JUST PEEK

Performer holds borrowed pack behind back. Spectator merely lifts up a corner and "peeks" at a card. Performer, at once, hands deck for shuffling. Yet, upon receiving pack, he runs through and quickly locates chosen card. Card may be thoroughly examined for crimps, nicks, marks, etc. None can be found. Rub soft pencil all over inside cover of a paper match pack. Carry it in left trouser pocket. Borrow a deck. While it is being shuffled, secretly rub tip of left forefinger on inside match pack cover. Take deck in left hand and hold it, face down, behind back. (Deck lies flat on palm; four fingers gripping front edge; thumb across top.) Have spectator lift outer, index corner of deck, at any point, and "peek" at a card remembering it. Tip of your forefinger slips into the break, just before it closes, and pushes up against face of "peeked at" card. This leaves a tiny smudge near the corner of the card. Without hesitation, the pack is handed out for a shuffle. Upon receiving it, run through the cards until you spot the black smudge. Left thumb secretly wipes smudge off card before handing to spectator. (It is easily removed from the highly finished surface.) Make them realize that you have used a borrowed, twice-shuffled pack. Credit for this one goes to McFadden of the Mystic 27 Club, Southern California.

DATED

Even though this trick is “dated,” it is surprising how few magi know of it. From the spectator’s viewpoint it is a marvel. I rarely fail to include it in my routine. My method of handling follows:

Take a Lincoln penny from your pocket (not too new) and note the date. Select one card from each suit to match this date. (Example: 1920 – Ace hearts, nine clubs, deuce diamonds, Joker.) Place these cards in upper, right vest pocket – face out, Ace nearest body, Penny (alone), in right trouser pocket. In presenting, hand deck to be shuffled. Meanwhile, borrow a penny. Have your penny finger-palmed in right hand. Take spectator’s penny. The moment he brings it out, and turn to another nearby spectator, saying, “Will you hold the gentleman’s coin, please?” You have, of course, switched pennies during the turn. He gets your penny. Have spectator with deck, step up. Your right hand rests, momentarily, on lower vest pocket – and disposes of the borrowed coin. Take deck in left hand; have spectator feel in your inside coat pocket. Empty. He acts as “cover” for following move: Left hand secretly adds “vested cards” to face of deck. (Backs are toward audience.) Just pull them out of pocket. Say, “An empty pocket. A shuffled pack. I’ll place the pack in the pocket.” (Do so.) Have other spectator call out date on penny. Remove cards from inside pocket, one at a time, to correspond: Ace first, etc. Hesitate as though “feeling” for cards. This is a highly effective item. Use it.

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