THE SECRET OF BROTHER JOHN

RICHARD KAUFMAN

the

SECRETS

of

Brother John Hamman

Also by Richard Kaufman

The Interlocked Production of Coins (1977)
Balls! Lessons in Side-Arm Snookery (1977)
Apocalypse (with Harry Lorayne, 1978)
CardMagic (1979)
The Gene Maze Card Book (1980)
CardWorks (1981)
CoinMagic (1981)
The Complete Works of Derek Dingle (1982)
Richard's Almanac (1982—1987)
David Roth's Expert Coin Magic (1985)
Sankey Panky (1986)
The Uncanny Scot, Ron Wilson (1987)
New Magic of Japan (with Phil Goldstein, 1988)
Sawa's Library of Magic, Volume One (1988)
The Secrets of Brother John Hamman (1989)
Williamson's Wonders (1989)
The Amazing Miracles of Shigeo Takagi (1990)
Gary Kurtz: Unexplainable Acts (1990)
100% Sankey (1990)
The Collected Almanac (1992)
Show-Time at the Tom Foolery (1992)
Five Times Five (1992)
Secrets *Draun* From Underground (1993)
Paul Gertner's Steel and Silver (1994)
Lou Gallo: The Underground Man (with Mark Phillips, 1996)

the

SECRETS

of

Brother John Hamman

Written and Illustrated
by
Richard Kaufman

Edited
by
Matthew Field, Mark Phillips, Jane Mansour, and Richard Kaufman

Published
by
Richard Kaufman and Alan Greenberg

This book is gratefully dedicated to
Roy Mayer, Joe Scott, Gene DeVoe
and
Mr. and Mrs. Philippe Fialho

Until we meet again — Paul LePaul and Fred Kaps

Bro. John Hamman, S.M.

Contents

Introduction (Gene DeVoe) 9
Foreword (Bro. John Hamman) 10

Instant Double and Triple Turnover Technique 11
From a Deck
The Longitudinal Convex Bridge
From a Packet
Dead Man's Hand 15
The Double-Deal Switch
Double-Deal Card to Pocket 18
The What and Where Tests 20
Double Lift from the Bottom of a Packet
The Two-Card Trick 24
1 2 3 4 5 Peek Thought 26
Deck in Parvo 28
Acey-Deucey 31
Bro. Hamman's First Twist 34
Block Pushoff
Bro. Hamman's Second Twist 38
The Undercount
Small-Packet Reverse Fan Display
Bro. Hamman's Final Twist 41
The Hamman Ascanio Count
Flustration Count
Watch Me Like a Hawk 44
Undercount Variation
The Signed Card 47
Triple Cross 51
Kings Through the Table 54
Flight of Four 57
Sealed-Room Mystery 61
Thunderstruck 64
Peek Look Think 66
The Chinese Miracle 68
The Chinese Shuffle
Chinese Shuffle to Si Stebbins Stack 71
Three Guesses 72
J.K.Hartman's Secret Subtraction
Opposite Pockets 75
Magic Box 77
Four-Pocket Mirror 79

The Disobedient Cards 81
The Final Shuffle 84
Two-Shuffles Harry 87
The Pesky Cards 89
The Twins 93
Gemini Count
The Pinochle Trick 97
The Magic Cards 99
The Jacks Come Back 101
The Knavish Deuces 103
Double Flushtration Count
Revenge on the Pink Panthers 106
Kangaroo Card 109
Eight-Ball Queens 114
New Hue 116
The Two-as-Four Count
The Lollapalooza Hand 118
The Lollapalloza Switch
False Witness 121
Arthur Findley's Tent Vanish
Pickpocket 124
The Doppelganger Card 127
The Multiplying Kings 129
Thought Cards Across 134
Billy the Kid 136
Stun-Sational 138
Micro-Macro 141
Micro-Macro (With Regular Cards) 145
The Invisible Card 150
The Countback
Houdini Escapes 153
The Braue Reverse
Seeing with the Fingertips 155
Devilish Miracle Retold 157
Countback Variation No.1
The Transparent Cards 160
Countback Variation No.2
The Adventure of the Spotted Seven 163
Larreverse
The Skipping Jacks 168
Countback Variation No.3
Flash Poker 171
The Flash Change
Spectator Outdeals Magician...Almost 175
Magician Versus Gambler 177
The Poker Palm Shift 180
Countback Variation No.4
Up the Down Sleeve 183
Go Fish 185
The Rolling Control
Blind Chance 189
Cream Rises to the Top 191
The Axes and The Jaxes 195
The Underground Transposition 200
The Veeser Concept

Phoenix Four 202
The Homing Card 204
The Wild-Card Move
Out of Print 208
Universal Card 209
The Mystic Nine 213
The Hamman Count
The Faked Deck 216
Four-Tunate Choice 216
Carlyle's Turnover Move
Haldeucination 218
The Amorphous Ace 220
Wild All The Way 222
Final Aces 229
The Marx Brothers 234
The Swivel Switch
Ladies Man 238
Mixed-Up Mates 240
Small-Packet Double Deal
Five Kings Royal 243
Small-Packet Double Deal Turnover
The Old Classic 245
Fan-To-See 250

INTRODUCTION

When I was first asked to write this introduction to Bro. John Hamman, I thought it would be easy. Then it occurred to me that such an introduction to Bro. Hamman, and to his ideas, thoughts, and generosity, would have to be another volume unto itself. How can you describe a man such as he in a few paragraphs?

It was in 1953 when we first met and I invited him to an SAM meeting. He graciously accepted and agreed to do a few of his effects. That was the first time he presented his famous "Final Ace Routine." No one, including the great Paul LePaul, had an inkling as to how it was done. Bro. John thought that we were being nice to him, because he assumed that we "magicians" must have known how his tricks were done. Oh boy, was he wrong! Even in those days he had the knack of leading you down the garden path and catching you off guard with his gentle and unassuming manner. We had never seen anything like it before.

You can imagine how thrilled I was when he asked me to market some of his miracles, so that they could be shared with magicians everywhere. From that time on our relationship was one that is impossible to describe and one which I shall treasure forever.

His effects, sleights, and handling of a pack of cards are used by magicians all over the world. He has no use for time-worn sleights — he creates new ones to fit the effects he dreams up. He is truly a titan with a pack of cards.

In this book he shares his precious secrets. You may be able to learn them, and add them to your repertoire, but there is no way for you to imitate his gentle, quiet, and lovable manner. After all, he is Bro. John Hamman.

Thank you, Bro. John, for allowing me to share in this small way in another milestone in your life. God bless you.

Gene DeVoe

FOREWORD

Let this be my thank you to all the magicians I have known for their friendship, encouragement, and generosity. They are a worthy lot and I have immensely enjoyed their camaraderie. There always seemed to be someone there when I needed transportation of whatever sort, or just an appreciative audience. To list would be endless, whether those who are now gone or those still performing our shared art — but of course you know who you are, and I too. May you in your turn receive as much happiness from these magic ploys as I have received from you.

I have collected here those tricks and notions that I like, and audiences too. Some of my past material is included here, and some not, because I feel it is now dated or less effective. But what is here comprises a sweep of effects, magical, visual, and entertaining that should give you value for your efforts. Learn them in such a way that you understand them, *why* the effect is accomplished, not just how. Magic is in the mind of the spectator — not in your fingers. If you understand what the flimflam is doing to the spectator's imagination, you will magically entertain him. Sleights will not — it's the plot, the visual *sting*, and the performer. So *study* the scams that fit your personality, don't just memorize them. They work for me because they *are* me. Have fun.

A final note of thanks must go to my intrepid writer, Richard Kaufman, without whose learned computer and facile quill this opus never would have graced the day.

Bro. John Hamman, S.M.

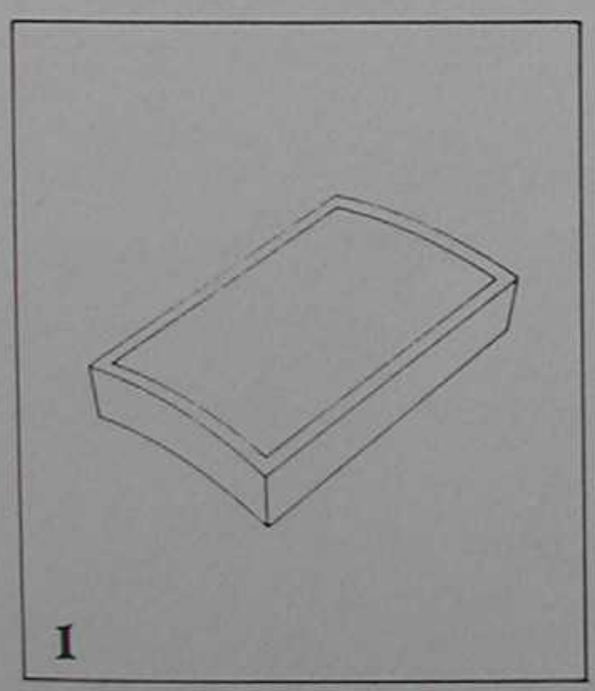
INSTANT DOUBLE AND TRIPLE TURNOVER TECHNIQUE

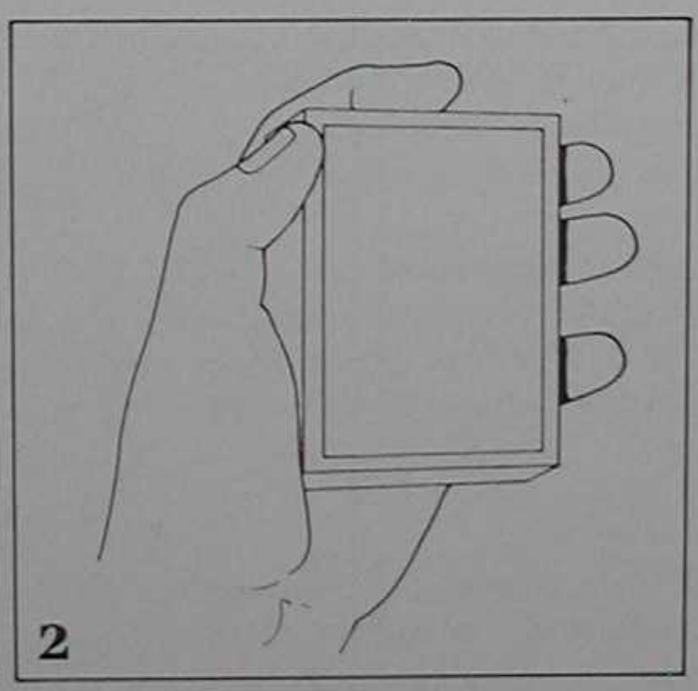
With this exception, all the sleights required to perform the routines described in this book are taught in the course of handling, as necessary. They have not been listed as separate items. Bro. Hamman feels that the emphasis should not be on the sleights, but rather on the *tricks*.

This particular basic technique deserves special attention because there are countless Double Turnovers and Lifts in the routines which follow. When a Double Turnover is indicated in the text, it is this technique, which needs no getready, that Bro. Hamman uses. In some cases, such as "Acey-Deucey," it is not possible to perform the routine any other way.

Bro. Hamman has, over a period of thirty years, evolved a genuinely easy method of doing two and three-card pushoffs. It is within the reach of anyone with a few hours practice, and it never fails. There is no mystical mumbo-jumbo about "acquiring a knack" or letting just the right amount of flesh hang over the edge of the deck. That's not for him. There is but one restriction — don't use a sticky deck.

First, give the deck a longitudinal convex bridge (fig.1). This will increase all natural breaks and ensure greater alignment between double cards after they've been turned face up.


1


2

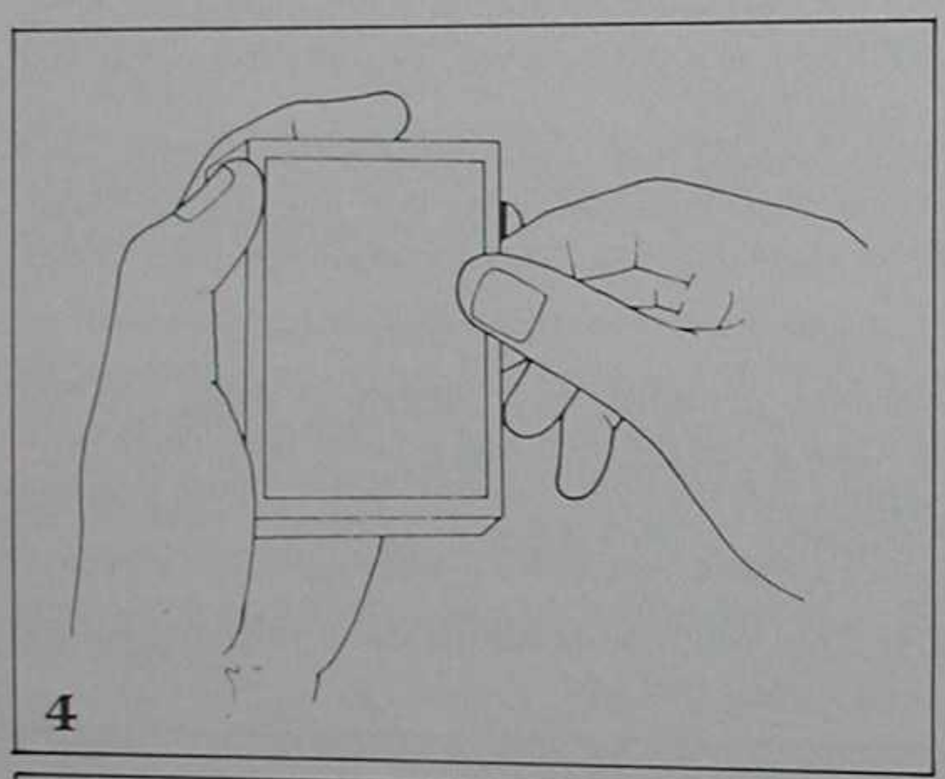
3

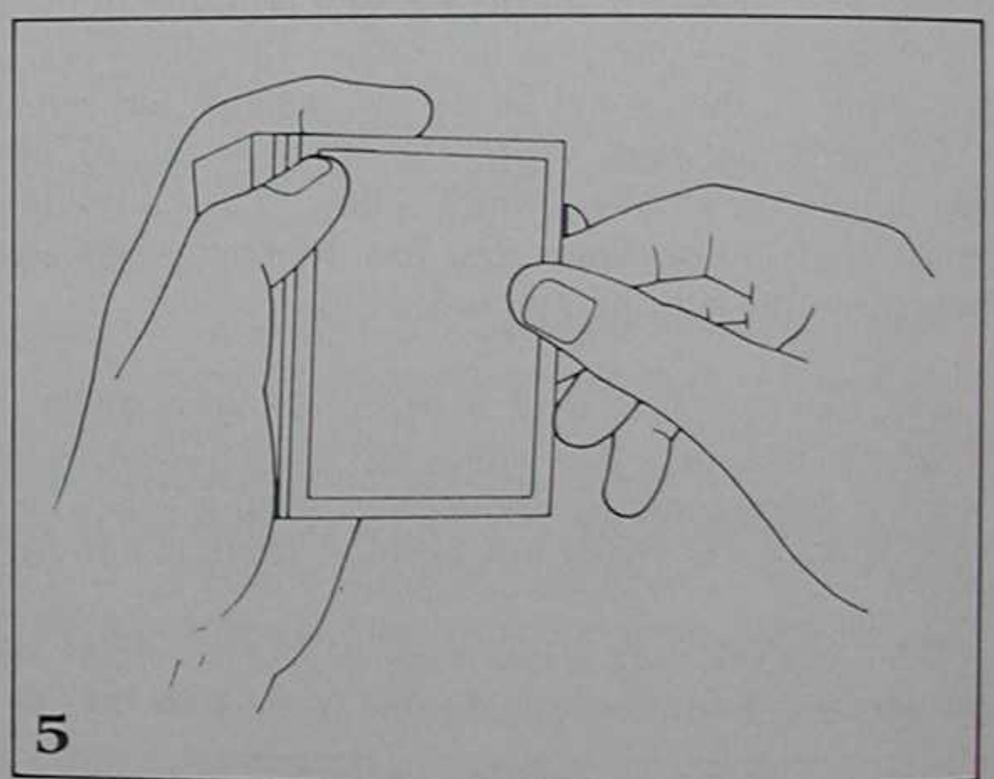
Begin with the deck face down in your left hand in dealing position. Your first finger is at the outer end and your thumb is curled so the tip presses against the outer left corner of the deck (fig.2). The lower side of your thumb presses against the left edge of the uppermost cards and bevels the deck slightly (fig.3). Your left second finger should be at the right long side of the deck, forward of center, with its tip virtually level with the upper surface of the deck as shown.

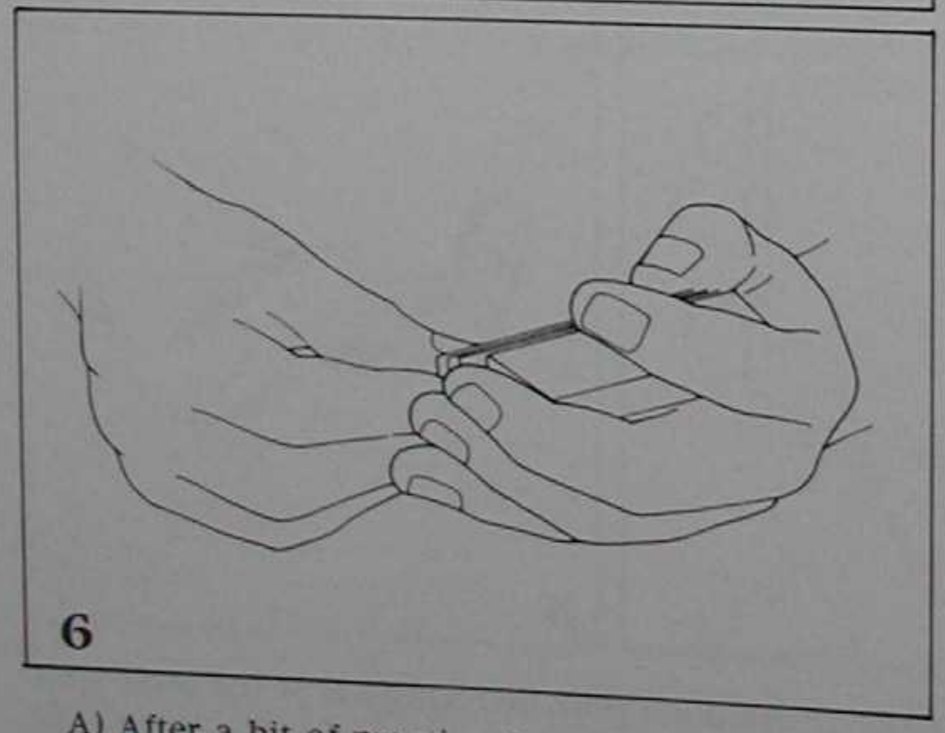
Your right hand comes over and lightly presses its thumb, first, and second fingertips against the right long side of the deck at center (fig.4). Your hand is in the position it would normally be to receive the double card once it has been pushed over, but here it assumes this position *before* your left thumb does anything. It is vital to the balance necessary for the technique that your right thumb and fingers press **lightly** to the left and go along for the ride, so to speak, when your left thumb pushes the cards. They add a stabilizing influence.

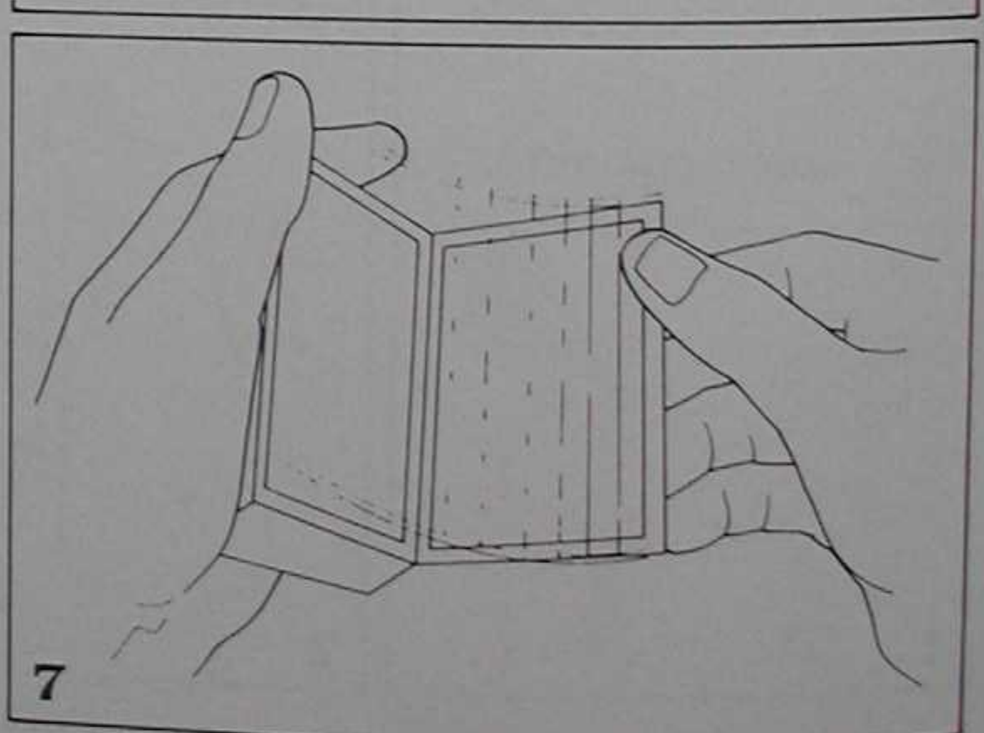
Your left third and pinky fingers must drop out of the way when your right hand comes over, to make room for your right thumb and fingers. Your grip on the deck is a careful balance of pressure between your left thumb, first, and second fingers, and your right thumb and fingers. Do not confuse this with a mechanic's grip, where there is cross pressure on the deck between your left first finger and left thumb base — that is not the case here.

Bear down lightly with your left thumb and bevel/push the uppermost few cards to the right just less than a quarter inch (fig.5). The basis of the technique is to bevel finely and watch the edges of the cards at the point directly beyond your left thumbtip. Part of the technique involves looking to see exactly what the situation is when the cards have been pushed slightly. There are different possibilities:


4


5


6


7

A) After a bit of practice the top two cards will be very close together, often out of alignment by only a thirty-second of an inch. As anyone who has spent time trying to learn a perfect Two-Card Pushoff will tell you, it is very easy to do it if you don't mind having the cards slightly spread. Bro. Hamman doesn't mind a bit.

B) The top two cards can be about a sixteenth of an inch out of alignment. In this case your right thumb and fingers, which are already in *proper* position, slide the top card *to the left* until it is more closely aligned with the second card. That need not be perfect, either — merely close. (You would use this same technique to do a Triple Turnover, shoving the upper two to the left until they align with the third card.)

C) The top *three* cards are very closely aligned. This is fine if you want to do a Triple Turnover. You can force this situation by bearing down a bit more with your left thumb during the initial bevel/push-over. However, if you want to do a Double Turnover, you must get the third card out of the way. This is accomplished by pressing lightly upward on the face of the third card with your left second fingertip. Your left thumb then bears down and pushes the top cards a *bit* farther to the right (fig.6). The third card, of which only a sliver is exposed to your left second fingertip on the underside, is held in place. The upper two cards move to the right.

All of the possibilities, when handled properly, will leave you with two cards, aligned within a thirty-second of an inch, held between your right thumb and fingers. They will be squared *as they turn over*. Drag them to the right until their left long sides meet the right long side of the deck. At the same time, tilt the top of the deck slightly to the right (fig.7). The two cards will square as they brush along the top of the deck. Gently flip the double card over onto the deck so it is face up.

You can repeat the same technique to flip the double card face down. Sometimes, however, Bro. Hamman relies on a different method. He always has the longitudinal convex bridge in his deck as shown in figure 1. When a double card rests face up on top, this bridge increase the natural break beneath it. If your left thumb presses downward on the card's outer left corner, its right long side will rise. That enables your right thumb, first, and second fingers to nip the right long side of the double card by its edge (fig.8). It can then be dragged to the right and flipped face down.

If you wish to do a Double *Lift*, where the double card is lifted off the deck by your right hand instead of being flipped over, you will want the cards to be well aligned. After you have beveled/pushed the cards over, use the second handling (B) just described, to increase alignment. Your right hand shoves the upper card a tiny bit to the left until it's directly over the second card — then both are lifted. The right hand's action is so minor that it does not register in the spectator's mind.

Bro. Hamman adds, *"I think the word bevel is essential. You bevel, look, and pull off the cards with your right hand. Your right fingers and thumb adjust the alignment as they drag the cards along the deck. The object is to get the finest alignment possible as you keep the double card in* **motion**. *The smooth, natural motion of the card is what allays suspicion — not hesitant, absolute, alignment."*

Study these techniques well. They will improve the overall appearance of your card handling. Bro. Hamman is known for creating the impression that he isn't doing anything fishy. One of the reasons for that is his lack of fidgeting and break-getting prior to the many false lifts in his routines. This imparts a simplistic appearance to his handling, giving the routines a flow that would otherwise be interrupted.

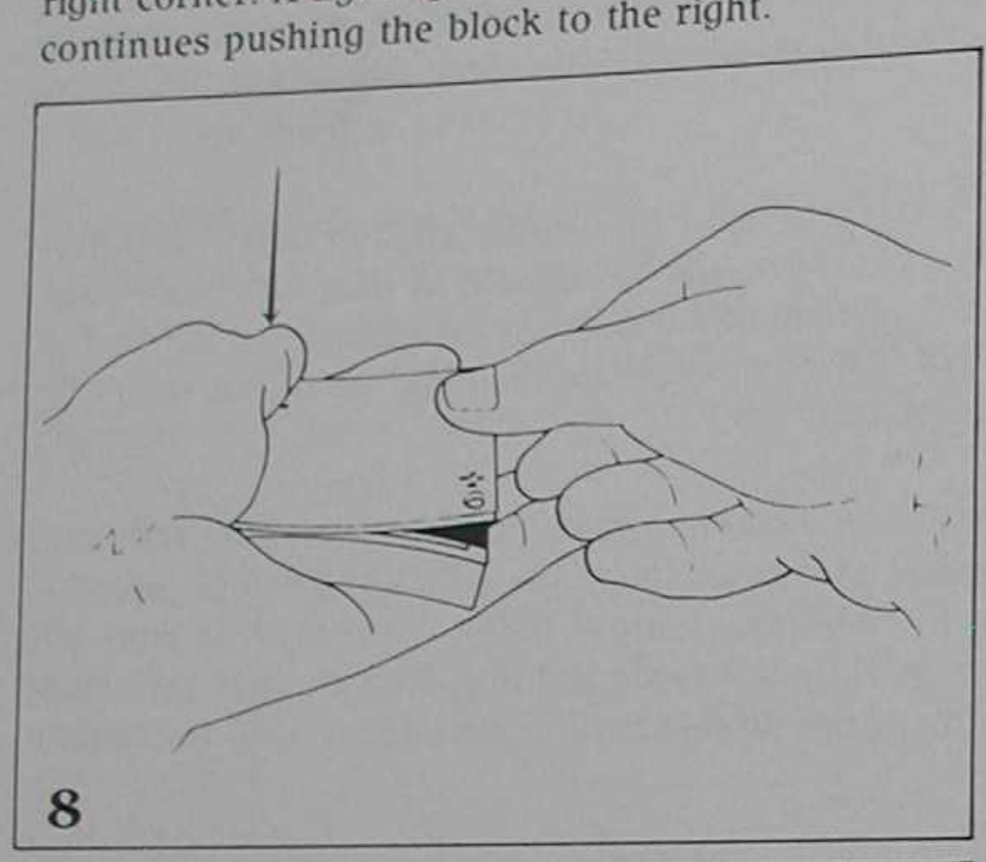
•

Bro. Hamman also has some very specific ways of doing Double and Triple Turnovers from four and five-card packets. All are based on the Block Pushoff, with your left fingertips picking unwanted cards off the face of the moving block.

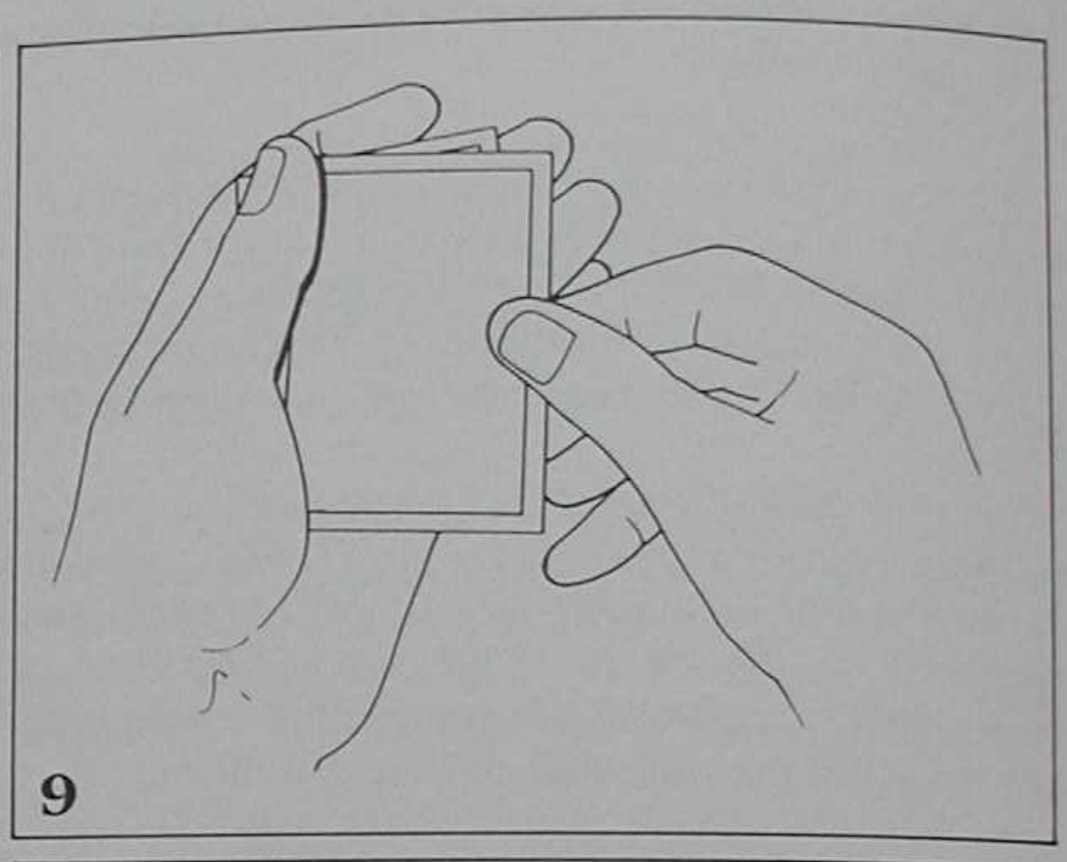
To do a Double Turnover from a four-card packet: Your right hand grasps the right long side of the packet *very lightly* at center, thumb above and fingers beneath. Your left thumb does a Block Pushoff, shoving over all the cards above the bottom card. Move your left second fingertip up against the now exposed underside of the card second from bottom at its outer right corner (fig.9). While your left second fingertip

holds the second from bottom card in position, your left thumb continues to push, now a double card (fig.10). Your right hand immediately flips this double card over sideways onto the packet while your left fingers squeeze everything square.

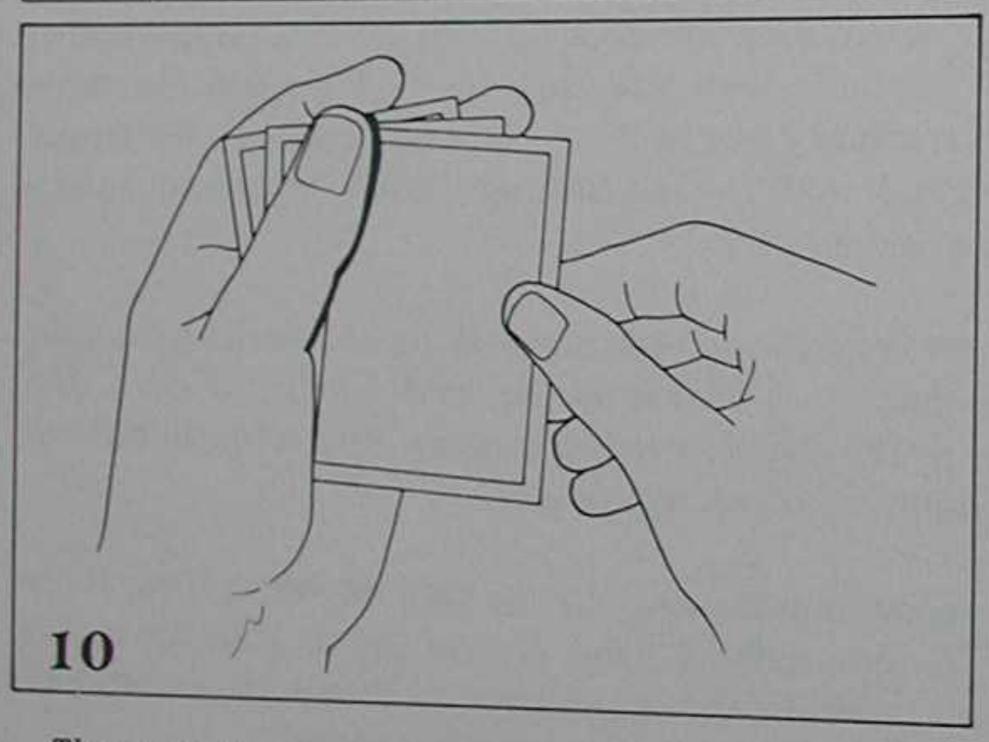
To do a Double Turnover from a five-card packet: Your right hand *very* lightly grasps the right long side of the packet, thumb above and fingertips beneath. It is there merely to steady the cards by bearing down on them slightly. Your left thumb does a Block Pushoff, shoving over the four cards above the bottom card less than a quarter inch. Your left second fingertip moves against the underside of the fourth card's outer right corner. A light upward pressure by the second finger will retain that card in place as your left thumb continues pushing the block to the right.



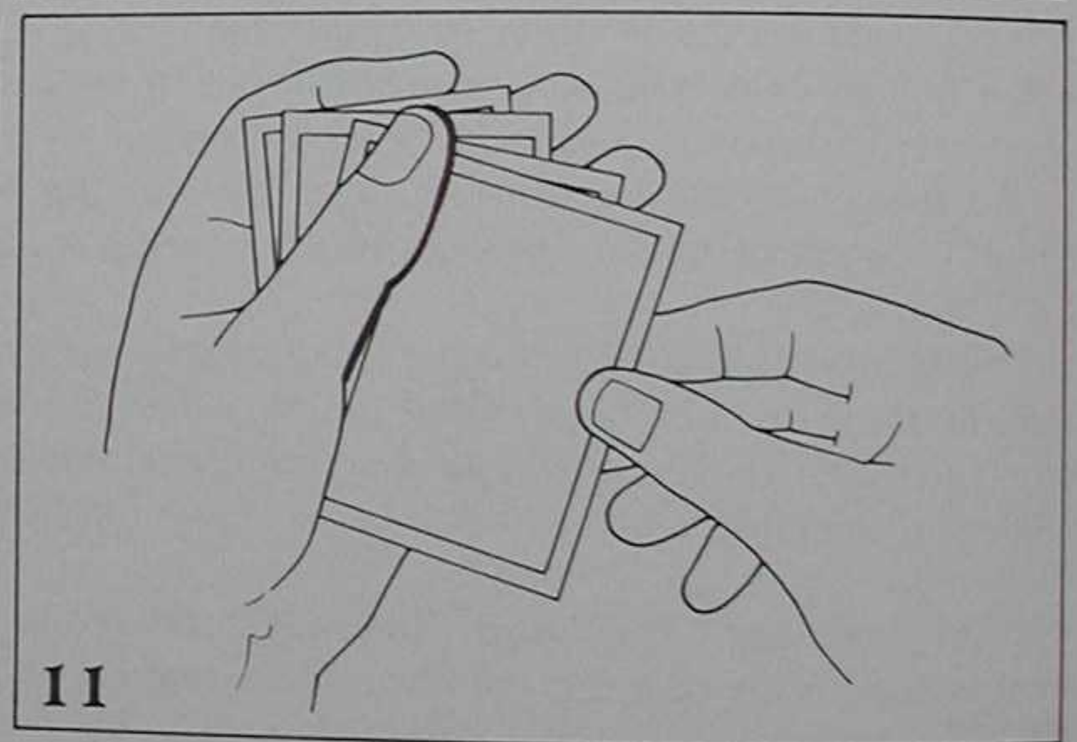
8



9



10



11

Three cards are now moving. Press your left **third** fingertip against the underside of the third card's outer right corner. A light upward pressure will keep the third card in place, enabling your left thumb to push over only two cards (fig.11). All of this occurs in a second, and does not have the strange look of the illustration. Your right hand immediately levers the double card it is left holding face up, letting it fall over onto the packet. As that happens everything is squared by the left fingers.

This sleight is made possible by the extra leverage provided by the right hand. It holds the right edge loosely but, more importantly, presses lightly downward throughout.

The various permutations of these techniques are obvious — if there are five cards in the packet instead of four, then you will do a Triple Turnover by executing the technique described for the four-card packet. This and other variations will be utilized in the routines which follow.

DEAD-MAN'S HAND

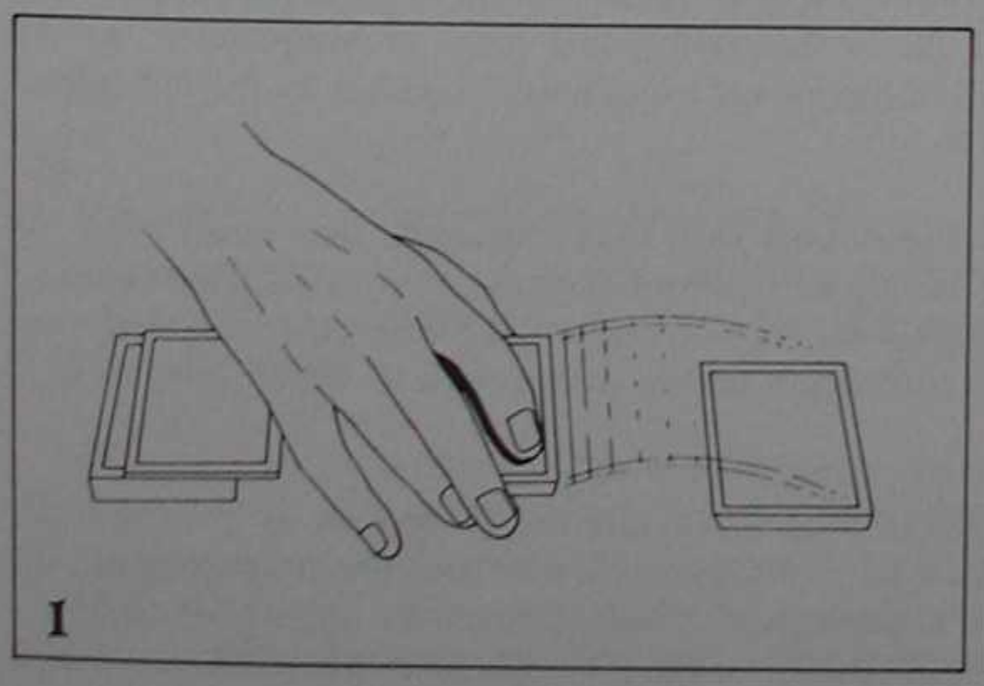
In 1972 both Karl Fulves and Jon Racherbaumer published a sleight of Bro. John's that caused quite a ruckus among cardmen — they simply couldn't do it. It's not that The Double-Deal Switch (so dubbed by Fulves) is difficult, it's just a move where finesse is vital. There comes a moment in the switch when two cards must be drawn off a packet in alignment. You'll find the cards to be extremely contrary about obeying your simple wish. (For those historically inclined, Jon Racherbaumer published this sleight in "Hamman's Universal Variants" in *The Universal Card*, and Karl Fulves in the seventh folio of *The Pallbearers Review*.)

You need two decks, one red, the other blue. Secretly bring the four Eights and the Ace of Diamonds to the top of the blue deck. Arrange them in this order, from the top down: Eight of Diamonds, Eight of Hearts, Ace of Diamonds, Eight of Clubs, Eight of Spades, rest of deck.

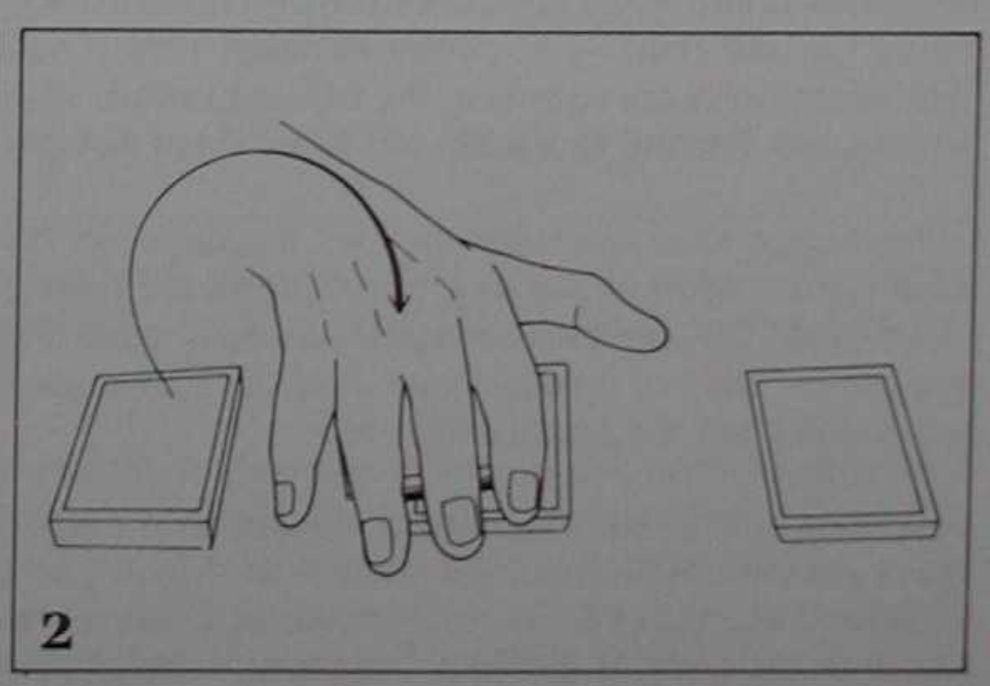
While that must be done in advance, the cards in the red deck can be culled as your presentation begins. While the cards are held back toward audience, spread through the red deck and cull the royal flush in Spades to the top. Arrange them in this order, from the top down: Ace, King, Queen, Ten, Jack, rest of deck.

Say, *"This is a story about how Wild Bill Hickock was shot and killed holding the 'Dead-Man's Hand.'"* Table the red deck to your right, openly jogging the Spade Flush about an inch over the left long side of the deck. Pick up the blue deck and false shuffle it. Table it a bit to the left, and cut the upper half to between the red and blue decks (fig.1). Say, *"Bill often cheated and would ring in cards from another deck."*

Very clumsily, with an open sort of palm (fingers apart), lift the Spade flush from the red deck and add it on top of the center (blue) packet (fig.2). Say, *"This is called hopping the deck."* In the same motion, lift that half of the blue deck and place it back on top of the portion on the left. The blue deck is now in its original order, with five red cards on top. Both setups are on top of the blue deck.



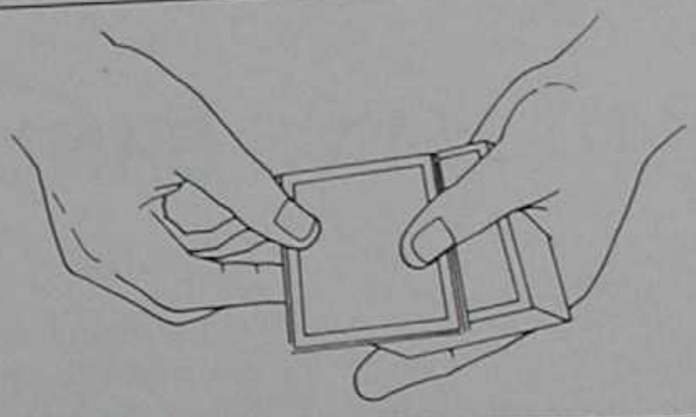
1



2

Say, *"Of course you think this was when he was shot. Nope. You see, Bill was color blind — but so was his opponent. Bill was always lucky."* Pick up the blue deck and place it into dealing position in your left hand. Spread the five red-backed cards *and* the three blue-backed cards beneath them as if to emphasize the difference in color. Actually you are purposely isolating the blue cards.

Shove the eight cards to the left so they square against your left thumb (fig.3). Immediately flip the whole bundle over, face up onto the deck. The Ace of Diamonds will show on the face.



3

Say, *"They were playing Dodge City's version of 'Show Down,' in which the dealer must show his hand. The 'Dead-Man's Hand' that Wild Bill rung in was a pair of Aces."* Your right hand lifts the eight-card packet in a modified Biddle Grip, second finger at the outer right corner, thumb at the inner right corner, first finger curled lightly on the face. Use your left fingertips to slide the lowermost card out from beneath the packet, displaying the Ace of Spades. Use the left long side of the packet held by your right hand to flip the Ace of Spades over so it lands face down on the deck (this action simulating The Double-Deal Switch which is coming up). Deal the top red-backed card off the deck and onto the table, face down, directly in front of you, beginning your hand.

Thumb over the blue-backed card now on top of the deck and deal it to the table in front of the spectator, starting his hand. The cards in the spectator's hand are not shown.

Here is The Double-Deal Switch. Lower the right-hand packet onto the deck so that it is sidejogged to the right for half its width, and move your left thumb onto the center of the left long side of the packet to hold it in place (fig.4).

Your right thumb lifts the inner edge of the packet and allows the bottom card to riffle off (fig.5). The next action sounds very simple, however certain seemingly intangible elements will almost certainly frustrate you the first time you try it. While your left thumb holds the face card of the packet in place, and your left second, third, and pinky fingers press upward against the bottom card of the packet, your right hand pulls all the cards above the bottom card (just riffled off the thumb), and beneath the top (held in place by the left thumb) to the right — out from between them (fig.6 shows this action just prior to completion). As the right-hand cards are removed, the top and bottom cards of the packet are pressed together by the left thumb and fingers. **During this your left hand does not move.**

Your right hand immediately uses its packet to flip the double card over sideways, face down onto the deck (fig.7). Without pausing, your left hand thumbs the top red-backed card off onto the the first card in your hand. The audience believes you have dealt yourself the Ace of Diamonds, though it is actually the red-backed King of Spades. Now, deal the blue-backed card that's on top of the deck to the spectator. He is actually getting the Ace of Diamonds.

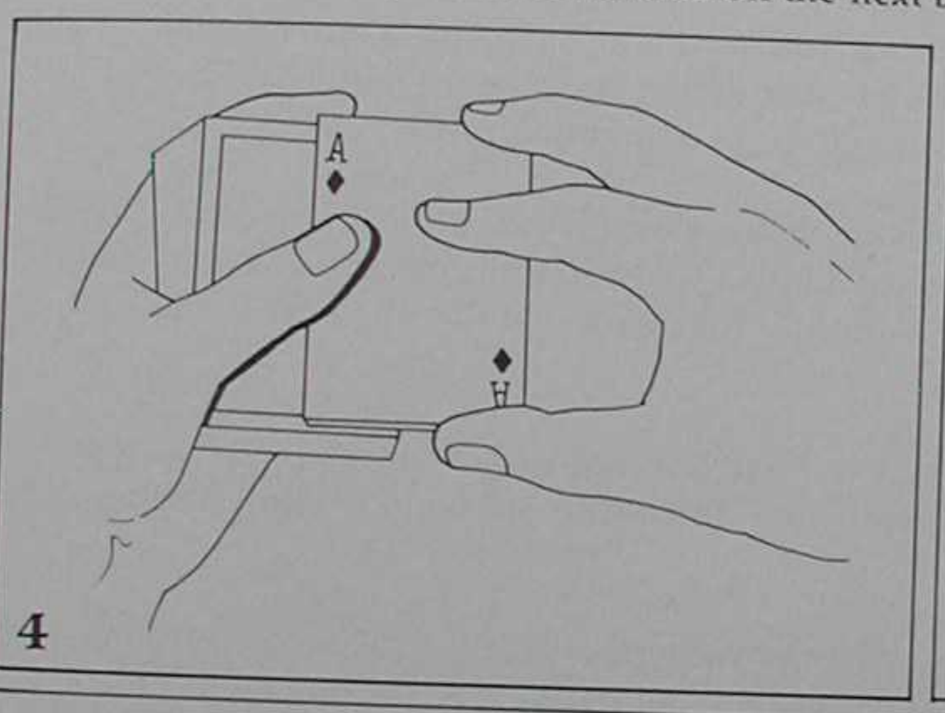
What seems to cause so much consternation among cardmen is the alignment, or lack of it, of the two cards once the right hand has pulled the packet out from between them. First of all, Bro. John does not do anything *fast*. Every action is executed at a natural and relaxed pace. This unhurried air lends a visual innocence to his work. It also has a practical technical benefit: many sleights are easier to do when performed

slowly. If your right hand slides out its cards from between the top and bottom cards in a smooth manner, at a moderate speed, you'll find it quite easy to control everything — including the alignment of the double card. The left fingers form a three-point anchor *under* the packet for the freed bottom card, and the left thumb aligns the top card in position as the right hand pulls out the packet.

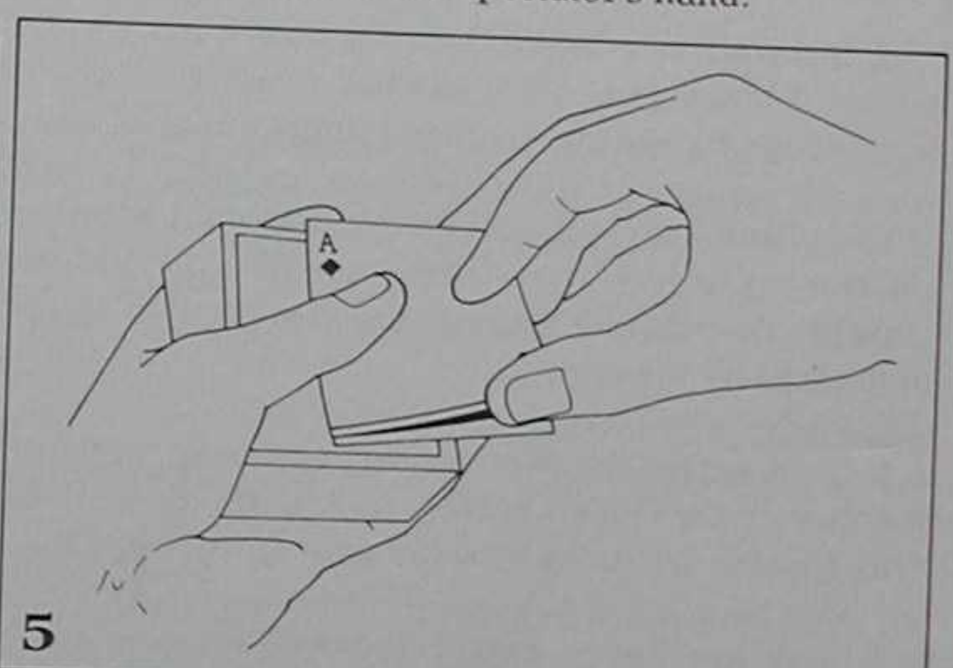
Repeat The Double-Deal Switch again. This time, your left thumb apparently peels the Eight of Hearts off the packet. After the double card is flipped face down, deal the top red-backed card (Queen of Spades) onto your hand. Thumb off the next blue-backed card (Eight of Hearts) onto the spectator's hand.

Your left fingertips reach beneath the packet and slide the bottom card to the left, displaying the Ten of Spades. Flip it face down and deal it to the table in your hand. Thumb off the blue-backed card on top of the deck into the spectator's hand.

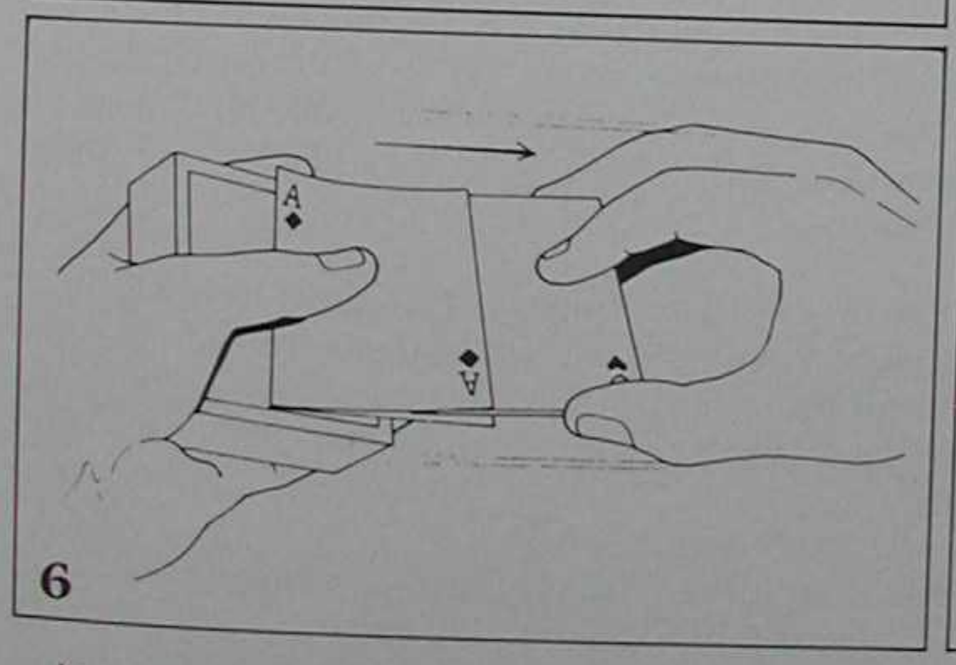
Flip the double card, with the Eight of Diamonds on the face, face down onto the deck. Deal off the top red-backed card onto your hand. Thumb off the next blue-backed card onto the spectator's hand.



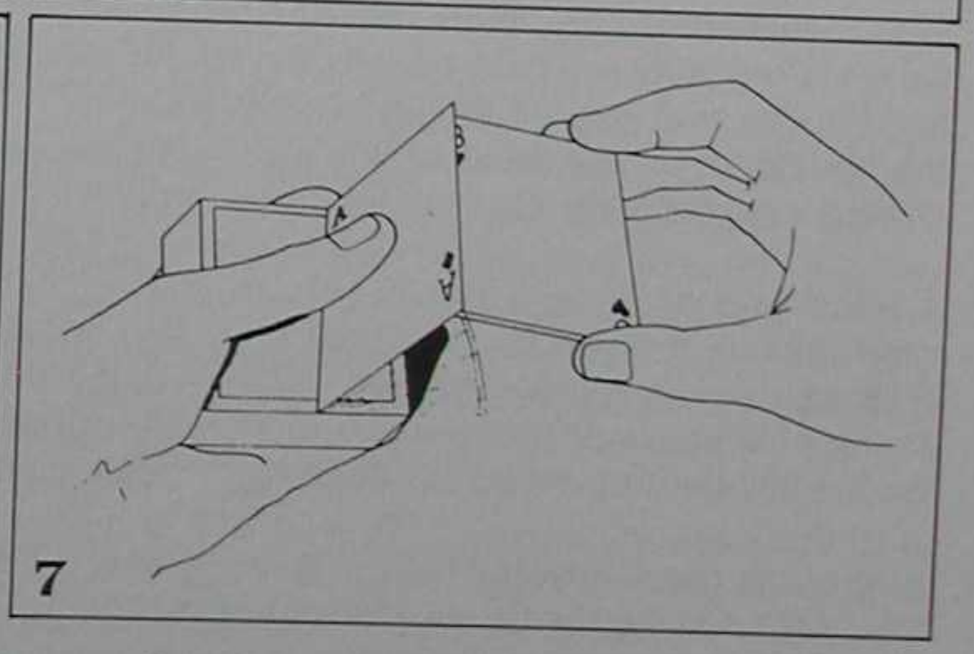
4



5



6



7

As you execute that entire dealing sequence, name your cards and say, *"Bill had a pair of Aces, the Ace of Spades and the Ace of Diamonds, and a pair of Eights, and a Ten. The 'Dead-Man's Hand,' Aces and Eights, went to Wild Bill."*

Continue, *"So, when the cowboy turned up his hand and found four Eights, would you think he shot Bill? Of course not — he had the winning hand! Four Eights beats two pair. The cowboy smiled. It was when Wild Bill turned up* **his** *hand and showed a royal flush that he got shot. You always get shot when you have the 'Dead-Man's Hand.'"* When you say that the cowboy turned up his hand, reveal the faces of the blue-backed cards in front of the spectator. Then, turn over the red-backed cards to reveal the royal flush.

DOUBLE-DEAL CARD TO POCKET

In this routine a selected card is placed among the four Queens. It vanishes and then reappears in your pocket. There's good news and bad news. The good news is that there's no palming required. The bad news is that palming is easy compared to the audacity and courage needed to pull this off.

To perform, spread through the deck and openly toss the four Queens onto the table in a pile. Remove the Queens in such an order that the red Queens are in the first and fourth positions, sandwiching the black Queens. They should also be spread somewhat so the audience can clearly see that the four Queens are the only cards on the table.

Ribbon spread the deck face up and have a card selected. Slide the card out of the spread and drop it on the face of the Queen packet. Square the deck and turn it face down into left-hand dealing position. Say, *"The Queens are going to make your card disappear."*

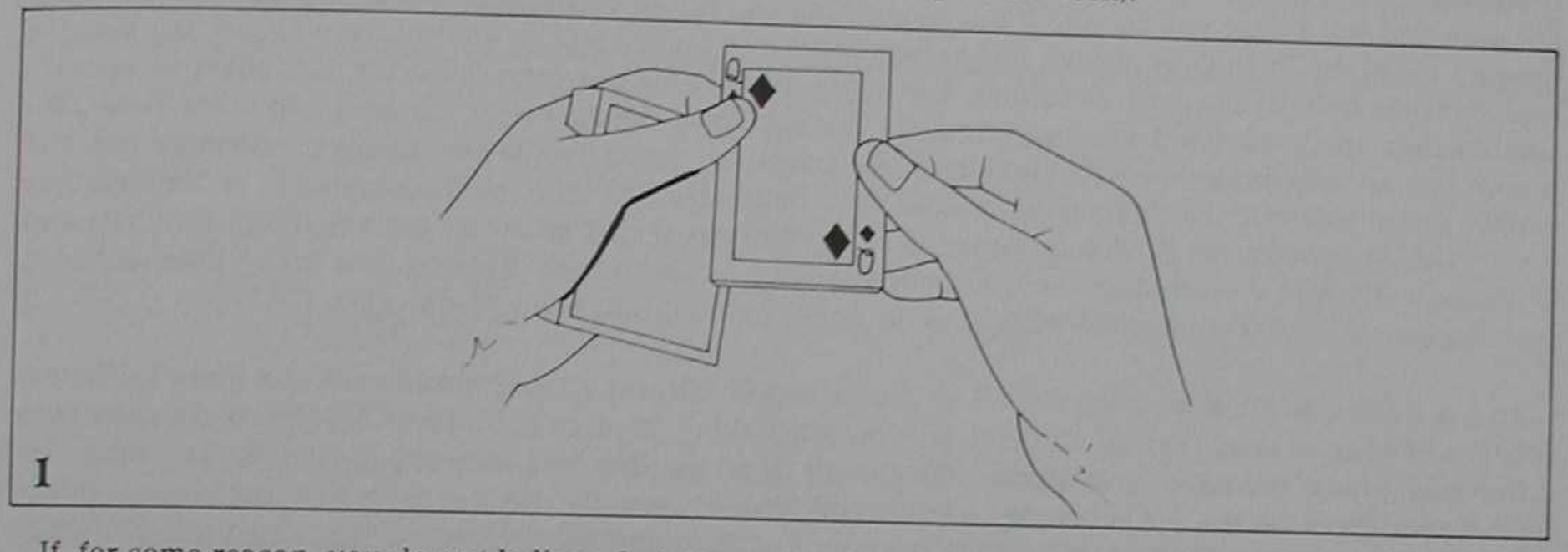
Square the Queen packet and pick it up in Biddle Grip in your right hand. Execute The Double-Deal Switch, apparently peeling the selection off the face of the packet and flipping it face down onto the top of the deck. In reality you have peeled off a double card and flipped it face down. (The sleight is extremely easy to do in this case because the packet is so thin.) Your left hand immediately moves forward and thumbs off the top card onto the table as you say, *"Let's put your card here."* You are actually placing one of the Queens onto the table. The selected card is still on top of the deck.

Bring your hands together and do an Elmsley Count to show four Queens. The red Queen will show twice, though this will go unnoticed. More importantly, the count is done while your left hand holds the deck. This is accomplished by pushing the deck inward a bit with your left first finger, and then grasping the packet's left long side between your left thumb and first finger (fig.1). In this position you will be able to do the Elmsley Count between the fingertips of both hands.

After the count turn the Queen packet face down and drop it onto the supposed selection on the table. Say, *"Let's just use the Queens and your card."* Without making a big deal out of it, and *without mentioning it*, your right hand takes the deck and calmly and casually slips it into the inner left breast pocket of your shirt or jacket. The spectators will be paying little, if any, attention to the deck at this time since they believe all the cards which interest them to be on the table — and that's where they'll be looking. If you also look there while pocketing the deck then no one will be any the wiser.

Pick up the face-down packet and count the four cards as five. Treat *only* the first card as if you are beginning an Elmsley Count. That is, it's taken by your left hand and stolen back beneath the packet as the second (single) card is taken. This is easy to do, and by counting the first card twice (as the first and fifth cards) the audience will assume you do, indeed, have the four Queens and the selected card.

Make a magical gesture, then stud deal the cards face up to the table one at a time to reveal just the four Queens. Show your hands empty, then cleanly reach into the pocket containing the deck and bring out *only* the selected card (which is easy enough to locate since it's on top of the deck).



1

If, for some reason, you do not believe that this works, then how can you be convinced? There's only one way, because for many of you it is not enough to say that Bro. John has done this many times over the years for *laymen* and has always had a terrific response. You have to go out and try it yourself.

•

This is an opportune moment to introduce you to a devious psychological principle of Bro. John's that accounts, in many cases, for the startling effectiveness of his magic. This principle is the basis for numerous routines in this book.

This trick is successful because of what you do **not** say. You do **not** say, *"Your card will vanish from the Queens and appear in my pocket."* If you say that, everyone will observe quite clearly as you place the deck into your pocket. When you later pull the card out of your pocket there will be no mystery.

This routine is successful because of what you do **not** claim. You make no claim, at **any** time, that the card will travel to your pocket. You never mention the word "pocket" and you never allude to the fact that its flight to your pocket is supposed to be a magical effect. You claim nothing. You merely display the four Queens to reveal that the card has vanished — you can mention that if you feel the need to speak. Now you simply reach into your pocket and remove it. The thought which comes to the spectator's mind is *"How on earth did my card get from those Queens into his pocket?"* Even though this person will have seen you place the deck into the same pocket, it does not register at this point. The surprise of the card's reappearance camouflages this person's own observations from himself.

That's right, he is fooling himself. His mind is tripping over its own surprise, and a few observations he made during the routine are forgotten. All this happens because you did not make a verbal claim about what was going to happen — you left it completely to the spectator to deal with what he saw.

Put in a less attractive manner, magicians have a tendency to blabber nervously throughout a trick. Silence can be extremely dramatic, but it takes a skilled performer to do that. Most magicians just jabber *and they say too much.* Much too much. Every word you say limits what the spectator will **think** about what he sees. If you say nothing, his thoughts are limited only by his imagination — and that's far more powerful than any measly trick you can do. Bro. Hamman has discovered that if you say *less* about what you're doing, the spectator will be forced to think more. The more he thinks, the greater his self deception will be. Even though he saw you put the deck in your pocket he will wonder how his card got there. If this sounds implausible then you have merely to go out and try it.

Let me mention another benefit of not making claims in your patter. Of course there will be some people who will not be the least bit surprised when you take the card out of your pocket. These "straight-line" thinkers will be amazed that the card vanished from the Queen packet, but will assume that it remained in the deck and will *expect* you to take it out of your pocket. Because you have made no claim about making the card magically fly to your pocket, this person will fail to realize that he has *not* been fooled. For him, the trick consists only of the card vanishing. For many others also watching, however, the effect of the card coming from the pocket will be staggering. By not *saying in advance* that the card will come from your pocket you are accomodating both views from the audience. Some people see the trick, others do not, *and neither group understands that the other sees something else.* It's true: each spectator is in his own little world, and all each knows is what he happens to be thinking at that moment! His neighbor's thoughts may be entirely different even though they are both watching the same trick. Because you say so little, each one feels his own thoughts conform to what he sees, and what he thinks is going on.

This is known as the *Rashomon* theory — twelve people witness a murder and each one gives a different account of what he saw. They all, in truth, saw the same thing. Each one, however, interprets the same facts differently. Magicians never give laymen the chance to do that because they *say too much.* Bro. John says less, makes fewer claims, leads people to fewer conclusions *verbally.* He lets them imagine magical things happen because he doesn't say anything to the contrary. Bringing the card out of the same pocket in which you've placed the deck is only a minor example of this principle in action. The ingenuity with which Bro. Hamman applies this principle in the routines that follow will take your breath away.

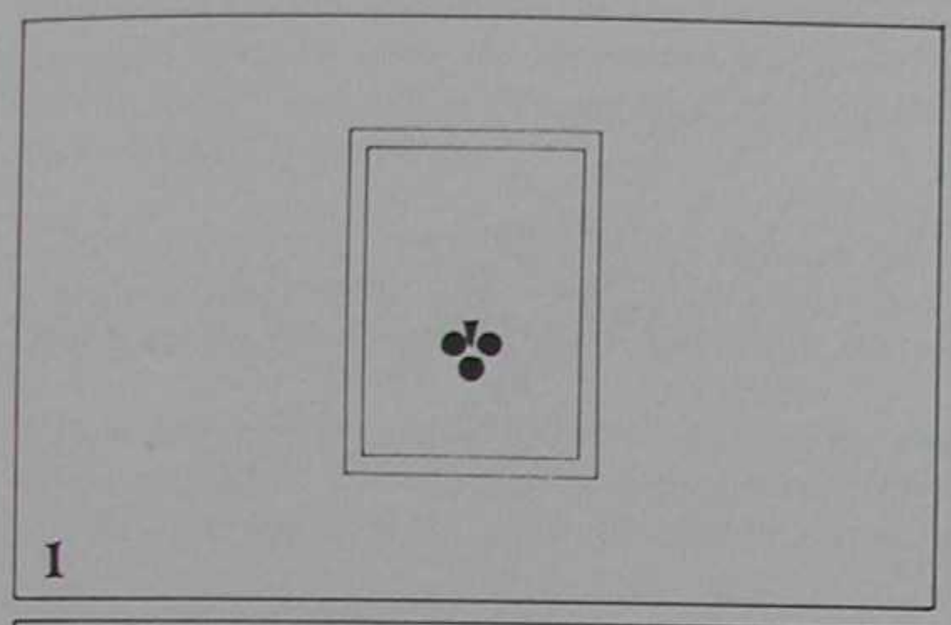
THE WHAT AND WHERE TESTS

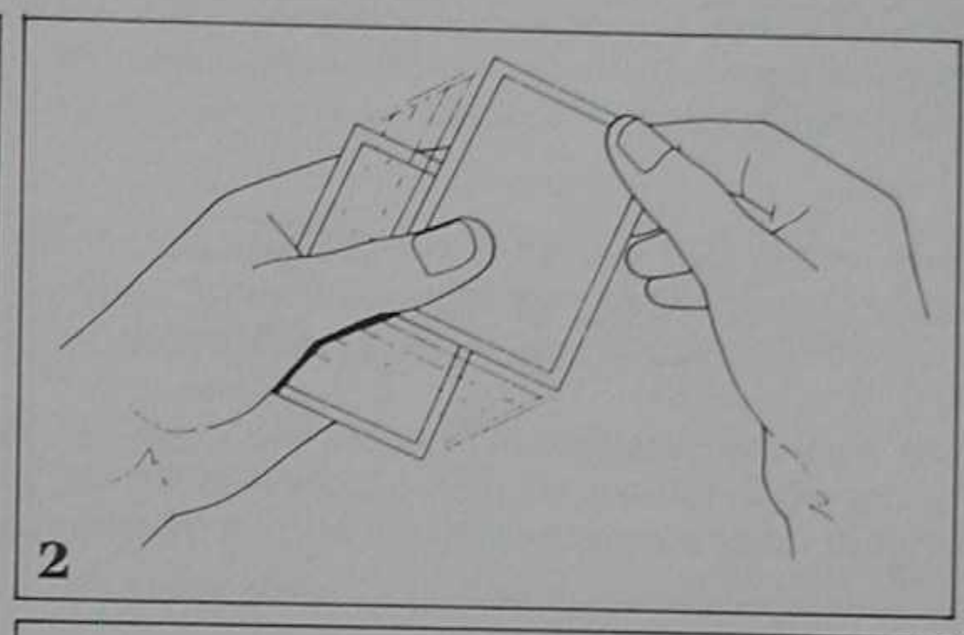
Brother Hamman has been performing this routine, which has never before been published, since 1957. The effect is so overwhelming that parts of it have leaked out in various forms over the years. The first piece to appear was the justifiably famous and extremely audacious pip-display sequence wherein the Five, Six, Seven, Eight, and Nine of Clubs are shown — and the Seven is actually shown three times: as the Six, Seven, and Eight. Ed Marlo utilized this sequence with credit to Bro. John in "Marlo's Princess, Second Method" in *The New Tops,* September 1964.

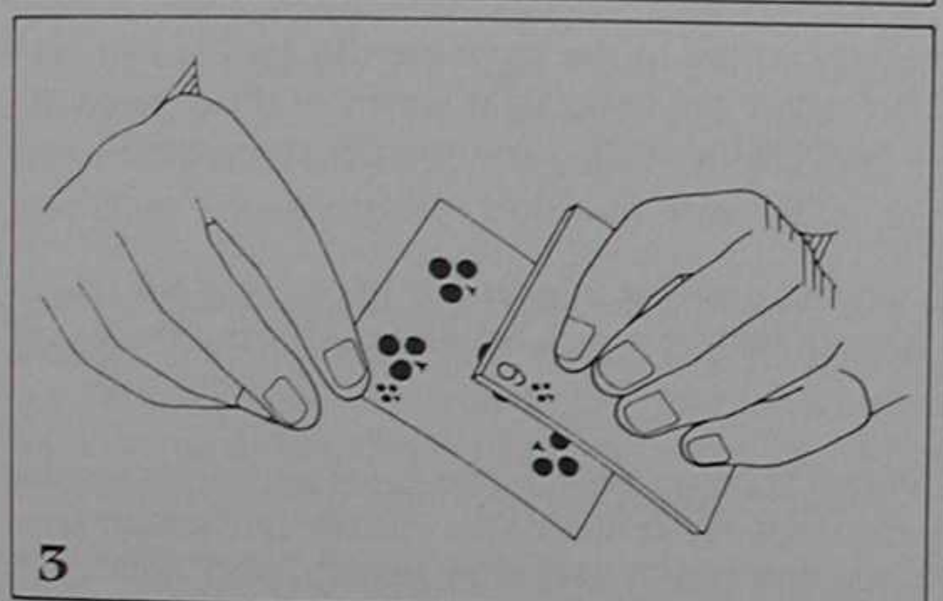
As Marlo pointed out in his routine, "*The basic idea of using a 7-spot and passing it off as both a 6 and 8 first appeared in* New Era Card Tricks; *however, the handling here of the 7C is that of Brother Hamman who uses it in an entirely different effect.*" The routine in *New Era Card Tricks* (1897) to which Marlo refers is "The New General Card" on p.162, and in it the reader is told to use a deck without indices. The seemingly insurmountable problem facing Bro. John was how to pass off the Seven as both the Six and Eight with a regular deck.

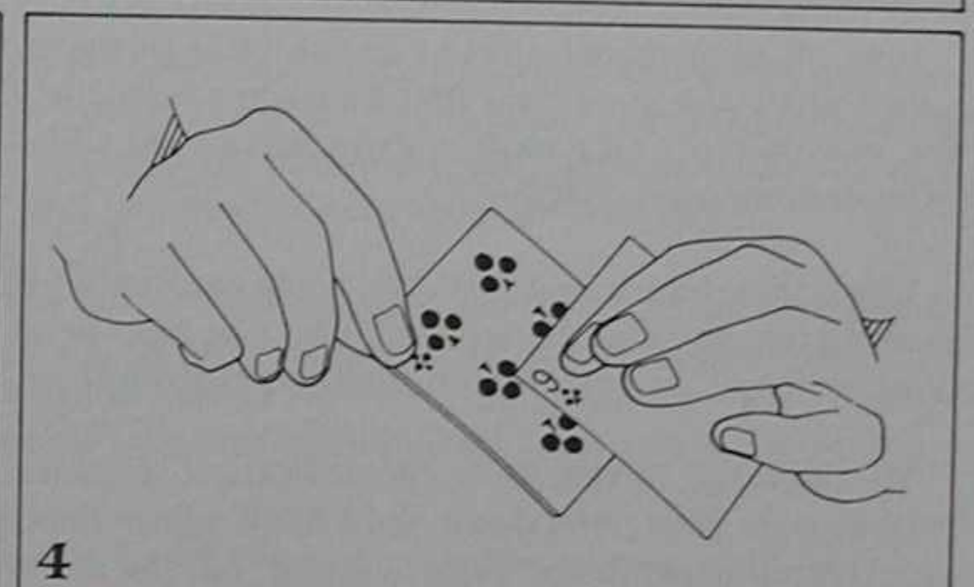
To prepare, spread through the deck and table, face down, the Five, Seven and Nine of Clubs, and the King and Queen of Hearts. While doing that, also cull the Six and Eight of Clubs to the top of the deck. Now, do a Braue Reverse, double cutting the Six and Eight, face up, to the center of the face-down deck. Place the deck aside to the left.

Pick up the tabled five cards and arrange them in the following order, from the top down: Five, King, Queen, Seven, Nine. When you're holding the packet the seventh pip on the Seven must be *toward you* (on the inner half of the card) and that's because the first card it will imitate is the Six (fig.1, in which the position of the vital pip on the Seven can be seen).


1


2


3


4

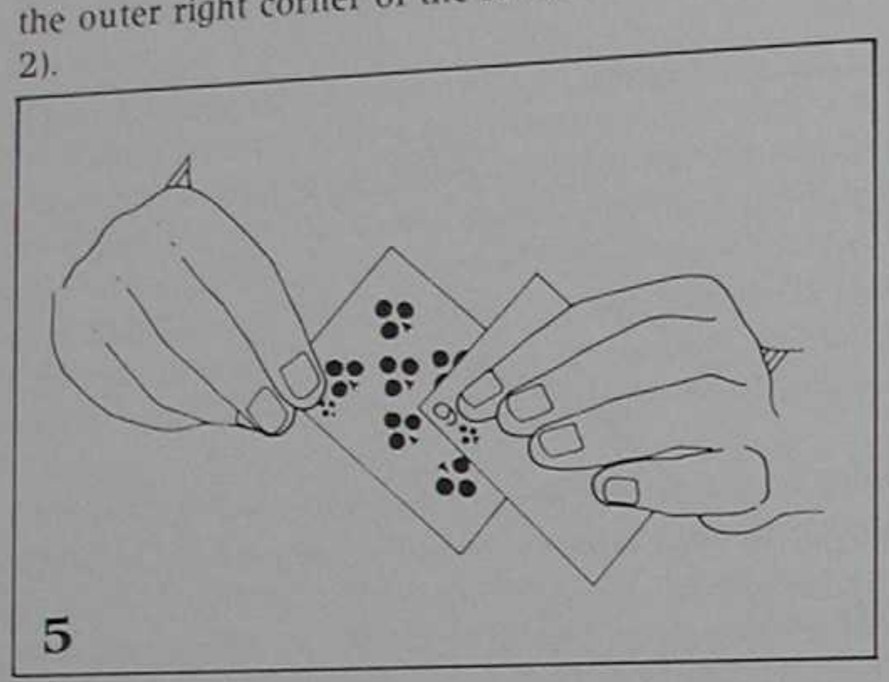
All of the above is done in front of the spectator, without letting him see the faces of the cards, as you patter. Say, *"You've all probably heard of Dr. Rhine, who invented the familiar ESP deck in order to conduct tests in parapsychology. I don't have one of those decks with the stars and circles and stuff, so I'll just use these five cards. Mrs. Rhine always had a test she performed, and Dr. Rhine had a different test. Mrs. Rhine's test is called a "What Test." She would hide the pips — most people can't tell what the cards are when you hide the face, so she just hid the pips. This is the sequence she used, and let's see whether or not you can tell me what these five cards are."*

To begin, spread the five cards in your hand, leaving them overlapping so the order is maintained. Do this cleanly enough so that it's self evident that there are only five cards. Square them, taking the packet into left hand dealing position.

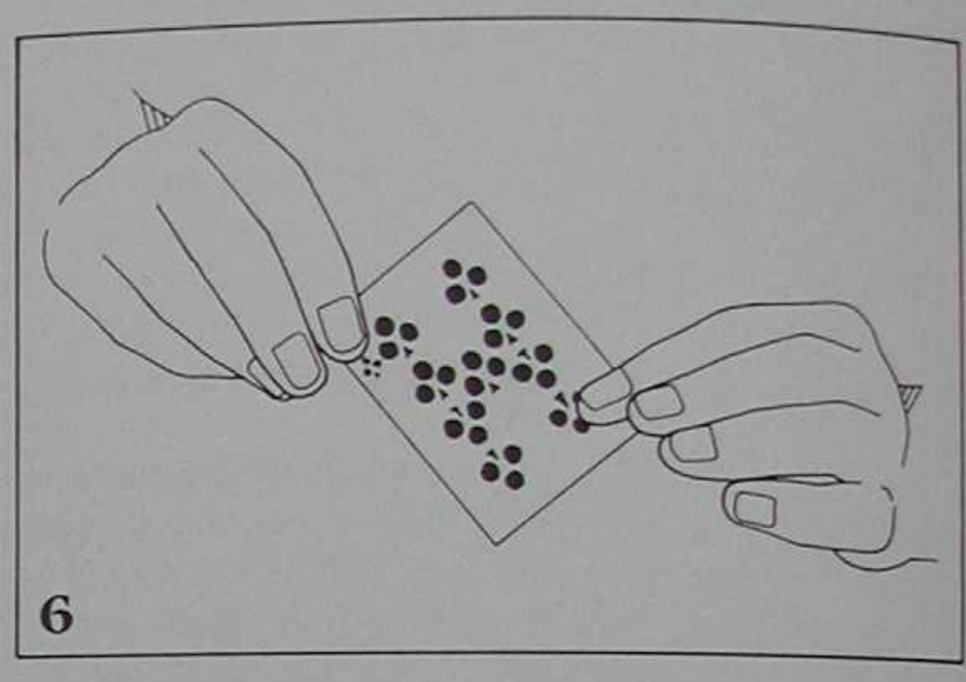
To show the Five: Your left thumb pushes over the top card and your right hand grasps it at the outer right corner, thumb above and first finger beneath. Drag the card diagonally outward and to the right until only its inner left corner remains over the packet (fig.2). Raise both hands and tilt the underside of the cards toward the audience (fig.3). Your right first finger covers the numeral in the index of the Five, and the lower index is completely obscured by the packet. You don't have to be too careful on this card because you're not hiding anything. On the second and fourth cards it will be vital.

Lower your hands, once again tilting the face of the cards toward the floor. Your right hand pushes the card inward and to the left, flush with the packet. Your right hand lets go for a moment, then your left thumb immediately pushes off the top card. It's taken by your right hand and dealt to the table.

To show the Six: Do a Block Pushoff, your right hand gripping the upper three cards at the outer right corner, thumb above and first finger beneath. Your right hand moves the block forward until it covers only the outer right corner of the lower card in your left hand (identical to the position already shown in figure 2).



5



6

Now tilt your hands upward so the faces of the cards are visible to the audience (fig.4). The two vital points are where your right first fingertip covers the 7 and where the outer right corner of the Nine covers the seventh pip. You'll have to experiment a bit with the positioning so that you can get there quickly and without arousing suspicion.

Lower your hands and push the triple card back into dealing position in your left hand. Your left thumb immediately deals off the top card and your right hand takes it, tabling it with the first card. The second card goes on top of the first, spread slightly to the right.

To show the Seven: Do a Block Pushoff, your left thumb pushing off the two cards above the bottom card as one. Your *palm-down* right hand approaches and grasps the center of the double card's right long side, thumb beneath and fingers above. Lift the double card and turn it over stud fashion, your right hand revolving palm up to display the Seven. Flip the double card face down onto the packet *sideways*, letting it fall square. Your left thumb immediately pushes off the top card. Your right hand takes it and tables it on top of the others, spread slightly to the right. (Notice that this stud double subtlely turns the Seven end for end, so the seventh pip is now on the outer half of the card.)

To show the Eight: Mimic the precise actions you have already used to display the Six, though here you're dealing with one card instead of three. Your right hand grasps the single card and slides it diagonally outward and to the right until it overlaps the outer right corner of the lower card, still in your left hand. Tilt the faces of the cards toward the audience and the Eight will be seen (fig.5).

Lower your hands and push the outjogged card flush with the card in dealing position. Thumb over the top card and take it with your right hand, tabling it with the other three, spread farther to the right.

To show the Nine: Your right hand returns to the single card remaining in your left hand and grasps its outer right corner, thumb above and fingers beneath. Pull the card forward until your left thumb and fingers are grasping its inner left corner, then tilt the face up toward the audience (fig.6). To conclude the sequence, your right hand pulls the card completely out of your left hand, turns it face down, and drops it at the right end of the spread of tabled cards.

Before moving on, take note of how Bro. John has constructed this sequence. By combining his approach of saying *less*, with a clever patter line about a test where the numerals are covered, you have put the spectators into the position of trying to ascertain what the values of these cards are by looking only at the pips (not the indices). You do *not* say what these cards are supposed to be before you show them, and so the

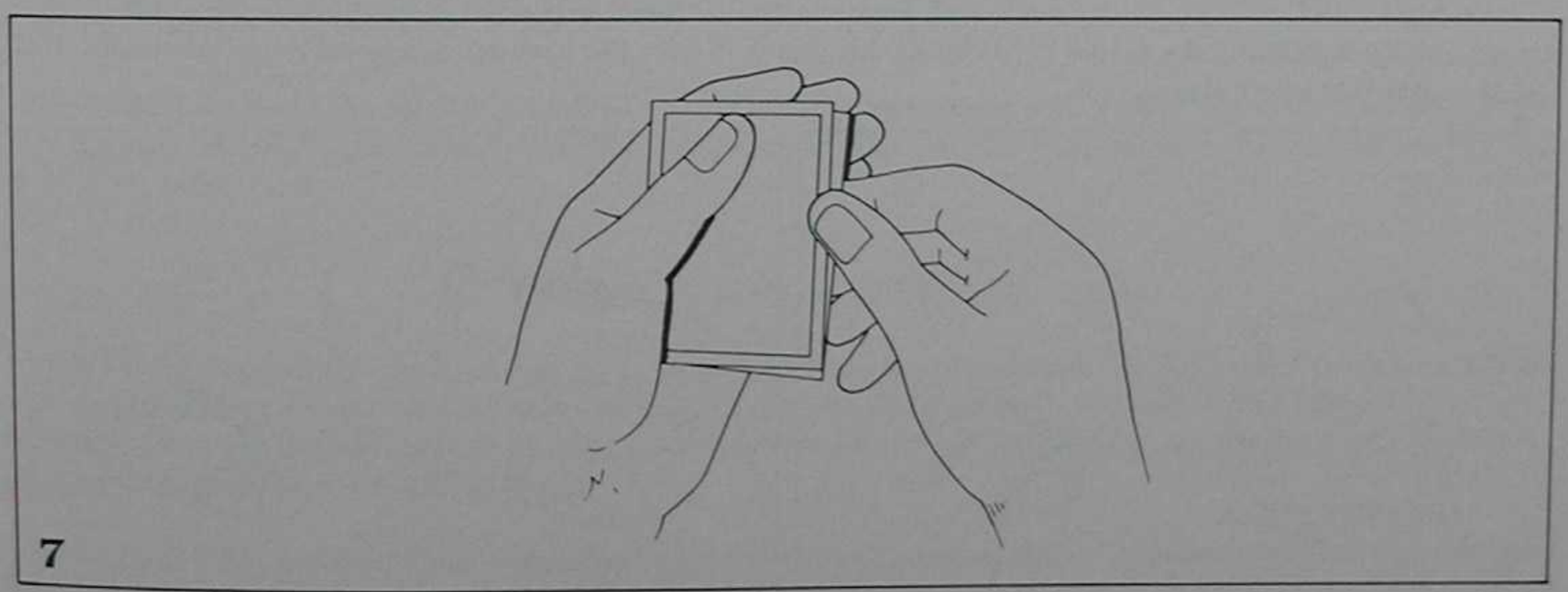
spectators are *not* sitting there saying to themselves, "Is that card really the Six?" etc. You've shifted the emphasis and given the spectators something constructive to do — if they're busy thinking, then they are misdirected. That's the whole point. For some reason, many people conceive of misdirection only as a physical thing, where your right hand does something so people look away from your left hand. That's certainly true, but it is only a small part of the misdirective arsenal of the clever magician. A joke is wonderful misdirection, because while the spectators are laughing they stop thinking for a moment. The same thing is true of saying *less*. When you say less, the spectators must think *more* — and that keeps them busy, and they misdirect themselves.

To continue, say, *"What do you say the five cards are?"* The spectator will reply that they are the Five through Nine of Clubs. Say, *"That's very good. You passed her 'What' test easily. Not everybody does."* Pick up the top card of the spread, the Nine, turn it face up and place it in front of the other cards.

Now use your right first finger to indicate the cards, moving from left to right, and say, *"The Five, Six, Seven, and Eight. Oh, let's put the Seven here."* Openly slip the card second from the top out of the spread and put it on top. This is consistent since you have just indicated it as the Seven, and you are about to show it.

Square the packet and place it into left-hand dealing position. Say, *"Now, Mr. Rhine had a different test. He said that two of these cards are even, and two are odd. His was a "Where Test," to see if you can tell where they are — not what they are."* Do a Double Lift to show the Seven of Clubs, flipping the double card face down onto the packet afterward. Deal off the top card and place it onto a spectator's hand.

Do a Double Lift from the bottom of the packet. Your left thumb slides the top card a bit forward and to the left, enabling your right thumb and fingers to grasp the right long side of the two cards beneath it (fig.7). Draw these two cards to the right until they clear the card above them, then flip them over sideways onto that card. The Five of Clubs will show. Flip the double card face down and thumb off the top card. Place it on the spectator's hand with the supposed Seven.



7

As you do the two Double Lifts say, *"He would give the spectator both odd cards, and then he would ask, 'Where are the even cards and where are the odd cards?' So, let me ask you, where are the even cards?"* The spectator will reply that you hold them. Say, *"And where are the odd cards?"* The spectator will say that they are in his hand. Reply, *"No, the even cards are over here — you flunked that test."* Your right hand ribbon spreads the deck from left to right to reveal the Six and Eight of Clubs face up in the center of the deck. Say, *"The odd cards are in my hand."* Turn over the two cards you hold to reveal the Five and Seven of Clubs. Say, *"Would you turn over your cards? That's Dr. and Mrs. Rhine."* The spectator will discover that he holds the King and Queen of Hearts.

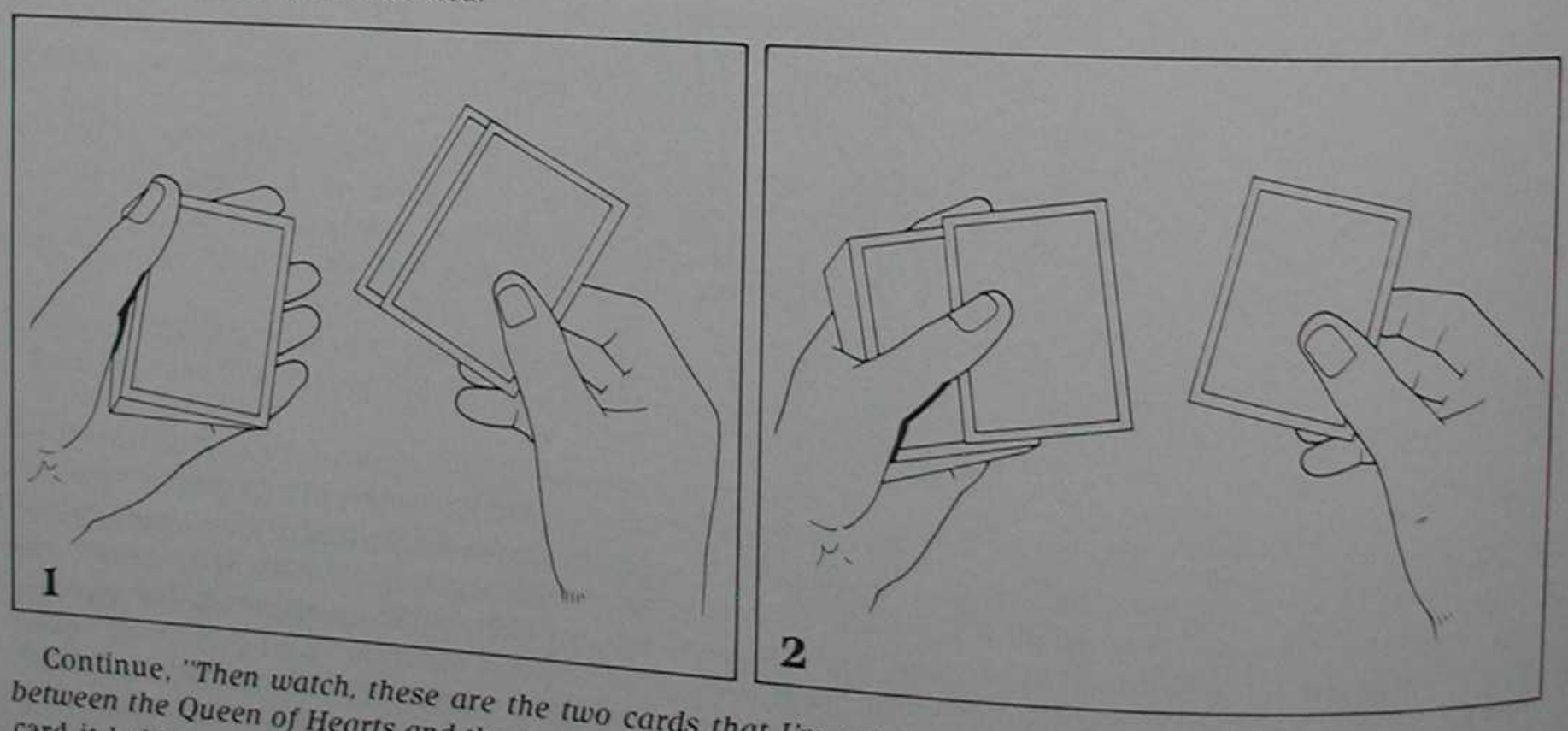
THE TWO-CARD TRICK

Brother Hamman has performed this routine since 1972 and it's one of his most famous, having appeared in *Apocalypse*, Vol.1 No.3 in 1978. What a wonderful routine this is! It is a masterpiece of psychological bamboozlement. The only thing you have to do is talk and do a Double Lift at the same time — the spectators do the rest.

To prepare, arrange the following three cards on top of a blue-backed deck, in this order from the top down: blue-backed Queen of Hearts, blue-backed Ace of Spades, **red**-backed Queen of Hearts, and the rest of the deck.

To perform, obtain a left pinky break beneath the top three cards. Say *"Have you ever seen a trick done with only two cards? You've never seen one?"* Your left thumb pushes over the top card about an inch, then your right hand comes over and grasps all three cards above the break. Take them off the deck, the upper single card spread to the right, as a gesture (fig.1).

Your right hand returns to the deck and deposits the double card onto it, jogged to the right. It then moves away still holding the single card (fig.2). All this is to give the spectators a good long look at two blue backs — but this is *not* mentioned.



Continue, *"Then watch, these are the two cards that I'm going to use and I'll let you have a free choice between the Queen of Hearts and the Ace of Spades."* As you begin this sentence, your right hand places the card it holds squarely on top of the rightjogged double card, then flips all three over so they fall face up onto the deck.

Your left thumb immediately deals the Queen of Hearts into your right hand, which takes it and places it face up on the table. Say, *"Now which would you like to have, the Queen of Hearts or the Ace of Spades. Would you make a choice please."* As you talk, your right hand returns to the deck and flips the double card face down. Deal off the top card and place it onto the table, overlapping the face-up Queen.

Place the deck aside. Though the handling remains essentially the same, the patter changes somewhat depending on which card is selected.

THE QUEEN OF HEARTS IS CHOSEN

Pick up the two cards, square them, and place them into your left hand. Say, *"The Queen. They were on the table when the choice was made, but I knew you were going to take the Queen...."* as you momentarily cover the packet with your palm-down right hand. You don't really do anything here — it just makes things more mysterious. (This is very important — it gives the mind a reason to discard logic.)

Raise your right hand and flip over both cards as you continue, saying, *"...because the Ace has the red back."* As you say that, thumb over the upper red-backed card and lift it with your right hand so the Queen is seen in your left hand. This is where you start to overload the spectators' mental circuits. Theoretically what they have seen makes no sense, because the Ace, not the Queen, should be face up in your left hand at this point. The fact that they *do* swallow this lie without question (and they *always* do) sets them up for what follows. They now believe, because they see the Queen in your left hand, that the Ace is the face-down red card in your right hand.

Say, *"But I lie and cheat a lot. You chose the Queen, right?"* Place the red-backed card on top of the face-up Queen and cover them for a moment with your right hand. Raise your right hand and flip both cards over. Thumb off the top card, a face-down blue-backed card, and take it with your right hand. The Queen will be face up in your left hand. Say, *"See it's the Ace that has the blue back and the Queen that has the red back."* As you speak the final words of that sentence your left hand flashes the back of the card it holds. A red back is seen.

Say, *"And you chose the Queen — that's why I have two cards here, and both of them are Queens."* Turn over the card in your right hand to reveal a second Queen of Hearts, then *slowly* show both sides of both cards a few times.

THE ACE OF SPADES IS CHOSEN

Pick up the two cards, square them, and place them into your left hand. Say, *"The Ace of Spades. They were on the table when the choice was made but I knew you were going to take the Ace of Spades...."* as you momentarily cover the packet with your palm-down right hand. You don't really do anything here — it just makes things more mysterious.

Raise your right hand and flip over both cards as you continue, saying, *"...because the Ace has the red back."* As you say that, thumb over the upper red-backed card and lift it with your right hand so the Queen is seen in your left hand.

Say, *"But I lie and cheat a lot. You chose the Ace, right?"* Place the red-backed card on top of the face-up Queen and cover them for a moment with your right hand. Raise your right hand and flip both cards over. Thumb off the top card, a face-down blue-backed card, and take it with your right hand. The Queen will be face up in your left hand. Say, *"See it's the Ace that has the blue back and the Queen that has the red back."* As you speak the final words of that sentence your left hand flashes the back of the card it holds. A red back is seen.

Say, *"In fact, you took the Ace, didn't you? I don't know how because there is no Ace here at all."* Turn over the card in your right hand to reveal a second Queen of Hearts, then *slowly* show both sides of both cards a few times.

•

The key to Bro. John's development of this routine was his realization that the audience could be shown something that just flat out did not make sense, and they would accept it. Then he found he could do exactly the same thing *again* — and still get away with it, and the discrepancy fooled them.

When you turn the two cards over the first time, the spectators still see a face-up Queen. If they really had time to give this some thought they would realize that the Ace should be face up at that point, since the Queen was face up *before* the packet was turned over. (That's why you square the two cards and put your hand over them — the pause confuses.) You would think that since they are slightly puzzled by this, they would pay closer attention and, when the packet is turned over the second time, *clearly* see what's going on because the Queen is *still* face up. And yet they don't see it.

It all comes down to what you say, and part of that involves Brother Hamman's psychological ploy of saying *less*. You do not, at any time, say anything about the position of either card. The phrases "face up," "face down," "so and so is in this hand," or "such and such is on top of the deck," etc., are not used. Each time the spectators see a face-up Queen in your left hand they assume, in an observation contrary to logic, that the face-down card in your hand is the Ace. This occurs through a process of elimination, and also because you tell them that it's the Ace. It's their willingness to believe you that remains puzzling.

♥

1 2 3 4 5 PEEK THOUGHT

A simple yet impossible-seeming effect wherein one of five Heart cards changes into a peeked card. Before beginning the trick, spread through the deck and cull the Ace through Five of Hearts to the top (they should be in descending numerical order with the Ace on top of the deck).

Begin with the deck face down in dealing position in your left hand. Raise your left hand and do a Peek, riffling back the outer left corner of the deck with your right second finger until the spectator calls out "stop." Once he has had a good look at the card, let the deck fall closed as you obtain a left pinky break beneath the card.

Lower your left hand to normal position. Your right hand cuts off half the cards above the break and drops them to the table. Next, cut off all the cards up to the break and drop them onto the first tabled packet (this positions the peeked card on top of the Ace of Hearts). Then, cut off half the cards remaining in your left hand and drop them onto the tabled portion of the deck. Finally, remove the balance of the deck from your left hand and drop it on top of everything.

Lift the deck and flip it face up. Say, *"I'm going to have another fellow choose something in a minute, but I put a couple of cards together here before we started."* Spread through the deck with the faces toward you, backs toward audience, until you locate the Ace of Hearts. The card directly above it is the peeked card. Cut all the cards *above* the peeked card to the face. Square the deck and turn it face down. The peeked card is now on top, followed by the five Heart cards.

An alternate way to get to the same position would be to follow the Peek with a Side Steal, bringing the chosen card above the Ace of Hearts on top of the deck.

Say, to a second spectator, *"I'm going to show you some cards and I want you to think of one of them — they're all in order, so your card, and its position, will be easy to remember."* As you talk, your right hand hovers over the deck in a squaring action and you nail nick the inner end of the top card with your right thumb. A *very* slight scratch is sufficient.

Execute Bro. Hamman's Pushoff Double Lift, described at the beginning of the book, your right hand grasping the double card at the center of its right long side, thumb above and fingers beneath.

Lift the double card and tilt its face toward the audience to display the Ace. As your right hand descends, your left thumb pushes over the next card. This card is taken beneath the Ace, and the right hand is raised again. This time the Two of Hearts is displayed. This activity is continued until all five Hearts have been shown one at a time.

Drop the right-hand packet on top of the deck, face down, obtaining a left pinky break beneath it. Deal the top card off the deck and place it on the table a bit to the left. You're going to deal out five cards in a horizontal row from left to right. Say, *"If you thought of number one, for example, tell me only after I've put the card on the table."* Wait a moment, then deal the second card to the right of the first one and say, *"You could've thought of number two."* Continue this until the spectator stops you, revealing which number and card he has chosen.

It doesn't matter on which number you are stopped because you're one ahead — while he believes his card is the one just dealt to the table, it is actually on top of the deck. So, whether you are stopped on one or five, do this: your right hand returns to the deck and grasps all the cards above the break in Biddle Grip. Your left thumb should lay across the back of the top card. Execute a Slip Cut, your right hand pulling the few cards above the break to the right while your left thumb retains the top card in place on the deck. Your right hand flips over its cards as you say, *"You didn't pick the..."* and here you name whatever card or cards remain.

Turn the right-hand cards face down and table them in the row. Say, *"Would you please reach over and press your finger firmly onto the back of your card,"* as you indicate the face-down card which corresponds with the chosen number. After his finger has been removed, lean forward, peer at the back of his card, and say, *"I'm going to see if I can remember what your fingerprint looks like."* Put the deck aside.

Ask the spectator to pick up all five cards, shuffle them (face down), and spread them out on the table again. You lean forward and gaze at the back of each card as if trying to read his fingerprint. You are, of course, looking for the nail nick on the inner end of the selected card.

Say, *"I'm not going to touch the card you're thinking of. You did not pick the...,"* as you turn over the non-nicked cards one at a time, each time repeating the phrase, *"You did not pick the (appropriate value is named)."* You will be left with one face-down card on the table — announce its value and say, *"Now I haven't touched this card since you put it on the table."* Turn to the first spectator and ask, *"What was the name of the card you peeked at?"* After he replies, turn over the remaining face-down card to display the peeked selection.

DECK IN PARVO

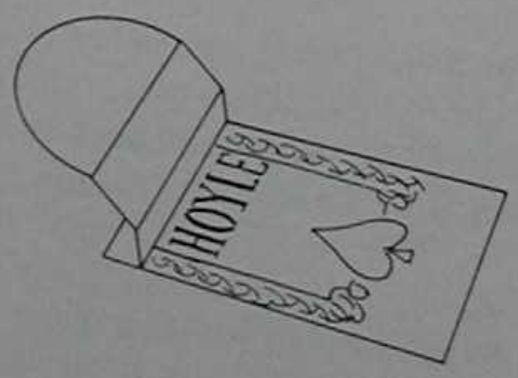
Jon Racherbaumer first published this effect in his newsletter *Kabbala* in January 1972, Vol.1 No.5. Since then Bro. Hamman has added an extra little twist at the end that makes the spectators' eyelids snap open in an extremely satisfying way.

The magician displays a cardcase, from which he removes a deck of cards. The case *instantly* shrinks to a quarter of its size. The cards are fanned and shown on both sides. Then, the magician riffles the edge of the deck in a knowing manner and explains that he's *"left one inside."* The small cardcase is opened and a poker size card pops out — not folded or bent in any way!

You need: 1) an ordinary poker-size deck, 2) an extra poker card, 3) an extra cardcase, and 4) an empty Playtime-size cardcase. The gimmick is constructed using the extra poker card, the cardcase, scissors and glue.

Cut off the entire back panel of the cardcase, including the large flap. Glue this to the face of the extra poker card (fig.1). Note that the excess portion of the cardcase which extends past the card is trimmed away, and that the first fold of the cardcase beneath the flap is **not** glued to the card.

Remove one of the cards from the poker deck and *gently* curl it in half, face inward, and slide it into the Playtime cardcase (fig.2 shows how the card must be oriented and slid into the case). Close the Playtime case afterward.

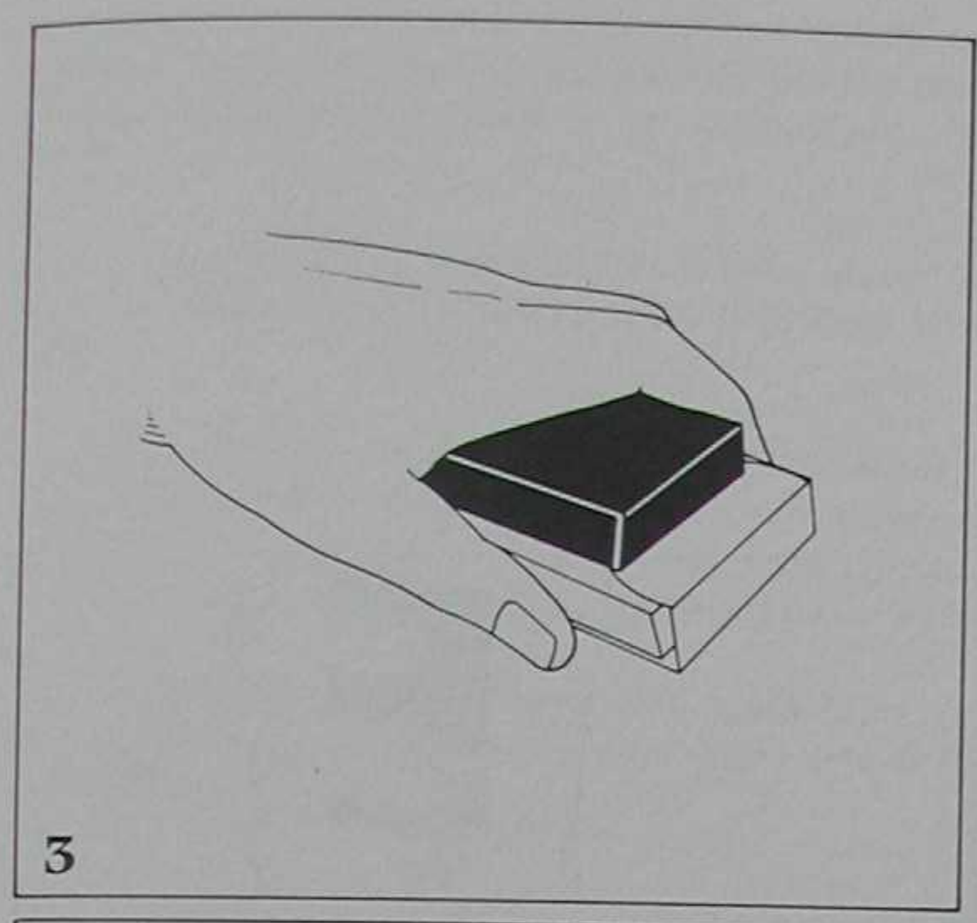


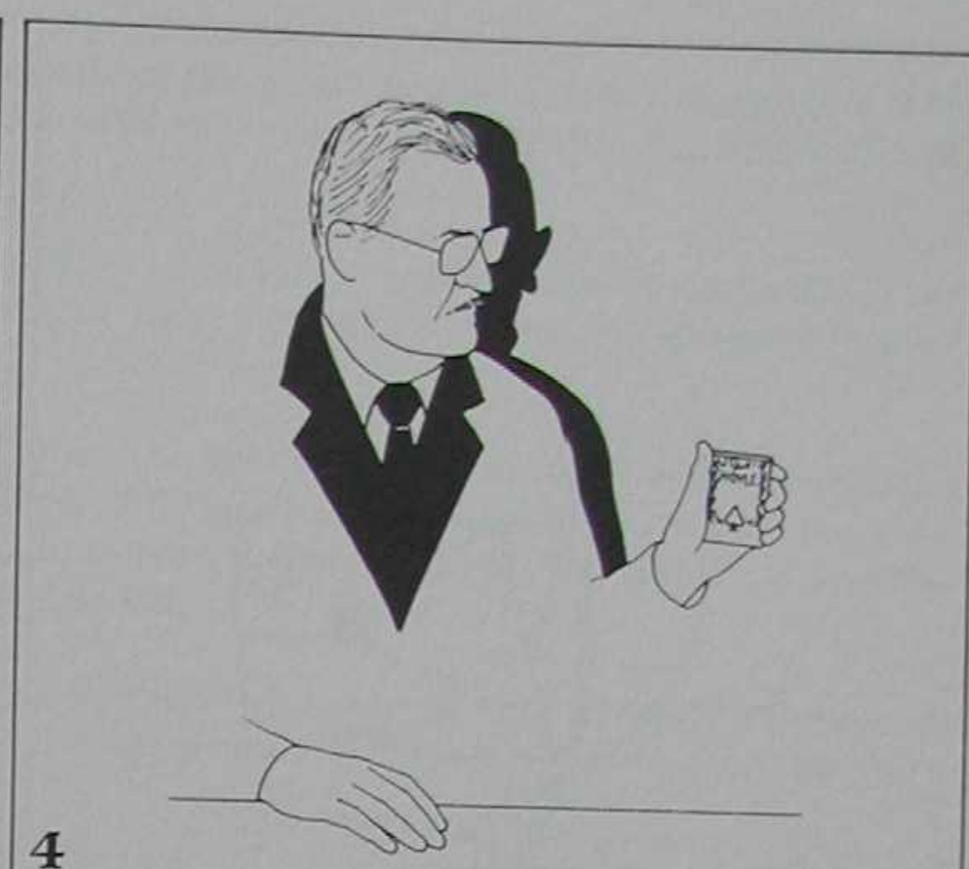
1

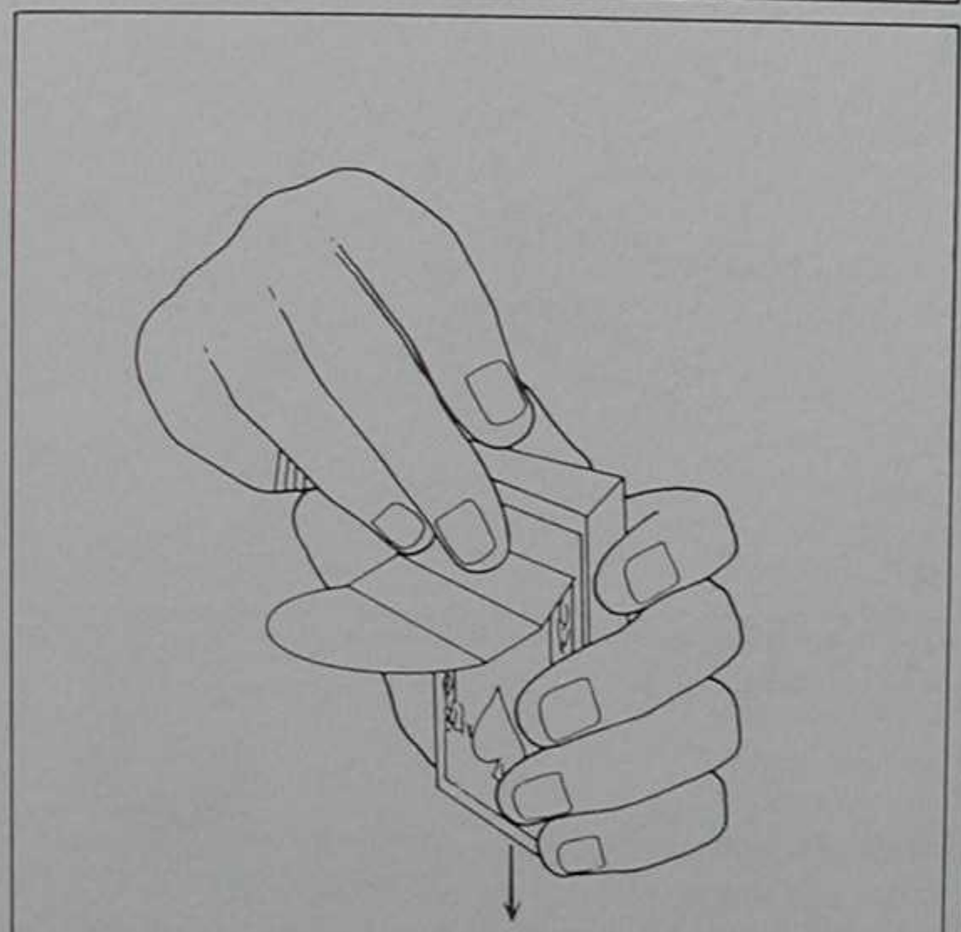
2

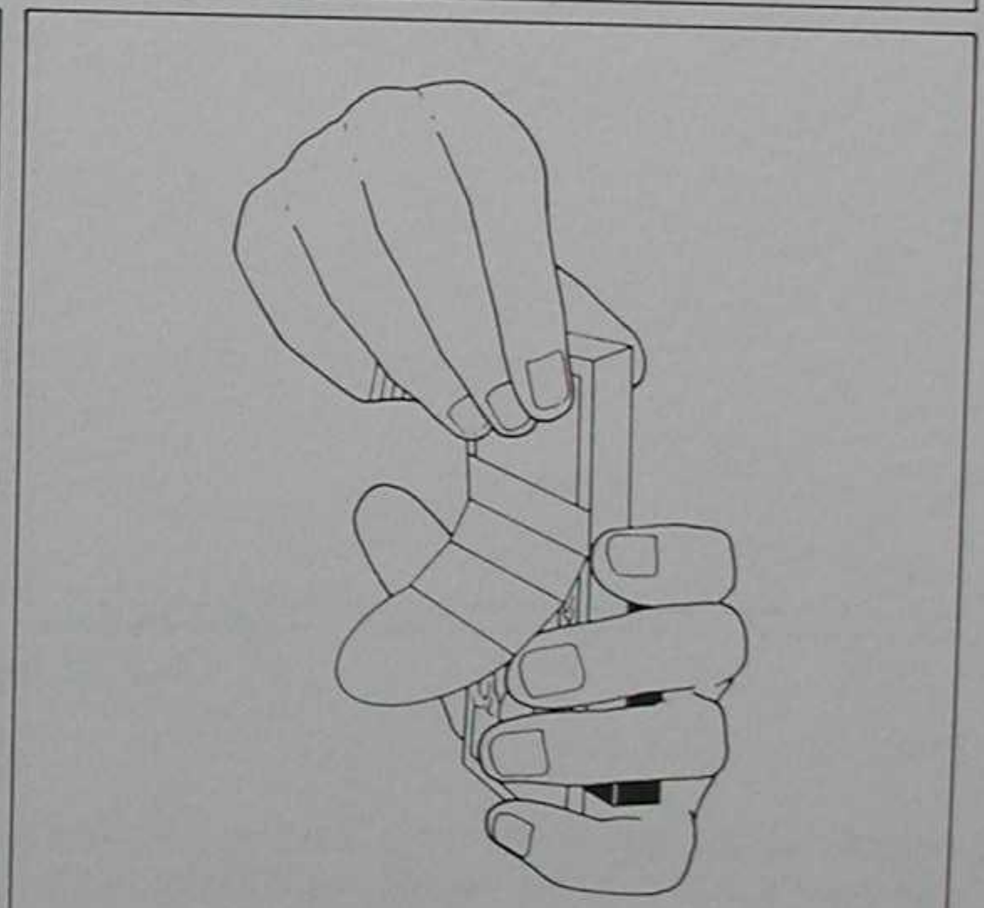
Arrange everything as follows: Hold the poker deck face down in your left hand. On top, place the gimmicked card, cardcase side up, with the flap end away from you. Wrap the flap around the outer end of the deck as if closing the cardcase. Slip the Playtime cardcase beneath the deck so that it holds the flap against the underside of the cards (fig.3).

To perform, bring your left hand out from inside your jacket pocket as if innocently pulling out a deck


3


4

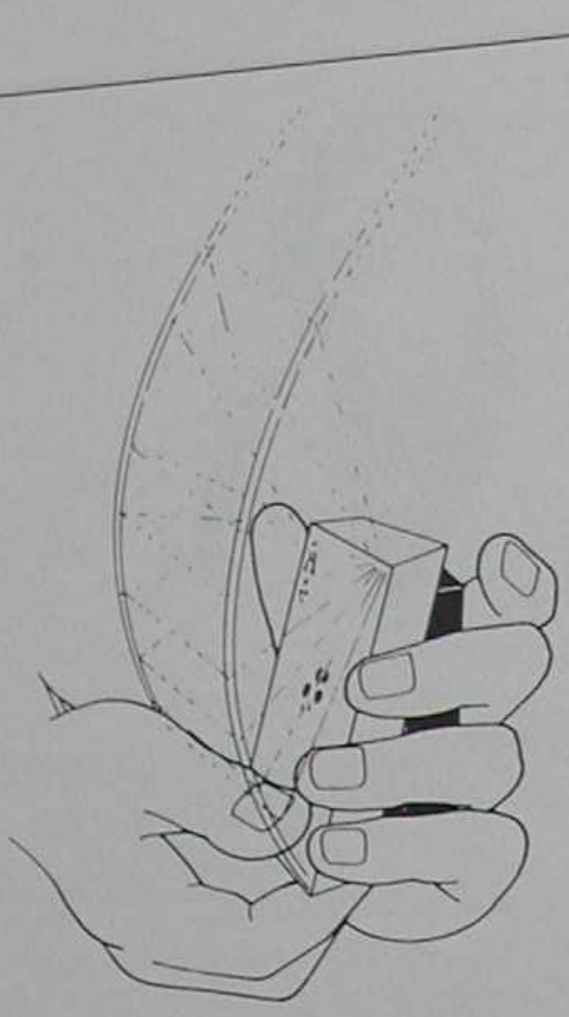

5


6

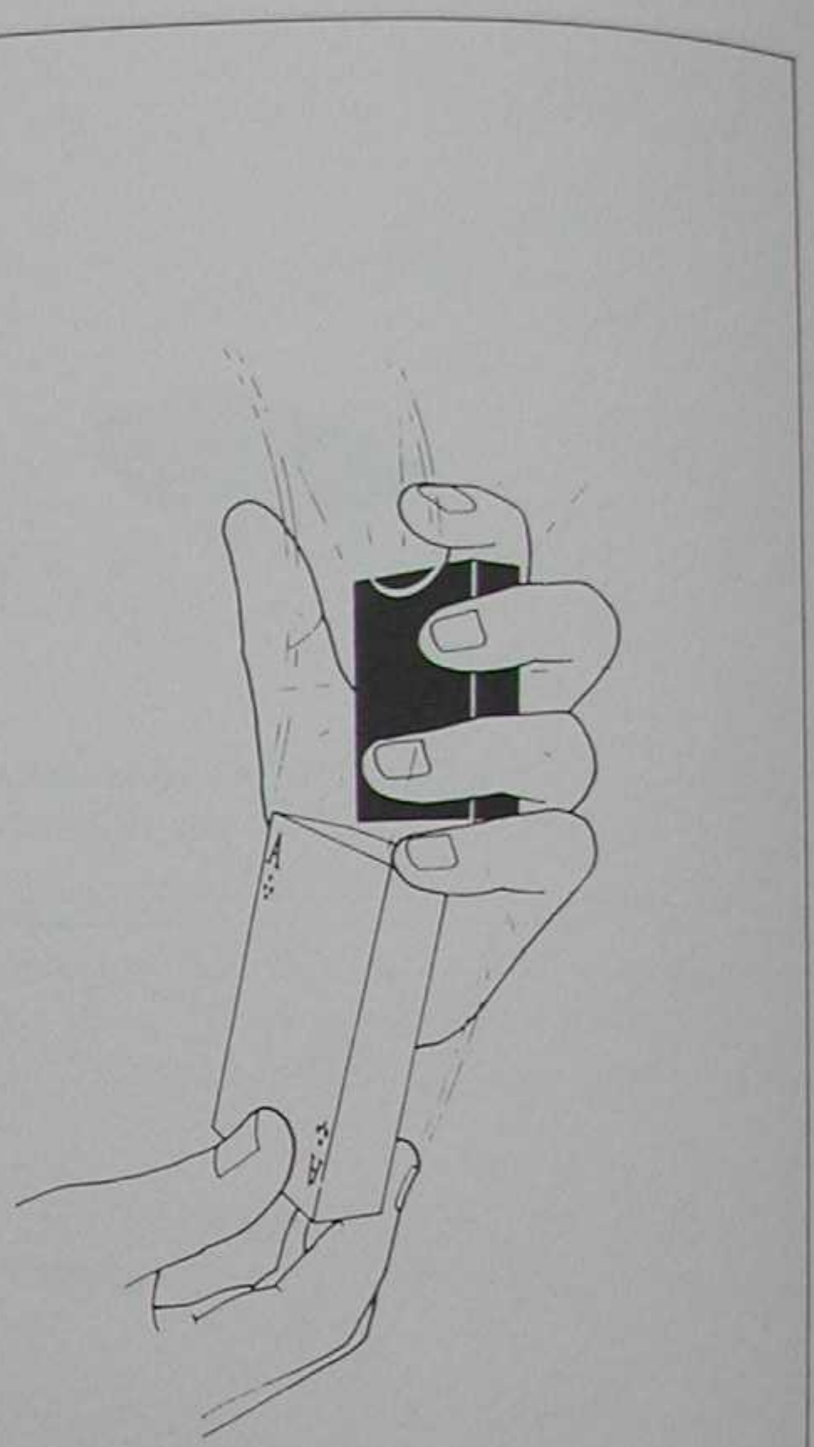
There is little to worry about concerning angles — your fingers cover the only vulnerable sides. Hold your left hand to your left, with the cardcase panel broadside toward the audience (fig.4).

Your right hand moves to your left hand and opens the flap in the normal manner. Your palm-down right hand now moves over the upper end of the deck. Your right second fingertip should be in position to push the gimmicked card downward about a quarter inch (fig.5).

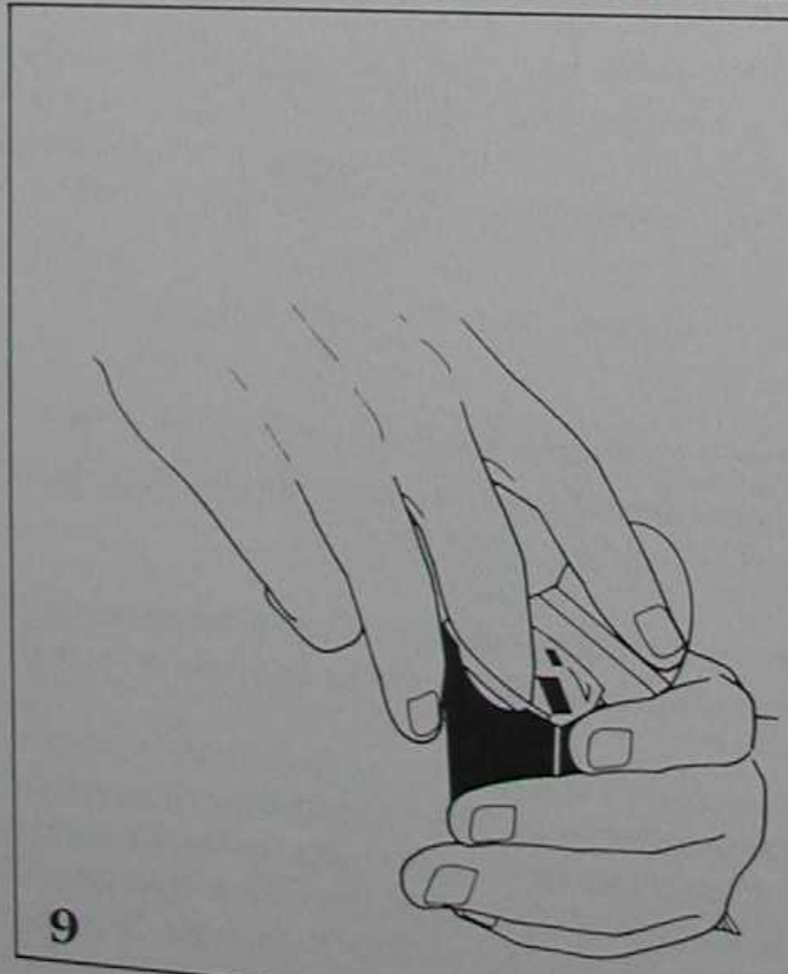
This enables you to grasp the upper end of the deck between your right thumb, on the inner side, and fingers, on the outer side, and pull it upward as if removing it from the case (fig.6). Once the deck has **just** cleared the upper end of the gimmicked card, turn your right hand over and lay the deck, now face toward audience, squarely onto the front of the Playtime cardcase (fig.7). This action automatically folds the large flap downward, trapping it between the gimmick and the rest of the deck.



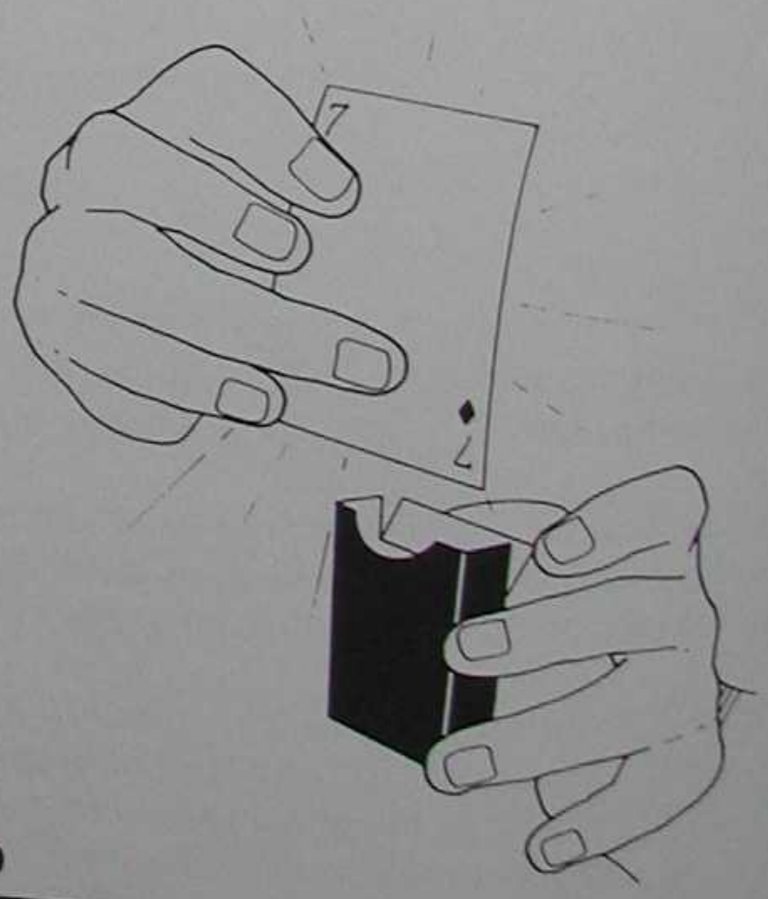
7



8



9



10

Without pausing, your right fingertips nip the lower end of the gimmicked card, effectively adding it to the deck. Immediately continue by moving your right hand downward, exposing the Playtime cardcase (fig.8).

Snap the deck into a One-Hand Fan, faces toward audience, then turn it over to flash the backs. Close the fan and table it, face up. Grasp the tabled deck with your right hand and riffle up the corner with your thumb.

Say, *"You know something, I think I left one inside."* Open the Playtime case and insert your right second finger inside, pressing it against the center of the curled card (fig.9). Rapidly withdraw the card from the case, planting your first and third fingers on the ends to reverse the curl (fig.10). The illusion is startling because the card appears to have come out of the case while *flat*.

Your left hand tosses the small case to the table. Drop the card that's in your right hand onto the face of the deck. Palming or lapping the gimmicked card at the bottom of the deck will allow you to continue with a normal deck.

♠

ACEY-DEUCEY

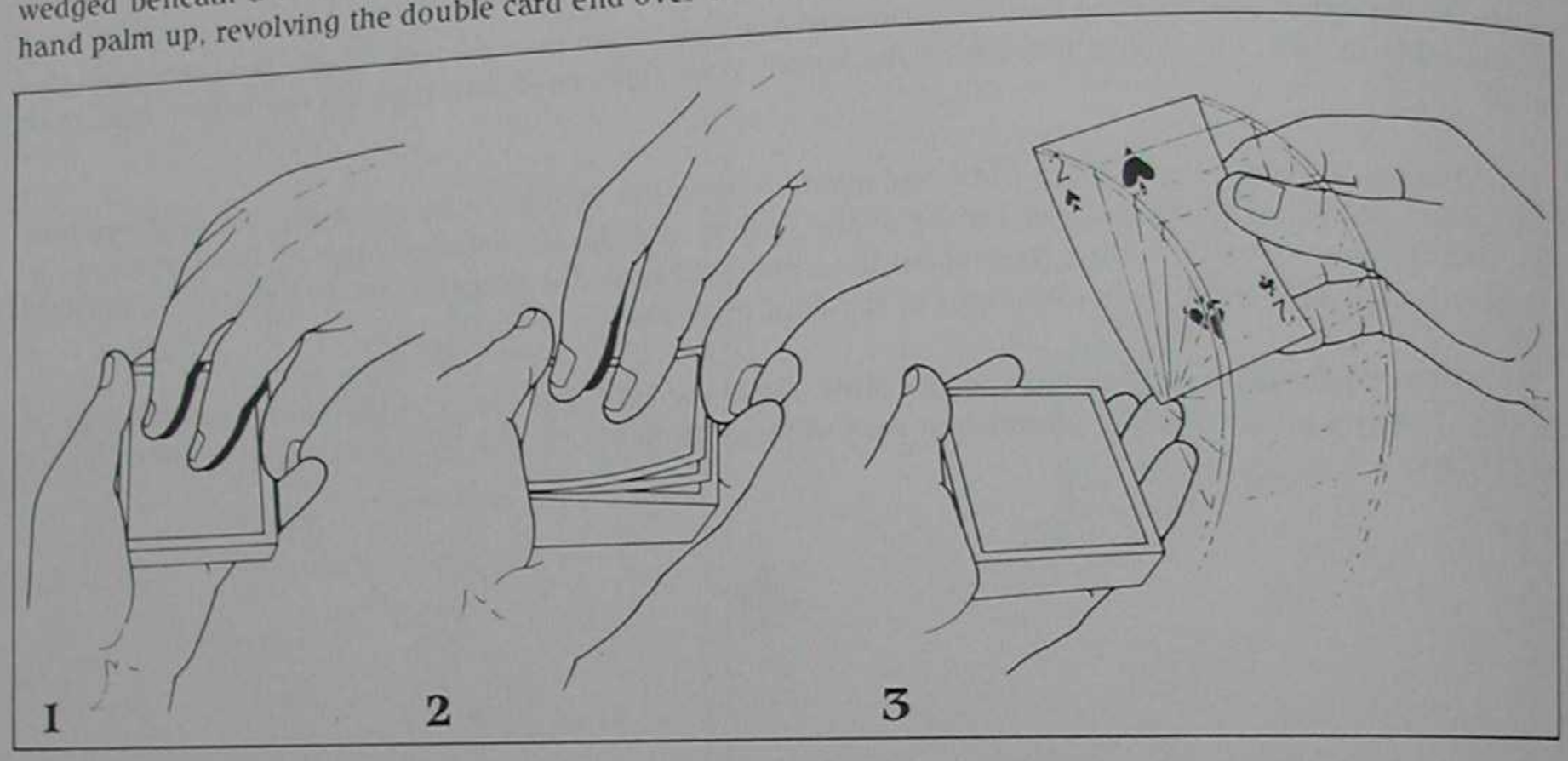
Generally, if a duplicate card is not used, there is an awkward moment in most two-card transpositions when a Top Change must be used to reach the final position. Most tricks of this type also lack a startling climax. "Acey-Deucey" avoids many of the problems associated with other routines of its kind, and is more practical than most as it occurs mostly in the hands.

The routine is quite direct: the Ace of Spades and Two of Spades change places several times while one is held in your hand and the other is on top of the deck. At the end both cards turn red, into the Ace and Deuce of Hearts.

To prepare, spread through the deck with the faces toward you and arrange the following four cards on top, in this order from the top down: Ace of Hearts, Two of Spades, Ace of Spades, Two of Hearts. Give the face-down deck a slight longitudinal convex bridge.

Part One. To perform, begin by doing Bro. John's handling of Dr. Jacob Daley's Strike or Hit Double Turnover, which is dubbed The Thumb-Hit Double Lift. Bend your left hand slightly inward at the wrist. Your palm-down right hand descends over the deck, your thumb landing on the center of the top card's right long side (fig.1). Your first and second fingertips rest lightly on the top card next to your thumb as shown.

Your thumbtip lifts the edge of one card, then curls slightly and lifts a second edge (fig.2). By curling your thumb even farther, the two edges will fall together, and you will find yourself with your thumbtip wedged beneath a double card. Grasp it between your thumb, first, and second fingertips and turn your hand palm up, revolving the double card end over end (fig.3). The Two of Spades will show.



Your left thumb pushes over the top card of the deck, and your right hand, using the Two of Spades, flips that card face up while on the deck to display the Ace of Spades. Your left thumb pushes the Ace to the right about an inch so it rests only partially on the deck. Pause for a moment so both cards are clearly seen, then slide the double card held by your right hand squarely *beneath* the Ace.

While your left thumb holds the three squared cards in place, your right hand lets go, turns palm down, and regrips them. Take the three cards at the center of their right long sides, thumb beneath and fingers above. Turn your right hand palm up so the cards are revolved end over end and face down.

You'll now execute **The Bottom Double Drop**. The triple card in your right hand must be lowered so its left long side rests on the right long side of the deck, and your left fingertips support it from beneath (fig.4). Your right thumb pulls the uppermost card of the triple slightly to the right (fig.5). Your right first and second fingertips keep the two lower cards aligned.

Raise your right hand, letting the lower two aligned cards move away from your right fingertips and flop over sideways, face up onto the deck (fig.6).

Do a Two-Card Pushoff, your left thumb shoving over the two face-up cards as one. This is easy to do because of the natural break beneath them, and a light downward pressure on the **edge** of the cards at the outer left corner will do it.

Once the double card is rightjogged a bit, your right hand uses the single card it holds to flip the double card over, face down onto the deck. Your left hand immediately descends to the table and thumbs off the top card of the deck as you say, *"I'll leave the Ace on the table."*

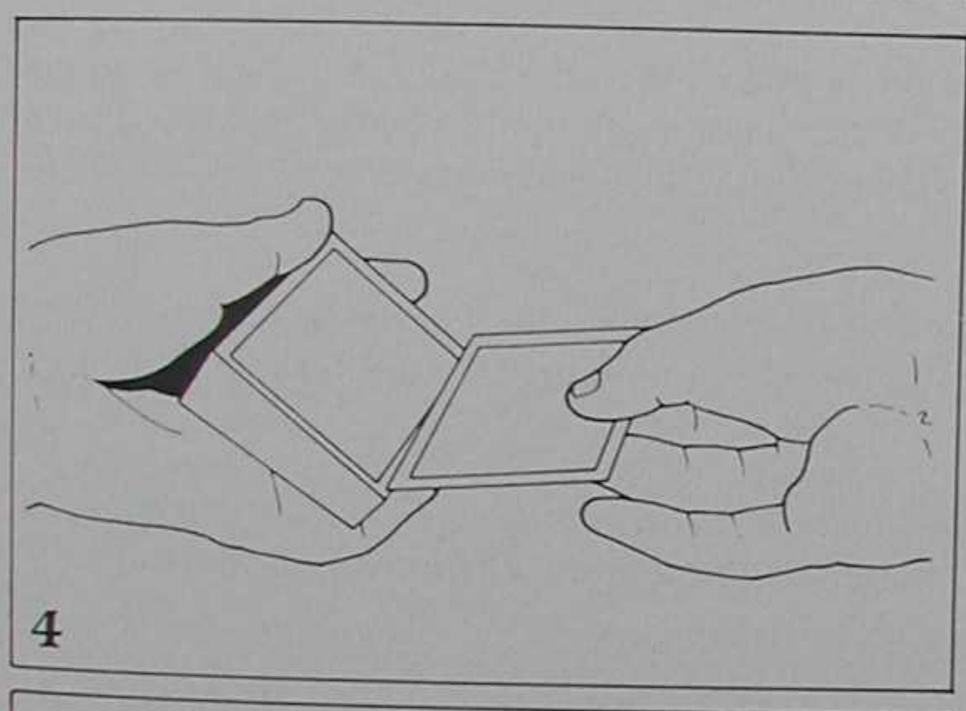
Continue, *"And put the Deuce on top of the deck."* Suit action to words and place the card that's in your right hand on top of the deck. Ask the spectator where the Ace is, and after he replies that it's on the table, do a Two-Card Pushoff and turn over a double card to show that the Ace is now on top of the deck.

Your right hand picks up the card on the table and turns it over to reveal the Deuce.

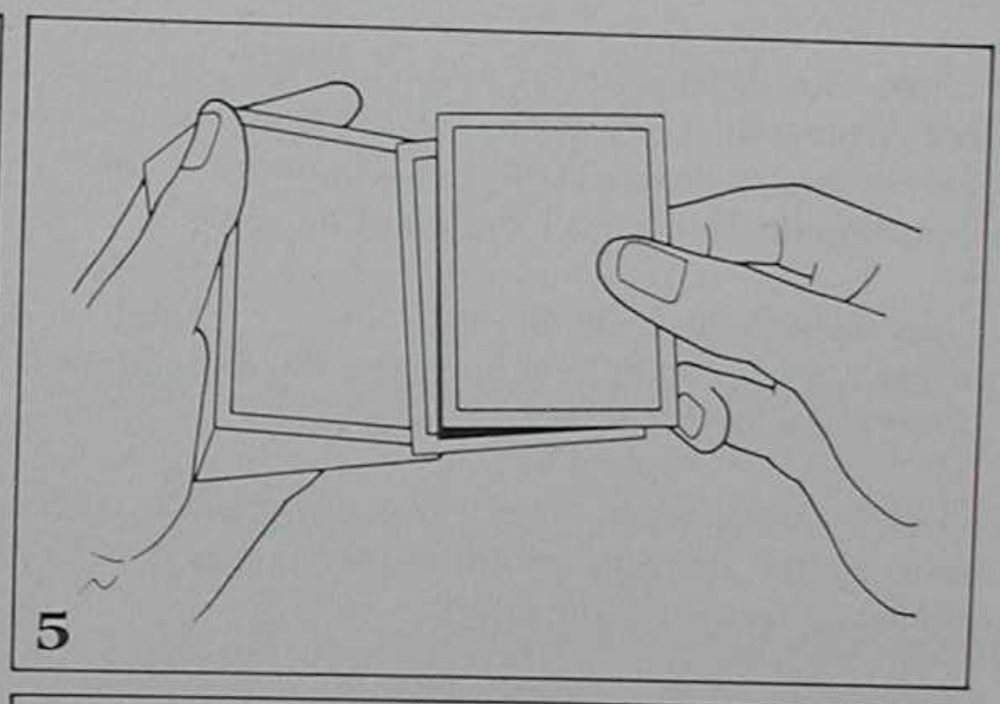
Part Two. Your left thumb shoves over the double card so it's rightjogged about an inch, enabling your right hand to place the Deuce, face up, squarely on **top** of it. Your left thumb now holds everything in place so your right hand can turn palm down and regrip in position for The Bottom Double Drop.

Your right grasps the triple card, turns palm up so the cards revolve end over end, and their left long sides come to rest on the right long side of the deck. Pull the top card to the right, keeping the lower two cards aligned, and flip them face up onto the deck — the Deuce will show (all of this is shown in figures 4, 5, and 6, though in this case the Deuce is seen).

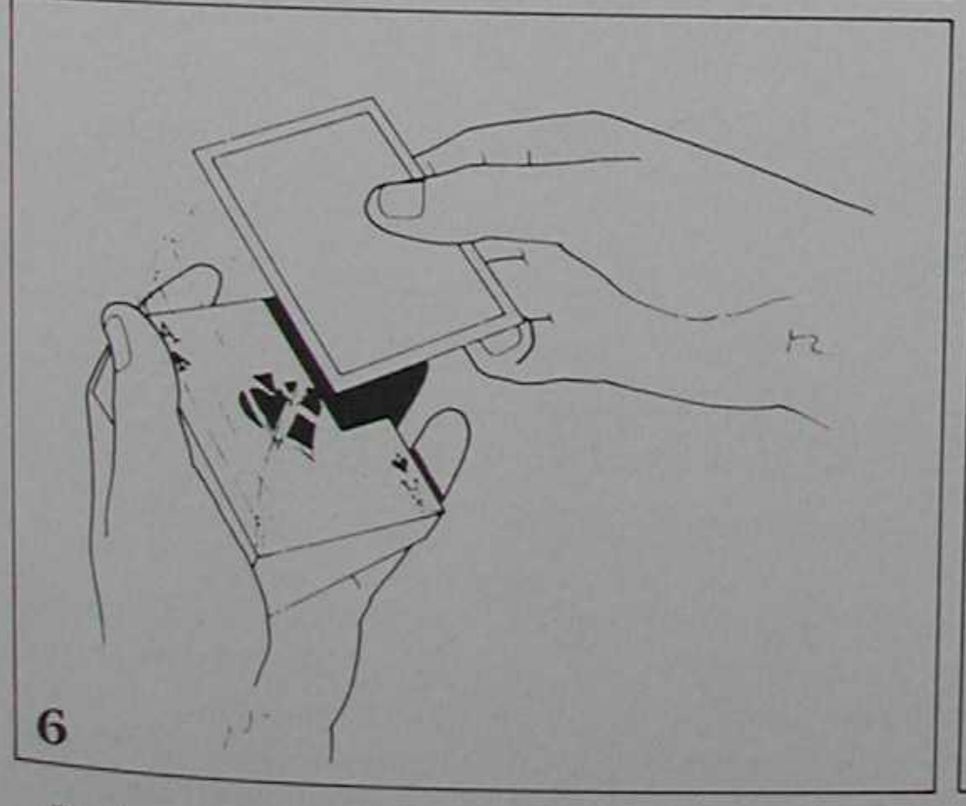
Do a light Block Pushoff of the face-up double card. Your right hand places its face-down card on top of the double card, outjogged about an inch as you say, *"I'm going to place the Ace on top of the Deuce...."* You should be grasping all three cards as in figure 7. Draw the three cards inward until the face-down card is square with the deck. Your right hand grasps the exposed inner right corner of the Deuce (double card), draws it inward, out from beneath the face-down card. Flip the double card face down onto the deck as you complete the sentence, saying, *"...and the Deuce on top of the Ace."*



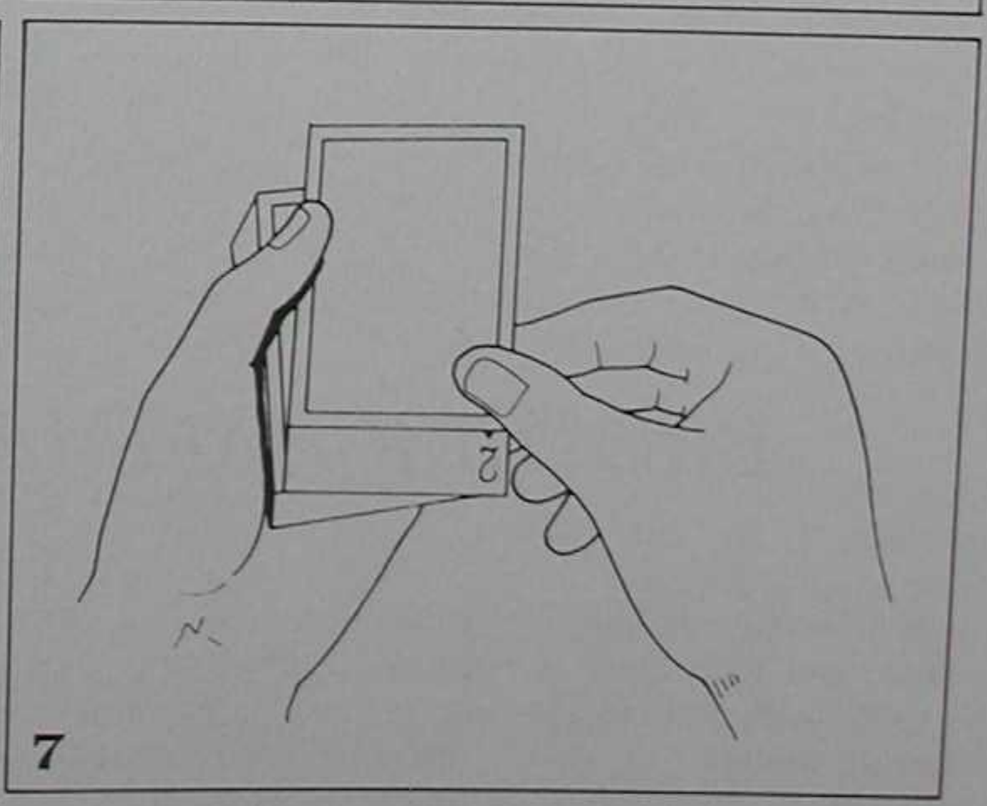
4



5



6



7

Deal off the top card into your right hand and ask the spectator which card he thinks you're holding. He should say the Deuce. Turn the card in your right hand over to reveal the Ace. Your left thumb pushes over the top card of the deck, and your right hand uses the Ace to flip it over to reveal the Deuce.

Part Three. Your left thumb spreads over the top three cards of the deck so your left pinky can obtain a break beneath them as they're pulled square again.

Lower the left side of the Ace onto the Deuce so your right fingertips can enter the break beneath the three cards. Pull everything about an inch to the right. Your left thumb moves onto the Deuce to hold it (and the two cards beneath it) in place so your right hand can pull the Ace away. Flip the Ace face down and slide it *beneath* the three rightjogged cards until it's completely aligned.

At that point your right hand will be holding all four cards, squared, at the center of their right long sides, thumb above and fingers beneath. Do the second half of The Bottom Double Drop — though here your right hand does *not* turn over first. Simply drag the four cards to the right until their left long sides are along the right long side of the deck. Your right thumb pulls the black Deuce to the right, your fingertips holding the lower three cards in place. Flip the lower three cards over, face up onto the deck. The black Ace will show.

Shove over the three face-up cards in alignment with your left thumb. Your right hand places the Deuce on the face of this triple card, jamming it beneath your left thumb. That frees your right hand so it can turn palm down and regrip the now quadruple card at the center of its right long side, thumb beneath and fingers above.

Turn your hand palm up, revolving the four cards face down end over end, keeping them as close to the deck as possible. Once the packet is parallel with the deck, lower it and push the three lower cards out from beneath the quadruple card and flush onto the deck. This is not a concealed action since you're supposed to be putting the Deuce back on top of the deck.

Ask the spectator, *"What do I have in my hand, an Ace or a Deuce?"* Regardless of the answer, turn over the card in your right hand to reveal the Ace of Hearts. Use the Ace to flip over the card on top of the deck to reveal the Two of Hearts to end.

Bro. Hamman adds, *"This is a good sequence trick and should be practiced as such — from beginning to end each and every time until the sequences flow without handling hesitation. Then the audience will have nothing to see except the effect."*

♦

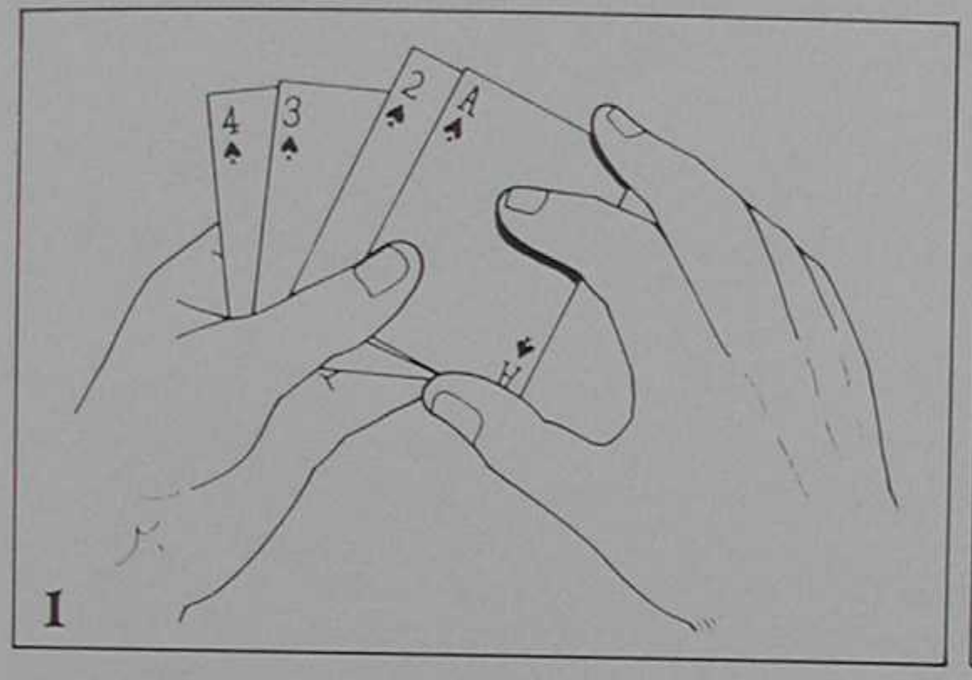
BROTHER HAMMAN'S FIRST TWIST

This was performed by Bro. John as early as 1963, and it is his version of Dai Vernon's "Twisting the Aces" (see *More Inner Secrets of Card Magic*, p.5). Bro. Hamman has varied Vernon's routine by using the Ace through Four of Spades (instead of the four Aces) and having them turn over sequentially, and by having the Four of Spades turn into the Four of Hearts at the climax. Both of Bro. John's ideas have long since been assimilated into the body of seminal cardmagic from which all variations are drawn, and these ideas have appeared in many of the published variations of "Twisting the Aces." This particular handling originally appeared, with some *minor* differences, in *Heirophant 7* (1975, Jon Racherbaumer).

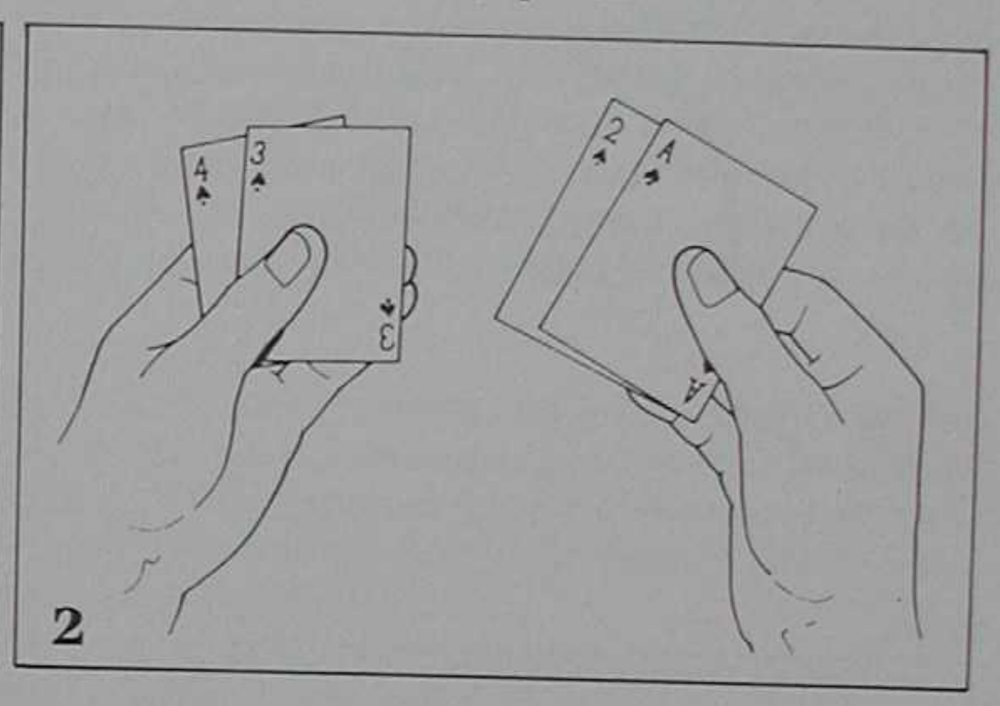
Spread through the cards with the faces toward you (backs toward audience) and openly cull the following five cards to the face of the deck, in this order from face to rear: Ace of Spades, Four of Hearts, Two of Spades, Three of Spades, Four of Spades, and the rest of the deck.

Your right hand lifts these five cards in Biddle Grip and your left hand places the balance of the deck aside. Turn your left hand palm up, moving its fingers beneath the packet. Slide the three lowermost cards to the left one at a time until they're spread as in figure 1, showing the Ace through Four of Spades.

Lower your left thumb onto the fan to hold everything in place, enabling your right hand to regrip the Ace at its right long side, thumb above and fingers beneath. Your fingers also support the Two of Spades. Separate your hands, your left hand taking the Three and Four while your right hand retains the Ace (a double card) and the Two (fig.2). Say, *"I have the Ace, Deuce, Three, and Four of Spades."*



1



2

Briefly flash the undersides of the cards in both hands as you talk. Bring your hands together again, at the same time turning them palm toward you. Guide the cards in your right hand *behind* the cards in your left hand, square the packet, and turn it face down. The order, from face to rear, is now: Three, Four, Ace, Four of Hearts, Two.

Do a Block Pushoff, turning the top four cards over as a group and immediately letting them fall face up onto the single face-down card remaining in your left hand. The Four of Spades will show. (I'm sure the Block Pushoff is familiar to most of you. Briefly, your left thumb moves to the outer left corner of the packet and rests on the **edges** of the cards. If your thumb simultaneously presses downward *and* to the right it will pinch/push over all except the bottom card. Your right hand *immediately* grasps the center of the right long side of the four-card block, thumb above and fingers beneath. Drag the block until its left long side reaches the right long side of the single card in your left hand. Your right fingers give the block a push so it flops over, face up, onto the card in your left hand.) Say, *"The one card among these that is heavier than all the others is the Four. It's the heaviest because it has the most ink spots, so it'll probably take a little longer to work than the others."*

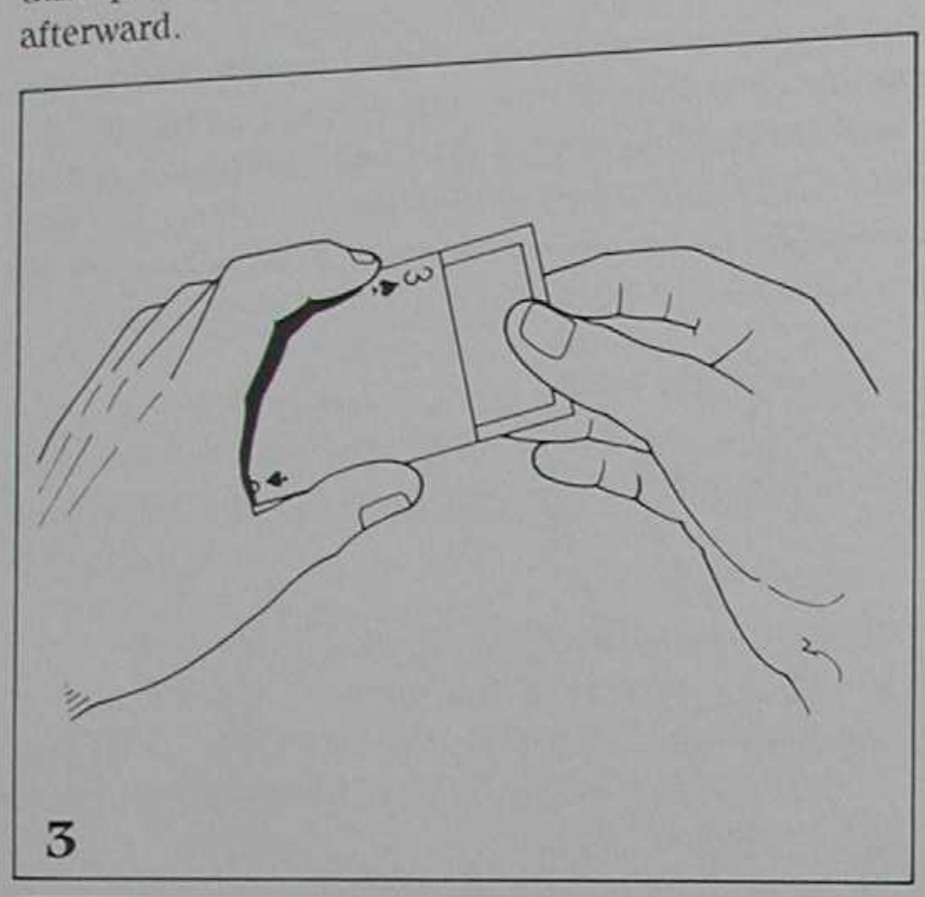
Turn your left hand over and, *while it's palm down*, your right fingers pull the Four out from beneath the packet (fig.3). Take the card and turn it face up. Your left hand, while remaining palm down, uses the corner of the packet to indicate the four pips as you talk about the amount of ink on the card. Finally, place the Four, still face up, back beneath the packet. Turn your left hand palm up again, back to normal position.

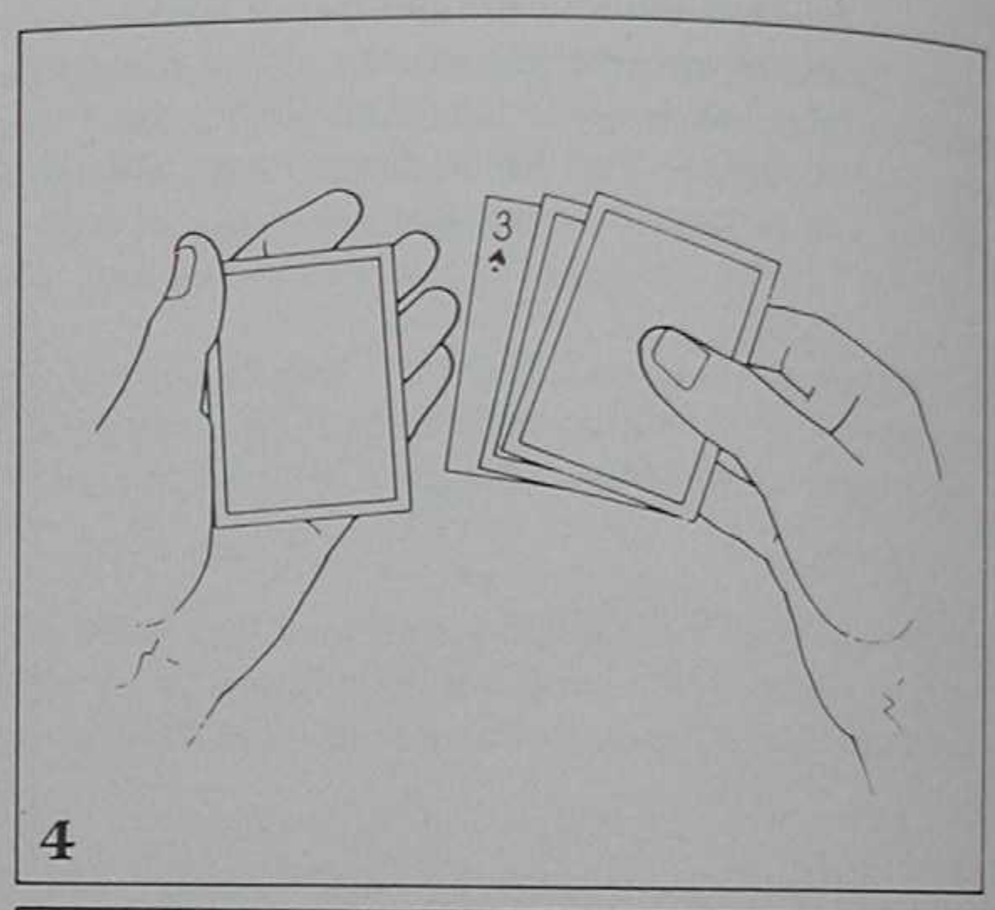
Make a magical gesture and do an Elmsley Count to reveal the Ace face up as you say, *"The lightest card always turns over first."* The last counted card goes on top of the packet.

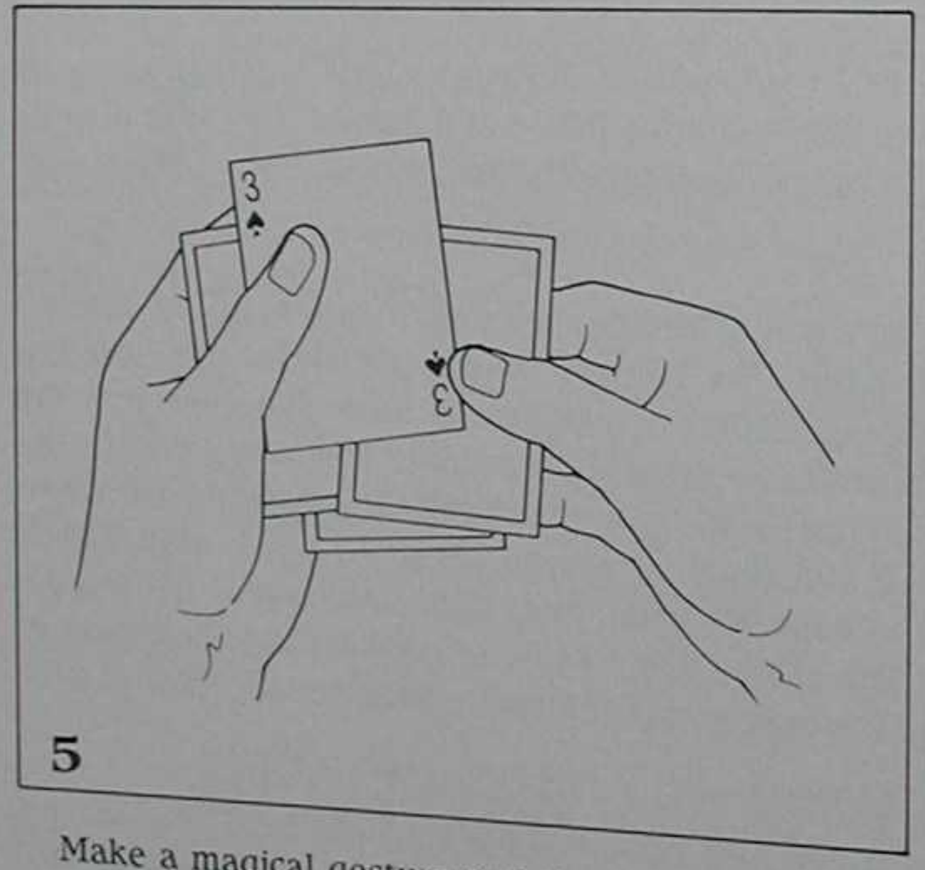
Make a magical gesture and do another Elmsley Count to reveal the Two face up as you say, *"If you wait a moment longer the second lightest card will turn over."* This time the last card counted is placed *beneath* the packet.

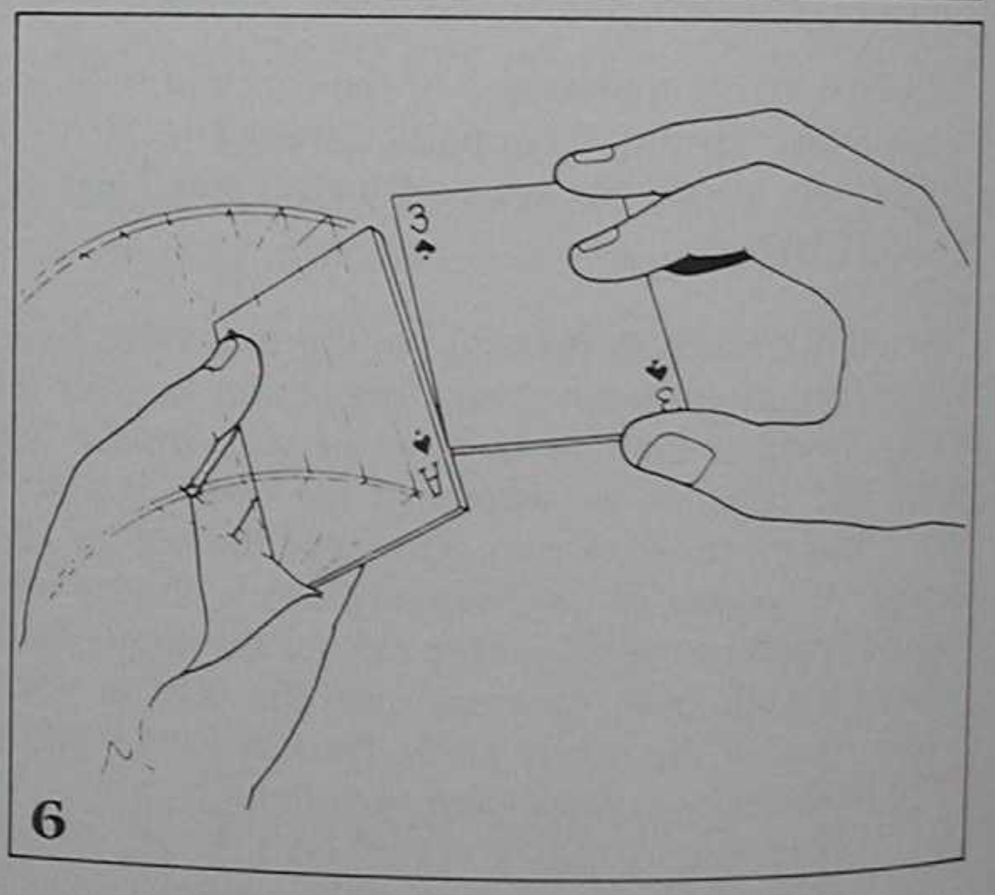
Do a Block Pushoff, apparently turning the Two face down. Actually, of course, all the cards except the bottom card are turned over as one.

Do Bro. John's handling of the Ascanio Spread as detailed in "Brother Hamman's Final Twist," which is described after the next trick. This simply spreads out the packet while concealing the face-up Three in the third position. Once you have done the Ascanio Spread, square the packet into left-hand dealing position afterward.


3


4


5


6

Make a magical gesture and thumb over the top face-down card, taking it with your right hand. Thumb over the second card, also face down, and take it beneath the first card, still spread to the left, so the order of the cards is *not* reversed. The face-up Three is on the face of the left-hand cards now — thumb it over and take it beneath the two cards already in your right hand, spread even farther to the left (fig.4).

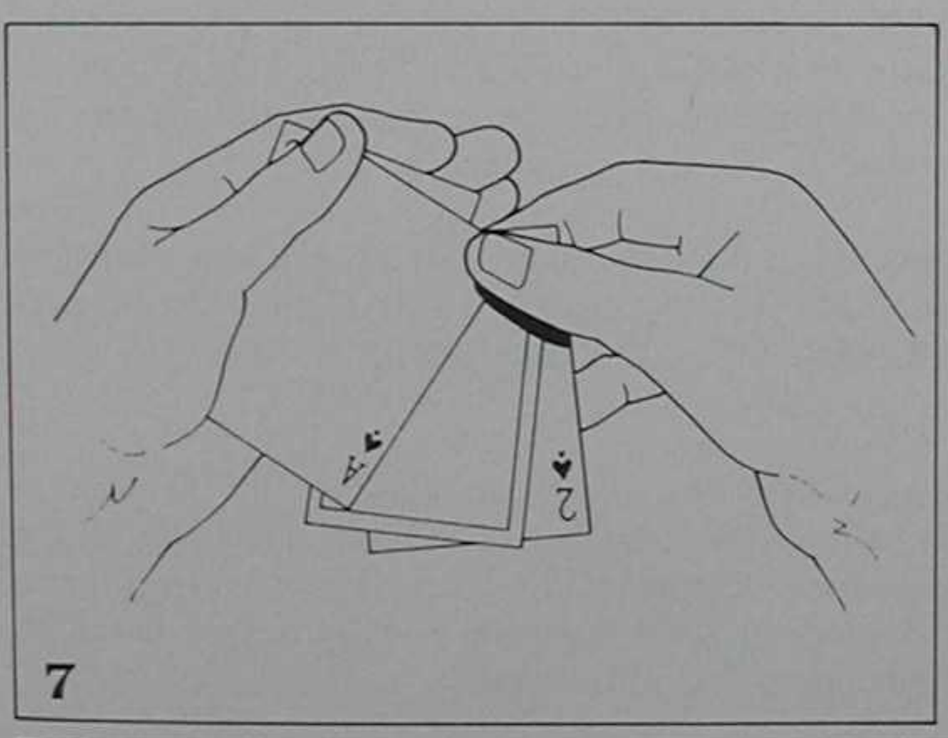
Place the Three back onto the double card in your left hand, but diagonally outjogged over the outer right corner of the double card. Move your hands together, guiding the Three above the cards in your right hand, and the double card **between** them (fig.5 shows this in progress). Square the packet afterward, obtaining a right thumb break beneath the top two cards.

Your right hand, without pausing, lifts the two cards above the break as one (face-up Three with the face-down Four of Hearts beneath) in Biddle Grip. Your left thumb moves beneath the three cards remaining in that hand and flips them over (fig.6). Spread them so that the Ace, Two, and Four are seen.

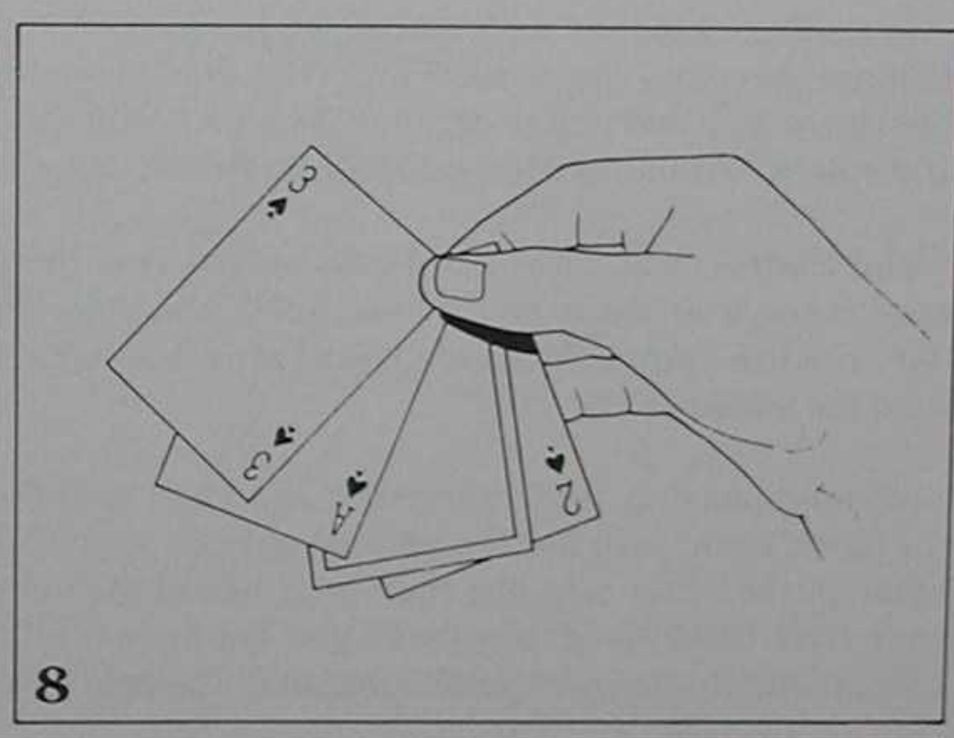
Your right hand lowers its double card onto those in your left hand and the packet is squared. Flip the packet face down and do an Elmsley Count to show four backs (here, again, you mention that since the Four is the heaviest card it is the most difficult to turn around). At the end of the count place the last card *beneath* the packet. Turn the cards face up.

Small-Packet Reverse Fan Display. Make a magical gesture. Thumb over the Two and take it at its outer right corner between your right thumb, above, and first finger, beneath. Thumb over the next card, which is face down, and take it in the same fashion, on top of the Two of Spades and spread slightly to the left. Now do a Block Pushoff with your left thumb, shoving over the Ace of Spades with the Four hidden beneath it. Enough of the outer right corner of the pushed-over double card will be exposed so that it can be nipped between your right thumb and first finger (fig.7). That double card is taken onto the face-down card, spread to the left as shown. Finally, the Three of Spades is placed onto the double card, also spread to the left (fig.8). The benefit of showing the cards in this manner is twofold. First, the indices are rightside up for the audience and thus easier to read. Second, the end of the double card that's exposed is toward you — not the audience.

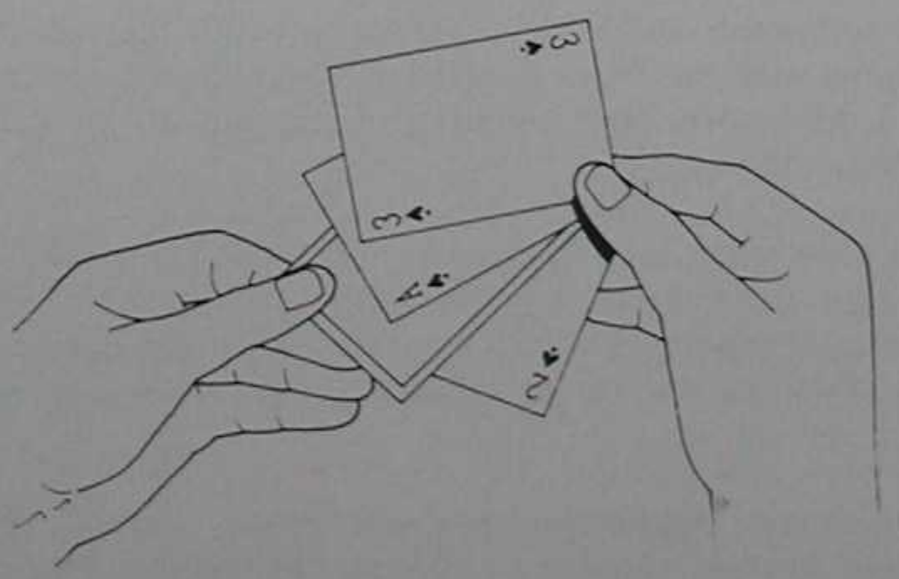
Grasp the inner end of the face-down card between your left thumb and second finger, your right first fingertip pressing against the inner edge of the double card to hold it in position (fig.9). If your first finger maintains constant pressure against the double card you'll find that you can withdraw the face-down card without disturbing anything. To end, your left hand turns the card over to reveal the Four of Hearts. Drop the Four on the face of the packet, square it, and return the cards to the deck.



7



8



9

BROTHER HAMMAN'S SECOND TWIST

In reviewing the preceding routine for this book, Bro. John decided to work out a version which eliminates the extra card. This handling, using only four cards, also teaches a sleight which he has dubbed The Undercount.

Prepare by arranging the following five cards on top of the deck, in this order from the top down: Four of Spades, Three of Spades, Four of Hearts, Two of Spades, Ace of Spades, and the rest of the deck.

To perform, hold the deck face down in your left hand in dealing position. Spread over the top four cards (without reversing their order) and take them momentarily to gesture with your right hand, keeping them face down. Say that you're going to do a trick with the Ace through Four of Spades. Replace the cards on top of the deck, obtaining a left pinky flesh break beneath them.

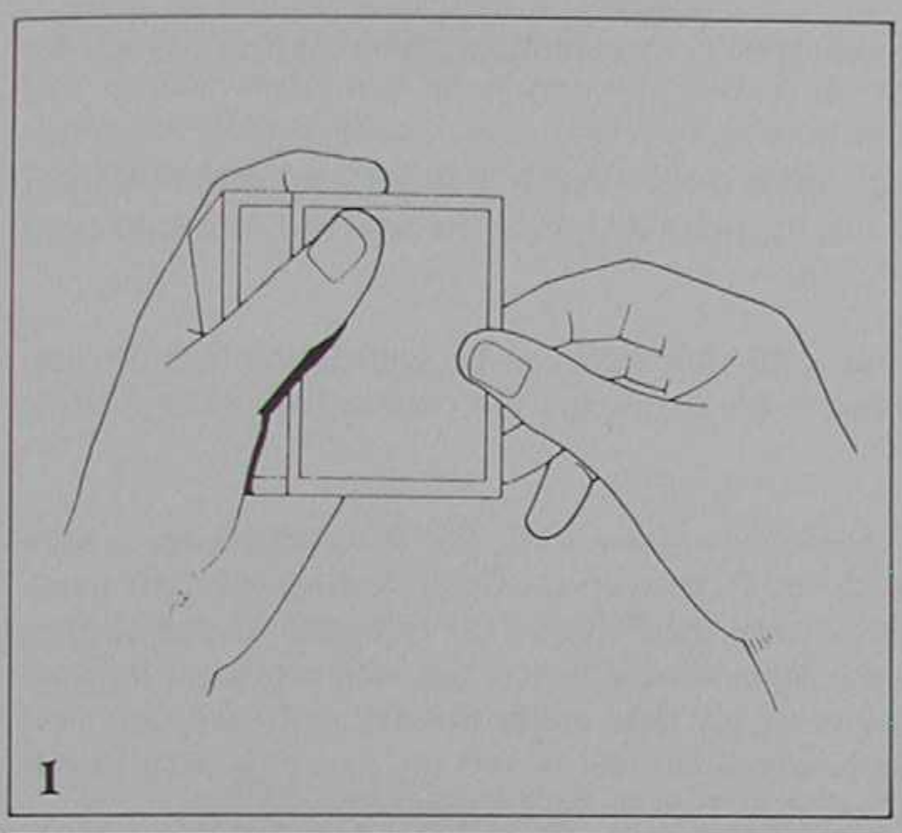
The Undercount. Your left thumb pushes over the top card of the deck about half an inch and your right hand takes it at the center of the right long side, thumb above and first and second fingertips beneath (fig.1). Raise your right hand about six inches, simultaneously tilting the Four of Spades so its face is toward the audience (fig.2).

Without pausing, lower your right hand and turn the face of the card once again parallel with the deck. **At the same time**, your left thumb pushes over the second card (fig.3). When the right-hand card lands on top of the pushed-over card, the right long side of the lower card gets jammed above your right fingertips. Raise your right hand again, exactly as you did before, so the Three of Spades' face is directly toward the audience. Immediately lower your right hand, turning the cards parallel with the deck.

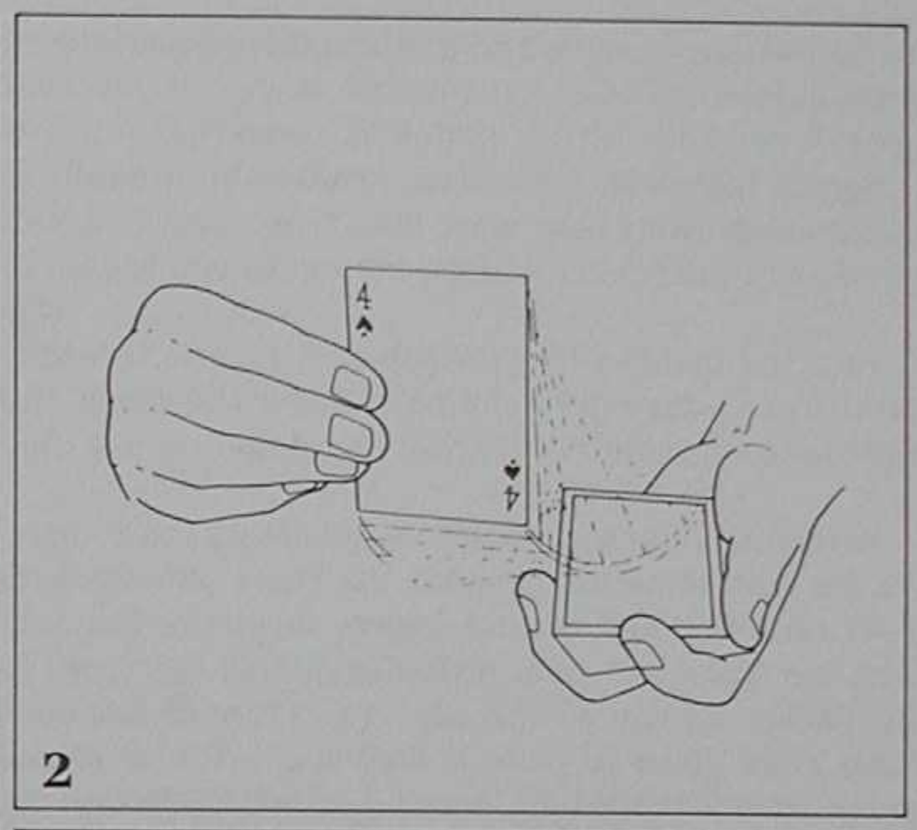
At the same time, your right thumb pushes the Four a quarter inch (less, if possible) to the left (fig.4). Your left thumb pushes over *both* cards above the break as one and they are taken beneath the cards already in your right hand, aligned with the Three of Spades. There must be no change in rhythm or hesitation in lifting the double card. As before, raise your right hand and tilt the face of the packet toward the audience, now to display the Two of Spades.

Lower your right hand and once again turn the packet parallel with the deck. At the same time your left thumb pushes over the next card, the right-hand packet landing on top of it. Your left thumb immediately moves onto the outer left corner of the top card of the packet, which has been pushed over to facilitate this (fig.5). Raise your right hand to display the Ace on the face of the packet, your left thumb retaining the top card in place on the deck.

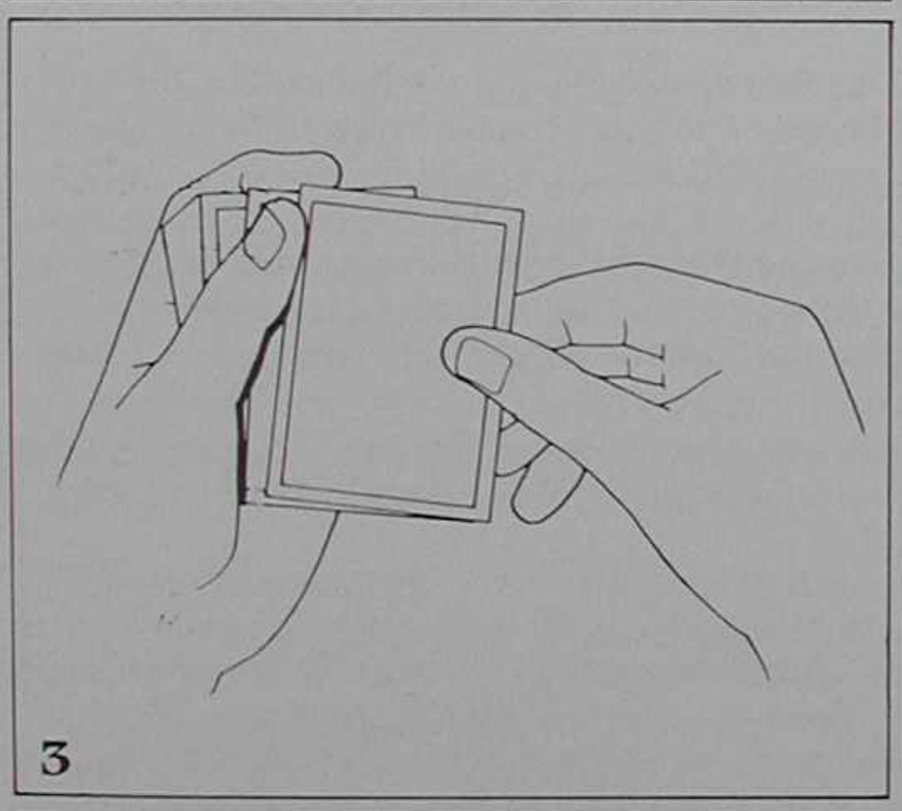
Place the deck aside and lower your right hand. The packet now consists of, from the top down: Three of Spades, Four of Hearts, Two of Spades, and Ace of Spades. This sleight, which Bro. John uses in several tricks, is not new in concept. The idea of secretly peeling back already-counted cards has been used before



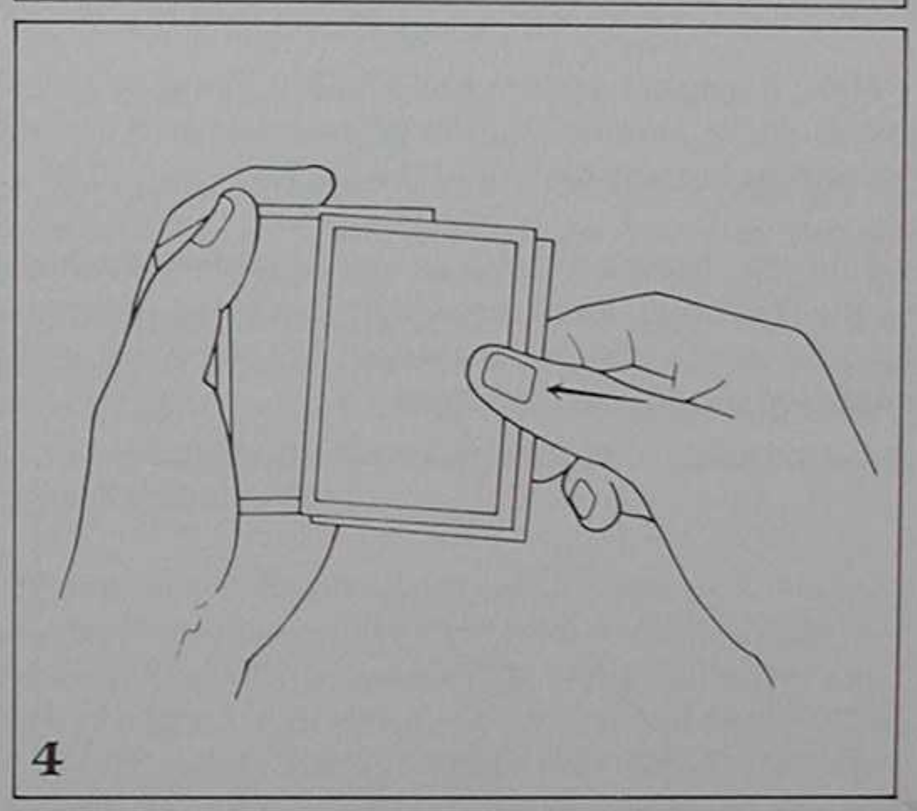
1



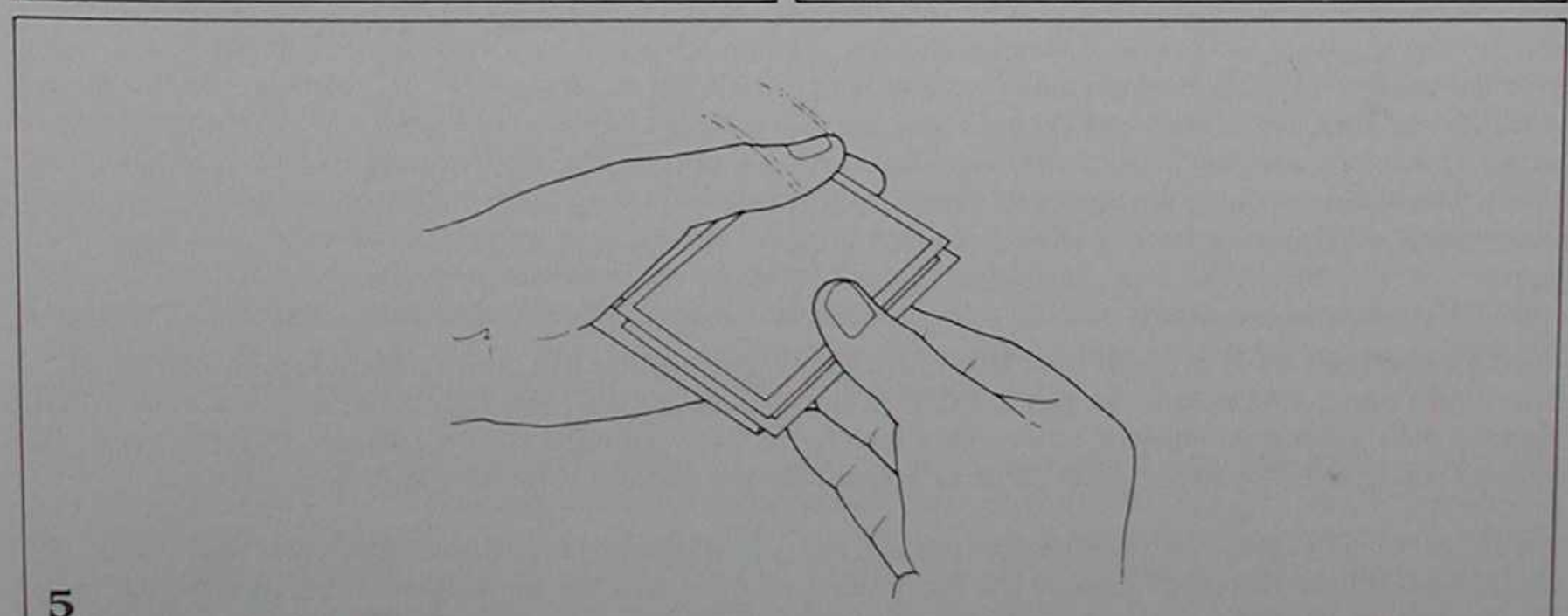
2



3



4



5

to false count cards in standup "Cards to Pocket" routines. Bro. John's technique and applications are far more subtle.

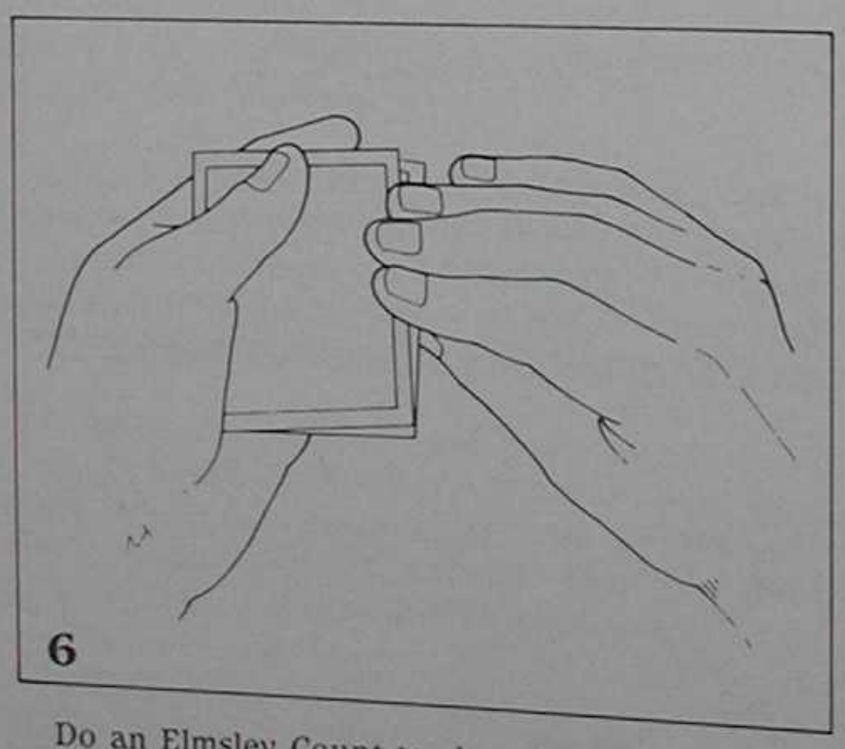
Spread the cards, face down, between your hands and wiggle them a bit so it is quite apparent that you could not possibly have more than four cards. Conclude this business by taking the top card with your right hand and transferring it to the bottom as you square the cards.

Your left thumb slides the top card slightly forward and to the left (this can be seen in the next illustration). Turn your right hand palm down and grasp all three cards below the top card at the center of their right long sides, thumb *beneath* and fingers above (fig.6).

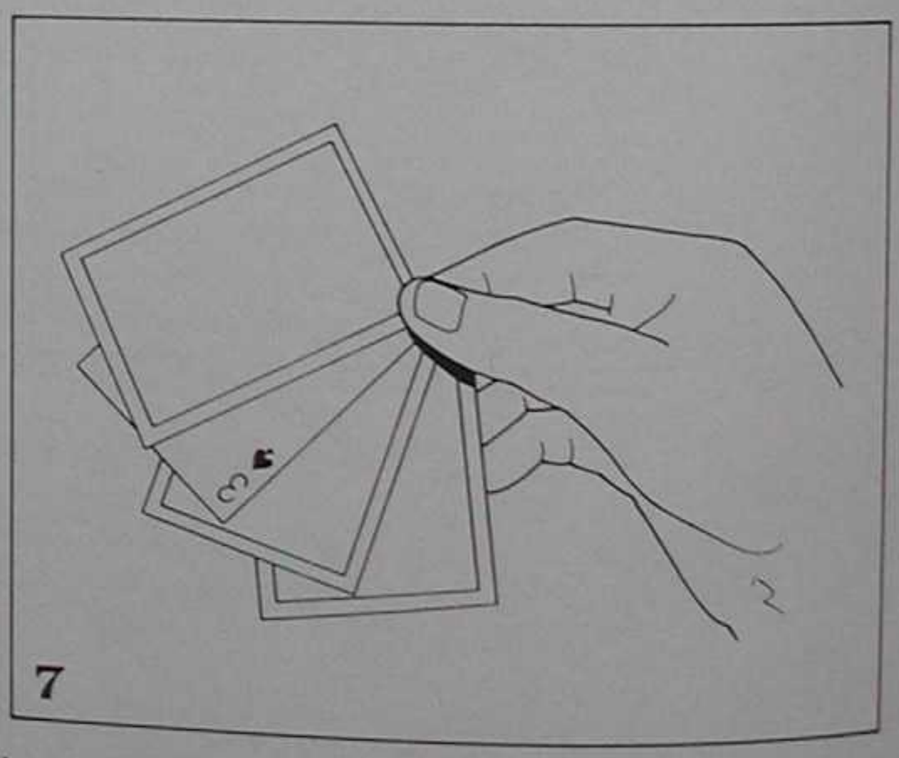
Turn your right hand palm up, revolving those three cards face up as a unit. The Three of Spades is seen on the face. Immediately move the Three partially beneath the face-down card still held by your left hand. Your right first and second fingers shove the two cards beneath the Three to the left until they're aligned with the face-down card. Immediately pull the Three to the right, turn it face down, and replace it beneath the packet. As you do this say, *"The Three of Spades has more ink than either the Ace or Deuce, and so it takes more effort to make it turn over."* You've secretly reversed two cards and the packet is now in this order, from the top down: face-down Four of Hearts, face-up Ace, face-up Deuce, face-down Three.

Make a magical gesture and Elmsley Count to reveal the face-up Ace, placing the last card on top of the packet. Make another magical gesture and do a second Elmsley Count to reveal the face-up Deuce, placing the last card on the *bottom* of the packet.

Your left thumb executes its part of a Block Pushoff, shoving the three cards above the bottom card over as one. Your right hand turns palm down and grasps the three-card block by the center of its right long side, thumb beneath and fingers above. Lift the block and turn your right hand palm up, placing its cards **beneath** the card in your left hand.



6



7

Do an Elmsley Count to show four face-down cards, placing the last card beneath the packet. Now, do Bro. John's Small-Packet Reverse Fan Display: thumb the cards into your right hand one at a time, taking them by their outer right corners, in a reverse fan (fig.7). Your left hand slips the Three of Spades out of the fan and places it on top of the other cards as you square the packet into left-hand dealing position.

Your right hand comes over, grasps the top two cards in Biddle Grip, and lifts them a bit. Your left thumb moves beneath the two cards in your left hand and flips them face up. Lower the double card in your right hand back onto the left-hand cards and square the packet.

Turn the packet *face down* and do an Elmsley Count, placing the last card on the bottom. Turn the packet *face up* and make a magical gesture. Thumb the cards into a reverse fan in your right hand as already shown in figure 7, though here three will be face up and one face down. Withdraw the face-down card from the fan and turn it over to reveal the Four of Hearts. There is no extra card, and you're left clean.

BROTHER HAMMAN'S FINAL TWIST

There are two approaches to use when designing a "Twisting the Aces" routine. The first is *explicit* because the packet is held face down and the cards turn face up. So, for example, when the Ace turns face up, it is among three other face-down cards. The second is *implicit* because the packet is held face up and the cards turn face down one at a time. So, for example, when the Ace turns face down all you see is the back of a card among the face-up cards. It is generally agreed that the former approach is much stronger because you can *see* the Ace — there is no question of its identity because the face is visible. In the latter approach it can become quite apparent to some laymen that they are merely seeing the same back four times, and that you are just hiding a card each time. Unfortunately this is also the method!

The first two variations of Vernon's trick by Bro. Hamman follow the first approach. This version, because of what occurs at the climax, takes the second approach. It originally appeared, with a slightly different handling, in the seventh folio of *The Pallbearers Review* in 1972. This handling is based upon a routine shown to Bro. John by Jon Racherbaumer in 1971, later published in his book, *The Ascanio Spread* (1976) as "The Upturned One." The evolution of this routine is interesting. Racherbaumer cites Karl Fulves' "Reversing Aces" (published under the pseudonym Ralph Gironda) from *Epilogue No.6* (1969) as his starting point. This is the first published handling of the second, implicit, approach, where the packet is face up and the cards turn face down. In *Epilogue No.8* (1970) Lin Searles gave what has turned out to be the vital twist to this idea — that of having four red-backed Aces with the one blue-backed card being seen face-down in the spread four times. This gives the impression that the Aces have blue backs. The resulting color change inspired Racherbaumer to fiddle with the routine. Mike Rogers was also working along similar lines with the Lin Searles idea, though his routine utilized The Ascanio Spread. In 1971, after seeing Mike Rogers perform his routine, Racherbaumer modified his own handling substantially, and added The Ascanio Spread (introducing the idea of doing it from Biddle Grip). Later that year, Jon performed his version of Mike Rogers' routine for Bro. Hamman in New Orleans. Bro. Hamman realized that by extending Lin Searles approach the faces of all four cards could change as well as the backs.

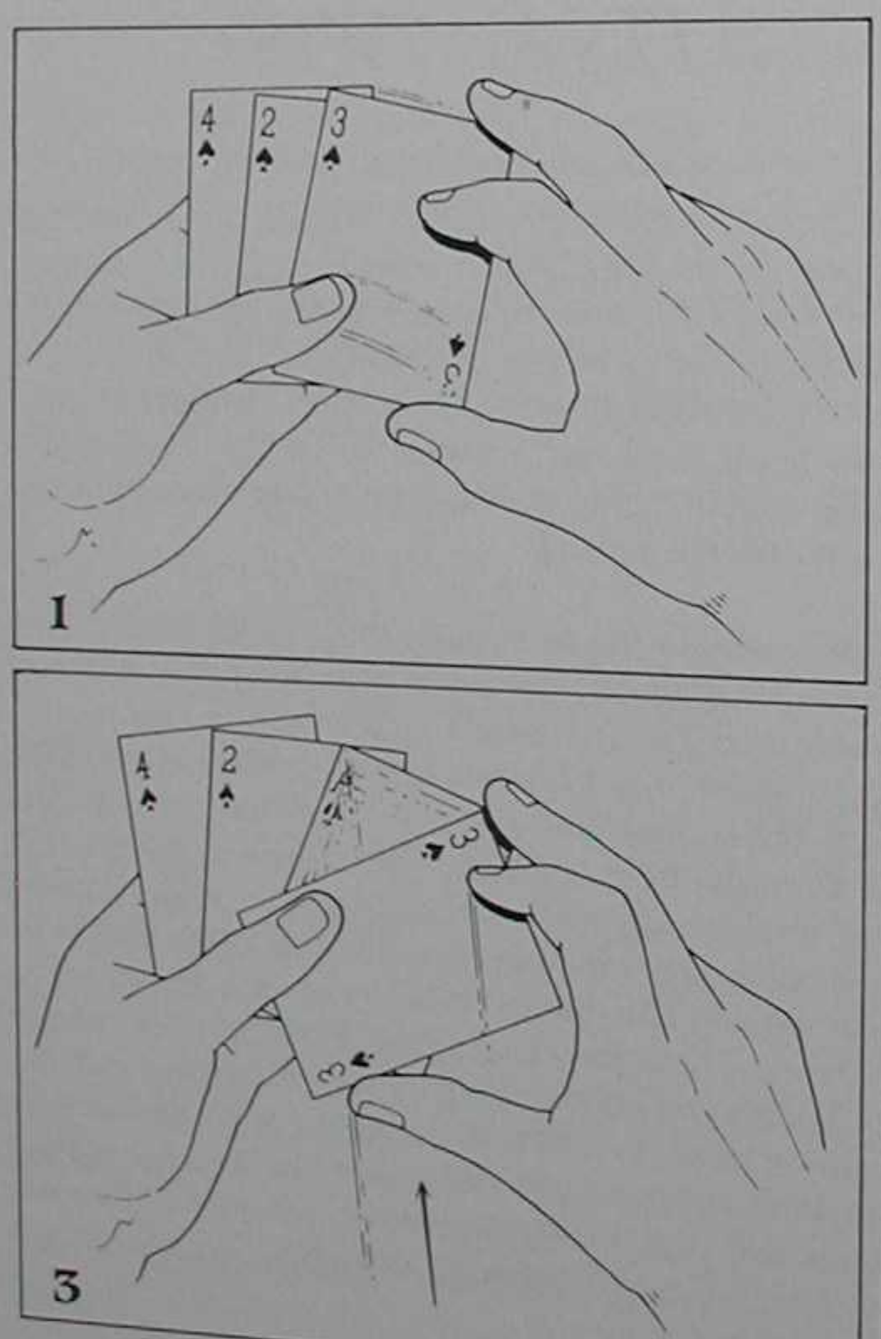
The effect begins as these things normally do, with the performer displaying four cards — the Ace through Four of Spades. One by one, while the packet is held face up, the cards turn face down. During this the cards are seen to have blue backs. After the Four has turned face down it is turned over again, whereupon it is seen that it has changed into the Four of Hearts. The packet is spread and the Ace, Two, and Three are also seen to have changed into Hearts. Then the cards are shown to have red backs.

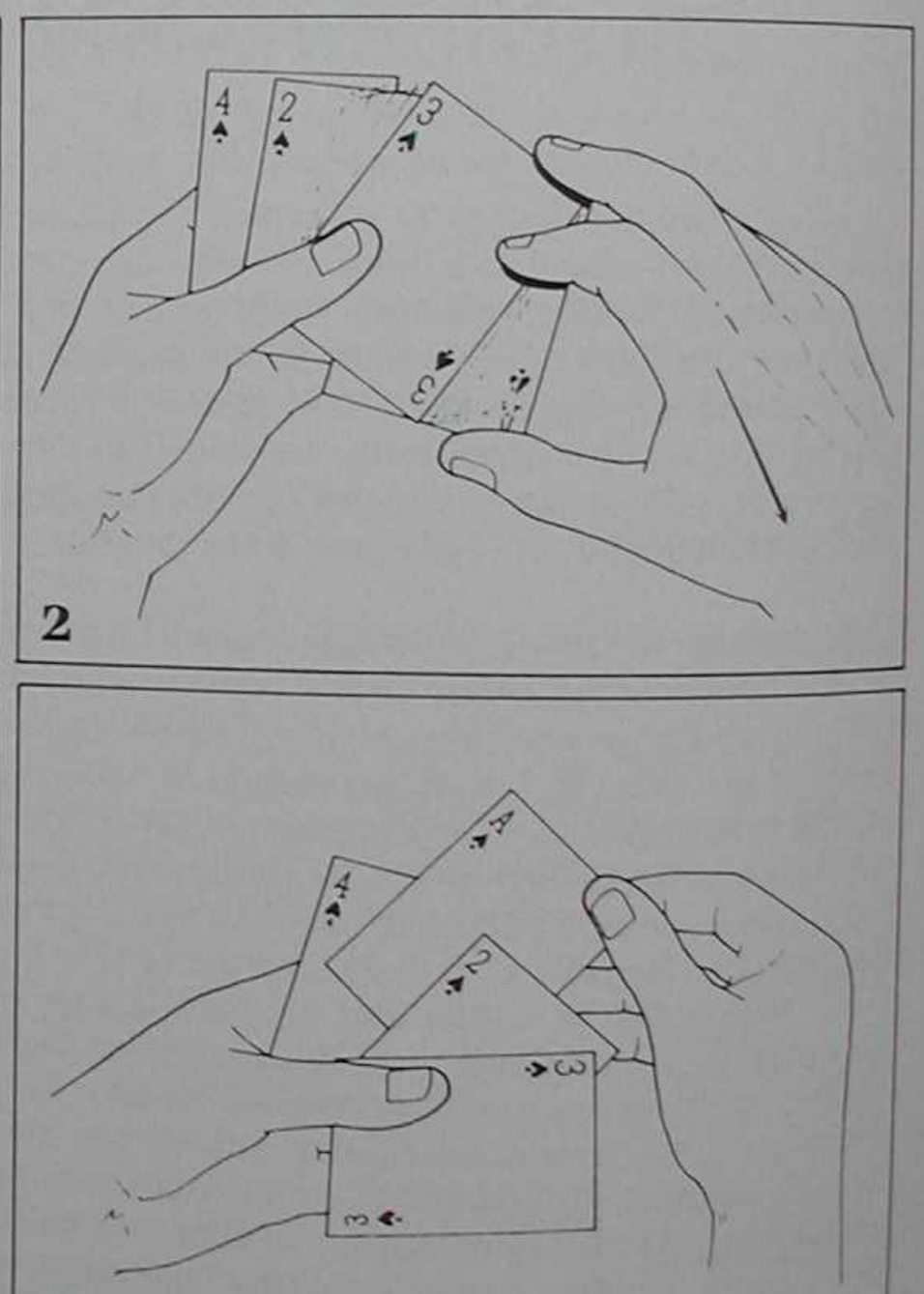
This is an extremely practical routine to do, not an eight-cards-as-four pipe dream, and the climax will drop many a jaw. There is no difficult sleight of hand. Bro. Hamman always uses it to open his "Faked Deck" routine, which is described later in this book.

The price you must pay is that three double-faced cards are required. They are: Four of Spades/Four of Hearts, Two of Spades/Three of Hearts, and Ace of Spades/Two of Hearts. You also need a Three of Spades with a red back, and an Ace of Hearts with a blue back.

Set the cards, from face to rear (all cards black faces upward): Three, Ace, face-down Ace of Hearts, Two, and Four.

The Hamman Ascanio Spread. Hold the face-up packet in left-hand dealing position. Your right hand grasps the packet in modified Biddle Grip, thumb at the inner right corner, first finger curled lightly on the face, and second finger at the outer right corner. Slide the packet to the right until your extended left fingers lie beneath it. With a slight upward pressure your left fingers slide the lowermost card (the Four of Spades) an inch to the left. The underside of the card now second from the bottom (the Two of Spades) is exposed. Your left fingers move onto it and slide the Two an inch to the left (fig.1).


1


2

3

4

Lower your left thumb onto the face of the Three of Spades and hold it in position. This enables your right hand to slide the double card beneath it diagonally inward and to the right a *little* bit. Your right second finger will pivot the Three of Spades slightly clockwise (fig.2). Your right hand moves the double card forward (fig.3). Say, "*Watch the Ace.*" Your right hand grasps the double card at its outer right corner, pulls it out, and re-inserts it above the Four (fig.4). Square the packet.

Make a magical gesture and repeat Brother Hamman's Ascanio Spread: the face-down card, supposedly the Ace, is seen second from bottom. Say, *"Watch the Deuce."* Your right hand grasps the double card, pulls it out of the spread, and re-inserts it above the Four. Square the packet.

Make a magical gesture and repeat the Ascanio Spread again, this time the face-down card is supposed to be the Deuce, and it is on the face of the double card held by your right hand. Say, *"I'll turn the Deuce face up."* Your right hand pulls out the double card and re-inserts it above the Four. Square the packet.

Repeat the Ascanio Spread again and all four cards will be seen face up. Your right hand pulls the double card (with the Ace of Spades on the face) out of the spread and places it on top of the other cards (held beneath the left thumb) as you square the packet. Say, *"Watch the Three — it's second from the top."*

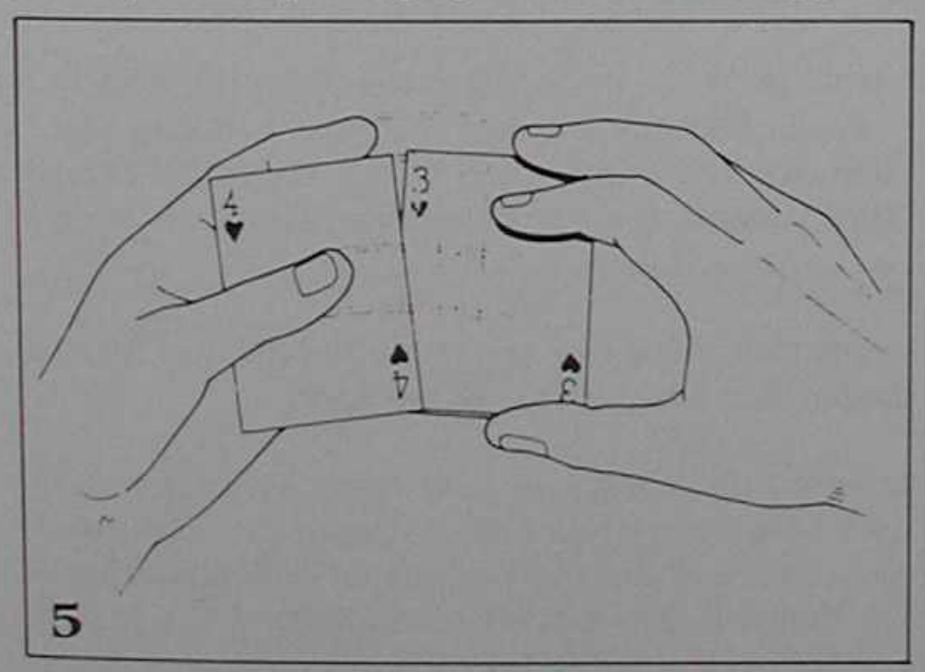
Make a magical gesture and do the Ascanio Spread again, the face-down card representing the Three of Spades will appear on the face of the double card. Pull the double card out of the spread and place it beneath the packet as you square the cards. Say, *"Watch the Four, it's second from the bottom."*

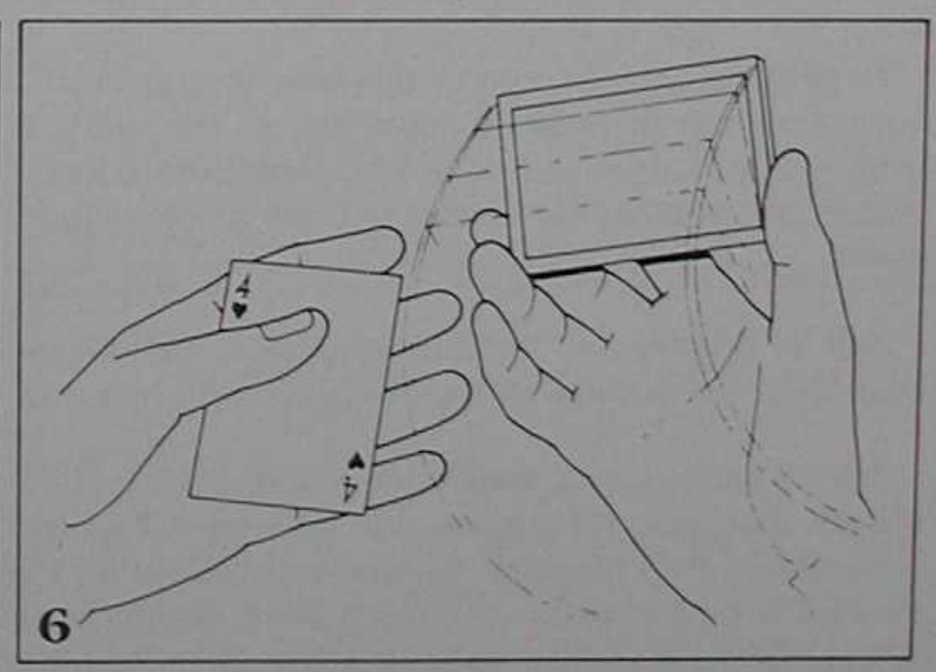
Make a magical gesture and do the Ascanio Spread again; this time the face-down card appears to be the Four, and it's second from the bottom. Your right hand withdraws the face-down card and places it on top of the Ace. Square the packet.

Say, *"The reason that this is so difficult to do is because the Four is a different color."* Do a Block Pushoff and flip over all the cards above the bottom card as one to reveal the Four of Hearts. Say, *"In fact, they're all a different color."* Your left thumb immediately spreads over the first three cards so the Ace through Four of Hearts are seen in a fan. The last two cards are held as one in the left hand (the Three of Spades is hidden beneath the Ace of Hearts).

Wait a moment for the change to register with the audience, then square the packet.

The Flushtration Count. Say, *"In fact, the backs are also a different color."* Your right hand takes the face-up packet in Biddle Grip, turns over to flash the red back, then turns palm down again. Lower your left thumb onto the Four of Hearts on the face of the packet and peel it off onto your left palm (fig.5). Turn your right hand palm up again to show what appears to be a second red back (fig.6).


5


6

Turn your right hand palm down and peel the Three of Hearts off the packet with your left thumb, taking it onto the Four already in the hand. The Three is spread slightly to the right once it's in your left hand so the Four remains visible.

Turn your right hand palm up again to flash another red back. Turn it palm down and peel the Two of

Hearts onto the cards in your left hand, again leaving it spread to the right. Your right hand turns palm up a final time to flash another red back, then turns palm down and places the double card (Ace on the face) beneath the packet. Square the cards to end.

The Flushtration Count was originally used in a rather simplistic routine of the same name by Bro. Hamman and marketed by DeVoe's Magic Den in the sixties. It is a small packet version of Ed Marlo's "In Lieu of the Hindoo Shuffle," which appeared in 1958 in *Ibidem No.15* (p.5, Second Method). The Marlo method is, in turn, based on an old dodge using the Hindu Shuffle.

♥

WATCH ME LIKE A HAWK

This is extraordinarily clever. The four Aces are shown as fairly as could be desired and dropped in a face-down pile on the table. A spectator thinks of any card, removes it from the deck without letting the performer see it, and drops it onto the Aces. All throughout the procedure the spectator is told to watch the performer like a hawk.

The performer lifts the packet, counts out the four Aces from beneath the selection, and leaves the chosen card face down on the table. Now the performer divines the identity of the chosen card. Then he drops the Aces on top of it, and when the cards are turned over the selection has vanished.

To perform, openly remove the Aces from a shuffled deck, place the deck aside, and show the Aces in a fair manner so there is no possibility in the spectators' minds that any monkey business is taking place. Drop the Aces onto the table in a face-down packet. They can be in any order during the actual performance, but to make this easier to teach place them in Clubs, Hearts, Spades, Diamonds order from the top down.

Ask the spectator to think of any card so that he *knows* his choice is a free one. Give him the deck so that he may spread through it, remove his chosen card, and drop it face down on top of the Aces.

Say, *"I want you to* **watch me** *like a hawk and make sure I don't* **peek** *at your card."* (This statement creates psychological misdirection. The spectators will now keep themselves busy trying to catch you peeking at the card.) Very gingerly, being overly careful for the amusement of the audience, square the tabled packet. Pick it up and place it into left-hand dealing position. You will now execute a variation of The Undercount where the cards are openly taken from the *bottom* of the packet, rather than the top.

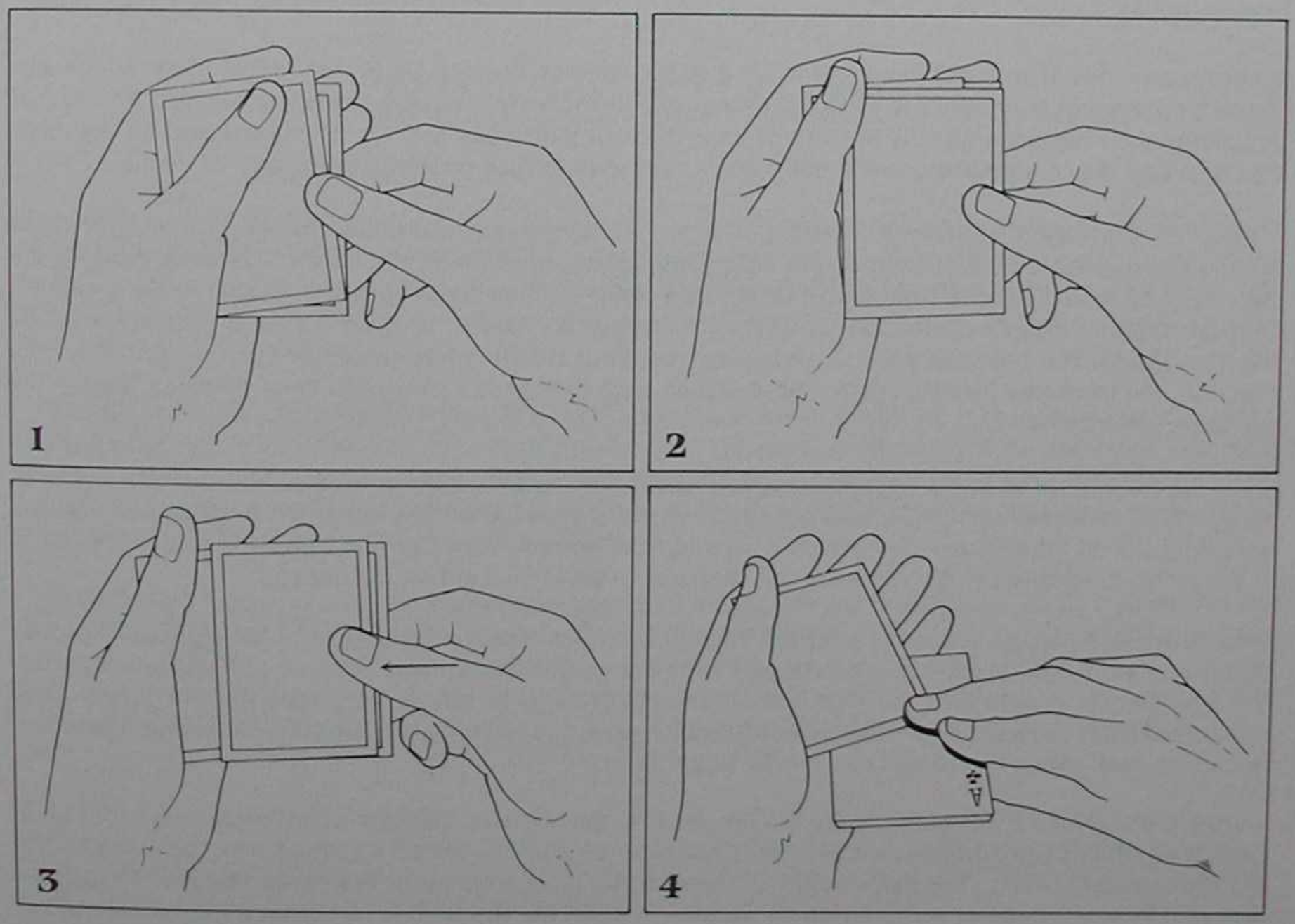
Your left second fingertip presses lightly upward on the face of the bottom card's outer right corner, and pushes to the right. This loosens (slightly buckles) the bottom card, the Ace of Diamonds, so it can be easily pushed out. Your right hand grasps the exposed right long side of the bottom card at center between thumb, above, and fingers, beneath (fig. 1).

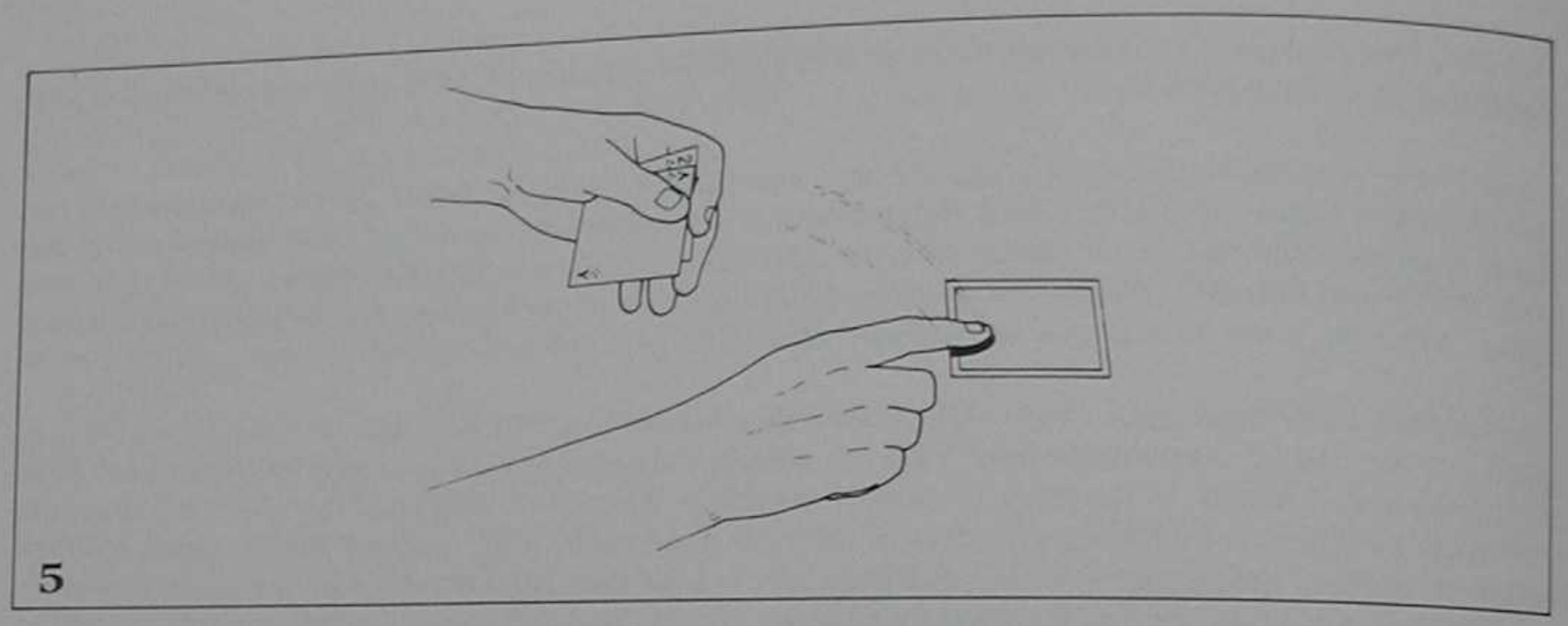
Pull the Ace of Diamonds to the right, out from beneath the packet, and in the same motion raise it so the face is toward the audience.

Lower your right hand, tilting the Diamond once again parallel with the packet. At the same time your left second finger pushes out the card now on bottom, the Ace of Spades. Your right hand descends onto the packet from the right, the Diamond landing squarely on the pushed-over Ace of Spades (fig.2). Both the cards on top and bottom are now pinched between your right thumb and fingers. Your right hand moves upward with both cards, tilting their faces toward the audience to show the Spade.

Lower your right hand again, your right thumb pushing the Ace of Diamonds, the rear card, a quarter inch to the left (fig.3). At the same time your left second finger pushes the card now on the bottom of the packet, the Ace of Hearts, to the right, as already described. When your right hand descends onto the packet, the Ace of Hearts is taken onto the face of the right-hand cards, while your left thumb moves onto the outer left corner of the pushed-over Ace of Diamonds. As your right hand moves away, the Ace of Diamonds is retained on top of the left-hand packet by your left thumb. Your right hand ascends and tilts the face of its packet toward the audience to display the Ace of Hearts.

Lower your right hand again. This time your left hand executes the action for a Double Lift from the bottom of the packet. In other words, your left thumb slides the top card slightly forward and to the left so the right long side of the double card beneath it is exposed. The cards in your right hand must land squarely on top of the double card on the bottom, and it's added to the face of that packet. Your right hand immediately moves upward again, tilting the cards toward the audience so the Ace of Clubs is seen. Say, *"Four Aces and your card. I haven't peeked at it yet."*





5

This leaves one face-down card in your left hand. Since the cards have apparently been taken from the bottom each time, and since four Aces have been seen in your right hand (and you can call out the suits if you wish because no suit is shown twice), the audience will firmly believe the face-down card in your left hand to be the selection.

So, your right hand is holding the face of its packet toward the audience. Turn your right hand palm down so the packet's face is upward. Cleanly and gingerly slide the outer left corner of the packet beneath the face-down card in your left hand until your right second finger can move onto the face-down card to hold it in place (fig.4).

Lift the card out of your left hand and move it to the table, letting it slide off the Ace of Clubs as you say, *"I haven't peeked at your card yet."* Place the face-up Ace packet into left hand dealing position. You should be holding your left hand directly in front of you, between your body and the face-down card on the table. This is so that the coming glimpse will not require your eyes to flick furtively off to your left hand.

Say, *"It's very easy to mark cards. I want you to put a fingerprint on the middle of this card — right about here."* Lean forward a bit and extend your right hand, pointing to the center of the face-down card. At the same time tilt your left hand toward you so the face of the Ace packet is no longer visible to the audience. Your left thumb pushes over the Ace of Clubs *just enough* for you to glimpse the outer left corner of the selection (fig.5). You hold this pose for only a second. Your left thumb immediately pulls the Club over the selection, the hand tilts forward again, and you lean back and retract your right hand. Immediately flip the Ace packet face down.

The spectator does as instructed, pressing a fingertip onto the back of the face-down card. You continue the coaching by spreading out the four face-down cards in your left hand so your left fingertips contact the right long side of the selected card, which is second from bottom. Your right first finger indicates the center of the packet's top card (where you want the spectator to press the card on the table).

As both hands square the cards your left fingers keep the chosen card jogged to the right so it can be stolen into your right palm with a Side Steal. Your right hand immediately goes into a convenient pocket *"for some magic dust to dust the fingerprint."* The palmed card is left in the pocket and the empty hand comes out. Show the hand to be unequivocally empty, then pretend to sprinkle the magic dust on the tabled face-down card, ostensibly so you can see the finger print.

Drop the face-down Ace packet onto the single card. Say, *"Now I told you I was going to peek at your card. We'll bring your card from the bottom to the top."* Pick up the packet and hold it by the center of the right long side between your right thumb and fingers. Do a False Count of four as five by peeling the first card into your left hand as if beginning an Elmsley Count. That first card is stolen under the packet as the

second (single) card is peeled off. Continue by genuinely peeling off the third, fourth, and fifth cards into your left hand. Place the last card, which you indicate as the selection, on top.

Say, *"Did you see me peek at your card? Have you been watching like a hawk? Well, you chose the...,"* and here you name the glimpsed card. Say, *"The amazing thing is, how in the world did I peek at your card when it wasn't even here."* As you talk take two of the cards in each hand. Slowly lay them on the table, spread face up, to reveal only the four Aces.

Here you must make a choice: either to reveal that the card has flown to your pocket, or to leave things as they stand and *not* reproduce the card. The decision is yours.

Bro. Hamman adds, *"The key to this trick is getting them to watch for a peek (the wrong thing). Here you must be specific, saying, "Watch me peek," then they won't care what your right hand does. They'll ignore it if you never peek at it. So, keep your eyes on the tabled card and then convince them that you have five cards* **after** *you pick up the tabled card."*

♠

THE SIGNED CARD

Many professional magicians began using this effect after it first appeared in *Richard's Almanac*, issue 14, in 1983. The impossibility of the challenge lends itself to the style of presentation most people favor: daring the audience that you will do something, and then doing it. This handling is Bro. John's latest, and somewhat improved over the earlier printed version. All told, the trick took over ten years to evolve into its final form.

The plot is simple. An unknown card is placed aside, face down, when the trick begins. The performer states he will not touch that card again. The four Aces are introduced and left on the table. A card is selected, signed, and placed among the Aces. It vanishes in a remarkably clean manner. The card which was placed aside at the very beginning is then shown to be the signed card — an impossible circumstance since it could not have been in two places at the same time!

To begin, hold the deck with the faces toward you and quickly spread through the cards. Cull the Aces of Diamonds, Clubs, and Spades to the rear of the deck (Diamond third from the top). Turn the deck face down and hold it in dealing position. Spread over the top three cards *as a group* with your left thumb. Do not push them over one at a time or it will be obvious that you have only three. Take the squared packet with your right hand and table it to the right as you say, *"These are my cards. We'll get back to them in a moment."*

Turn the deck face up and spread it between your hands with the faces toward you so the audience cannot see them. Locate the Ace of Hearts. Remove it from the deck, being extremely careful that its face is not seen by the audience, and table it to the left, about a foot from you. Say, *"I'm going to place a card over here — I'll never touch it again. Keep your eye on it."*

Square the deck and do a wide face-up ribbon spread. Ask a spectator to remove any *spot* card and sign it. It's wise to have a heavy black marker handy. Afterward, square the deck and place it off to the left, face down. Glance at the face-down Ace of Hearts and say, *"I haven't touched that card yet, watch that card."*

Turn his signed selection face down and place it on the table to the right, far away from what we shall call The Unknown Card (Ace of Hearts on the left).

Say *"My cards are the four Aces."* Pick up the three-card packet and hold it in dealing position in your left hand. Using the same variation of The Undercount just described in "Watch Me Like a Hawk," you will show the spectators that this packet contains the four Aces.

Your right hand approaches the packet. Your left second fingertip, pressing up against the outer right corner of the *bottom* card, pushes it to the right so it is exposed. Your right hand grasps that bottom card at the center of its right long side, thumb above and fingers beneath. Slide that card to the right, completely out from beneath the packet. Raise your right hand about eight inches and tilt the face of the card, the Ace of Diamonds, toward the audience.

Immediately reverse your right hand's actions, tilting the Ace of Diamonds parallel with the packet and lowering it. It lands on the packet angled slightly and jogged to the right about a half inch. At the same time, your left second fingertip pushes over the card now on bottom. This card is moved over until it is pretty much aligned with the Ace of Diamonds on top of the packet — this jams the bottom card's right long side above your right fingertips.

While your left thumb holds the center card in position by resting on its outer left corner, your right hand pulls both the top and bottom cards to the right. Raise the hand and tilt the face of the packet toward the audience to display the second (black) Ace. Your right thumb now pushes the rear card of the pair (Ace of Diamonds) slightly to the left.

Immediately lower your right hand, tilting the pair of cards parallel with the card in your left hand. The instant the right-hand cards land on top of the left-hand card, lower your left thumb onto the back of the top card. When the hands meet, the right long side of the card in your left hand gets jammed above your right fingertips.

While your left thumb holds the top card in place, your right hand slides the two lowermost cards to the right. It moves upward and tilts their faces toward the audience to display the third (black) Ace.

Immediately lower your right hand and take the card which remains in your left hand onto the face of the packet. Raise the hand to display the fourth (red) Ace. The audience has seen the Ace of Diamonds twice, but this does not register. They have seen the requisite number of reds and blacks, and that's all. Your right hand does not pause at any time during this version of The Undercount, but "bobs" continuously up and down as the Aces are taken.

Say, *"These are my cards, that's your card, and I haven't touched that card yet."* Wiggle your right hand, point to the spectator's face-down selection, then point to The Unknown Card. Drop the Ace packet face down onto the spectator's selection.

Your right hand grasps the Ace/selection packet in Biddle Grip and lifts it off the table. Flash the face toward the audience so the spectator can see his signed card. Lower your right hand so that the packet is face down.

You must count the packet and show five backs. To do this, use The Sixth False Count described in "The Multiplying Kings." In that routine, your left hand turns over the fifth card which remains in it at the end of

the count. *Do not do that here.* As you execute the count say, *"One, two, three, four Aces — and your signed card."* The count should conclude at the mention of her card, when it is seen face down in your left hand. Drop the card on top of the packet and square it. After the count, the cards are in this order, from the top down: black Ace, selection, Ace of Diamonds, black Ace.

Say, *"I'm going to make your card disappear. Just like that. Did you see it go? Well, it's gone. Look."* Place the packet into left-hand dealing position. Your left second fingertip moves up against the outer right corner of the bottom card and shoves it to the right. The now-exposed right long side is grasped by your right hand, enabling you to pull the card to the right. Flip it over, face up, onto the cards in your left hand to display a black Ace as you say, *"That is not your card."* Flip it face down and deal it to the table.

Lower your right fingers onto the card you've just dealt to the table and rub it a bit, saying, *"There's nothing stuck together."* The purpose of this is to throw the spectators off the track by giving them something to think about. Every time you deal a card to the table in the following actions, rub it with your right fingers and say, *"Nothing stuck to it."*

This time, you do a Double Lift from the bottom using Bro. John's standard technique for this sort of thing. Your left thumb slides the top card slightly forward and to the left, exposing the right long sides of both cards beneath. Your right hand grasps the exposed side of the double card and pulls it to the right, flipping it face up onto the card remaining in your left hand. This shows the Ace of Diamonds. Flip the double card face down and deal the top card to the table onto the first dealt card, spread a little to the right.

Your left second finger shoves over the bottom card, which is taken by your right hand and pulled to the right. It is flipped face up onto the card in your left hand to reveal a third (black) Ace. Flip it face down and deal it onto the others on the table, spread to the right.

One card remains. Flip it face up to display the Ace of Diamonds again, then turn it down and drop it onto the other Aces, spread to the right. Remember to rub the back of each card with your right fingers as it's dealt to the table. That drives them crazy. They are so busy looking for two cards stuck together that they won't pay much attention to the faces of the Aces. Audience manipulation can be fun.

Pluck the top card off the spread and use it to scoop up the other cards, subtlely transferring it to the bottom. Square the packet and place it into your left hand.

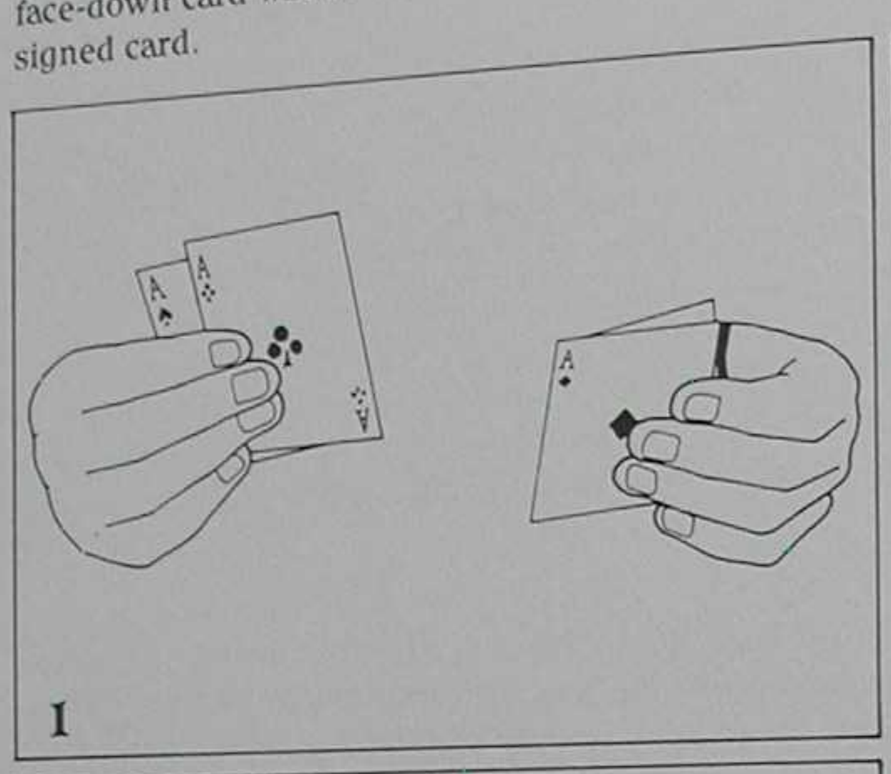
Spread the cards between your hands. Move your left thumb onto the back of the card second from top, and your right fingertips onto the face of the card second from bottom. Separate your hands, your right hand taking the first and third cards, your left hand taking the second and fourth. While your right hand may leave its cards spread a bit, your left thumb must pull its pair fairly close into alignment. You may now turn your hands over and flash the faces of the pairs to the audience (fig.1). The signed card is hidden behind the Ace of Diamonds. Turn your right hand over a second earlier than your left hand — this diverts attention from your left hand.

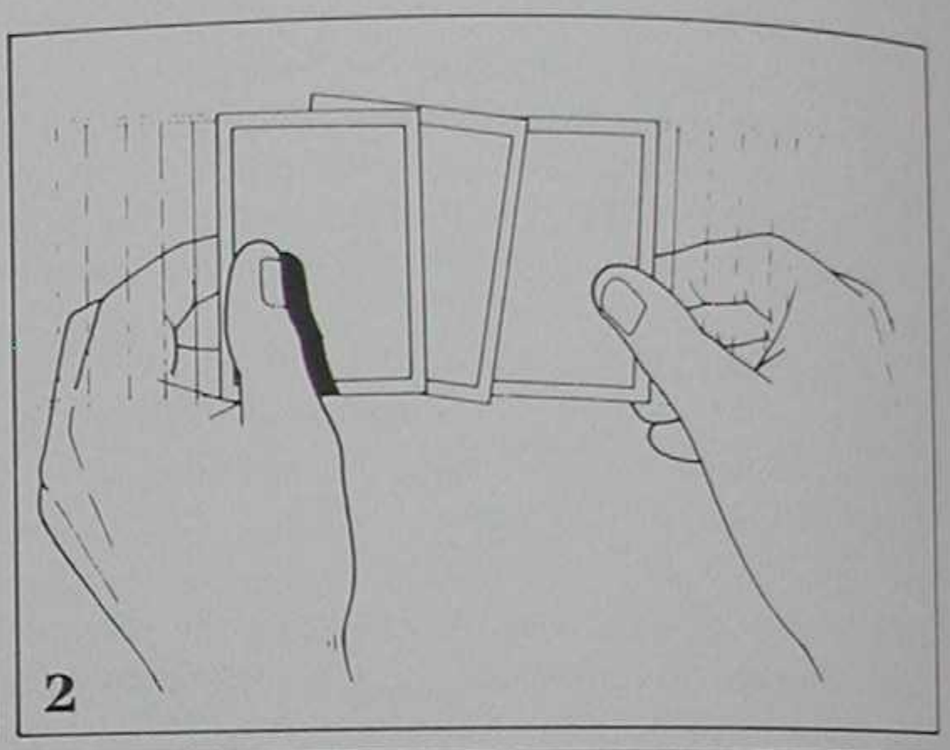
Immediately toss the right hand's black Aces face up to the table and turn your left hand so its cards are face down again.

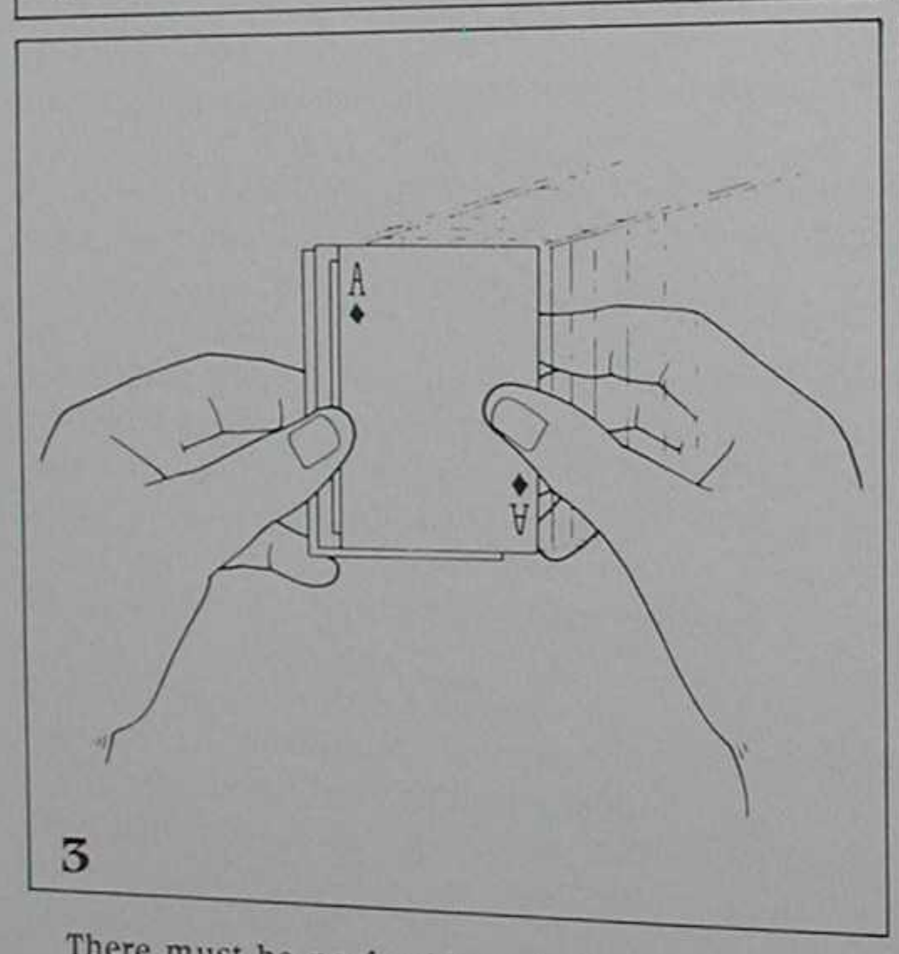
Turn to The Unknown Card and say, *"I have not touched that card, have I? I will not touch it now, either. It has been lying in your sight the entire time."* Your right hand takes the **lower** card of the pair from your left hand. Both hands now approach The Unknown card from either side. Your left hand guides its card on top of the tabled card, while your right hand slides its card beneath it (fig.2).

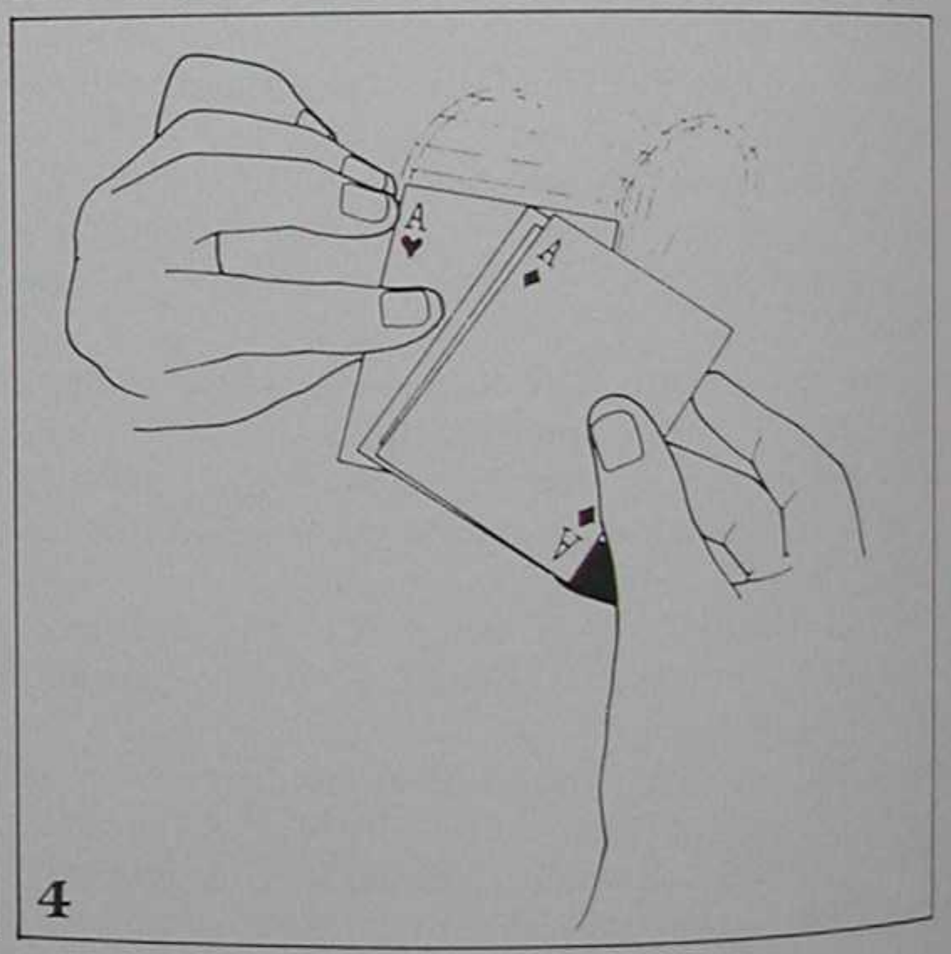
Raise your hands and immediately pull the lowermost card to the right, out from beneath the packet, with your right hand. Flip it face up to display a red Ace and place it on top of the cards in your left hand (fig.3).

Your left hand immediately slides what is now the bottom card to the left, out from beneath the packet, and flips it face up to reveal a second red Ace. Place this card *beneath* the packet (fig.4). Spread the cards and a face-down card will be seen in the center. Ask the spectator to withdraw it and turn it face up, revealing his signed card.


1


2


3


4

There must be no fumbling during the final switch or the spectators will instantly catch on. The whole idea is to make it look as if you never actually touch The Unknown Card — and this simple switch accomplishes that when done smoothly and without guilt.

TRIPLE CROSS

This is a recent creation of Bro. Hamman's, and an earlier version appeared in print in *Richard's Almanac* Vol.3, The Summer Quarterly. Two cards are chosen — one red, one black. The black card is put between the black Kings on the right, and the red card is put between the red Kings on the left. The selections change places. This is repeated. The third time, all four Kings jump to the right, and both selections appear on the left.

To perform, remove the four Kings from the deck and lay them on the table, face up. Arrange the four cards so the red Kings are in the first and fourth positions. (Let's assume the order is Diamonds, Spades, Clubs, and Hearts from face to rear.)

Spread the deck face up on the table and have two cards freely selected. Ask the person to choose one red spot card and one black spot card. (Let's assume these are the Two of Hearts and Five of Clubs.) Use two spectators, one for each selection, if they're available. Once the two cards are taken out, square the deck and place it aside.

Pick up the Kings and hold them, face up, in dealing position. Drop the Two of Hearts, followed by the Five of Clubs, onto the Kings. Shove over the three cards on the face in a group and take them with your right hand in Biddle Grip. Your left thumb flips the cards remaining in that hand face down.

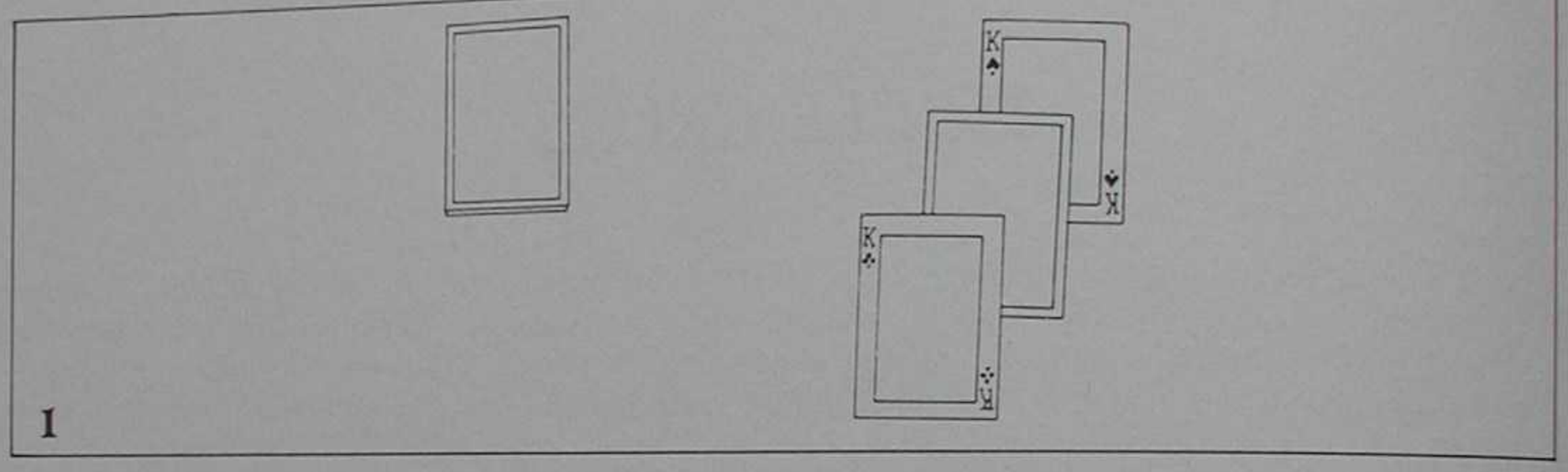
Peel off the Five of Clubs with your left thumb and use the double card in your right hand to flip it face down onto the packet. Lower the double card, Two of Hearts on the face, onto the left-hand cards and hold it in place with your left thumb. Say, *"Don't worry about the Two of Hearts. Let's just leave that over here."* Flip the double card face down onto the packet and immediately thumb off the top card. Take it with your right hand and table it to the left.

Say, *"Watch the Five of Clubs."* Do Bro. John's Double Turnover from a five-card packet with no getready. Your left thumb does a Block Pushoff and your left second fingertip presses upward to hold back the card second from bottom. Your left thumb pushes the three moving cards farther to the right until your left third finger can break off the lowermost card. This leaves a double card in your right hand, held by the center of its right long side. Flip it face up and square the packet. After the spectators have a chance to look at the Five, repeat the same technique to flip it face down. Immediately deal off the top card and table it to the right.

Using typical Bro. Hamman handling, slide out the bottom card with your left second finger. Take it with your right hand and flip it over, face up, onto the packet to display the King of Spades. Take the card with your right hand and slide its inner left corner beneath the outer right corner of the supposed Five of Clubs that's face down on the table. Say, *"We'll place the black Kings with the black spot card just to make it easy to keep track of things."*

Do a Block Pushoff and Double Turnover, flipping the card face up on the packet to display the King of Hearts. Flip the double card face down, thumb off the top card, and place it squarely on top of the face-down supposed Two of Hearts on the left.

Pull out a single card from the bottom of the packet and flip it face up onto the card in your left hand to display the King of Clubs. Place it onto the cards on the right so its outer right corner overlaps the inner left corner of the face-down supposed Five of Clubs (fig.1).



1

Flip the remaining card face up to display the King of Hearts again. Since suits are not announced, only the color will register with the audience. Flip it face down and table it on top of the cards to the left. Turn the red packet face up and leave it, squared, on the table.

Snap your fingers and turn over the face-down card that's between the black Kings to reveal the Two of Hearts. Spread the packet on the left inward to reveal the Five of Clubs between the two red Kings.

To set up for the second part, pick up the Two of Hearts and place it onto the King of Diamonds. Pick up the entire red-Kings packet and place it onto the King of Clubs. Pick up everything and put it into dealing position. The cards are in this order, from face to rear: Two of Hearts, King of Diamonds, Five of Clubs, King of Hearts, King of Clubs, King of Spades.

Turn the packet face down. Push over the three uppermost cards (three Kings) in a group and take them by the center of their right long sides with your right hand, thumb above and fingertips beneath. Move them forward until your left thumb and first finger can grasp them in an identical manner (fig.2). Do The Under-count exactly as described in "Watch Me Like a Hawk." You count four Kings, showing two black and two red — just ignore the other cards which lie on your left palm. The mechanics are almost the same, though your left second finger does *not* take part in the action. The first card is slid out from the bottom, raised by your right hand, and flashed to the audience. The second card is taken off the bottom of the packet beneath it and shown. As the third card is taken, the first (uppermost) card is retained by your left thumb so it can be taken and shown again as the fourth King.

Table the King packet, face down, to the left. Your right hand grasps the left-hand packet in Biddle Grip and lifts it. Your left thumb peels off the top card into your left hand, leaving a double card in the right hand. Both hands turn over to flash the faces of their respective cards, Five of Clubs in the left hand and Two of Hearts (double card) in the right. Rotate both hands back to normal position and drop the double card *on top of* the card in your left hand.

Pluck the top card off of the King packet and turn it face up to show the King of Clubs. Table it to the right. Do a Double Lift from the bottom of the left-hand packet Bro. Hamman style, pulling it out from the side and flipping it over onto the card remaining in your left hand. The Five of Clubs is seen. Flip the double card face down and immediately thumb off the top card. Place it onto the King of Clubs, overlapping its inner left corner as in the first layout.

Pluck the next card off the top of the King packet, turn it face up to show the King of Spades, and lay it onto the supposed Five of Clubs, overlapping its inner left corner.

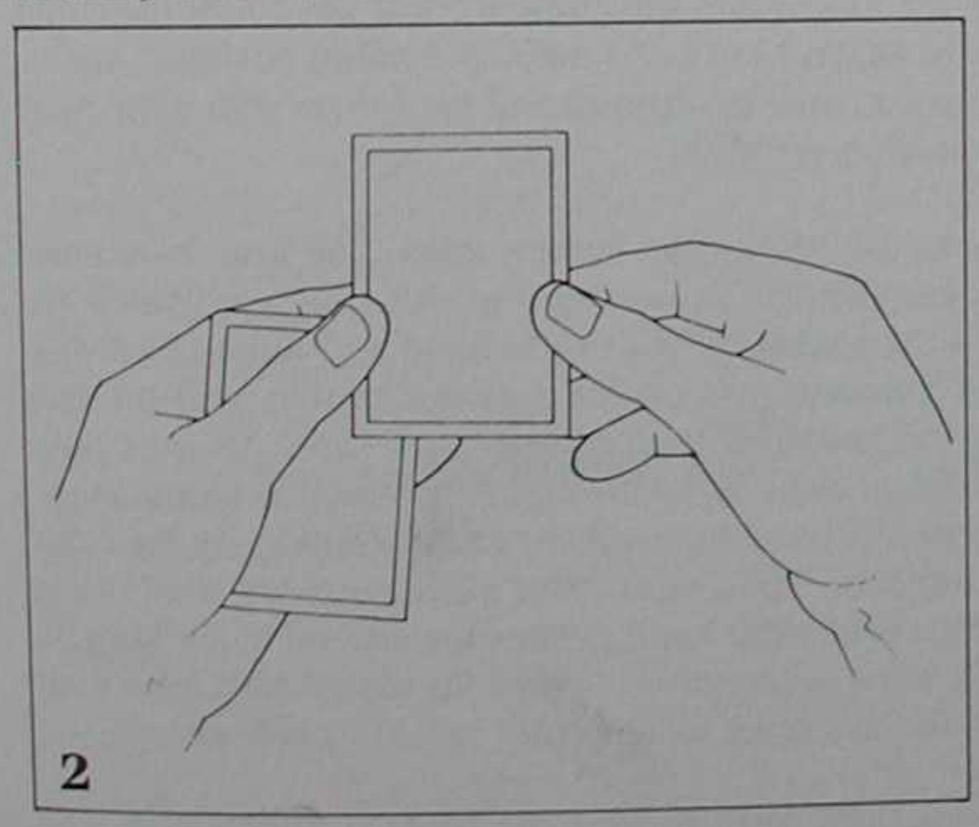
Lift the double card out of your left hand, holding it in right-hand Biddle Grip, and lower it onto the face-down card remaining on the left (which the audience believes to be two red Kings). Pick up all three cards and spread them. Take the top card and insert it between the other two. Square the packet and turn it face up, placing it back on the table to the left.

Snap your fingers and turn over the face-down card that's between the black Kings to reveal the Two of Hearts. Spread the red-King packet inward to reveal the Five of Clubs in the center.

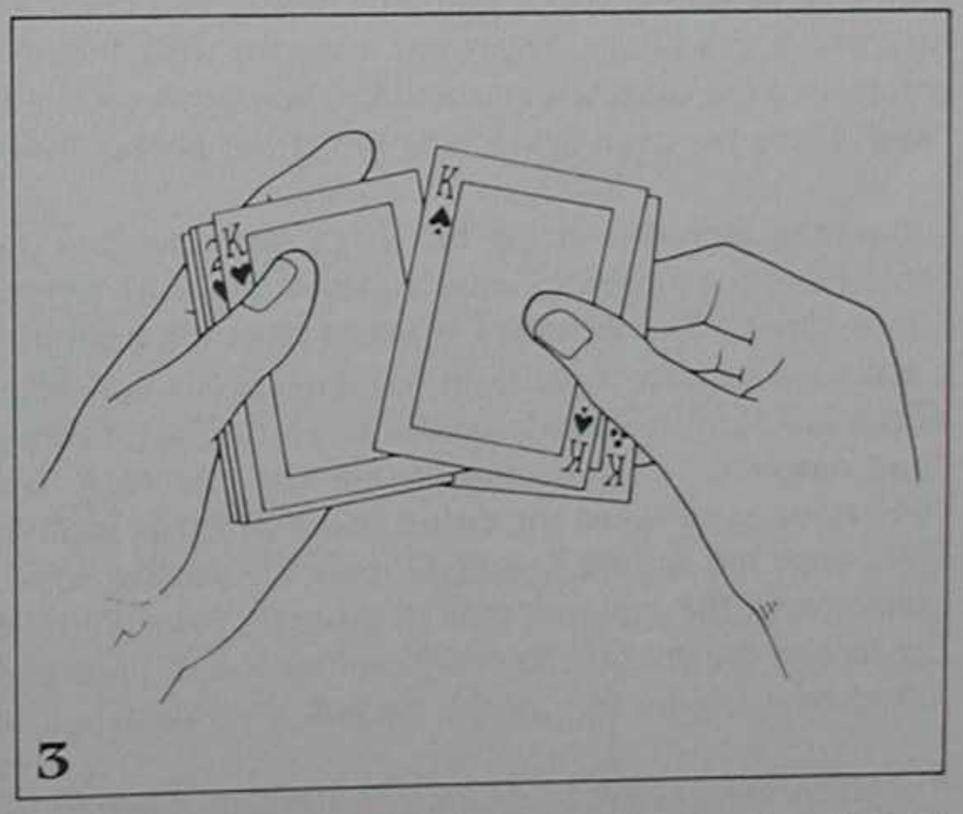
Pick up the Two of Hearts and slip it between the red Kings, *above* the Five of Clubs. Pick up those four cards and place them into your left hand, face up. Pick up the black Kings and hold them, face up, with the King of Spades spread slightly to the left. As you put them onto the face of the cards in your left hand, a light downward pressure will enable you to slide the King of Clubs to the bottom (fig.3). Square the packet and flip it face down.

Turn the top card face up to display the King of Clubs. Flip it face down onto the packet, thumb it off, and table it to the right. Do Bro. John's Double Lift from a five-card packet and flip over two cards as one to show the Five of Clubs. Flip the double card face down and deal off the top card. Take it (actually the King of Diamonds) and place it squarely onto the face-down card already tabled on the right.

Do Bro. Hamman's handling for a Double Lift from a four-card packet (no third-finger activity) and turn the double card face up to display the Two of Hearts. Flip it face down and thumb off the top card. Table it (actually the Five of Clubs) to the left.



2



3

Do a Double Turnover using a Block Pushoff and flip the double card face up to display the King of Hearts. Flip the double card face down, deal off the top card, and table it on top of the face-down card on the left.

A double card remains in your left hand. Handling it as one card, flip it face up to display the King of Spades. Turn it face down and place it on top of the cards on the right. In the same motion, pick up that packet and turn it face up, keeping it squared.

Snap your fingers and spread the face-up packet inward to reveal all four Kings! Turn the cards on the left face up and spread them to reveal the two selections.

KINGS THROUGH THE TABLE

Bro. Hamman does not do coin magic but, on occasion, has adapted a coin plot to a card trick. The earlier version of this routine, which appeared in *The Card Magic of Bro. John Hamman* (1958), involved lapping. This handling eliminates the lapping, though you must still be seated at a table.

Set up in advance: remove the Aces and Kings from a deck. Place the Ace of Hearts beneath your right thigh. The King of Hearts goes inside the left breast pocket of either your shirt or jacket. Set up the remaining six cards in this order, from face to rear: King of Diamonds, King of Clubs, King of Spades, Ace of Clubs, Ace of Diamonds, and Ace of Spades. Turn the packet face down and drop it on top of the deck.

Since you are going to do a trick using four particular cards, you can go through the deck and openly set up the cards on top. Do it casually, before you mention the Kings, and the audience will not count the cards with which you fiddle. Afterward, turn the deck face down in your left hand, held in dealing position. Again, before you mention any particulars, just push off the top six cards in a group and take them with your right hand. Place the deck aside, and lower the packet into dealing position.

Casually spread over the top three cards, so four backs are seen, then square them. The four lowermost cards remain squared as one. To show the four Kings, execute The Undercount as described in "Watch Me Like a Hawk." The first card is taken from the bottom of the packet by your right hand and tilted upward so a red King is seen. Your right hand descends and takes a second card off the packet's bottom onto the face of the red King it already holds. Flash the face toward the audience to display a black King. As your right hand descends, your thumb pushes the rear card (red King) slightly to the right. When your hands meet, your right hand takes the *entire* block of cards from your left hand beneath the cards it holds. At the same time, your left thumb descends onto the pushed-over top card. Your right hand moves upward with all the cards except the top one, held in place by your left thumb. Your right hand flashes the second black King on the face of the packet. To complete the count, your right hand descends and takes the single card from your left hand onto the face of the packet, then flashes it to the audience so a second red King is seen.

Return the packet to face-down dealing position. Your right hand retakes the cards in Biddle Grip and lifts them out of your left hand. It turns palm up and gestures to an imaginary hole in the table with the pinky (fig.1). Say, "*There's a soft spot in the table, so let's see if we can make a King come up through it from beneath the table.*" Turn your hand palm down and openly transfer the top card of the packet to the bottom.

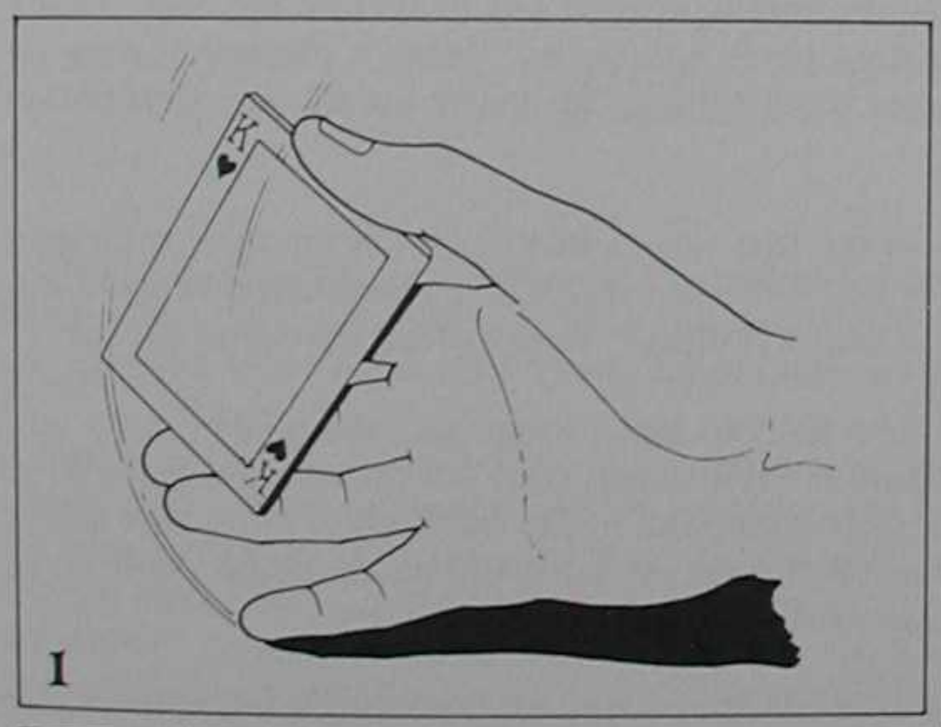
Turn your hand palm up again to flash the King of Clubs on the face of the packet. Hold your palm-up left hand nearby. Turn your right hand palm down so the face-down packet lands on your outstretched left fingers. Immediately lower your thumb onto the top of the packet and simultaneously draw both the top and bottom cards to the left. They should remain somewhat aligned, though it need not be perfect by any means. Without pausing, peel the next two cards off the top of the packet one at a time, so they are fanned

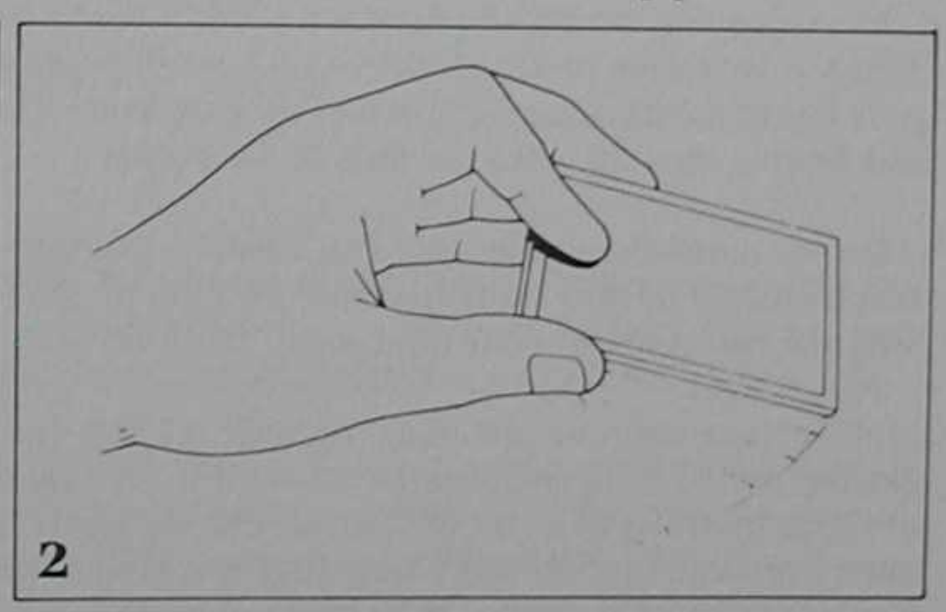
to the right on top of the double card. Your right hand, with the remaining double card (in perfect alignment), gestures toward the soft spot, then goes beneath the table.

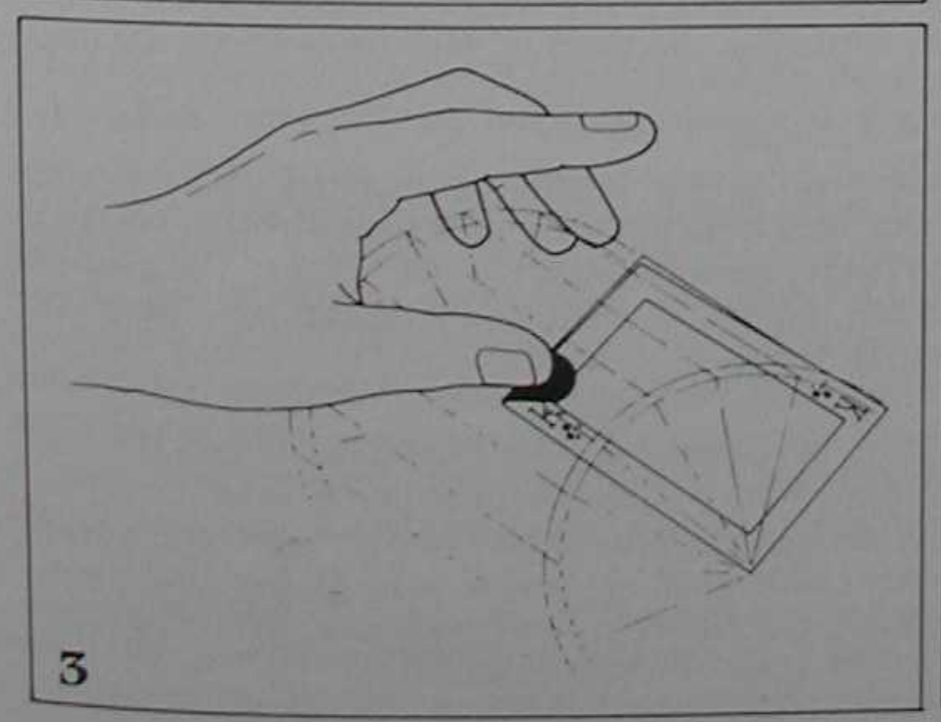
Leave the Kings of Diamonds and Spades resting on the chair between your legs. (For those keeping score, it's Magician 4, Spectators 0: with the exception of one of each, the Kings and Aces have been switched. Most of the dirty work is completed.) Your right hand moves forward, beneath the table, to where the soft spot lies. At the same time, your left fingers jiggle/square the cards in that hand. Once they're in dealing position, your left thumb moves onto the outer left corner. Your first finger is at the packet's outer end.

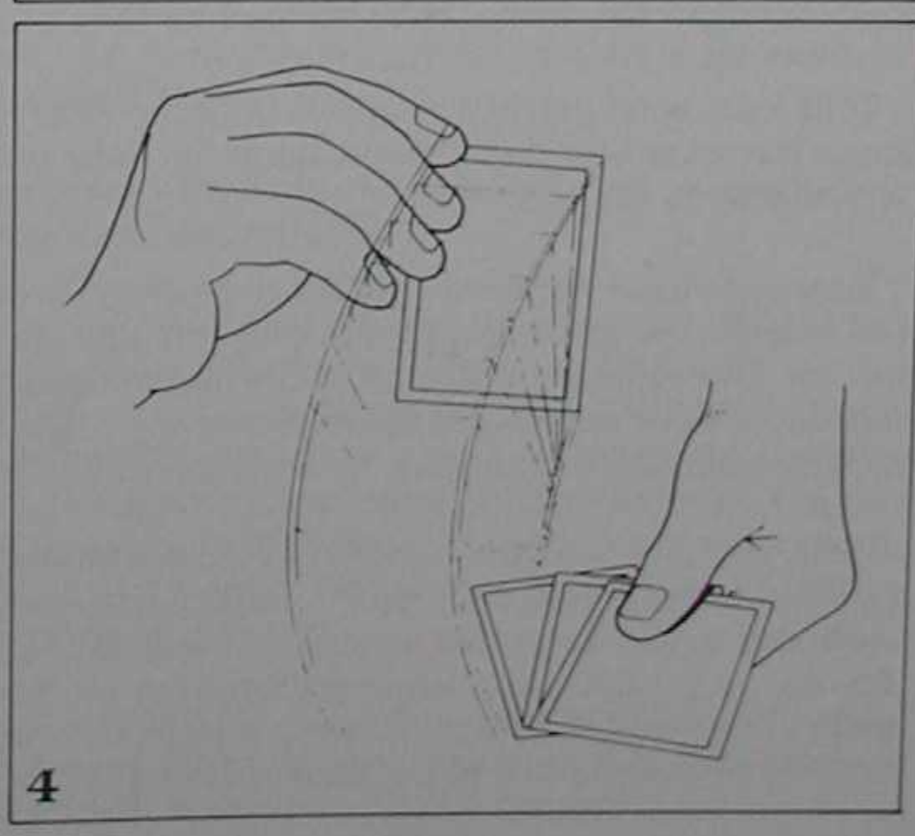
By maintaining pressure between your thumb and second finger, and pulling downward with your first finger, you'll be able to turn your left hand over while pivoting the packet so that it remains face down (fig.2). Lower the packet to the table on top of the soft spot, slipping your thumb beneath it. To give the appearance that the King of Clubs is rising to the top, press lightly upward with your thumb as you pull it out from beneath the cards. This pulls the lowermost card toward you and, as soon as it's able, let it flop face up on top of the others (fig.3).

Pick up the packet and hold it in dealing position. Do Bro. Hamman's Small-Packet Reverse Fan Display, here with no monkey business, as described in "Brother Hamman's Second Twist." The cards are reverse counted into a fan in your right hand while held at the outer right corners. Three face-down cards will be seen on top of the face-up King of Clubs. Square the packet and place it back into dealing position.


1


2


3


4

Turn your left hand over and tap the soft spot using your first finger (extended past the packet), saying, *"This time I'll make a King travel downward through the table."* Your right hand goes beneath the table and picks up the top card of the two Kings between your legs — it's the King of Spades. Move it to beneath the soft spot, *then* bring it out from beneath the table, face up. Drop it, still face up, on top of the packet in your left hand.

Do the Small-Packet Reverse Fan Display, taking the first two cards singly into your right hand (fanned by the outer right corners). Do a Block Pushoff so the third and fourth cards are taken as one. The King of Clubs which remains is placed, spread to the left, on top of the others. There will be a face-up black King on both sides of the fan, with two face-down cards sandwiched between. Say, *"Both black Kings have gone through the table, so now it's time for the King of Diamonds."* Square the packet and return it to left-hand dealing position.

Turn your left hand over and use your first finger to point to the soft spot. At the same time, your right hand goes beneath the table and takes the King of Diamonds from between your legs. Bring the King of Diamonds above the table, face up, and drop it on top of the packet. Do the Small-Packet Reverse Fan Display, taking the Kings of Diamonds and Spades into your right hand one at a time. On the third card do a Block Pushoff, shoving over a triple card, and taking this as one onto the face-up Kings in your right hand. The King of Clubs is placed, spread to the left, on top of all. The audience now sees three face-up Kings and a face-down card second from the packet's face.

As you square the packet, draw the King of Diamonds out from beneath it and drop it on top. Say, *"I think there's a little hole in my sleeve — let's send the next King up to my pocket."* Make a magical gesture up your left arm with your right hand and snap your fingers. Pull the King of Hearts out of your shirt pocket and drop it, face up, onto the face of the packet.

Do the Small-Packet Reverse Fan Display, pushing off the first two cards singly. On the third card, do a Block Pushoff of four cards (the face-up King of Spades and three-face down cards beneath) and take them onto the two cards in your right hand. the final King of Clubs is placed on top of all, spread to the left.

Move your palm-up left hand beneath the fan and take the two black Kings and the hidden cards into dealing position. Square them. Your right hand holds onto the red Kings. Your left thumb pushes the King of Clubs to the right a half inch or so. Use the cards in your right hand to flip the King of Clubs face down onto the cards in your left hand. Peel the King of Diamonds onto the left-hand cards, using the King of Hearts to flip it face down. Drop the face-up King of Hearts on top of everything.

Your right hand grasps the packet in Biddle Grip so you can thumb count, obtaining a left pinky break above the lowermost three cards (the Aces). Your right hand jogs the block of four cards *above* the break very slightly to the right.

Your right hand regrips the four-card block at its outer right corner, beginning the Small-Packet Reverse Fan Display. The quadruple card is taken off, and the next card is immediately pulled on top of it, fanned to the left. This hides the thickness of the quadruple card before the spectators can focus on it. The final two face-down cards are reverse counted into your right hand, fanned to the left, completing the display. The audience sees three face-down cards on top of the King of Hearts.

Your left hand grasps the three face-down cards *as they are*, enabling your right hand to pull the four-card block away, turning it face toward you (fig.4). Say, *"Well, I could make it go up here...."* and *immediately* sweep the packet up your left arm, following the same path as before to your left breast pocket. Dip the packet into your breast pocket, push off the three outermost cards with your fingers, and rapidly pull out the innermost card, the King of Hearts. Continue, *"...but I don't want to cheat you."* Your right hand turns to expose the face of the King of Hearts.

Say, *"I'll make the Heart go through the table."* Do *not* mention the value of the card. Flip the King face down on top of the packet.

Take the cards in your right hand, and move your left hand beneath the table. Pick up the Ace of Hearts and move your left hand beneath the soft spot. Your right hand taps the packet on the table on top of the soft spot, then your left hand brings out the card from beneath, held face down. Turn it over to reveal the Ace of Hearts and say, *"Well, I did say I was going to make the Heart go through the table."*

The Ace of Hearts should be lying face up on your left hand in dealing position. Your right hand turns over, revealing the Ace of Diamonds on the face of the packet. Drop the packet onto the Heart in your left hand. Do the Small-Packet Reverse Fan Display, with a Block Pushoff on the third (double) card, to show four Aces fanned in your right hand.

FLIGHT OF FOUR

Bro. Hamman has not tinkered with gimmicked cards for almost twenty years. This routine, like the others which utilize gimmicked cards and have not been published before, was created a long time ago and not shown to other magicians. The route of underground dispersion of material is well known to Bro. John.

The main thrust of this routine is the thoroughly inexplicable and repeated disappearance of the Four of Hearts from among its mates, and its reappearance in a variety of places (inside the cardcase, reversed in the deck, *under* the cardcase, etc.). The effect is built on *repetition*, each part stronger, until the climax when the *two black* Fours vanish and travel from the cardcase to the deck. The type of gimmicked card utilized is no longer a novelty, however, its vintage does not lessen its cleverness *in application*. Effects are achieved here that are not possible to replicate nearly so cleanly with sleight of hand.

You need a red-backed deck and its cardcase, the four Fours from a blue-backed deck, and two *additional* blue-backed Fours of Clubs and Spades (that's six blue-backed cards total).

You also need to make a gimmicked card which has a Four of Hearts on one side, and the back of the cardcase on the other. Do this by splitting both the card and cardcase panel before gluing them to one another. The portion of the cardcase used is the side to which the large flap is attached (this usually gives the name of the brand, and has other printed matter). When this gimmick is placed on top of the cardcase side which it matches, it becomes invisible! Finally, put a pencil dot on the center of the numeral four in the index corner which corresponds to the upper end of the cardcase on the other side (fig. 1, which shows both sides of the gimmicked card). This makes it possible for you to position the gimmick properly on the card-case so the image doesn't magically turn around in the middle of the trick.

Set up the deck by removing the Four of Hearts from it. Replace this Four, face *up*, centered in the lower half of the face-down deck. Next, take one blue-backed Four of Clubs and one blue-backed Four of Spades and place them, together and face up, centered in the *upper* half of the deck. Square the deck.

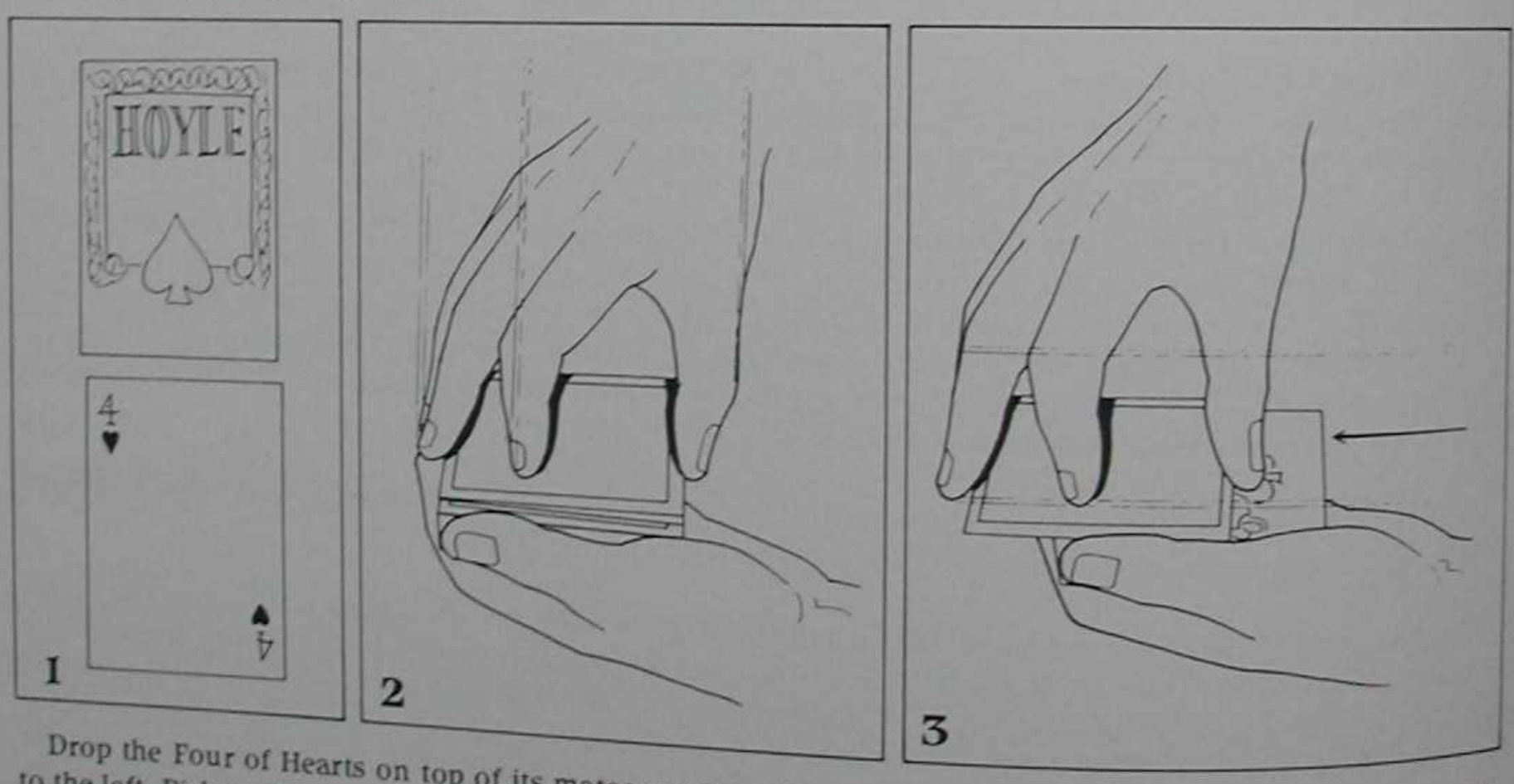
Lay the blue-backed Four of Hearts on the table, face up. Place the gimmick, Four-of-Hearts side upward, on top of it. Insert both cards into the case so that the faces are toward the side with the half-moon cutout. The closed case lies on the table to your left.

Set up the remaining three blue-backed Fours in this order, from top to bottom (cards face down): Spades, Clubs, Diamonds. Place this packet into your shirt pocket.

To perform, remove the packet from your pocket and place it into face-down dealing position in your left hand. Say, *"I want to show you The Flight of the Four. Here are four blue-backed Fours."* Do The Undercount exactly as described in "Watch Me Like a Hawk" to show a packet consisting of four Fours. The blue backs mentioned in the patter provide added misdirection for the count because the audience will be looking at both the faces *and* the backs.

The First Flight. After the count replace the packet, face down, in your left hand. Flip over the top card, flick it, and say, *"The Four of Clubs."* Table the face-up Four. Flip over the next card, flick it, and say, *"The Four of Spades."* Table it overlapping the Club. Flip the remaining card face up, announce that it's the Diamond, and table it overlapping the others. Say, *"The Four of Hearts has flown — to the cardcase."*

Pick up the case with your left hand and shake it, so the cards inside rattle. Say, *"Inside is the Four."* Open the case, which is held by your left hand with the open end to the right and the half-moon cutout side upward, with your right hand. Withdraw the uppermost Four of Hearts, letting the audience get a good look inside the case as the card is emerging. (Don't over-prove — just be open, unguarded.) Tilt the open end of the case toward you just before the card is completely out so the audience does not see the other card which remains inside. Also, do not flash the back of the Four of Hearts you've just removed to the audience since it has part of a cardcase on its back.



Drop the Four of Hearts on top of its mates on the table. Close the case and place it back onto the table, to the left. Pick up the Fours and arrange them so the Four of Hearts is second from the face. As you do this make sure that the pencil-dotted end of the Heart is outward.

Turn the packet over *sideways*, face down, and do an Elmsley Count to show four blue backs as you say, *"Let's try it again."* The gimmicked card is now on the bottom of the packet.

The Second Flight. Obtain a left pinky break above the bottom card, then take the packet in right-hand

Biddle Grip, taking over the break with your right thumb. Your left hand turns palm down and descends over the cardcase, picking it up. Turn the hand palm up so the side of the cardcase which matches the back of the gimmick is upward. Lower the packet flush onto the cardcase (fig.2). Leave the card below the break square with the case and immediately shift the rest of the cards forward an inch (fig.3).

The back of the gimmicked card is now visible to the audience, inward of the packet. It is, however, "invisible" because they assume it to be the back of the case. The gimmick is held in position by the base of the left thumb and the third and little fingers.

Say, *"Watch this,"* and snap your right fingers. Your right hand moves back to the packet which is resting on the cardcase and grasps the top card by its outer end. Pull it away from the others, turn it face up, and drop it on the table. Repeat this with the other two cards, one at a time, to reveal that the Heart has vanished a second time. Your left hand, holding the cardcase, looks as fair as one could wish.

Say, *"This time it has skipped over to the deck."* Your right hand cuts the upper half of the deck to the table *in front* of the lower half. Do a ribbon spread with the *lower* half to reveal the Four of Hearts face up in the center. At the same time, your left hand turns palm down and places the cardcase, with the gimmicked card hidden beneath, back on the table. Since all eyes will be on the ribbon spread, there's ample misdirection for your left hand's activity (which looks innocent enough, anyway).

Slide the Heart out of the spread and drop it with the other Fours, face up on the table. Square the spread portion of the deck and drop it on top of the other half.

Pick up the Fours and rearrange them so the Four of Hearts is second from the face. Turn the packet over sideways and do an Elmsley Count to show four blue backs (the Heart you've just added, which has a red back, remains concealed).

The Third Flight. Say, *"Watch it again."* Drop the face-down blue packet on top of the deck. Square it if it isn't perfectly flush, but do *not* lift the deck off the table. Snap your fingers. Pluck the top three, blue-backed, cards off the deck one at a time, dropping each face up to the table afterward. The audience will see the Spade, Club and Diamond (not necessarily in that order), and the Heart will have apparently vanished. It is, of course, sitting on top of the deck, but since the audience is convinced it has a blue back they will not even pay attention to a red-backed card.

Your left hand lifts the cardcase to reveal the Four of Hearts resting beneath it. Your right hand lifts the Heart and drops it on top of the other Fours. Replace the cardcase on the table.

Pick up the Fours and rearrange them so the Heart is second from the face with the pencil-dotted end outward. Turn the packet over *sideways* and do an Elmsley Count to show four blue backs.

The Fourth Flight. Obtain a left pinky break above the bottom card of the packet. Your right hand takes the packet in Biddle Grip, taking over the break with the thumb. Execute the vanish described in *The Second Flight*, lowering the packet onto the cardcase, leaving the card beneath the break square with the case and shifting the upper cards forward. Complete the vanish by pulling off the cards one at a time as previously described and dropping them face up to the table. The Four of Hearts is nowhere to be seen.

Shake the box, then open it and remove the Four of Hearts from inside. Drop the Heart on the table with the other cards. Close the box and turn your left hand palm up. The gimmick rests on the side of the box which is now upward.

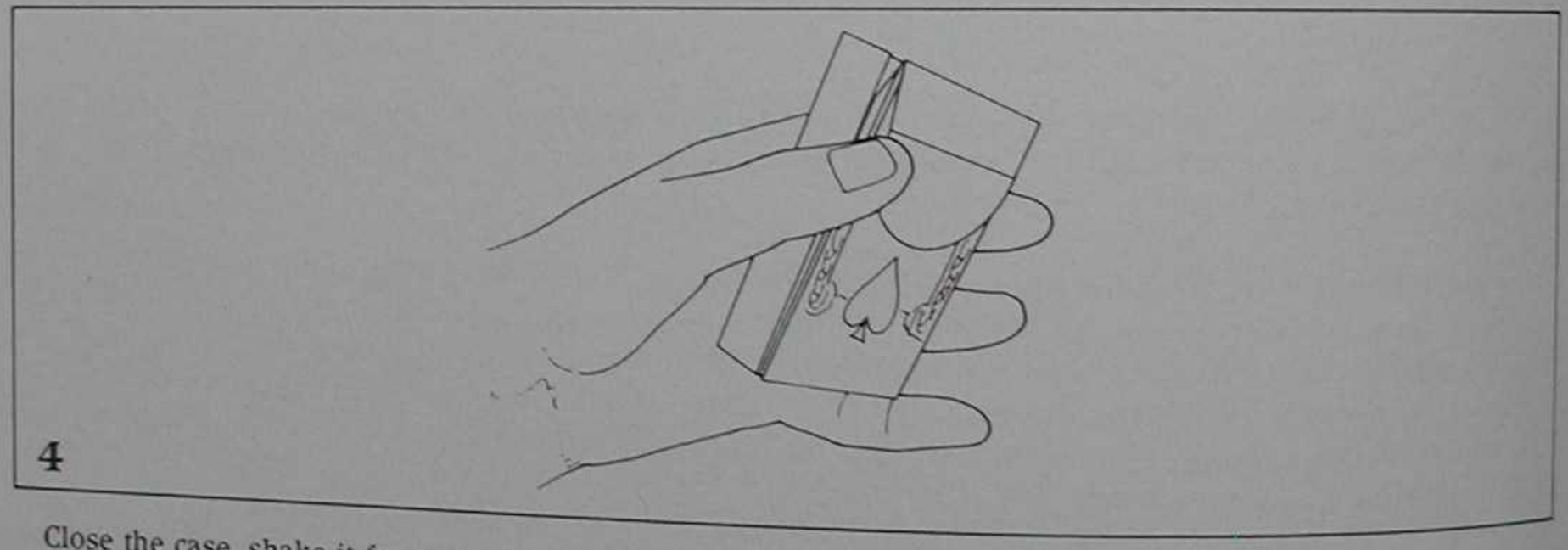
Your right hand lifts the Four of Hearts and uses it to scoop up the other Fours (your left second finger can be used to steady them from the other side if necessary.) Once all the cards have been lifted, place them.

face up, on top of the cardcase. Your right hand now moves away and moves the deck slightly to justify having placed the Fours on the cardcase for a moment.

Your right hand moves back to the case and lifts not only the Fours, but also the gimmicked card beneath them. Your left hand turns over and tables the cardcase. At this point the only thing you know for certain about the order of the packet is that the gimmick is on bottom, with the Four of Hearts directly above it. Spread the packet between your hands, holding the last two cards as one, strip out the two black Fours, and place them on the face.

The Fifth Flight. Square the packet and take it with your right hand in Biddle Grip. Obtain a right thumbtip break above the bottom card (the gimmick). Peel the two black Fours, one at a time, onto your left hand. Place the balance of the right-hand cards on top of them, now holding a left pinky break above the three lowermost cards.

While your right hand continues to hold the packet in Biddle Grip, your left hand turns palm down and grasps the cardcase. Once your left hand has turned palm up again, your right hand lowers the packet squarely onto the case as in *The Second Flight*, leaves the three cards beneath the break flush with the box, and shifts the balance of the packet (two cards) forward. Your left thumb and fingers now hold everything in place by slight pressure from the sides. Turn your left hand palm down and open the box with your right fingers. Take the two protruding blue-backed cards, which the audience assumes to be all four cards, and insert them into the cardcase.



4

Close the case, shake it for a moment, then open it again. Fold the flap beneath and hold it there with the tips of your left fingers (fig.4). Your right hand withdraws the two red Fours one at a time and drops them face up on the table — the black Fours have vanished. Allow the audience to see that the box is clearly empty (the other cards concealed outside the case and hidden by the flap). Continue to hold it with your left hand. Your right hand ribbon spreads the deck to reveal the black Fours face up near the middle. While this is having its effect upon the audience, your left hand inconspicuously places the cardcase in your left jacket pocket. You're now able to remove the black Fours from the spread and drop them with the red Fours. The deck is clean, and everything is as it should be.

♥

SEALED-ROOM MYSTERY

The height of ingenuity: a genuinely sealed envelope is tossed onto the table. The audience is informed that a murder is about to be committed, and the body will be found in a sealed room. The performer displays the twelve face cards from the deck and one is chosen — the murderer. The spectator is then asked merely to *think* of one of the remaining cards — the victim. The packet is shuffled and the performer divines the identity of the murderer. The victim vanishes from the packet. The *spectator* picks up the sealed envelope, which has been in view the entire time, and tears it open to find the victim inside. No duplicates, no palming, no gimmicked envelope.

Prepare in advance by removing the Queen of Hearts from the deck and placing it into an opaque envelope, which then is sealed.

Begin the trick by introducing the envelope and tossing it on the table near the spectator as you say, *"We have a mystery story here involving the discovery of a murder in a sealed room. I've removed the twelve ladies and gentlemen from the deck, and any one of them could be a murderer or murderess."* While talking, openly remove the remaining eleven picture cards from the deck and arrange them in this order, from the top down: Jack of Diamonds, Jack of Spades, Jack of Hearts, Jack of Clubs, Queen of Diamonds, Queen of Spades, Queen of Clubs, King of Spades, King of Hearts, King of Clubs, and King of Diamonds. Hold this packet, face down, in your left hand. Place the rest of the deck aside. Fan out the packet and take it with your right hand. Raise your hand and flash the face of the fan toward the audience for a second or two, then lower it again and square the cards. Replace the packet in your left hand.

Next comes a variation of The Undercount, described in a slightly different form in "Brother Hamman's Second Twist." Familiarize yourself with that handling before proceeding. Here, your left thumb pushes over the top card (Jack of Diamonds) about a half inch and your right hand takes it at the center of its right long side, thumb above and fingers beneath. Raise it, tilting the face toward the audience as you say, *"We have one Jack, two Jacks, three Jacks, four Jacks — any Jack could be the murderer or the victim."* Though you've been given the whole patter line at once, you actually only say *"one Jack"* when you show the first card. You say *"two Jacks"* when you show the second card, *"three Jacks"* when you show the third card, etc.

So, to continue, push over the second card with your left thumb as you simultaneously lower the right hand's card back onto the packet, in line with the second card. Both cards are now lifted and shown (Jack of Spades). Now that you've established this action, repeat it twice more to show, first, the Jack of Hearts, then the Jack of Clubs. Each is taken onto the face of the right-hand cards one at a time. Remember that you do *not* mention suits at any time. As you reach the end of the patter line (*"...any Jack could be the murderer"*), your right hand drops the Jacks to the table.

Say, *"Or it could be the Queen, the Queen, the Queen, or the Queen — it could be any one of the Queens."* That sentence covers the entire second part of the count, which follows. Your left thumb pushes over the top

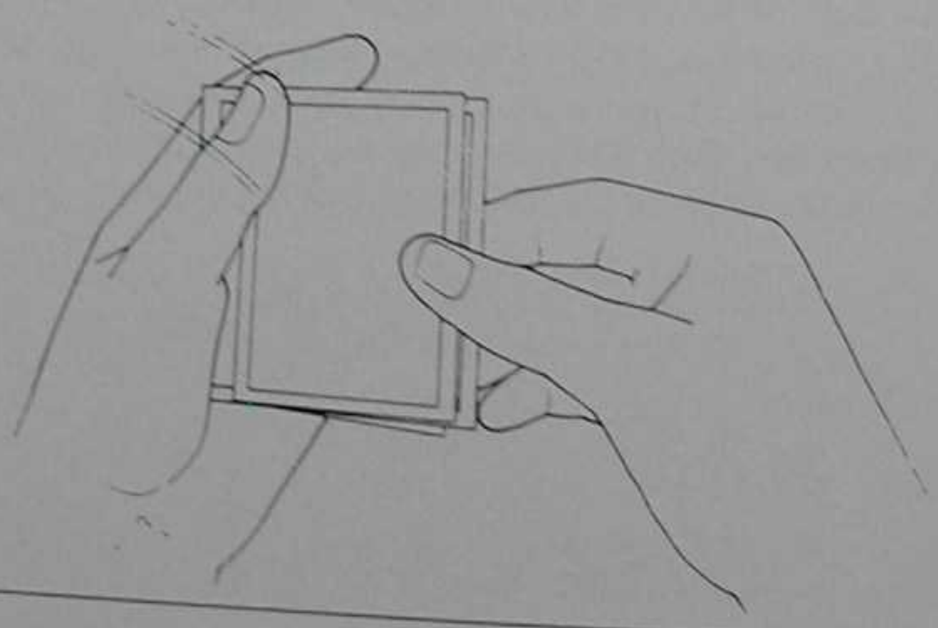
card (Queen of Diamonds) a half inch. This is taken by your right hand as before and its face tilted toward the audience as the hand is raised. As your right hand descends, your left thumb pushes over the next card (Queen of Spades). This is taken beneath the card already held by the right hand, and the hand is again raised to display the second Queen to the audience.

Your right thumb pushes the card directly beneath it, the Queen of Diamonds, a quarter inch to the left. As you lower your right hand, your left thumb pushes over the next card (Queen of Clubs). The lowermost card held by your right hand should land squarely on top of the pushed-over Queen of Clubs. Your left thumb immediately moves onto the outer left corner of the uppermost card, the Queen of Diamonds (fig.1). Without pausing, raise your right hand, your left thumb holding back the Queen of Diamonds on top of the packet. The face of the right-hand packet is tilted toward the audience to show the Queen of Clubs.

Your left thumb pushes over the Queen of Diamonds, now on top of the packet, so that it may be taken under the right-hand packet. Once that's done, your right hand moves upward again to flash the face of its packet to the audience — they have seen four Queens. Your right hand drops the Queen packet, face down, onto the Jack packet already on the table.

Say, *"Or it could even be one of the Kings."* Now show the four Kings one at a time exactly as you did the Jacks, then drop them onto the tabled packet. This action simulates that used in the false count. When done properly the entire sequence looks very fair and has a nice steady rhythm — show four cards, drop, show four cards, drop, show four cards, drop.

Say, *"So any one of those twelve cards could be the killer."* As you speak, pick up the packet and spread it, face down, between your hands. Visually locate the six and seventh cards from the top. Move your right fingers, beneath the spread, onto the face of the seventh card (Queen of Diamonds) and your left thumb onto the back of the sixth card (Queen of Clubs). Break the spread between the sixth and seventh cards, your left thumb dragging the sixth card to the left, your right fingers dragging the seventh card to the right. This switches their positions. Drop the right-hand cards on top of the left-hand cards and square the packet. If you look at the face of the packet you'll see that every other card in an even position is a red card.



1

You must have the positions of all the red cards memorized: King of Hearts is second, King of Diamonds is fourth, Queen of Diamonds is sixth, Jack of Diamonds is Eighth, and the Jack of Hearts is tenth. Of course, this is done in an early stage of your practice, and is not as difficult as it might appear.

Next, Bro. Hamman does an Overhand Shuffle which retains the order of the packet. Take the packet in your right hand and, as per the usual Overhand Shuffle action, pull off a clump of cards with your left thumb. Then, run the remaining cards singly onto the cards in your left hand, silently counting them. Shuffle again, running an identical number of single cards into your left hand, then dropping the balance of the packet on top.

Say, *"Sir, would you take the packet of potential murderers. Start dealing the cards into a pile on the table and stop any time you like."* The spectator takes the packet and deals any number of cards to the table. You are going to force one of the red cards. Silently count how many cards he deals: if it is an even number, then his selection will be on top of the tabled portion; if it is an odd number, then his selection will be on top of the balance of the packet remaining in his hand. Since you have counted, and have also memorized the order of the red cards, you know exactly which card he is going to look at.

For example, let's assume he deals four cards to the table. You know that the King of Diamonds is now on top of the tabled packet. If he dealt only three cards, the King of Diamonds would be on top of the cards still in his hand. You would direct him to look at whichever place the King of Diamonds happened to lie. This same approach is applied no matter where he stops dealing: you will always know what the exact force card is, and where it is.

Tell him to look at the proper card and say, *"That's your murderer — show it to everyone but don't let me see it."* Then ask him to bury the chosen card back in the packet, reassemble it, and shuffle the whole thing.

Say, *"You know the murderer, and I'm going to ask you to think of the victim. Now I would like to have the victim be..."* and here the description of the victim changes depending upon which red card has been chosen. What you are going to do is cleverly force the person to think of the Queen of Hearts, no matter which red card he is remembering! Here are the contingencies.

If it's the **King of Diamonds** or **Jack of Diamonds**, finish the preceding sentence with, *"...of the opposite suit and opposite sex. For instance, if the murderer's a Spade, then the victim would be a Club, if it's a man think of a woman, etc."*

If it's the **Queen of Diamonds**, say, *"...of the opposite suit and same sex. For instance, if the murderer's a Spade, then the victim would be a Club, etc."*

If it's the **King of Hearts** or **Jack of Hearts**, say, *"...of the same suit, opposite sex. For instance, if the murderer is a Spade, then the victim would be a Spade, if it's a man, think of a woman, etc."*

All three options force the spectator to think of the Queen of Hearts. Just remember that while *you* know the spectator's choice is extremely limited by the patter, he or she does not. The spectator thinks it's a wide choice because the choice of the victim is based upon the choice of the murderer, which is done in an extremely fair manner (spectator holds the cards himself, deals and stops whenever he wants, etc.).

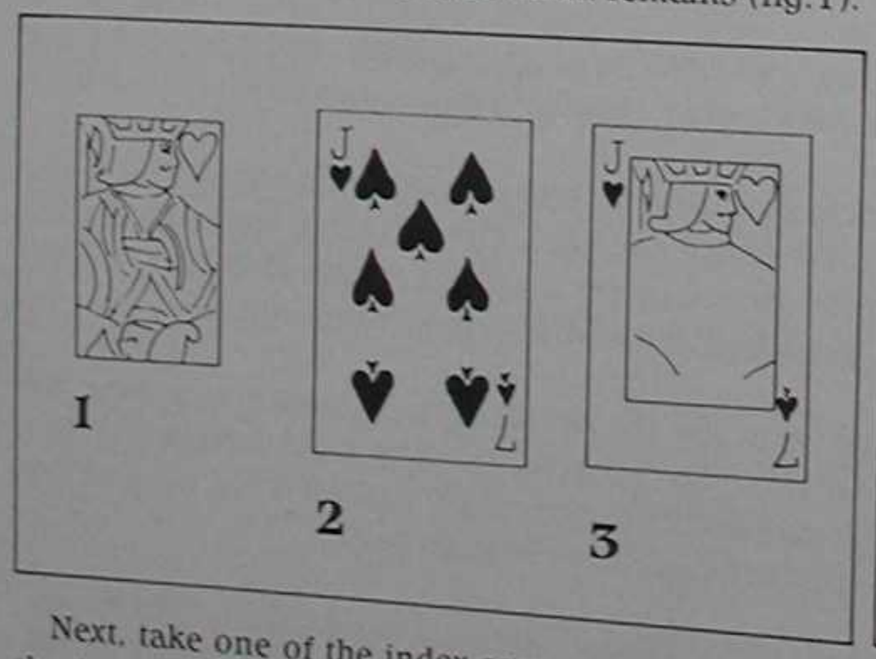
The spectator has been shuffling the packet since he returned the murderer to it. Ask him to turn the packet face up and cut it into two piles on the table. Say that you will now, like any great detective, divine who the criminal is. After a bit of jibber-jabber and byplay about the two "clue" cards on the faces of the just-cut packets, announce the value of the murderer, and then a moment later its suit.

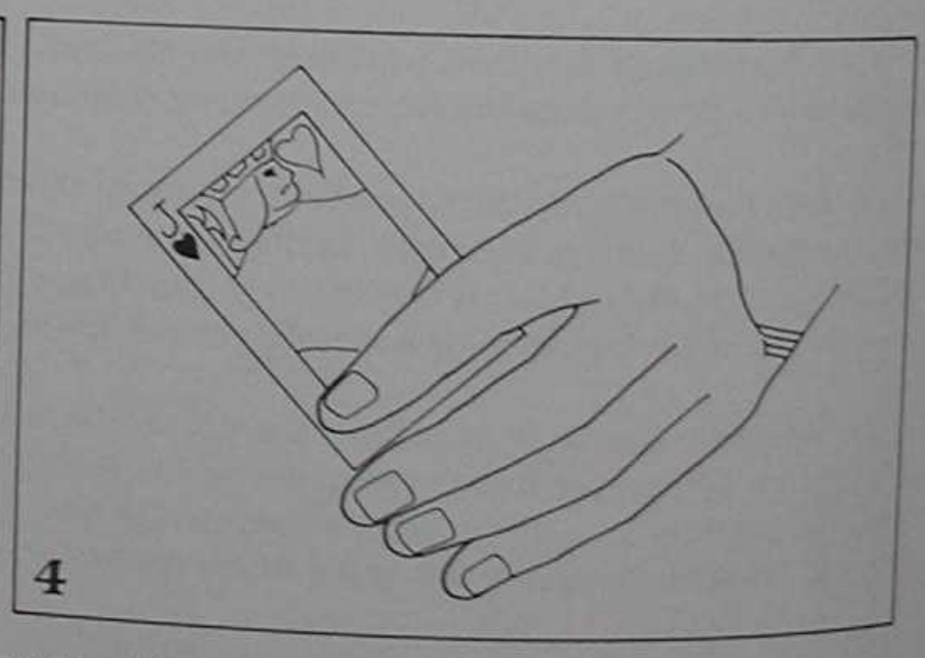
Say, *"For the first time, tell us who was murdered."* "Queen of Hearts." (What a pleasant moment for the performer it is, to hear those words, for you know the spectator is in your trap.) Spread the packet on the table so it is plain to the audience that the Queen of Hearts is not in it. Continue, *"That sealed envelope has been at your side the entire time. I have not touched it. Please open up the sealed room and tell us who is inside."* The spectator tears open the envelope and removes the Queen of Hearts.

THUNDERSTRUCK

This is an item of Bro. Hamman's which was marketed by Gene DeVoe in the late fifties. It is simple in effect, easy to make, and anyone can do it. The performer places a prediction card face down on the table. He shuffles the deck and allows the spectator to select a card, the Seven of Spades. Unfortunately, when the performer turns over his prediction, it is the Jack of Hearts. Not to be deterred, the performer explains that if he were to subtract seven from eleven he would get four. Upon saying this, a Playtime card appears face up on the table beneath the prediction — it is the Four of Spades. Now, when the prediction is turned over, it is seen to be the matching Seven of Spades.

Take a playtime Four of Spades and split off the back. Take a regular size Jack of Hearts (from a bridge-size deck) and split off the face. Discard the backs of both cards. Glue the small Four, perfectly centered, onto the back of the Jack. Now trim away the excess area of the Jack which extends beyond the Four on all sides. Simulate the border which always surrounds the picture on a royal card by drawing a black line around the portion of the Jack which remains (fig. 1).



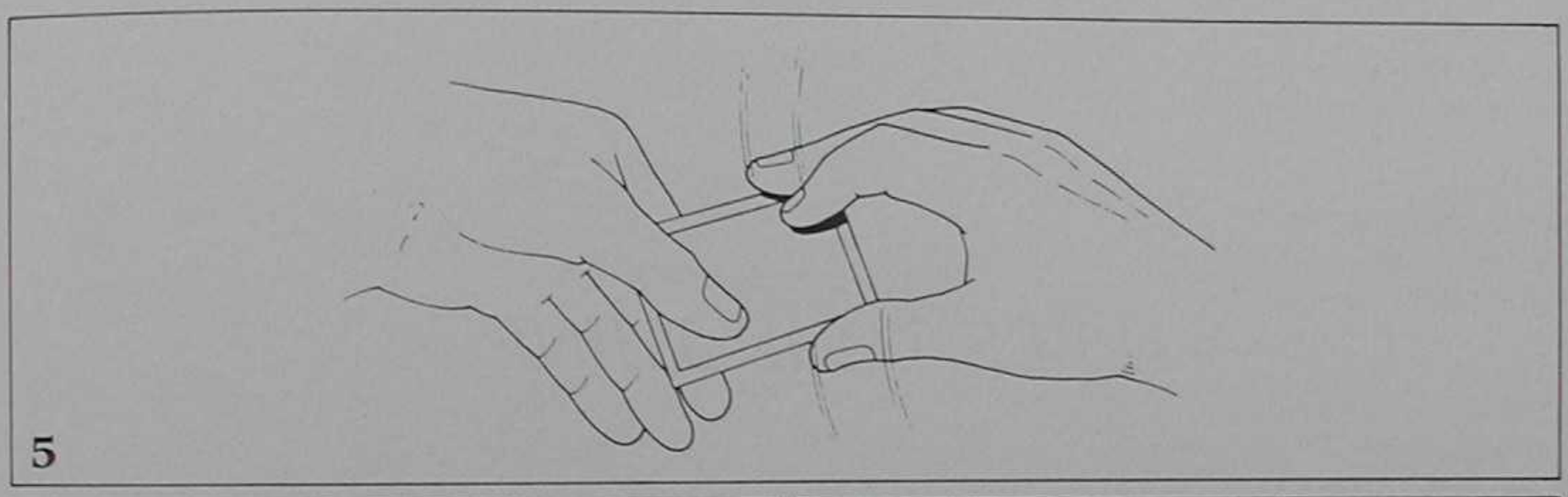


Next, take one of the index corners of the Jack (trimmed off in the preceding paragraph) and glue it over the index on a bridge-size Seven of Spades (fig. 2). Smear some wax over the face of the small Four of Spades, then press it onto the prepared Seven of Spades as shown in figure 3. By hiding the lower portion, the card will appear, at a quick glance, to be a Jack of Hearts. Have this gimmicked item in your shirt pocket, face toward you, Seven of Spades index at the upper end. You may do the trick at any time during your performance.

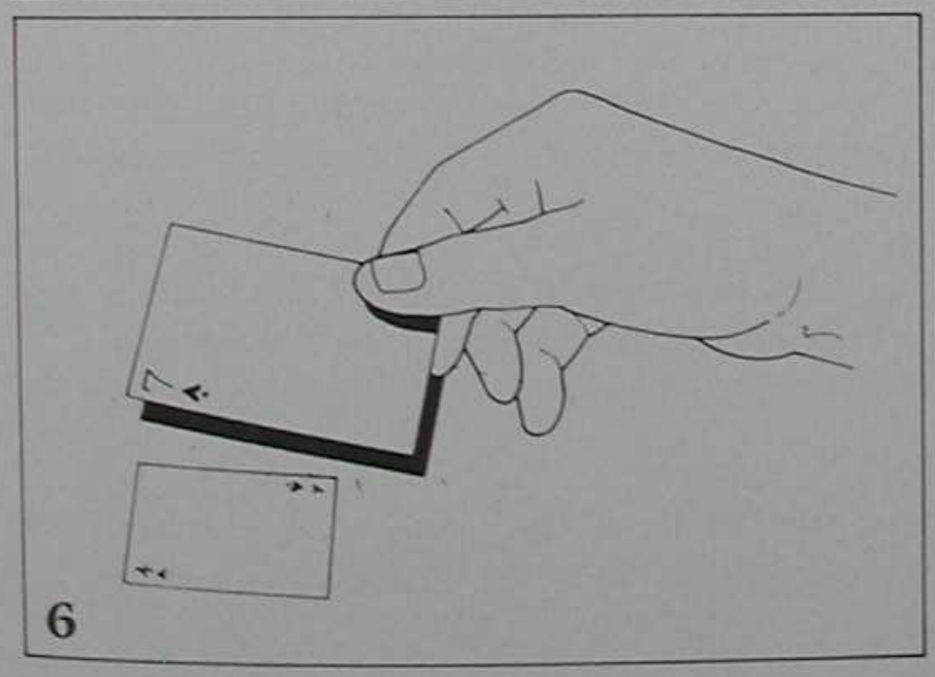
To perform, spread through the deck and cut the Seven of Spades to the top. Done casually during the chatter between tricks this arouses no suspicion. Table the deck for a moment. Reach into your pocket and bring out the gimmicked card, back toward audience. Lower it to just above the table and turn it to a horizontal position.

Grasp it with your left hand at the inner end, fingers on the face of the lower portion, so that when you tilt the face toward the audience they will see a Jack of Hearts (fig.4). Your first finger covers the portion of the Seven which would otherwise be visible to the audience. Tilt the face of the card toward the table and drop it. Tell the audience that this is your prediction.

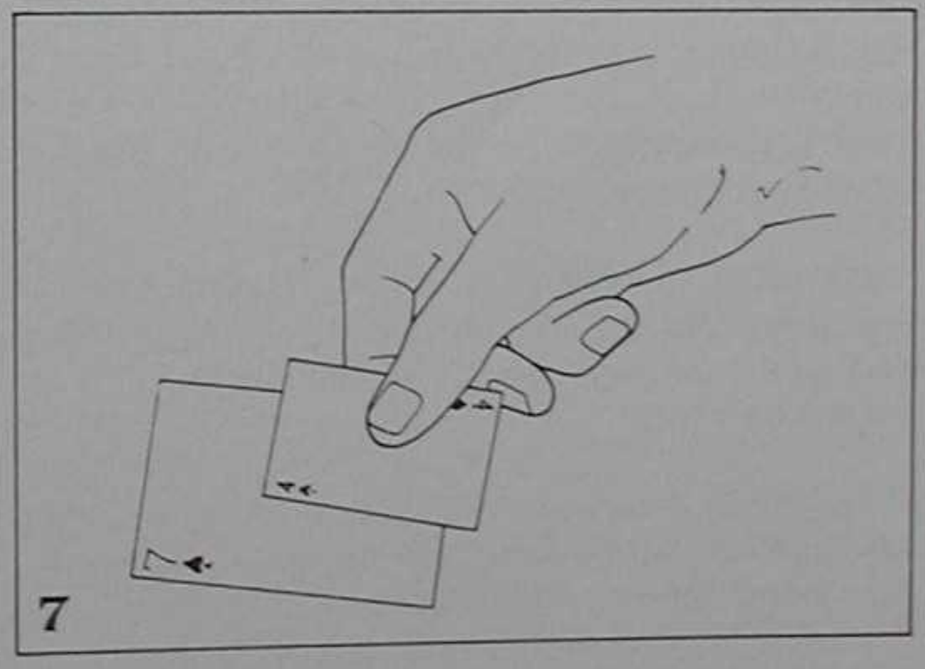
Shuffle the deck, retaining the top card in place. Force the Seven on an unsuspecting spectator. Bro. Hamman currently does this using the method taught at the beginning of "The Magic Cards," where the spectator cuts off any amount of cards and flips them face up on top of the deck. Then the deck is turned over as it's tabled and spread, and the uppermost face-down card is removed and shown to the spectator. It will, of course, be the Seven of Spades. The Seven is left face up on the table while the balance of the deck is placed aside.



5



6



7

Pick up the prediction card with your left hand, your first finger covering the lower portion, and flash the Jack of Hearts on the face toward the audience again. This must be done with both reluctance and dismay on your part, since it fails to match the selection. Lower the face toward the table. Your right hand comes over, palm down, and grasps the opposite end of the card, thumb on one edge, fingers on the other, first finger curled lightly on the back (fig.5).

Point to the face-up selection and say, *"Let's make this a mathematical miracle. I've got a Jack, which has a value of eleven. If we subtract seven from eleven we get four."* As you say "four," lower the outer end of the right-hand card to the table. Press down on the center of the card with your right first finger, causing the waxed-on miniature Four of Spades to drop to the table. Move the card inward to reveal the little Four.

Say, *"And that leaves me with a Seven, which matches your card."* Squeeze the inner left corner of the card between your right thumb and first finger, letting the other corner flick off your second finger. This snaps the card face up, your thumb covering the corner with the Jack of Hearts index (fig.6).

Use the Seven held by your right hand to scoop up the little Four. Your thumb pulls the little Four until it's over the Jack of Hearts index, covering it (fig.7). Put it away.

◆

PEEK LOOK THINK

In a new plot which Bro. Hamman has been working on for several years, this is perhaps his fourth or fifth version. It is by far the best, with the spectators doing a good deal of the work for you. It introduces the notion (in this book) of the "card index" — not an external pocket, but a bank of cards in the deck from which necessary cards can be surreptitiously drawn. Setting up a suit of cards in the deck is not a new idea, but the subtle application is.

The magician explains to three spectators that each will choose a card in a different manner. The first spectator peeks at a card, the second spectator looks at a card, and the third spectator merely thinks of one. Each of the spectators then mysteriously finds the others' chosen cards while the deck is entirely out of the magician's hands.

Prepare by setting the Ace through King of Diamonds in order on top of the deck (Ace uppermost). Place any spot card of the Heart suit on top of the Ace — let's assume it's the Seven of Hearts. This will be the card forced on the second spectator.

False shuffle the deck. Turn to Spectator No. 1, to your left, and do a standard Peek. Raise the deck and riffle back the upper right corner of the deck with your right second finger until he stops you. Time things so this occurs somewhere near the middle of the deck. After he's had a chance to note the card, let the deck close, obtaining a left pinky break beneath the selection. Lower your hands to normal position.

Grasp the deck with your right hand in Biddle Grip, taking over the break with your right thumb. This frees your left thumb to jog the top card to the right a quarter inch. Double Cut to the break, first cutting half the cards beneath the break to the top with your left hand. Then, cut all the cards up to the break to the top. This brings the peeked selection to the bottom of the deck while shifting the setup, and rightjogged force card, to the center.

Take the deck back into dealing position so that your left fingers can reach around beneath it. Push lightly upward on the rightjogged card as you slide it flush, enabling you to obtain a left pinky break *beneath* it.

Turn to Spectator No.2, directly in front of you, and do a Riffle Force. Ask him to stop you as your right fingers riffle up the outer end of the deck. When he does, simply rock both hands forward and lift off all the cards above the break. Raise your right hand and flash the face of those cards to Spectator No.2, asking him to remember the card he sees (Seven of Hearts). Allow Spectator No.3, on the right, to see this card, but do **not** let Spectator No.1 see it.

Replace the right-hand cards on top of the deck, obtaining a flesh break with your left thumb base at the inner left corner. Your right hand moves away for a moment and gestures.

Triple cut to the table as follows. Your right hand lifts off all the cards above the break and places them on the table. Do a Block Pushoff, your left thumb shoving over everything except the bottom card. Your right hand takes that half of the deck, minus the bottom card, and places it onto the cards on the table. Finally, take the card remaining in your left hand and place it (as if it were a packet) on top of all. At this moment, Spectator No.1's peeked card is on top, the Diamond suit is directly beneath it, and Spectator No.2's card (Seven of Hearts) is on bottom.

Slide the tabled deck over to Spectator No.3 and say, *"I want you to just think of a card. He peeked at one, and he looked at one, and everyone could know what they are — so you just think of a card. I don't want you to think of the same card as that fellow* (gesture toward Spectator No.2), *so think of any card the same color, but the* **opposite** *suit as his."*

After he's had a moment to make his choice, ask him to pick up the deck and deal cards to the table, in a pile, equal to the value of the card he's mentally selected. After your instructions, add, *"...and you are going to find this gentleman's card,"* gesturing to Spectator No.1 on the left. Spectator No.1's card is now on the bottom of the dealt pile.

Ask him to hand the deck to Spectator No.2. (The card which was mentally chosen by Spectator No.3 is now, you will be extremely pleased to hear, on top of the deck!) Say, to Spectator No.2, *"Please cut off a group of cards and place them on the table. Good, now cut off another group, turn it face up, and place it onto the first batch on the table."* After he follows your instructions he will have about a third of the deck on the table in front of him, upper half face up and lower half face down. The card on top of the face-down lower half is Spectator No.3's mentally-chosen card.

Ask him to hand what remains of the deck to Spectator No.1. Say, *"Cut off a group of cards, turn it face up, and drop it on the table. Place the remaining cards on top of those on the table."* Spectator No.2's card is the lowermost face-down card in this packet, where the upper half is face down and the lower half face up.

Say, *"Three cards have been chosen, each in a different way. One gentleman has peeked at a card, a second gentlemen has looked at a card, and the third has merely thought of a card."* Turn to Spectator No.3 and say, *"You, sir, counted down* (for example) *five cards."* Very gingerly spread the dealt packet so a portion of the bottom card's back is exposed. Very cleanly slide it out from beneath the other cards. Turn to Spectator No.1 and ask him to name the card which he peeked at. He does, and you turn over the card. Leave it face up in front of his packet.

Ribbon spread the cards which are in front of Spectator No.1. Say, *"You, sir, cut to this card."* Slide out the lowermost face-down card and turn to Spectator No.2, asking him to name the card he looked at. He says "Seven of Hearts" and you turn over the card. Leave it face up in front of his spread.

Ribbon spread the packet in front of Spectator No.2. Say, *"Sir, if you are lucky, you've found the thought-of card."* Slide out the uppermost face-down card and ask Spectator No.3 to name the mentally-chosen card. After he does, turn over the card to end.

THE CHINESE MIRACLE

In the early sixties Bro. Hamman developed a method of setting up the complete deck into any desired order with a maximum of six culls. He dubbed this system The Chinese Shuffle and devised several routines using it. Not all require the full six culls. The routine "Three Guesses," for example, requires only the first two culls.

The basic effect of what follows is the selection and location of two chosen cards, followed by a climax wherein the entire deck separates itself into four of a kind groups.

This routine uses only four of the culls in The Chinese Shuffle, and it begins with a thoroughly shuffled deck. The culls are spaced throughout the routine so there is something magical happening between each one. The only preparation is to remove the Jokers from the deck.

To perform, explain that the Chinese shuffle a deck differently than we do in the west. Ask a spectator to shuffle the deck. Explain that he shuffled cards in a western way, and that you will show him how the Chinese shuffle cards.

Cull No.1. Turn the deck face up and spread it from hand to hand, faces toward you (backs to audience) and upjog all the odd cards. *(The mental chant "odd, odd, odd, odd, etc., makes this easier.)* This is done as rapidly as possible and takes between ten and fifteen seconds to complete. Afterward, strip out the upjogged odd cards and place them *beneath* the even cards. During this, say, *"The Americans shuffle cards face down, mixing them together. The Chinese do everything exactly the opposite — the cards are shuffled face up, and separated instead of mixed."*

Say, *"If I were to ask you to choose a card Chinese Style the deck would be face up."* Spread the face-up deck between your hands for display, then square it. Say, *"That wouldn't be any good! Let's try it American style."* Turn the deck face down, spread the *upper* half, and have two cards selected from among the odd cards. The first spectator is to the left, the second to the right.

Spread farther down into the deck and ask the first spectator to replace his card — it must go among the even cards which comprise the lower half of the deck. Have the second selection replaced, also in the lower half, someplace below the first selection. Square the deck.

Say, *"I'll show you a Chinese miracle with the Chinese shuffle. The Chinese say, 'Trust the man, but always shuffle the cards,' so I will give the cards another Chinese shuffle."*

Cull No.2. Turn the deck face up and begin spreading it from hand to hand, faces toward you. As you pass through the even half, upjog all the Fours, Eights, and Queens (the mental chant is *"Four, Eight, Queen, Four, Eight, Queen,"* etc.). You will pass the two odd selections during this — leave them be. When

you reach the center of the deck the run of even cards will end and the odd cards will begin. Now, upjog all the Threes, Sevens, and Jacks (the mental chant is now *"Three, Seven, Jack, Three, Seven, Jack,"* etc.). When you've finished, strip out the upjogged portion and place it to the rear.

Spread the first fourteen cards with the faces toward you and say, *"The American magic number is seven, but the Chinese double it to fourteen, so let's take fourteen cards."* This section will consist entirely of Deuces, Sixes, and Tens, along with two odd cards (the selections). The uppermost odd card (closest to the face) is the second selection. Slip it out with your left thumb and slide it third from the face. Square the deck and turn it face down.

Your right hand grasps the deck in Biddle Grip. Your left fingers move beneath the deck and peel off fourteen cards onto your left palm, one at a time, with**out** reversing their order. Count aloud as you do this. Table the deck.

Say, *"Here is the first Chinese miracle."* Begin the Australian deal and duck business by dealing the top card to the table as you say *"C."* You will spell out C-H-I-N-E-S-E-M-I-R-A-C-L-E, tabling one card for each letter in a pile, and placing every other card back beneath the packet. So, card 1 is tabled on "C," card 2 goes to the bottom, card 3 is tabled on "H," card 4 goes to the bottom, etc. On the last letter of the word "miracle" you will be left with one card in your hand. Turn it over to reveal the first selection. Drop it, face up, onto the table.

Pick up the deck and drop it on top of the packet of spelled-out cards. Pick up the reassembled deck and turn it face up.

Cull No.3. Say, *"The Chinese insist that you always shuffle the cards."* Begin spreading the deck with the faces toward you and upjog the Tens and Twos (mental chant is *"Ten, Two, Ten, Two, Ten, Two,"* etc.). You will pass the second selection during this — ignore it. After you've passed the first thirteen cards, begin upjogging the Aces and Nines and, when you've passed those, upjog the Eights and the Sevens. When you've spread through the entire deck, strip out the upjogged cards and place them to the rear.

Spread the first five cards with the faces toward you. You will see one odd card, the second selection, among the Sixes. Slide the selection out with your left thumb and slip it second from the face. Square the deck and turn it face down.

Say, *"Now we'll try a little bit of magic."* Your right hand grasps the deck in Biddle Grip. Your left fingers peel off the bottom five cards, without reversing their order, onto your left palm. Say, *"M-A-G-I-C,"* aloud as you do that, peeling off one card for each letter. Place the deck on the table.

Next comes a variation of the Australian duck and deal. Spell out *"S-I-X,"* moving a card to the bottom of the packet on "S" and "I" and dealing a card to the table on "X." Turn over the tabled card to reveal a six. Repeat that exactly the same way three more times, each time dealing a card to the table on "X" and turning it over to reveal a Six. Afterward, there will be one card remaining in your left hand — turn it over to reveal the second selection. Toss it to the table. Pick up the Sixes and place them on **top** of the deck. Pick up the deck and hold it with the faces toward you.

Cull No.4. Begin spreading through the cards, upjogging the Fives, Fours, Threes, Twos, and Aces. They will be in order from face to rear. When you've reached the end, strip out the upjogged cards and place them to the rear. The deck is now completely set up in four-of-a-kind groups, in order, from top to bottom.

All that remains is to riffle down the outer left corner with your left thumb and insert each of the two selected cards among their mates. Just glance at each selection, note its value, and look for the group of cards of the same value as your thumb riffles downward. The selections may be inserted anywhere among the appropriate group.

Turn the deck face down and hold it in dealing position. Spell out "Ace," dealing one card to the table for each letter, in a pile, turning the card which falls on the final letter ("e") face up and dropping it forward of the others. Repeat this with every value from Two through King, turning the card which falls on the last letter face up and tabling it forward of the larger face-down pile of cards. Afterward, there will be a spread of face-up cards in numerical order and, behind it, the balance of the deck in a face-down pile.

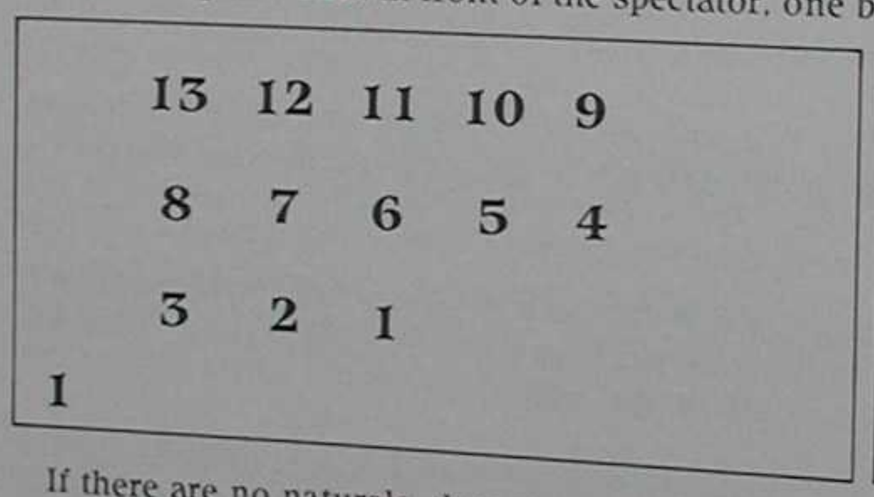
Ask the spectator to pick up the face-up cards and shuffle them thoroughly. While he's busy, pick up the deck and spread off the top three cards. Table them in the position shown in figure 1. This illustration details the order in which each group of three cards is taken off the top of the deck and placed on the table. You create three rows, beginning with the bottom row, and work from right to left. The first three groups are placed in the bottom row, while the second and third rows each have five groups of cards.

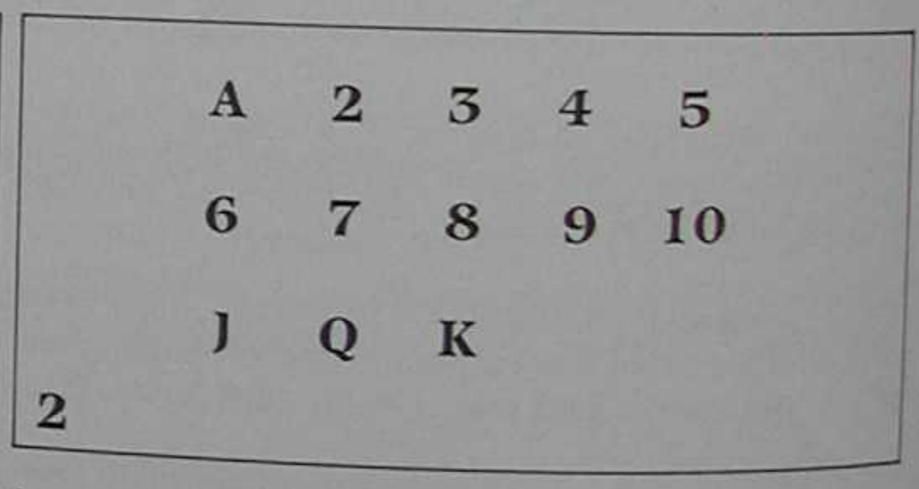
Figure 2 shows the value of the cards in each group. It is imperative that you know this information. The routine concludes using a principle utilized by Bro. John in his routine "The Million to One Chance" published in *The Card Magic of Bro. John Hamman, S.M.*

Once the spectator has shuffled his cards, he is told to deal one, face up, on top of each pile of cards. This is done completely at random.

When this routine first appeared in *The Pallbearers Review* in 1972, it was at this point that most people became lost. Rather than explaining what happens next, Karl Fulves referred the reader to "The Million to One Chance" for details. Who could blame him? I will do my best to explain it, my only suggestion being that you read slowly, carefully, and try to keep a clear head.

Glance over the packets and look for what Bro. John calls "naturals." These are instances where the spectator has, through dumb luck, placed the card of the appropriate value on top of the correct pile, i.e., a Five on the Fives, etc. There may be none, or there many be several. If there are any naturals, pick up those groups and place them in front of the spectator, one beside the other.





If there are no naturals, then continue. Begin with the packet that was dealt last, at the upper left corner of the layout. It has a face-up card of some value on top and three face-down Aces beneath it. Let's assume that the face-up card is a Six. Pick up the pile which contains three face-down Sixes and drop it on top of the face-up Six. Aces pile. You have placed the three face-down Sixes on top of the face-up Six.

Let's assume that the face-up card on top of the Sixes is a King. Pick up the pile containing the three face-down Kings and place it on top of the face-up King. In this way you will be able to gather all the packets on the table in one large pile and, in a very sneaky fashion, put all the four-of-a-kind groups back together. Double Cut the top card to the bottom and turn the deck over.

Except, that it is not always so simple (as if remembering what you're doing there isn't difficult enough). Sometimes the packet which you are reassembling into the deck will close itself off and you won't be able to continue. Here's a simple example. Let's assume that the packet containing three face-down Aces has a face-up Deuce on top. Also, the packet containing three face-down Deuces has a face-up Ace on top. If you

pick up the packet containing the three face-down Deuces, and drop it on top of the face-up Deuce, you will not be able to continue because the card now on top is a face-up Ace. Since the Aces are at the bottom of the same packet, you can not place any other packet on top of it.

You solve this nasty dilemma by leaving this closed-off pile alone. Begin the sequence with any fresh packet, starting a new pile, and continue as long as you can. You may get through all the cards and manage to reassemble the deck. That will leave you with two piles, one containing Aces and Deuces, the other containing the balance of the deck (except for any naturals which you put in front of the spectator). Here's how to combine the two piles: Pick up the Ace/Deuce pile and Double Cut the face-up Ace to the bottom. Turn your left hand palm down and table that packet. Pick up the balance of the deck and Double Cut the top card to the bottom. Turn your left hand palm down and place those cards on top of the Ace/Deuce pile.

You may have several piles close off, so just leave each one on the table and start a new one. At the end, Double Cut the top card of each to the bottom and turn it over, placing it onto the table. The piles are placed on top of the others and the deck is reassembled.

The patter for the reassembly of the deck goes, *"There's a Chinese magic number that goes...,"* and you name the value of the face-up card on top of each packet as you pick it up. If a pile closes off, then you must begin a new Chinese number.

Assuming you have grasped the various contingencies, end the trick as follows. Pick up the deck and place it into dealing position. If there are any naturals in front of the spectator, ask him to turn the cards face up to reveal the fours of a kind. Say, *"The magic number always ensures that you put the right cards together."* Spread off the first four cards of the deck (a face-down card on top of three face-up matching cards) and table them. Turn over the face-down card to reveal a complete four of a kind. Repeat this with all the other four-card groups in the deck so there are thirteen face-up packets on the table at the end of the trick.

Those wishing a challenge in mental dexterity have their work cut out for them.

CHINESE SHUFFLE TO SI STEBBINS STACK

Those of you with a fondness for the Si Stebbins full-deck stack may want to adopt this method of maneuvering the cards into position. The Chinese Shuffle taught in the preceding routine is used in six quick culls to organize the cards.

Cull No.1. Take a shuffled deck and hold it, face up, in your left hand. Spread through the cards and upjog all the Fives, Sixes, Sevens, Jacks, Queens, Kings, and Aces. Strip out the upjogged cards and place them to the rear.

Cull No.2. Spread through the deck and upjog all the Eights, Nines, Tens, Fives, Sixes, and Sevens. Strip them out and place them to the rear.

Cull No.3. Spread through the cards and upjog all the Twos, Fours, Aces, Queens, Nines, and Sixes. Strip them out and place them to the rear.

Cull No.4. Spread through and upjog all the Threes, Kings, Tens, Sevens, Fours, and Aces. Strip them out and place them to the rear.

At this point all the cards have been separated into four of a kinds, and they are in this order, from face to rear: Jacks, Eights, Fives, Deuces, Queens, Nines, Sixes, Threes, Kings, Tens, Sevens, Fours, Aces.

Cull No.5. Now you start upjogging the cards alternately in red and black pairs. So, upjog the black Jacks, then the red Eights, the black Fives, red Deuces, black Queens, red Nines, black Sixes, red Threes, black Kings, red Tens, black Sevens, red Fours, and black Aces. Strip them out and place them to the rear.

Cull No.6. Now you upjog suits, ignoring the values. Upjog the first Diamond you come to, then the Spade which immediately follows it, the Heart which immediately follows that, and the Club following that. Pay no attention to anything but the suits and continue that four-card pattern, upjogging Diamonds, Spades, Hearts, and Clubs over and over until you reach the end of the deck. Strip out the upjogged cards and place them to the rear.

The deck has been "Stebbinized" and is ready for your shenanigans.

THREE GUESSES

A number of the routines in this book use a principle which is introduced here. It's simple, yet exceedingly powerful and little used. In this effect, a deck is shuffled, then spread face down on the table and the spectator is asked to draw out one card. This card, whose face is not seen by anyone, is placed beneath the cardcase. The deck is spread face up and the spectator is given three guesses to try and ascertain the identity of the face-down card beneath the cardcase. First he draws out any face-up card whose color strikes his fancy, then he draws out a second card whose suit he feels is appropriate, and finally he draws out a third card whose value seems just right. These three cards are turned face down. You now *name* the first card, which has been under the cardcase. When it is turned over, you are seen to be correct — but it's instantly apparent that the spectator has guessed incorrectly all three times. Fortunately, when the three guesses are turned face up, they have changed into the three mates of the selected card. It turns out that his guesses were as good as yours.

The principle introduced here is that of ribbon-spreading a setup deck on the table **face up**. Bro. John has discovered that after a false shuffle you can spread the cards face up on the table and the spectators will

assume they are mixed. They have seen you shuffle the cards, and their defenses have been further lowered because the deck is shown face up. The very fact that you have *volunteered* to let them see all the cards causes them to lose interest. Their reasoning is, *"If he's letting me look at the cards, then there's nothing for me to see."*

Of course nothing could be further from the truth. It would be very easy to bungle this psychological ambush by saying, *"A thoroughly shuffled deck of cards."* It is not necessary to say that because they've *seen* you mix them. It would be unnatural to verbally reiterate something already so obvious — and it would alert the spectators who are paying attention that something fishy was afoot. There is no need to state the obvious; do *not* overstate your case. Say less, and you will find that you accomplish more.

•

The setup for this effect consists of two rapid spreads through the deck, during which you execute the first two culls of "The Chinese Shuffle." This is done either before the performance, or during an interval in your act when the spectators are chatting.

Remove the Jokers. Rapidly spread through the cards with the faces toward you, backs toward the audience. Upjog all the odd cards — Ace through Nine, and the Jacks and Kings. *In practice this takes only a few seconds.* Strip out all the upjogged odd cards and place them to the rear.

Spread through the cards a second time. As you spread through the even cards in the forward half of the deck, upjog all the Fours, Eights, and Queens. Simply repeat *"Four, Eight, Queen, Four, Eight, Queen, Four, Eight, Queen,"* silently to yourself *ad nauseum* and you'll remember quite easily to upjog those twelve cards.

Once you've passed the twenty-six even-valued cards you'll see an odd-valued card. Immediately change your silent mental refrain to *"Three, Seven, Jack, Three, Seven, Jack, Three, Seven, Jack,"* and upjog those twelve cards (the Threes, Sevens, and Jacks). When you reach the end of the deck you'll have twenty-four cards upjogged.

Strip out the upjogged cards and place them to the rear of the deck. Spread the first twelve cards of the deck and you'll see that they consist of the Twos, Sixes, and Tens. Cut this twelve-card group to the rear of the deck.

The deck has been culled just enough to make it quite easy for *you* to tell what card has been taken at a glance, yet not enough for the average person looking at it to see that there's any prearrangement. The deck is divided into four groups: the first sixteen cards (from the face) are the Aces, Fives, Nines, and Kings; the next twelve cards are the Fours, Eights, and Queens; the next twelve cards are the Threes, Sevens, and Jacks; and the final twelve cards are the Twos, Sixes, and Tens. Note that within each group the cards are mixed.

To perform, place the deck face down on the table and do a few Zarrow Shuffles. Next, do a *very* wide face-down ribbon spread from right to left. The longer the spread, the easier it will be for you to estimate from which group the selected card is drawn. So, ask the spectator to place his finger on any card and draw it out of the spread. Once that has been done place the cardcase on top of the chosen card. Its identity remains a mystery to the audience until the *denoument*.

You know that the uppermost group is the Twos, Sixes, and Tens, and the group below that is the Threes, Sevens, and Jacks, and the group below that is the Four, Eights, and Queens, and the lowermost group (and also the largest at sixteen cards) is the Aces, Fives, Nines, and Kings. It should be fairly easy for you to guess from which group the spectator has chosen his card. Let's assume that the spectator's card has come from the twelve-card group second from the bottom (the Fours, Eights, and Queens).

Square the deck and turn it face up. Do a **very** wide ribbon spread from *left to right*. Even though the cards are face up, the audience will not notice the arrangement. It is just random *enough* to confuse them.

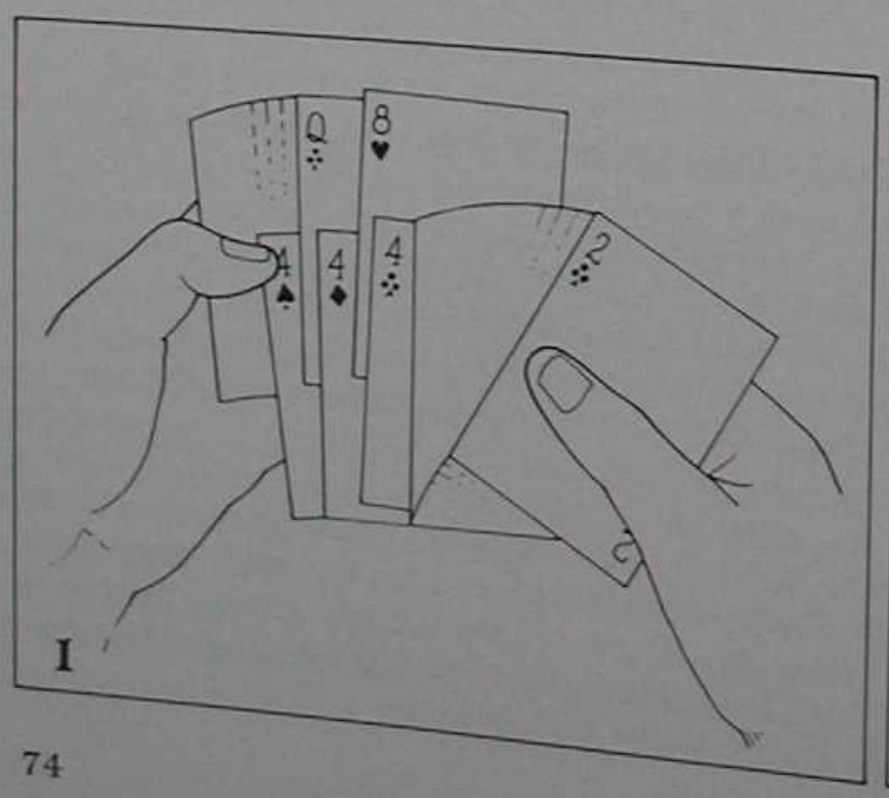
Say, *"You have three guesses in this trick. Here's the first one. What color do you think your card is?"* Openly slide any card of the named color out of the spread. Avoid the group of cards second from the left, since you believe the chosen card to have come from there. However, while you are doing this, begin looking at the vital group to see which cards it contains. Since there are only twelve cards you should have no trouble deducing which card is missing — that, of course, is the one now under the cardcase. In our example look at the Fours, Eights, and Queens until you figure out which one simply isn't there. Let's say it's the Four of Hearts.

Don't feel pressured to do this quickly. You will have the time required for two more questions in which to look around. Say, *"What suit do you think your card is?"* Slide any card of the named suit out of the spread. Say, *"What value do you think your card is?"* Slide any card of the named value out of the spread. Don't panic if the spectator happens to call out the value of his card — just slide one of the three remaining mates out of the spread. Things will work out either way.

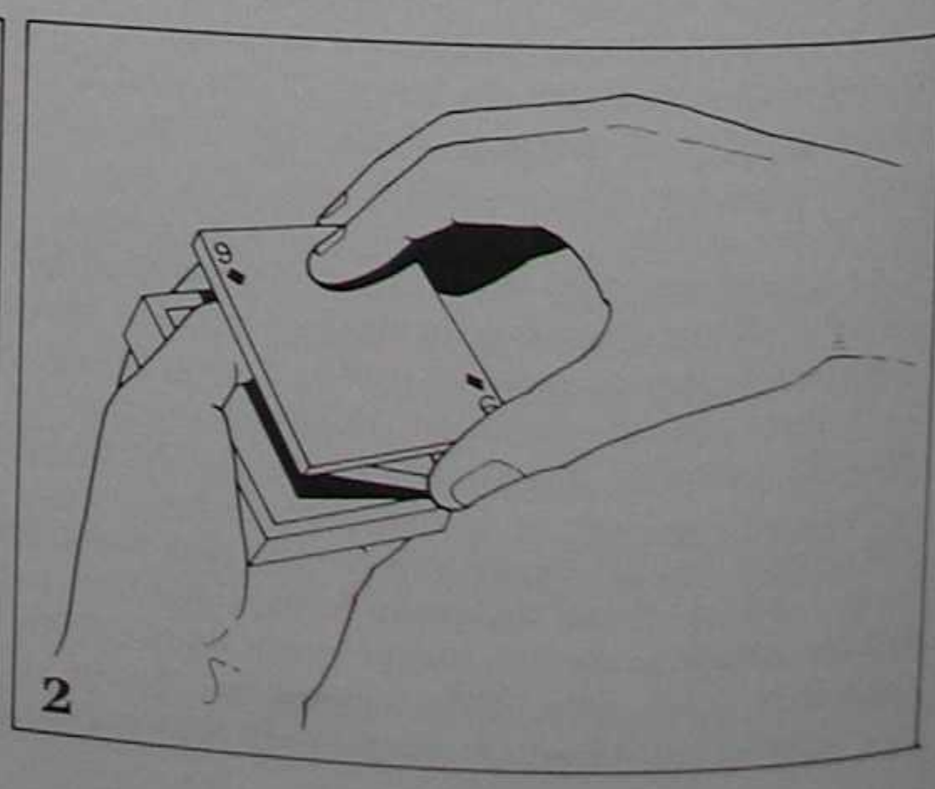
After this is completed there will be three indifferent cards on the table beside the spread, and you will now know which card is beneath the cardcase. You also have quick access to the three mates of the selected card.

Square the deck and place it, still face up, into your left hand. Begin spreading through the cards. Remember that we have assumed, for our purposes, that the spectator has placed the Four of Hearts under the cardcase. Spread through the deck until you come to the first Four. Don't do this one card at a time, but push over a large group so you can reach the desired cards in a timely fashion. Injog the Four and all the cards in front of it. Continue spreading and injog the next two Fours (fig. 1). (If the spectator happened to name Four as his chosen value, then there will be only two Fours to control here.) Your right hand strips out all the injogged cards and places them to the rear. This brings three Fours to the rear of the deck.

Turn the deck face down and obtain a left pinky break beneath the top three cards. Pick up the indifferent cards which indicate the spectator's three guesses and drop them, face up, on top of the deck. Your right hand squares the cards and lifts off all six cards above the break in Biddle Grip in preparation for J. K. Hartman's Secret Subtraction. *(If one of these cards happens to be a Four, which matches the value of the selection, then you will have taken a break beneath only two cards on top of the deck before the three guesses are dropped on top. The guess card whose value matches the selection, if such is the case, must be placed on top of the others.)*



1



2

Your left thumb peels off the first face-up card as you comment about the color (or suit, or value, etc.). It is pivoted around the left long side of the packet and ends beneath it (fig.2). Your right thumb holds a break above this card, between it and the rest of the packet. Turn your right hand palm up for a moment to flash the face of this card. *(If this card is a Four, and its value matches that of the selection, do* **not** *hold the right thumb break. Let that card fall flush with the packet above it.)*

Turn your right hand palm down again and peel off the second face-up card with your left thumb. Again make some comment about its value, color, or suit, whichever is appropriate. Revolve the peeled-off card beneath the right-hand packet as you did with the first card, then turn your right hand palm up for a moment to flash its face. Your right hand turns palm down again afterward. *(If the first card was a Four, then your right thumb must hold a break between this second peeled card and the packet above it.)*

Your left thumb peels off the third and final face-up card as you make an appropriate comment about it. It's revolved face down beneath the packet, and your right hand turns palm up to flash the card again. This time, when your right hand turns palm down, your right thumb releases the three cards below the break so they land squarely on top of the deck. Your right hand immediately moves away with the face-down packet it holds.

Place the deck aside. Say, *"Well, I don't think you did too well with your guesses."* Here your patter depends on how closely the person has guessed the identity of the card beneath the case. After some byplay, name the card. Ask the spectator to turn over the card beneath the cardcase. Finally, say, *"Actually I've been teasing you just a little, you see your guesses were actually closer than you imagined."* Turn over the three cards in your right hand to reveal the three mates to the selection.

•

This has taken some verbiage to describe, but it's really quite simple as you'll see with one or two attempts. The only variable occurs when the spectator guesses the actual value of his selection. I've tried to describe all the alternative actions to meet this possiblity should they become necessary. You simply cull two cards instead of three, revolve the first guess card around to the bottom of the packet *prior* to holding a right thumb break, and only leave two cards on top of the deck at the end of Secret Subtraction. This way you switch out only two of the three cards, and the third is retained so it joins the new packet.

♠

OPPOSITE POCKETS

A conundrum so puzzling it might be cruel to perform it. The deck is spread face up on the table, squared, turned face down, and shuffled. The spectator is given the cards and told to deal down to any position he likes, take the card at that position, look at it and put it into his pocket. Then he is told to think of any card. He spreads through the deck, locates the thought-of card, and places it into his other pocket. You instantly name both cards without ever touching the deck. You have, in fact, not touched the deck since the trick has started. In addition, if you really want to psychologically threaten him, you can pull the mate of the second, thought-of, card out of your pocket at the end of the trick. No palming.

So it appears to the spectator. This is a sterling example of Bro. Hamman's devious application of psychology. There is a rather large setup. Cull the Ace through King of Clubs, and the Jack, Queen, and King of Spades, out of the deck. Place the Jack, Queen, and King of Clubs into your shirt or jacket pocket. If the cards are in order, you need only remember which one is closest to you.

Arrange the balance of the Clubs in this order, from the top down: even Clubs Two through Ten, odd Clubs Ace through Nine. Faro these ten cards into the deck so the Two of Clubs becomes second from the top. This places all the Clubs at even positions.

Place the Jack of Spades directly beneath the Nine of Clubs. Place the Queen of Spades in the center of the lower half of the deck. Place the King of Spades three or four cards from the face of the deck.

If Xs represent indifferent cards, here is the final order: X,2,X,4,X,6,X,8,X,10,X,A,X,3,X,5,X,7,X,9,JS, a quarter of the deck, QS, a quarter of the deck, KS,X,X,X.

The psychology at work behind this routine is that the nature of the setup is not obvious to anyone looking casually at the deck. You do *not* say that the deck is thoroughly shuffled, for this invites people to look and make sure. You do a few Zarrow Shuffles and ribbon spread the deck face up on the table — they won't even look at it! They saw it shuffled, and when coupled with the final gesture of letting them look at the cards they completely lose interest in the deck. You have subtlely manipulated them into giving you something they never would if you asked: blind trust.

So, to the trick. Begin by doing several Zarrow Shuffles to retain the order of the entire deck as you talk. Square the deck, turn it face up, and do a wide ribbon spread. Leave it there and pay no attention to it as you continue to blabber for a moment or two. Square the deck and turn it face down.

Hand the deck to the spectator and ask him to begin dealing cards to the table in a pile and stop whenever he likes. You must silently count with him, "X,2,X,4,X,6, etc.," so that when he stops you know *exactly* where you are. When he ceases dealing, one of the Club cards will be either on top of the tabled pile or on top of the cards remaining in his hand. Your counting will tell you where it is. Instruct him to *"take the card he has stopped at"* (you can point to the proper spot with your finger), look at it, and place it in his rightside pocket.

Tell him to pick up the dealt-off pile and drop it back on top of the deck. Say, *"Now I want you to think of any card. If the first card you picked was a spot card, then think of a picture card, and if the first card was a picture card, then think of a spot card. Oh, also make it the same color as the first one, but the opposite suit — so if it was a Diamond think of a Heart, and if it was a Heart think of a Diamond."* Though he doesn't realize it, he is forced to think of one of the three Spade picture cards. He thinks his overall choice *could have been* any card because he doesn't know you have also controlled his first choice.

Remember that you still have not touched the deck. Now, he is thinking of either the Jack, Queen, or King of Spades. Tell him to turn the deck face up and look through it, locating and removing the card he is thinking of. All you have to do is watch. If he removes a card near the bottom, then it's the King. If he spreads for a little while before removing it, then it's the Queen. If he spreads through half the deck before finding it, then it's the Jack. He takes the card out and puts it in his leftside pocket.

The identities of both cards are known to you. Say, *"I'm not going to look through the deck or fiddle around. The first card you dealt down to, in your right pocket, is the...."* Name the correct Club card and ask the spectator to remove it from his pocket. Say, *"And there is also a card that you're just thinking of, a card whose identity is known only to one person in the entire world — you. I think that card is the ...."* Name the proper Spade picture card and ask him to remove it from his pocket.

Say, *"I was thinking about this trick early in the morning, and something told me to put a card in my pocket. I did that, and it's a strange coincidence."* Reach into your pocket and bring out the Club mate of the Spade picture card. You can't afford to fumble around here, and you have no excuse, either, since you have only to pull out the card closest to you, the card farthest from you, or the one in the middle.

Frequently Bro. Hamman will not add the extra business about bringing the mate out of the pocket. It might be too much, and say too much to the spectator. Without that ending, there appears to be no way in the world you could know the pocketed cards. With that extra ending, it's possible some people would then suspect they had been forced to act in a certain way. Perform the trick and decide for yourself which is more effective for *you*.

♦

MAGIC BOX

Pose this plot to yourself as a problem. The deck is shuffled and spread face up on the table. The cardcase also lies on the table in full view. Four spectators are told to think of any card — the only restriction being that the first must think of a Diamond, the second a Spade, the third a Heart, and the fourth a Club, so no two will think of the same card. The cards they are thinking of, whose names they never utter, magically appear inside the cardcase. There is no palming, gimmicked cardcases or cards, etc.

How would you, how *could* you, accomplish such a thing? To do it *at all* is an accomplishment — to do it ingeniously, with a method which anyone can perform, is extraordinary. This is Bro. Hamman's way.

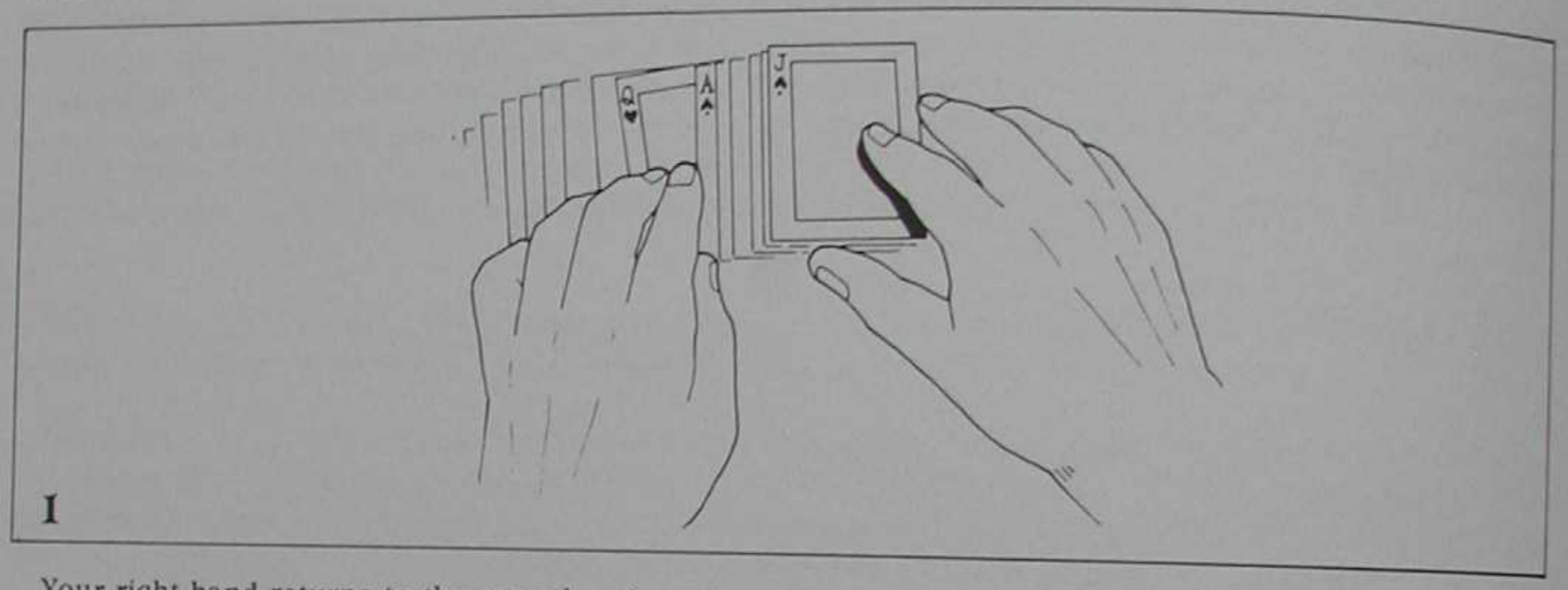
The deck must be set in advance. First, remove the four Kings and place them aside. The order of the remaining card is, from the top down, is: X, 2D, X, 4D, X, 6D, X, 8D, X, 10D, X, QD, X, AC, X, 3C, X, 5C, X, 7C, X, 9C, X, JC, X, X, 2H, X, 4H, X, 6H, X, 8H, X, 10H, X, QH, AS, X, 3S, X, 5S, X, 7S, X, 9S, X, JS.

In other words, the deck is stacked with even Diamonds, odd Clubs, even Hearts and odd Spades from top to bottom, all alternating with indifferent cards for a total of forty-eight cards. The four Kings are inserted into the closed cardcase (they will act as a red herring).

To begin, say, *"This is a magic box, and this is a deck of cards, and we're going to have four people think of a card."* Accompany the patter by lifting the cardcase, then placing it aside. Next, ribbon spread the deck *face up*, pause a moment, then square the cards and turn them face down. Begin doing Zarrow Shuffles to retain the order of the cards.

Do a very wide ribbon spread of the **face-up** deck on the table from left to right. Because of the odd nature of the stack, it is not visible to anyone looking casually at the deck. All the mixed-up indifferent cards alternating between the stacked cards effectively camouflage the order.

Say, *"I'm going to give each of you a part of the deck."* Lower your right hand over the right end of the spread and begin to square it, moving to the left until you reach the Ace of Spades (fig.1, where the left hand shows the spot at which the spread is separated). Break the spread at that point, taking the Ace of Spades and all the cards on top of it with your right hand. Flip them face down and table them in front of the fourth spectator, farthest to the right.



1

Your right hand returns to the spread and continues the squaring action until you reach the indifferent card directly behind the Two of Hearts. Break the spread at that point, beneath that indifferent card, and turn the packet face down. Table it in front of the third spectator (second from right). The Two of Hearts should be second from the top of this packet.

Your right hand returns to the spread and continues the squaring until you reach the Ace of Clubs. Break the spread behind the Ace, take the packet and turn it face down. Table it in front of the second spectator (second from left).

Finally, square the balance of the deck, turn it face down, and table it in front of the first spectator, farthest to the left. This whole business is quite casual looking, and Bro. Hamman does it completely with his right hand to emphasize its apparently haphazard nature. It also takes less than a minute.

To the first spectator, on the left, say, *"Since we don't want two of you to think of the same card, would you, sir, please think of an even Diamond — any even Diamond."* To the second spectator: *"Would you think of any odd Club."* To the third spectator: *"Would you think of any even Heart."* To the fourth spectator: *"Would you think of any odd Spade."* Then, say, *"This way each of you is definitely thinking of a different card. Oh, by the way,* **please** *don't think of a King...nobody think of a King."* Look at the first spectator and ask, *"You're not thinking of a King, are you?"*

Ask each of the spectators to pick up the packet in front of them and to *simultaneously* deal cards to the table in a pile until they reach the **value** of the card they're thinking of. In other words, if one of them is thinking of a Four, then he would deal four cards to the table, etc.

Once that has been done, ask each person to push the top card of the dealt-off pile toward you. Once that card has been isolated, each is told to drop the balance of the cards they are holding onto their tabled piles. This will leave four single cards on the table, and four packets.

Say, *"Into the magic box they go. Remember that I asked you not to think of a certain card. We'll leave them in there to maturate for a while."* Pick up the cardcase and open it so the audience cannot see inside, the open end to the right and angled somewhat toward you. Pick up the four face-down cards on the table one at a time, from left to right, and insert them into the cardcase. They must go on *top* of the *face-down* Kings already inside the box. Close the box and drop it on the table.

Combine all the packets and turn the deck face up. Do a wide ribbon spread. The stack has been even further disturbed, and will withstand lengthy scrutiny (which it won't receive, anyway).

Lift the cardcase with your right hand. Raise it to your ear and shake it. Lower your hand, turning over the box in the process, so the Kings inside are now face up and uppermost. Transfer the box to your left hand so your right hand can open it. Again, keep the open end pointing to the right and angled slightly toward you. Say, *"I asked you, please, whatever you do, don't think of the Kings, and you took the Kings"* with great resignation as you pull the face-up Kings out of the box one at a time and toss them to the table. Drop the box to the table. Know it or not, you have just shifted into psychological fourth gear, for now the spectators believe that the whole thing is a sham. The pretense that you could get four thought-of cards into the cardcase is too strong for them to accept and, at the first available moment, they can be made to think you are just joking. You've done it, and they think it.

Wait only a beat before continuing. Turn to the first spectator and ask him what card he thought of. As you do that, pick up the cardcase in the same manner as before and open it. The moment he names his card, pull it out of the case (it will be uppermost), and toss it to the table. Do not pause — ask the second spectator the name of his card, then pull it out of the case. Repeat with the third, and finally the fourth, spectator. There will be stunned silence. What can they possibly say? A moment earlier they assumed you were just fooling around, and then you've bushwhacked them. Massive astonishment all around. This one is worth switching in a stacked deck to close.

FOUR-POCKET MIRROR

This is another miracle involving an invisible full-deck stack. We live in an age of declining attention spans and a determined lack of observation linked to thought. Woe for society as a whole, but amen for magicians!

Four spectators are asked to think of a card, and parameters given so they don't duplicate each other's thoughts. Each now spreads through the deck, removes the thought-of card, and places it into his or her pocket. The performer spreads through the deck and, without asking any questions, removes four cards, placing one in front of each person. The pocketed cards are removed and shown. The performer's cards are the mates of each one of the selections (Queen of Spades, Queen of Clubs, etc.).

Beforehand, spread through the deck and remove the even black cards and the odd red cards (twenty-six in all). Pair them and set this halfdeck in the following order, from the top down: black Queens, Tens, Eights, Sixes, Fours, Twos, red Kings, Jacks, Nines, Sevens, Fives, Threes, Aces.

Take the other half of the deck and separate the cards into reds and blacks, with the reds on top of the blacks. Faro the two halves of the deck together so that one of the indifferent red cards goes on **top** of the uppermost black Queen. The deck will now appear to be reasonably mixed to the casual observer.

To perform, ribbon spread the face-up deck on the table in a wide arc. Say, *"This is a trick where you're all going to think of a card."* You are going to work with four spectators, from left to right. Ask the first spectator (extreme left) to think of any odd red spot card. Ask the second spectator to think of any even black spot card. Ask the third spectator to think of any odd red picture card. Ask the fourth spectator to think of any even black picture card.

Square the deck, turn it face down, and do a Zarrow Shuffle. Hand the deck to each of the spectators in turn and ask him to spread through the deck and remove the card he is thinking of. After the card has been taken out, it is to be slipped into a convenient pocket without letting you see it at any time.

After the four cards have been removed and pocketed, take the deck back and do another Zarrow Shuffle.

Locating which cards have been removed is easy. Spread through the deck with the faces toward you. Look for a break in the sequence of odd red spot cards. When you find a particular card missing from a pair, you know it's in the spectator's pocket. Do not pay any attention to the indifferent cards. Silently and to yourself say, *"Ace, Ace, Three, Three, Five, Five, etc."* as you thumb through the cards — when you hit an abberation, you know the selection. Remove its mate and place it face down on the table in front of the first spectator. If, for example, he removed the Five of Hearts, then you will see only the Five of Diamonds in the spread. Remove it and table it in front of him.

The *third* spectator, whose mate you will find next, is thinking of an odd red picture card — a choice of only four cards, though he probably doesn't realize this. You will come to this group right after the odd red spot cards, and one of the Jacks or Kings will be missing. Remove the mate of the missing card from the spread and table it, face down, in front of the third spectator.

The *second* spectator is thinking of an even black spot card. You will come to his mate next as you continue spreading. Again, simply look for a break in the chain of pairs: if he thought of and removed the Four of Clubs, then only the Four of Spades remains. Remove it and table it, face down, in front of him.

The fourth spectator is thinking of an even black picture card, which gives him only two choices — Queen of Clubs or Queen of Spades. Even if he realizes this at some point, the rest of the audience will not. Simply spread to the end of the deck and place whichever Queen remains face down on the table in front of him.

Table the deck and do one genuine riffle shuffle. Ribbon spread it face up. Ask each of the spectators to remove the card they have been thinking of from their pockets and place them, face up, on the table beside the face-down card in front of them. Next, turn over each face-down card to reveal the mates to the selections.

Bro. Hamman adds, *"The haphazard* **ease** *with which you pick out your card should preclude their suspicion that you are 'calculating.' Do all the 'thought' miming before you look in the deck."*

THE DISOBEDIENT CARDS

Color separation tricks have existed since at least Hofzinser's day in 1850, and the most popular is undoubtedly Paul Curry's "Out of this World." Brother Hamman has brought his unique approach of visual flim-flammery to the plot, and the result is this. A deck is shuffled and ribbon spread face up on the table; it appears ordinary. The deck is handed to the spectator for two "lucky" shuffles. Afterward, the performer spreads through the cards and locates several disobedient cards. These, he explains, are cards which refuse to do what they're told, and he offers to demonstrate.

The two naughty pasteboards are reversed and lost in the deck. Now the performer makes eight piles and the deck is dispersed among them at the spectator's command. Finally the piles are gathered, again as the spectator instructs, until only two remain. When these are spread one of the disobedient cards is seen face up in each. The spreads are turned over to reveal that the entire deck has been naughty because it refuses to allow itself to be mixed — the cards have separated themselves into reds and blacks.

To prepare, remove the Jokers from the deck and secretly separate it into reds and blacks. If you wish to do this routine without using any sleight of hand, then alternate the red and black cards now. If you can do a Faro Shuffle, leave the cards separated for the moment.

To perform, bring out the deck and split it in half. Do a perfect Faro Shuffle so the reds and blacks alternate, squaring the deck afterward. As far as the audience is concerned, you have just given the deck an honest shuffle. Turn the cards face up and ribbon spread them in a not-too-perfect fashion from right to left. The indices should be rightside up from the audience's point of view. Some sloppiness in the spread (which Bro. John adds to by touching and moving cards casually with his right hand) helps to visually obscure the fact that the cards alternate evenly. Do *not* say anything about "how well the cards are mixed," etc. Don't mention it. Any person glancing at the deck will do just that, **glance**, assume the cards are in some random order, and look back at you without giving it a second thought. During this you patter about the unique personalities playing cards have, and that some of them are less obedient than others.

Square the deck and turn it face down. Hand it to the spectator and ask that he give it two Overhand Shuffles, and immediately demonstrate with empty hands so he knows exactly what you mean. The two shuffles will not disturb the setup too much. Take the deck back and spread it between your hands, faces toward you and backs toward the audience.

Say that you are going to look for a few disobedient cards. As you go through the deck you simply upjog every card that is out of place. In other words, wherever you find two cards of the same color together, upjog one of them (if there are three, then upjog two) and continue spreading. You will usually have from four to six cards upjogged by the time you reach the end of the deck. Throughout you are saying, *"Oh, here's a disobedient card. We better keep an eye on him. Look, here's another one...."*

Square the deck and strip out the upjogged cards. Place them on the table, spread slightly, and ask the spectator to select two of them, a black card and a red card. Push the two choices forward.

Note the color of the card on the face of the deck. Let's assume it's red. You must pick up the disobedient cards which where *not* selected and return them to the face of the deck. They must, however, be in alternating red/black order and, if the face card of the deck is red, then the bottom card of the packet must be black. This is much easier to do than explain. It's quite simple to casually arrange the few cards so they alternate as you pick them up. A good ploy is to lift some of the cards first, then pick up the others, putting them in a different position if necessary. Once these cards are put onto the face of the deck, all the cards will once again be alternating in red/black order from face to rear.

Table the deck face up and ask the spectator to cut it at any place he wishes. This cut is not completed, the halves remaining separated. Note the color of the card he has cut to (on the face of the lower portion of the deck). Pick up the selected disobedient card *of the same color* and place it, face down, onto the lower half of the deck. Now place the other disobedient card face down on top of the first. Place the cut-off portion of the deck back onto the lower half, burying the disobedient cards.

Pick up the deck and glance at the side. You'll be able to see where the reversed cards are. You want them to be about a quarter of the way down from the top of the deck, so cut some cards from top to bottom if necessary (it all depends, of course, where the spectator has cut to begin with).

Split the deck in half (26/26 if you can), though it's not necessary to do it perfectly. You must, however, note the color of the bottom card and cut so a card of the same color is on the bottom of the upper portion. Take half of the deck in face-down dealing position in each hand. You are going to make eight piles as shown in figure 1. In order to make this understandable, we must assume that the color of the card on the bottom of each half is red. This means, in turn, that the top card of each half is black. All the black cards will be dealt onto packets A1, A2, C1, and C2, while all the red cards will be dealt onto packets B1, B2, D1 and D2.

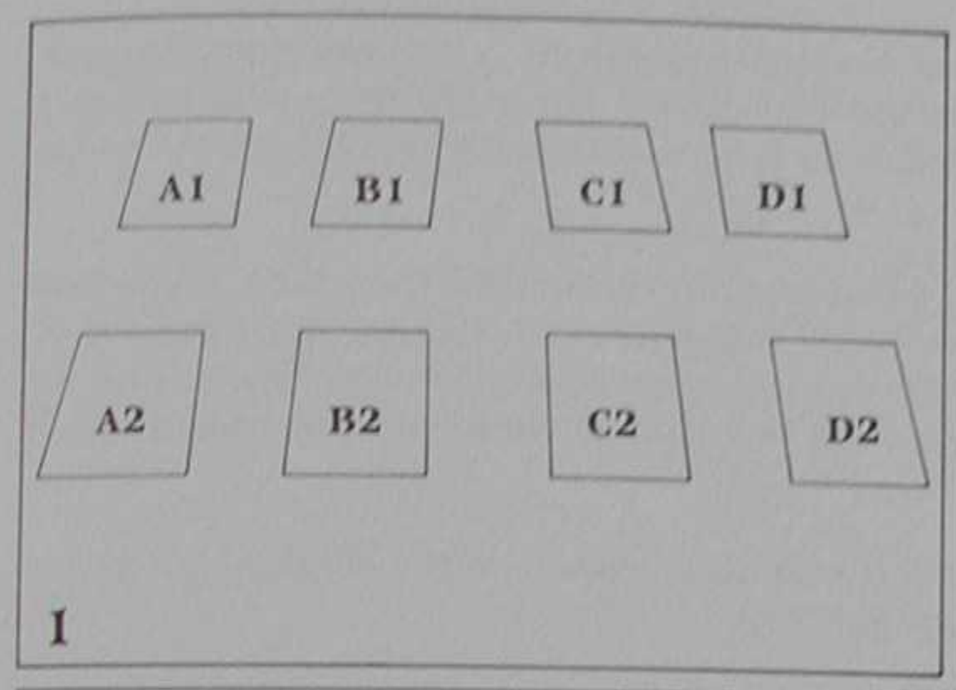
Say, *"There's a forward...,"* as you extend your hands and deal a card off the top of each half. The right hand deals a card (black) to C1, while the left hand deals a card (black) to A1 (fig.2). Continue, saying, *"...and a backward,"* as you retract your hands. Your right hand deals a card (red) to D2, while your left hand deals a card (red) to B2 (fig.3).

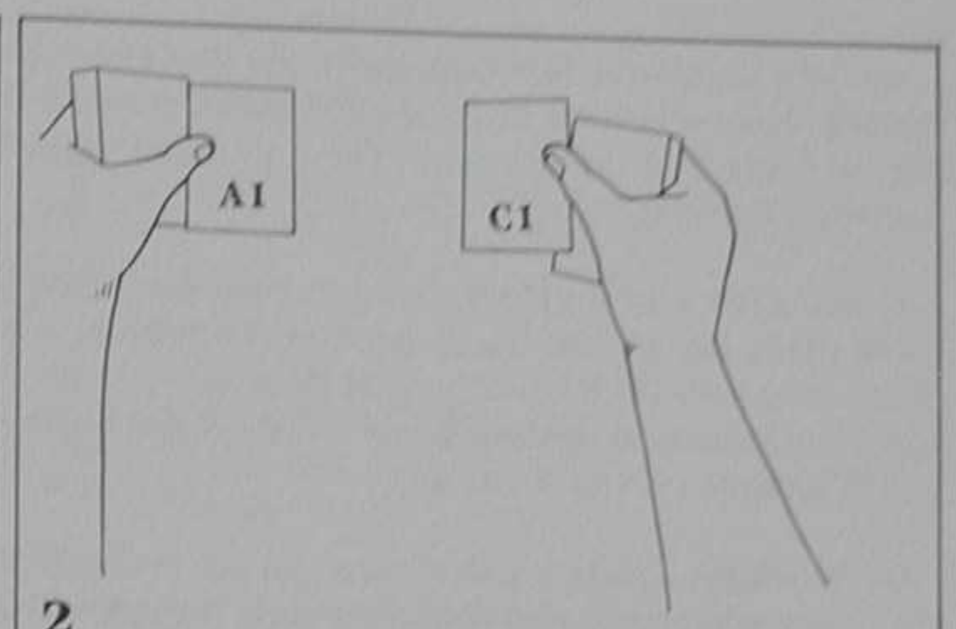
Say, *"Remember, there's a forward...,"* as you extend your hands again, left hand back to A1 and right hand back to C1, but **no** cards are dealt there. Continue, saying, *"...and a backward,"* as you retract your hands. Your left hand deals a card (black) to A2, while your right hand deals a card (black) to C2 (fig.4).

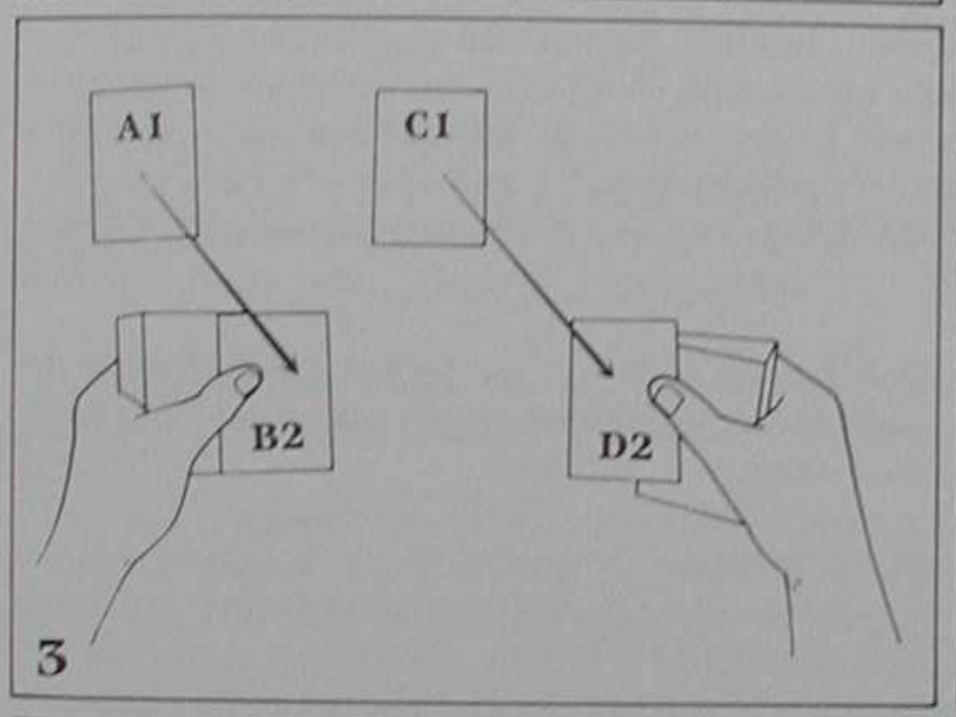
Continue, saying again, *"A forward...,"* as you extend both hands. Your right hand deals a card (red) to D1, while your left hand deals a card (red) to B1 (fig.5). Say, *"...and a backward,"* as you retract your hands. Your right hand moves to D2, your left hand to B2, but **no** cards are dealt. This is conveyed as clearly as possible in the illustrations, with lines indicating the movement of the hands.

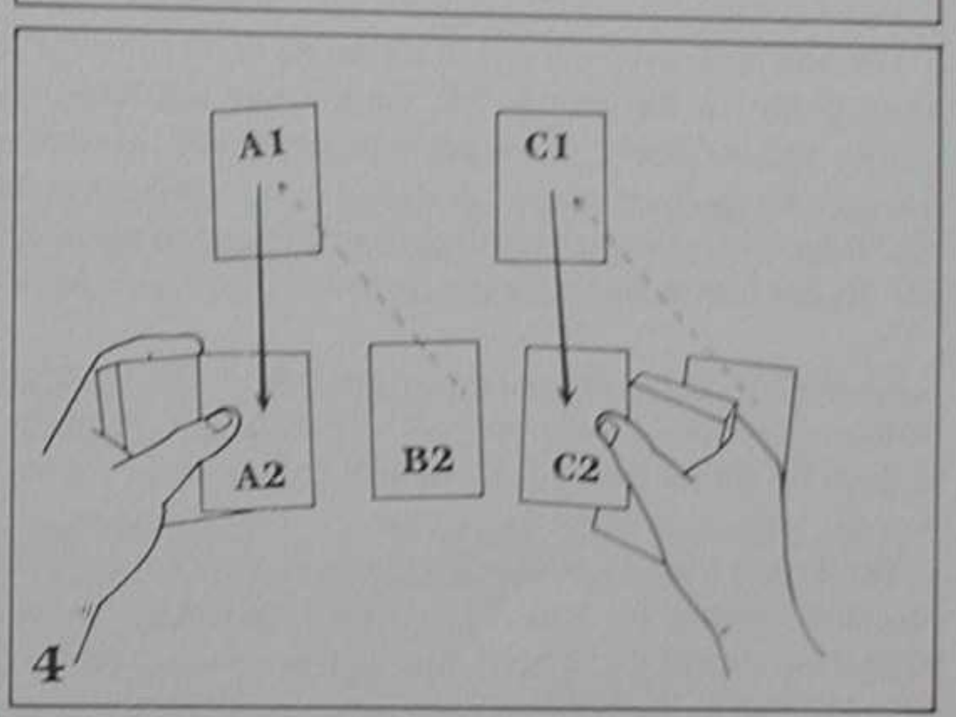
The principle at work in the dealing is simple once understood. You must clearly separate rows A and C from rows B and D in your mind. You will alternate dealing between the pairs. So, one time you will deal to row A (left hand) and C (right hand), and the next time to row B (left hand) and D (right hand). As long as you do that, all the black cards will end up in rows A and C, and all the red cards in rows B and D.

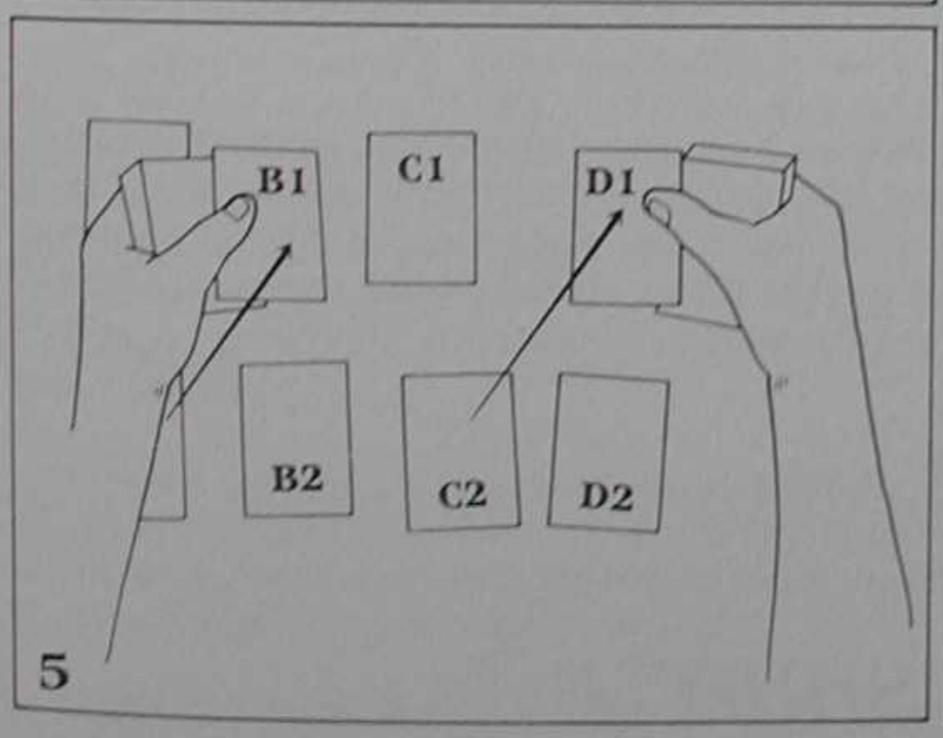
Not only will you give the spectator the "forward or backward" option, but also a "criss or cross" option. The "criss" option means that, if you're dealing a red card, your right hand moves to D1, while your left hand moves to B2 (fig.6). The "cross" option means that, if you're dealing a red card, your right hand moves to D2, while your left hand moves to B1. If you're dealing a black card, the "criss" option means that your

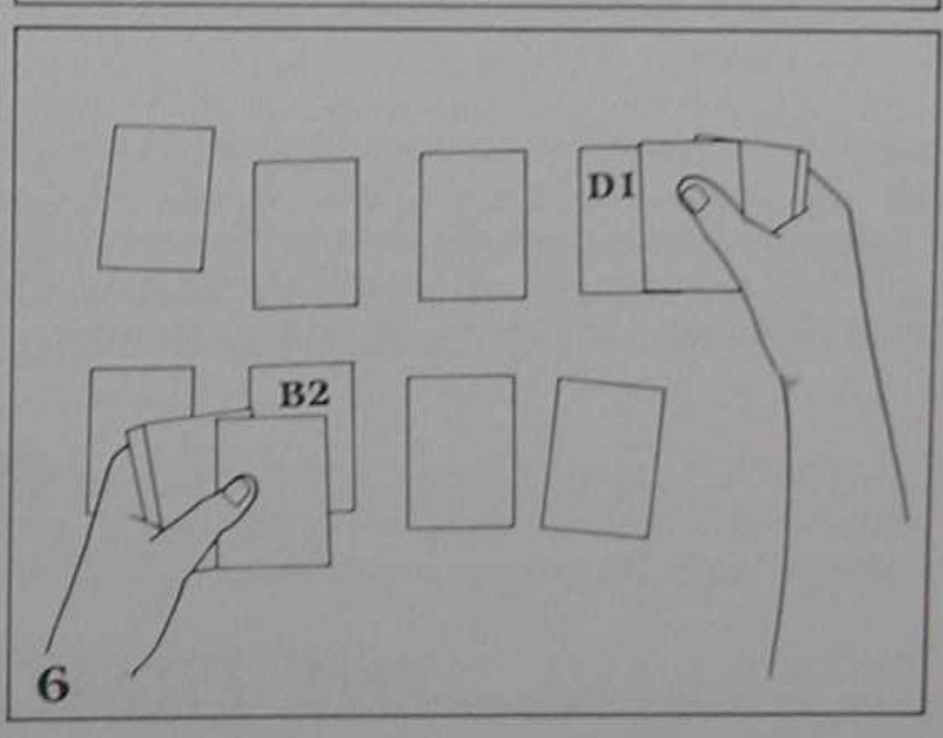












right hand moves to C1, while your left hand moves to A2. Conversely, the "cross" option means that your right hand moves to C2, while your left hand moves to A1.

Surely this sounds complicated, and also impossible to remember. It's really quite easy to do because it doesn't matter if the spectator says "forward," "backward," "criss," or "cross." When dealing black cards, your right hand is in row C and your left hand is in row A. Then both hands simply move one row to the right — right hand to row D and left hand to row B, now dealing red cards. Red cards are always dealt onto red cards and black onto black cards.

So, let's say you've just dealt down the first eight cards. Now demonstrate the "criss" and "cross" options, dealing down a second layer of eight cards. Now let the spectator choose one of the four options for each pair of cards dealt off the deck. The only thing you have to do is keep alternating between rows A and C, and rows B and D.

If you have split the deck perfectly then both hands will run out of cards at the same time. If you have some cards left in one hand, peek at the bottom card so you know its color. Because the cards will be alternating red/black, once you peek at the bottom card you will know what color each one is. Give the spectator choices in dealing down these leftover cards, making sure that the black cards are dealt in rows A and C, and the reds in B and D.

(Incidentally, during the dealing sequence you will pass the two disobedient cards. Treat them just as you would the other cards and deal them onto the appropriate packets.)

You will now give the spectator more choices in the manner in which the packets are picked up. Your right hand picks up the pile at B2, while your left hand picks up the pile at A2. Ask the spectator whether he wishes you to places these packets on *"these two,"* and here both hands move forward over their respective B1 and A1 packets. Say, *...or these two,"* and move your right hand over D1 and your left hand over C1. When he indicates his choice, drop the packets as indicated. Either way, you're dropping a red packet onto a red packet and a black packet onto another black packet.

Your right hand picks up the packet at D2 while your left hand picks up the packet at C2. Repeat the actions described in the preceding paragraph, dropping each packet on its chosen pile (the right-hand packet goes on either B1 or D1, the left-hand packet on either A1 or C1).

The spectator has one last choice to make. Say, *"Do you want criss or cross?"* "Criss" means that B1 is placed on top of D1, and C1 is placed on top of A1. "Cross" means that D1 is placed on top of B1, and A1 is placed on top of C1. Either way you're placing like on like. You will be left with two packets: one is all red with the black disobedient card reversed in it, the other is all black with the red disobedient card reversed in it.

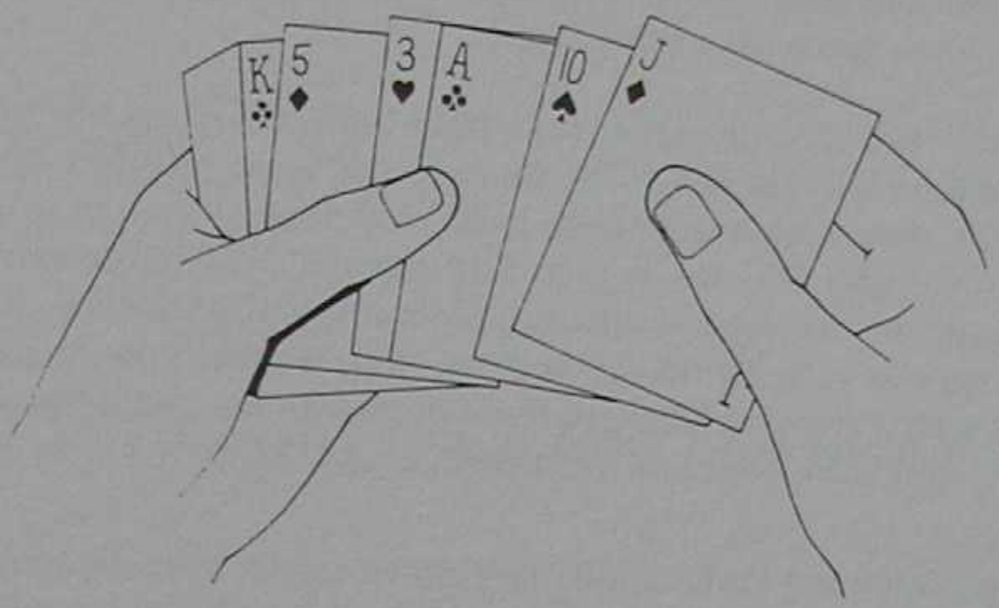
Square the packets one at a time and ribbon spread them so the reversed disobedient cards are revealed. Say, *"No matter what you do you just can't get those cards to behave. And they're not the worst by a longshot. These are the really disobedient cards, because no matter how much you mix them, they always separate!"* As you patter, square each spread, turn it face up, and ribbon spread it again to reveal all the red cards in one half and all the black cards in the other.

♠

THE FINAL SHUFFLE

Here's a routine that is, in a general way, similar to "The Disobedient Cards," however the dealing sequence has been eliminated and the handling streamlined.

The deck must be prearranged so that the cards alternate perfectly in red/black order. The easiest way to arrive at this condition, for most, is to spread rapidly through the deck and upjog all the cards of one color. Strip them out and Faro them back into the lower half.



I

The deck begins in your left hand. Turn it face up and ribbon spread it as you patter about giving the spectator the notorious "Final Shuffle." The prearrangement will not be noticed. Square the cards, turn them face down, and do two Zarrow Shuffles.

Turn the deck face up and hand it to the spectator. Say, *"Shuffle the cards the same way I did, but keep them face up so you can see that they're really being mixed."*

This done, have the deck returned to you. Spread it, face up, between your hands. Push the cards over in clumps so the red/black order isn't obvious. Say, *"The cards are now in* **your** *order, not mine. All I'll do is flip some cards over and then let you choose two cards."* Square the deck.

You will now execute Bro. Hamman's devious method for correcting all the mistakes in the setup caused by the spectator's shuffle. Begin spreading the deck from hand to hand, looking for a pair of cards the same color. When you arrive at, say, a pair of black cards, separate them slightly and continue spreading until you come to a pair of red cards. Figure 1 shows the simplest possibility — a pair of red cards directly beneath a pair of black cards. The principle here is that you must turn over a group of cards consisting of the lowermost card of the black pair and the uppermost card of the red pair — and all the cards between them. This group can be of *any* size, depending on how long you have to spread before reaching a second pair. (The pairs, incidentally, will always alternate in color. You will never, for example, find two red or two black pairs in a row.)

So, if you arrived at the situation shown in figure 1, you would turn over a group consisting of two cards: Ace of Clubs and Three of Hearts. There might, however, be any number of perfectly alternated cards between them, depending upon the way in which the cards fell during the spectator's shuffle. Whatever size it is, the batch is flipped face down in place.

Repeat this procedure throughout the deck, flipping over all the cards between pairs of cards the same color. The rear card of the upper pair, and the front card of the lower pair, always get turned with the group. At the conclusion you will see that, even though a number of cards are reversed, the deck has been restored to perfect red/black alternation. If you reach the end of the deck while still searching for a second pair to make a group, just split the first pair and turn over all the cards below it. Once it's clear to you how the red/black order is being restored, handling this sort of occurrence will be a simple matter.

Turn the deck over and do a very wide ribbon spread from left to right. Face-up cards, which can vary greatly in number, will be located in groups throughout the deck.

Say, *"I would like you to touch any two adjacent cards. They can be face up, face down, or one of each, but they must lie beside one another."* There are three possible choices the spectator can make: 1) two face-up cards, 2) two face-down cards, 3) one of each.

Let's begin with the first — two face-up cards. Take both indicated cards out of the spread, leaving a gap at that spot so you will have no trouble returning them to the same position. Note the color of the lowermost card (red, for example), then take one in each hand. Ask two spectators to each remember one of the cards. Ask, *"Which card would you like me to turn face down?"* Whichever card is indicated, flip it over. Place the black card **beneath** the red card (switching their original positions). This is true in the example we're using. If the black card was initially on the bottom, then it must now be placed on top, regardless of whether it's face up or down. The point is that you must exchange the positions of the cards. Insert the pair back into the spread at the spot from which it was taken.

The second choice the spectator can make is two face-down cards. Remove both of them from the spread, leaving a gap as described in the first contingency. Turn the two cards face up **end over end**. The spectators are asked to remember the cards, and one is chosen to be turned face down. Whichever card is indicated, turn it face down where it is. In other words, because you turned the pair of cards face up end over end initially, you have already switched their positions, and the red card which *was* lowermost is uppermost (on the face). There is no need to switch them as in the first handling. Afterward, replace them in the spread at the spot from which they were taken.

The third choice is a pair consisting of one card face up and the other face down, and this is the simplest of all. Remove the indicated pair, leaving a gap in the spread. Ask one spectator to remember the card which is face up. Turn **both** cards over and ask a second spectator to remember the card now in view. Afterward, replace them in the spread at the spot from which they were removed.

Regardless of which of the three choices is made, you must remember the color of the selection which remains face up. (Let's assume, for the moment, that it's black.)

Square the deck and take it into dealing position. Say, *"I'll deal the cards, as* **you** *shuffled them, into two rows."* The first card is dealt to the outer left, the second to the inner left. Alternate between inner and outer rows, overlapping the cards in a spread from left to right as you deal. You will see that all the face-up black and red cards will fall into different rows. There will also be one odd-color card (black, in our example), face up among the cards of opposite color.

Now that this has been explained, and you understand what is going to happen, you must predict this as soon as you start dealing. Because the selection which remained face up is black, and you know which row is going to contain the red cards because you see them within seconds of starting to deal, say, *"I predict that your chosen card* (name the black card which remained face up) *will fall into this row."* The spectators will pay less attention to the colors of the cards as you deal because they are looking for a particular card to appear in a certain location.

After you have completed dealing out all the cards, say, *"You'll notice that you picked the one black card among all of these red cards."* Ask the spectator who is remembering the red card (not yet visible) to name it. Pick up the spread containing all the black cards, turn it over as you say, *"You'll notice you chose from your shuffled deck the only red card among all these black cards."* The packet must be respread by the time you reach the end of the sentence so they see and hear it simultaneously. This is the first time they have seen the underside of the cards, and the red/black separation will begin to register.

Square the spread of red cards, turn it over, and respread it to show that it, too, contains only cards of one color. Say, *"You shuffled, but how would you like to deal as crookedly as I do?"* This gives them something to think about and returns the magic to your hands.

TWO-SHUFFLES HARRY

This routine has been published twice before — the first time in *Apocalypse*, Vol.1 No.8 in 1978, the second time in *Richard's Almanac*, Vol.3, The Winter Quarterly, in 1987. The former version requires a full deck setup, while the latter begins with a *shuffled* deck. Only the second (later) version, which is the one Bro. John favors, will be described here.

The trick is a variation of Dai Vernon's "Triumph," with two halfdecks being simultaneously shuffled face up and face down to lose two selected cards (one in each half). Eventually, the cards right themselves with the exceptions of the chosen cards. A moment later, it is discovered that the deck has also separated itself into reds and blacks.

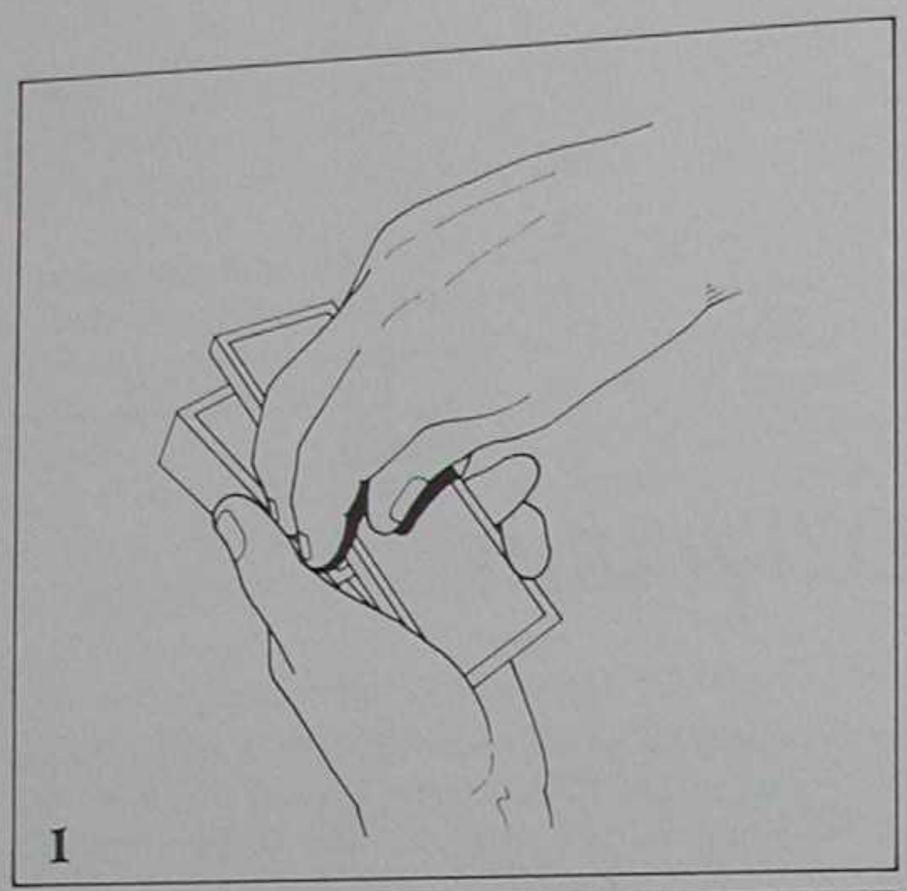
To perform, take a shuffled deck and do a wide face-up ribbon spread on the table as you talk. This is to give the spectators one clear look at the mixed condition of the deck (though you should not mention it directly). Say, *"You know, I have a friend, Two-Shuffles Harry, and he's always shuffling the deck twice. He also has a friend, Suitcase Charlie — you can imagine what he does. Two-Shuffles said to me one time, as a challenge, 'I bet you can't find* **two** *cards...you can't control two cards at the same time from two different sections of the deck.' So I took him up on the bet. Two-Shuffles took the deck and divided it into two packets, some of them were haphazardly up and others were haphazardly down."*

During the patter, you've squared the deck and put it into face-up dealing position in your left hand. Tilt your left hand toward you so the faces of the cards cannot be seen by the audience, and begin doing almost a Reverse Faro Shuffle, though here you upjog all the black cards (including the Jokers, if they're in the deck). The patter excuses this open separation of the deck. The spectators cannot see that you are separating the cards by colors, and it will never occur to them.

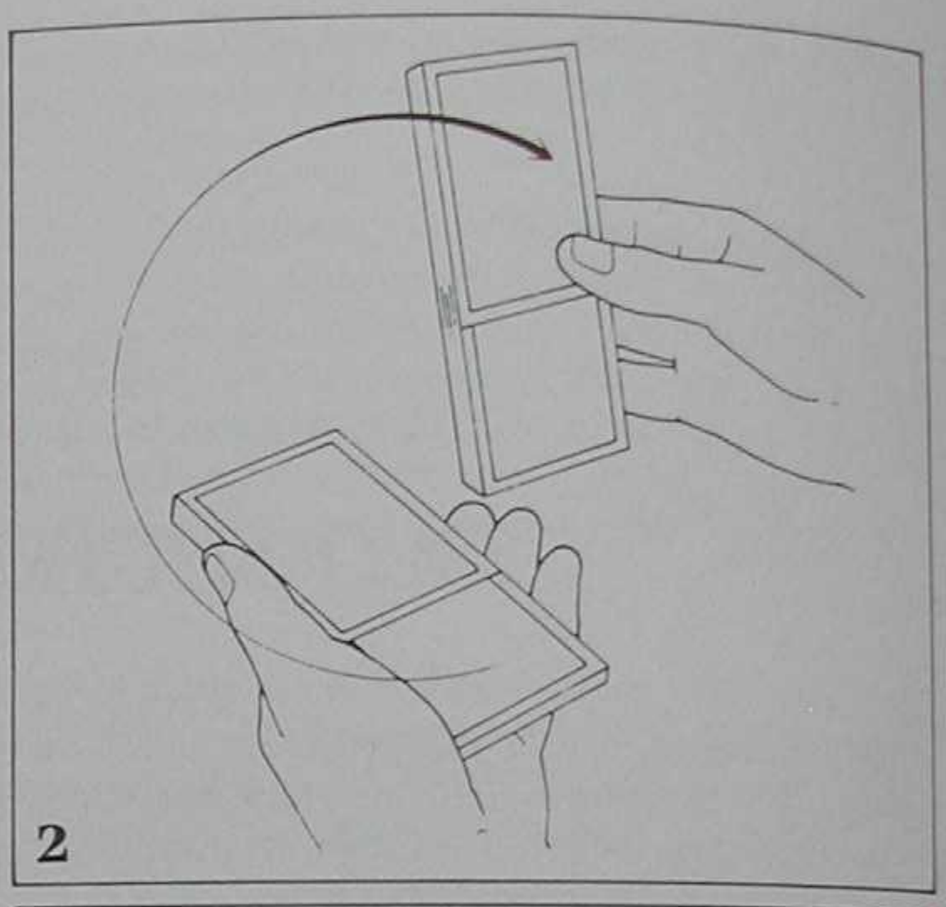
Continue to patter casually as you do this, saying, *"Now that's going to make it very difficult because the cards will be twice as thick. I'm going to have one card selected from the top portion and another from the bottom portion."* Once you've gone through the entire deck (and that can be done very quickly), turn the telescoped deck face down *sideways* so that the black cards remain at the outer end. The inner end of the deck is held in what would normally be dealing position in your left hand.

What follows is Bro. John's extremely clever utilization of a Karl Fulves control. Riffle down the outer left corner of the inner half deck with your left thumb as you ask the spectator to stop you at any time. When he does, your palm-down right hand moves over the deck. Grasp the cards above the point where you were stopped between your thumb (above) and first and second fingers (in the break) (fig.1). Lift the cards above the break and rotate your right hand until it's almost palm up (fig.2). This subtlely turns the upper half of the telescoped deck end for end.

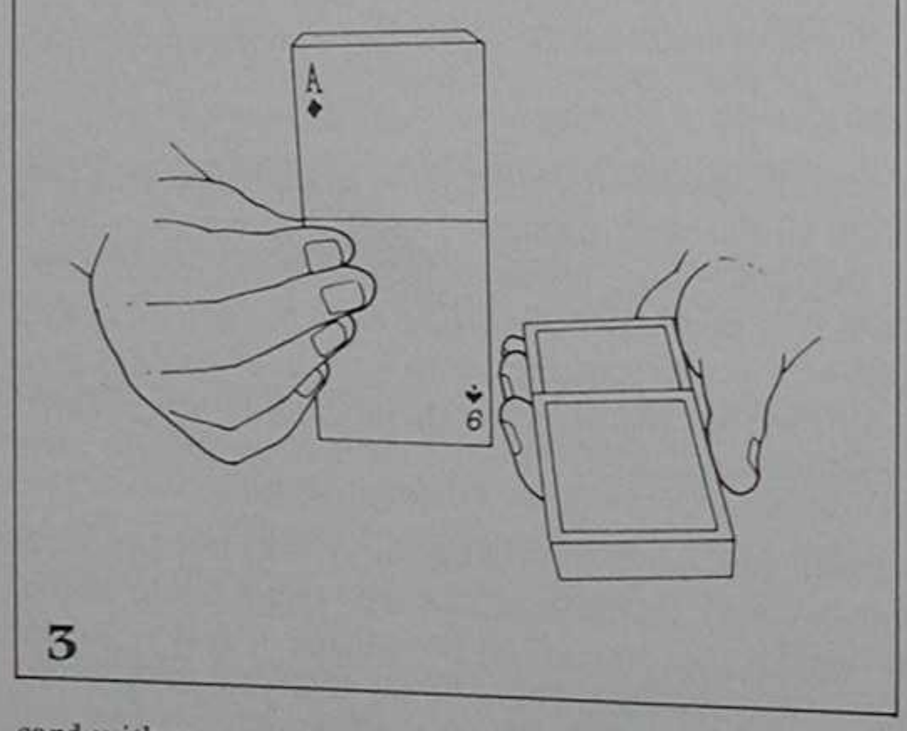
Say, *"Would you please remember the top card,"* as you turn to the first spectator and tap the upper red



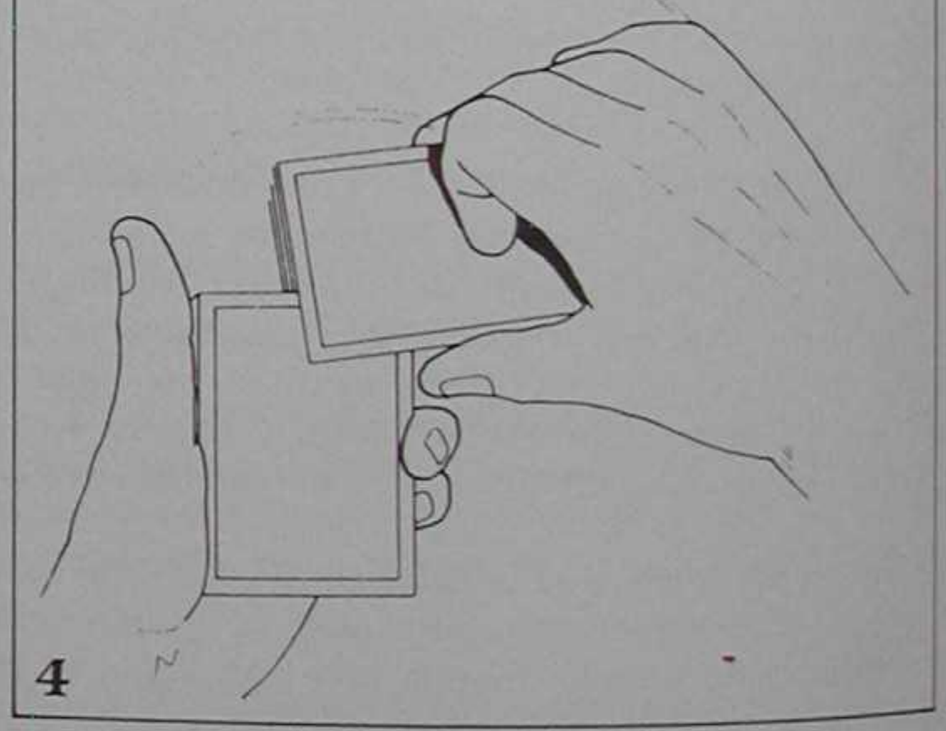
1



2



3



4

card with your right first finger (fig.3). Turn to a second spectator and say, *"...and would you remember the bottom card."* Tilt the faces of the right-hand cards toward the floor and replace them onto the cards in your left hand, your left pinky obtaining a break beneath the cards you've just replaced.

Say, *"Two-Shuffles put the cards back and you'll notice that one card is in this section...."* as your right hand strips out the outer half of the deck by pivoting it around your left second finger (fig.4). Place the cards on top of the deck and immediately grasp everything in your right hand in Biddle Grip, taking over the break with your right thumb. Your left hand begins to cut off all the cards beneath the break and carry them to the left, and here your left fingertips must contact the card directly above the break (on the bottom of the right-hand cards) and drag it along to the left. It falls flush on top of the cards which were below the break as you say, *"...and the other card is in this section."* Place the left-hand cards on top of the right-hand cards and square the deck.

Say, *"Two-Shuffles always shuffled the cards twice."* Do two Zarrow Shuffles, each of which retains the order of the deck. Bro. Hamman begins both shuffles the way in which the Zarrow Shuffle is usually described, with a Slip Cut. Then, he shuffles the pulled-out half of the deck back under that top card.

Say, *"He split the cards something like this...."* Pick up the deck and hold it in left-hand dealing position with the faces toward you, backs toward audience. Spread it at center and find the spot where the black and red cards meet. Split the spread, your right hand taking all the black cards *and* the first red card directly behind them — this is the red selection. That leaves all the red cards in your left hand, with the black selection behind them.

Both hands turn palm down and table their respective halves face down directly beside one another. Say, *"...and he turned one of the packets face up."* Your right hand turns over the halfdeck on the right — a black card will be on the face. Say, *"Two-Shuffles shuffled the cards once...,"* as you do a Zarrow Shuffle, all the right-hand cards going beneath the top face-down card of the left-hand half.

Turn the deck over — a red card will show at the face. Split the deck at the natural break, where the back-to-back halves meet in the center, and cut the upper portion to the right. Say, *"...and then he shuffled them twice."* Do a Zarrow Shuffle, all of the right-hand cards going beneath the top face-down card of the left-hand half.

Say, *"He also cut the cards twice."* Your right hand cuts off the top quarter of the deck and tables it forward of the rest of the cards, slightly to the left. Now, your right hand cuts off another quarter of the deck, this time at the natural break, and places this portion on top of the first cutoff portion.

Turn the remaining half of the deck face up (the black selection will be face down on top of the face-up half deck) and move it to the right. Cut that portion of the deck and complete the cut. There are now two half decks on the table.

Say, *"What card did you select, and what card did you select?"* Turn both halves of the deck *face down* one at a time and ribbon spread each inward to reveal the selections face up in the center of each. The black selection will be in the cards on the right, while the red selection will be in the cards on the left. All the other cards are face down in both halves.

Remove each card and place it next to its spread. Turn over both spreads to reveal all the red cards on the left and all the black cards on the right. Say, *"What I never told Two-Shuffles Harry was this: how in the world did I find that one red card among all these red cards, and that one black card among all these black cards?"*

THE PESKY CARD

Having just read "Two-Shuffles Harry," this routine will make an interesting counterpoint. It is also a "Triumph" routine where the deck ends up in reds and blacks at the end, with the unusual addition of a thought-of card flying into your pocket. As is his way, Bro. Hamman accomplishes this without any palming.

Prepare by secretly separating the deck into reds and blacks. The red cards must constitute the upper half of the deck, with the Ace of Hearts (an easy key card to remember) on top of all.

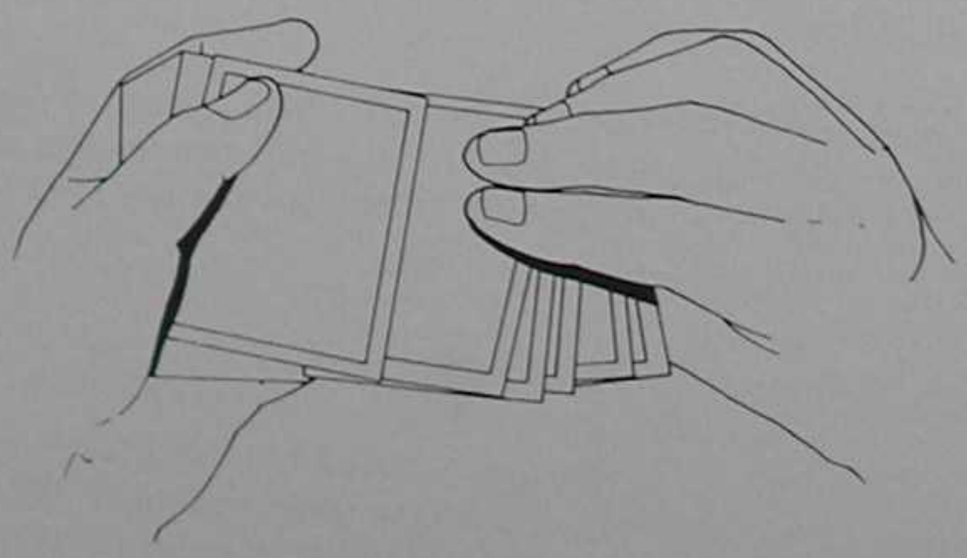
To perform, false shuffle the deck. Cut off *less* than half the deck (do not go below the red cards) and drop it on the table in front of the spectator. Ask him to cut off any small group of cards from the half in front of him and drop it back on top of the cards in your hand. This places the key card, the Ace of Hearts, on top of the cards you hold. Tell him to cut off another small group and look at, and remember, the card on the bottom. Say, *"Sometimes people pick a pesky card — I hope you haven't chosen one of those."* Let's assume it's the Jack of Diamonds. Ask him to drop that group on top of your cards. Finally, he is to pick up the balance of the packet in front of him and also drop it onto your cards. This reassembles the deck and positions his Jack of Diamonds on top of the Ace of Hearts.

Do some sort of false cut or shuffle.

Next, you will do a variation of Sid Lorraine's Slop Shuffle to apparently mix the cards face up and face down. Your left thumb shoves over *about* half the deck. Try to push over most of the red cards. Your right hand takes the pushed-over cards by their right long sides and turns them face up, sideways. Replace them onto the cards in your left hand.

Say, *"We'll mix the cards up, some face up and some face down."* Tilt the faces of the cards *slightly* toward you and begin spreading through the deck, keeping your hands close together. When you come to the Ace of Hearts you know that the card immediately after it is his card — in our example, the Jack of Diamonds. Break the spread beneath his card, taking it and all the cards in front of it with your right hand. Turn your right hand over.

Lower your hands a bit so the spectators can once again see the faces of the cards. Move your left thumb onto the back of the uppermost card in your right hand (the selection) and peel it on top of the cards in your left hand (fig.1 shows this prior to the card clearing the right-hand packet). Once the selection is out of the way, your right hand turns palm up again.



1

Your left thumb immediately shoves over all the face-up red cards which lie beneath the card you've just reversed. Your right fingers take these beneath the cards already held in that hand. Turn your right hand palm down.

Your left thumb pushes over about ten face-down cards, and these are taken by the right thumb and held beneath the cards in your right hand. Your right hand turns palm up.

Your left thumb pushes over one card, and your right fingers move onto its face, clamping it against the underside of the portion of the deck in that hand. Without pausing, your left fingers push over another small batch of cards *as if* they are going to be taken beneath the cards in the right hand. Actually, your right hand turns palm down and takes only the first card that was pushed over, which your fingers have kept isolated.

Your left thumb pushes over another batch of about ten cards and these are taken beneath those in the right hand, held in place by the right thumb. Your right hand turns palm up.

Repeat the same actions in the paragraph before last, pushing over one card and isolating it with your right fingers against the bottom of the cards in that hand. Push over more cards *as if* they are going beneath those in your right hand. When your right hand turns palm down, it takes only *one* card and leaves the others where they are.

Take all the cards remaining in your left hand beneath the cards in your right hand (again, with the right thumb). Turn your right hand palm up, then flip the deck over *sideways* into your left hand. This is not nearly so complicated to do as it is to learn, and it will leave you in this position: On top of the deck there are two face-up black indifferent cards, followed by all the red cards, face down, with the selected Jack of Diamonds face up among them, followed by the balance of the black cards, face down.

Regrip the cards in position for a Faro Shuffle. Split the deck between the black and red halves (riffle up the corner with your right thumb and peek). Your left hand takes the *upper* half of the deck (reds) and your right hand takes the lower (blacks). Weave the packets together anywhere *beneath* the two face-up black cards on top of the outer half. Do *not* push the halves together after the shuffle.

Shift the deck forward so the inner (black) half is in left-hand dealing position. Your right hand reaches to the outer end of the deck and grasps the ends of the two face-up black cards. Lift them, turn them face down, and replace them on top of the *inner* half of the deck. This half Faro is done to lead the audience to think that the cards are shuffled.

Your right hand strips out the outer half of the deck and tables it to your right. Ribbon spread the other half of the deck (blacks) which remains in your left hand to reveal that all the cards have magically turned face down in that half. Now ribbon spread the half of the deck you just placed to your right to reveal the selected card, the Jack, face up in the middle. Say, *"Drat. I could tell you were going to pick a pesky card."*

Square the half of the deck (blacks) which does *not* contain the face-up Jack and give it to the spectator with the request that he shuffle it. This provides ample misdirection for you to pick up the other half of the deck and, as you square it, cut the cards so the face-up Jack goes to the bottom. Don't act as if you're doing anything sneaky and nobody will pay attention.

Overhand Shuffle the packet face down, retaining the reversed Jack on the bottom with your left fingers. At the end of this type of shuffle the deck will be resting against your left fingers, almost on edge. Simply curl your left fingers a bit and move your thumb out of the way: the packet will tumble over onto your palm with the face-down Jack now on top. All the red cards are secretly face up beneath it.

Ask the spectator shuffling the other half to have a second person select any card (assume it's the Seven of Clubs) and remember it. Allow that person to shove the just-noted card face down into the center of the halfdeck you hold in your left hand. Keeping a firm grip all around the edges will prevent the spectator from exposing any of the face-up red cards as he pushes his card square.

Ask the spectator who was shuffling the other half to place it face down on the table, squared. Instruct a third spectator to cut off a small group and remember the card on the face — let's assume it's the Two of Clubs. Afterward, he is to drop that packet on top of the cards in your left hand, secretly placing the Two of Clubs on top of the Jack of Diamonds. Finally, he is to pick up the remainder of the packet and drop it onto the cards in your left hand so the deck is completely reassembled.

Your left thumb shoves over a group of about seventeen cards. These are taken by your right hand, flipped face up, and placed beneath the cards in your left hand. Spread off a small group of face-down cards

until you spot the first face-up red card. The two face-down cards immediately above the red card will be the Jack of Diamonds and Two of Clubs. Leave those two cards face down where they are, and take all the cards above them and flip them face up.

You don't want the audience to see that all the cards on top are black, so shove them over in a group until you come to the first red card. Take all the cards above it with your right hand and flip them over, back onto the deck. The Jack of Diamonds will show on top and you say, *"Rats, it's that pesky card again. Let's get rid of it once and for all."*

Do a Double Turnover, flipping those two cards face down on top of the deck. Immediately deal off the top card and place it in the breast pocket of your shirt. This is actually the third spectator's selection, the Two of Clubs. If you play this right, your expressed anger at the pesky card will provide mental misdirection and disrupt the audience's thoughts.

Move your left thumb across the top of the deck as your right hand comes over and grasps the cards in Biddle Grip. Your right thumb lifts up the inner end of the deck, leaving about ten cards on your left palm. Do a Slip Cut at that point, your right hand cutting most of the deck to the right while your left thumb retains the top card in place so it falls onto those ten cards. Immediately place the right-hand cards back on top. This positions the pesky Jack of Diamonds in the middle of the black cards.

Spread over the small group of face-down cards on top of the deck and obtain a left pinky break beneath them. Do a Half Pass, reversing all the cards beneath the break. The upper half of the deck consists of all black cards with the pesky Jack reversed among them, and the lower half of the deck consists of all red cards, with the Seven of Clubs (the second spectator's selection) reversed among them.

Split the deck for a Faro Shuffle by riffling up the corner with your right thumb until you locate where the red and black halves meet. Divide the deck at that point, taking all the reds with your right hand and all the blacks with your left. Faro the ends of the packets together, but do *not* push them flush. While the deck remains telescoped, turn it end for end several times, ending with the black cards outward. Your right hand strips out the outer half and places it aside.

Ask the second spectator to name his selection. Ribbon spread the cards remaining in your left hand face down on the table to reveal the Seven of Clubs, face up in the center. Slide it out of the spread, then domino flip the spread over to reveal that all the cards are red.

Say, *"And over here are the black cards."* Ribbon spread the black half face up to reveal all blacks with a face-down card in the center. Everything you have done leads the audience to expect that the face-down card will be the third selection, the Two of Clubs. Say, to the third spectator, *"And of course your card is over here — please name it."* Slide it out, turn it over to reveal the Jack, and say, *"Geez, you can never get rid of those pesky cards!"*

Ask the third spectator to repeat the name of the card he's "thinking" of, then very cleanly remove it from your pocket and drop it face up on the table.

THE TWINS

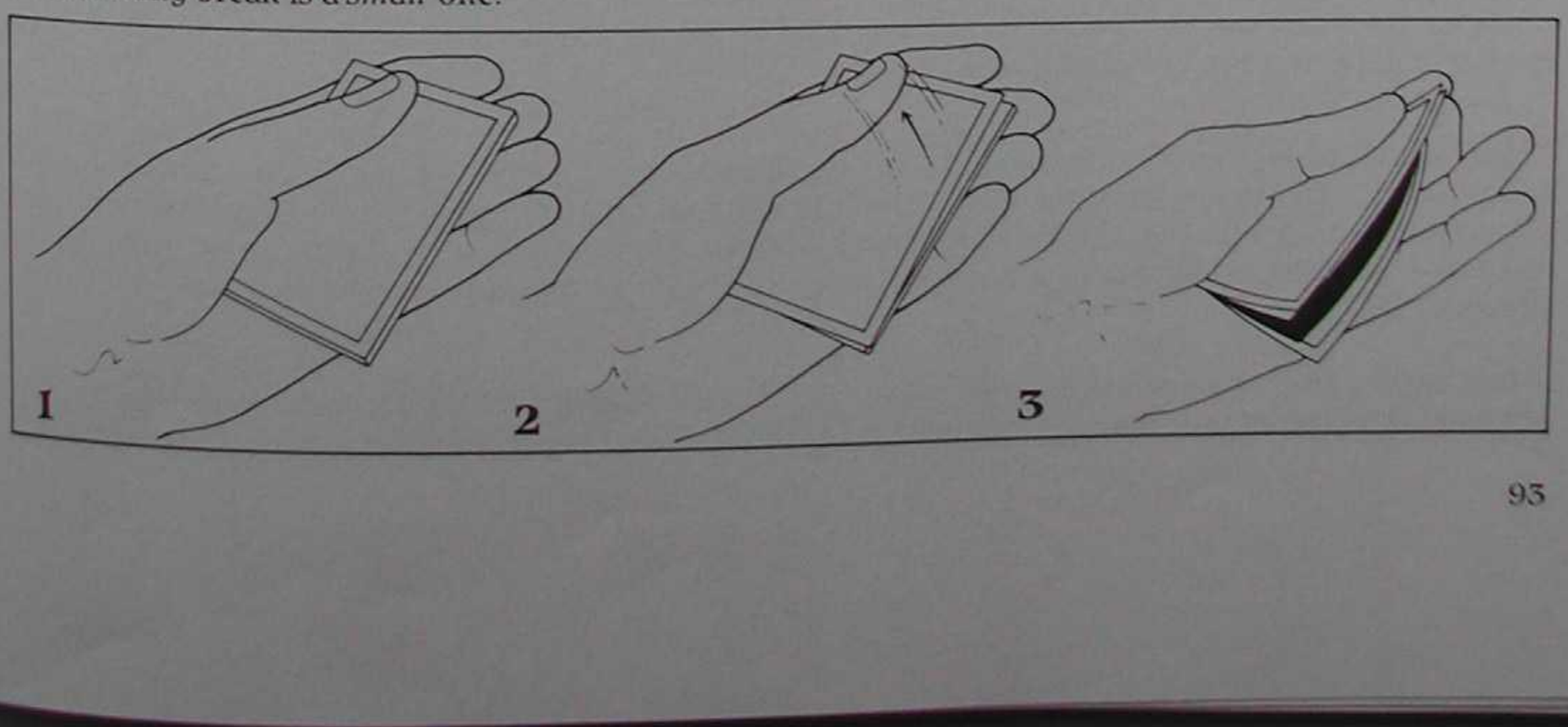
The essence of The Gemini Count is that it allows you to achieve numerous multiple changes with a small packet while holding a *true* number of cards. In other words, you say you have four cards and you actually do. Most packet tricks rely on concealing extra blocks of cards to bring about such effects, but the routines of Bro. Hamman do not — a major reason they are so effective.

One of the things which most terrifies someone learning The Gemini Count is the fear that the spectator will notice that he is seeing two cards shown twice, and not four *different* cards. That is magicians' logic — the spectator will assume he is seeing two *duplicate pairs* of cards because that is the more rational thought. He has already seen you put the first two cards on the table, and so the two cards remaining in your hand **must** be two *different* cards (even though they may physically look the same). As you will see, all of this becomes irrelevant in the course of the routines. The mental misdirection has been amply taken care of by Bro. John.

However, to accomodate your natural apprehension and slowly ease you into learning a number of routines where the use of The Gemini Count will be increasingly audacious, it will be taught in the context of this routine about two pairs of twins. Here, you are most definitely showing the spectator two identical pairs of cards: that's the point! To those who mistakenly believe that this gives away the method, they are advised to try it on the people who count. Here is a thorough description of the sleight.

The Gemini Count. Use the cards you will need for "The Twins," which are, from the top of the packet down (all cards face down): Queen of Hearts, King of Hearts, King of Spades, Queen of Spades. The packet is held in face-down dealing position in your left hand, your second fingertip at the outer right corner (fig.1). During the count, the audience will be given the impression that you are showing the cards from bottom to top.

The First Show: Your left thumb, resting on the back of the top card, gently slides it to the **left** (fig.2). Your first fingertip acts as a gauge and allows only one card to move. Your second fingertip, pressing lightly upward against the bottom card at its outer right corner, curls slightly to buckle that card just a *bit* (fig.3). The resulting break is a *small* one.



Your right thumb (above) and first and second fingers (beneath) *lightly* grasp the right long side of the double card now isolated in the center of the packet (fig.4). You can reach these two cards because the top card is off to the left, and the bottom card is buckled downward and out of the way — both just enough to allow your right thumb and fingertips to get a grip on that center double card.

Your right hand now gently slides that double card to the right until it emerges from between the cards above and below it (fig.5). Without pausing, your right first and second fingertips give that double card a light kick so it flops over, face up, onto the cards in your left hand (fig.6). (The right hand does *not* turn over!) While you do not say anything about it, the card appears to have been slid out from the bottom. The King of Spades will show.

Execute Bro. Hamman's Double Turnover from a four-card packet. In other words, move your left second fingertip back to beneath the outer right corner of the packet. Your right thumb and fingers *lightly* grasp the right long side of the packet at center. Begin a Block Pushoff by moving your left thumb to the outer left corner of the packet and shoving the top three cards, as one, to the right about a quarter inch. Next, move your left second fingertip up against the just-exposed outer right corner of the card **second** from bottom (this is the bottom card of the group just pushed over by your thumb), then continue pushing with your left thumb (fig.7). With the bottom card held in place by the upper side of your left first finger, and the second-from-bottom card held in place by your second fingertip, your left thumb now has but two cards to push.

Your right thumb and fingers drag the face-up double card to the right, flipping it face down onto the packet in an action identical to that shown in illustration 6. Immediately push off the top face-down card with your left thumb, take it with your right hand, and deal it to the table.

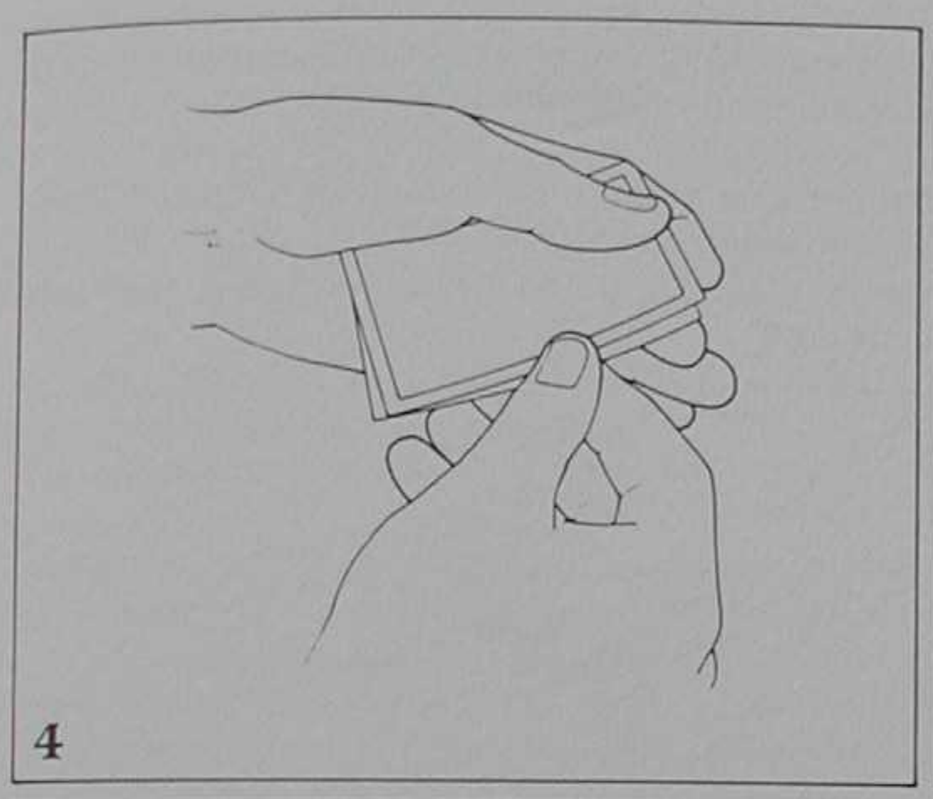
The Second Show: Your left thumb slides the packet's top card to the left as already shown in illustration 2. This exposes the right long side of the two cards beneath it. Your right thumb and fingers grasp the right long side of the exposed double card and gently drag it to the right, this appearing identical to (though actually not the same as) the action shown in illustration 5. Without pausing, flip the double card over onto the card in your left hand to display the Queen of Spades. Execute a Block Pushoff, your left thumb shoving over the top two cards as one. Your right thumb and fingers grasp the double card's right long side, drag it to the right, and flip it face down onto the card in your left hand. Thumb off the top face-down card, take it with your right hand, and deal it onto the first card already on the table.

The Third and Fourth Shows: The display of the two remaining cards will be described together since they occur too closely to separate for teaching purposes. This is neccesary because the rhythm of the count abruptly changes. Even though you don't actually move any faster, the third card will be shown in about three-quarters of the time that the first two cards were, and the fourth card in less than half that time.

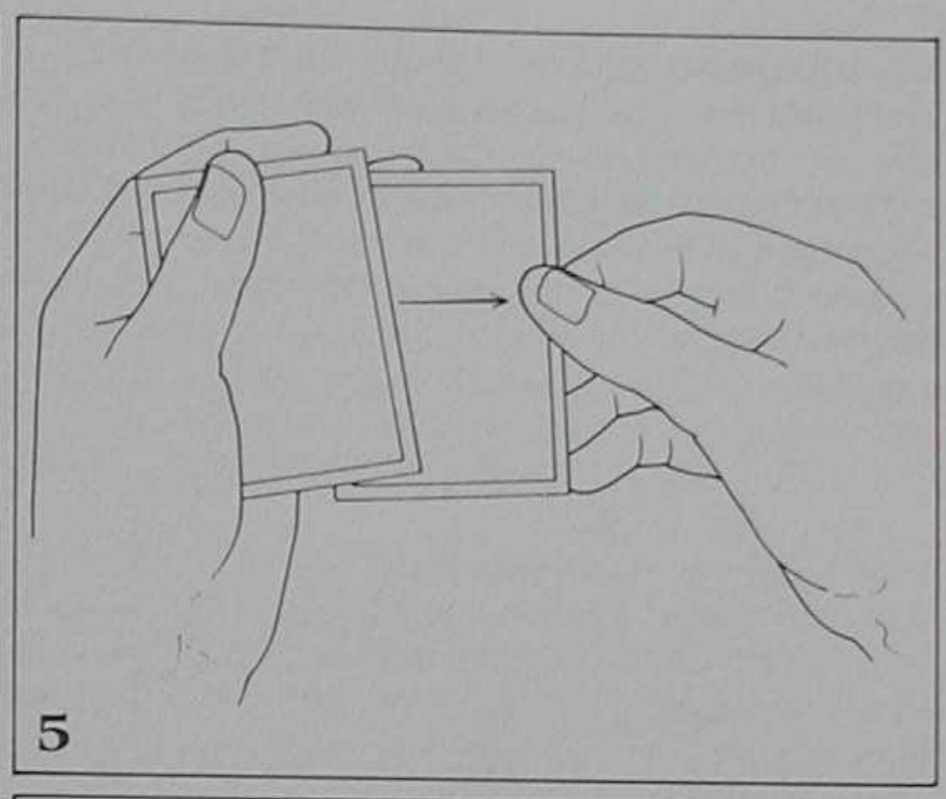
Your left thumb slides the top card to the left to expose the right long side of the card beneath it. Your right thumb and fingers grasp the exposed bottom card and drag it out from beneath the upper card. Immediately flip it face up, back onto the card into your left hand, in actions which *appear* identical to those previously done. A second King of Spades will show.

Your left thumb pushes the King to the right. At the same time rapidly turn your right hand palm down and grasp the right long side of the King, thumb beneath and fingers above (fig.8). In one motion, turn your right hand palm up and deal the King, now face down, onto the two cards already on the table. At the same time, your left thumb moves beneath the remaining card and flips it face up to show a second Queen of Spades (fig.9).

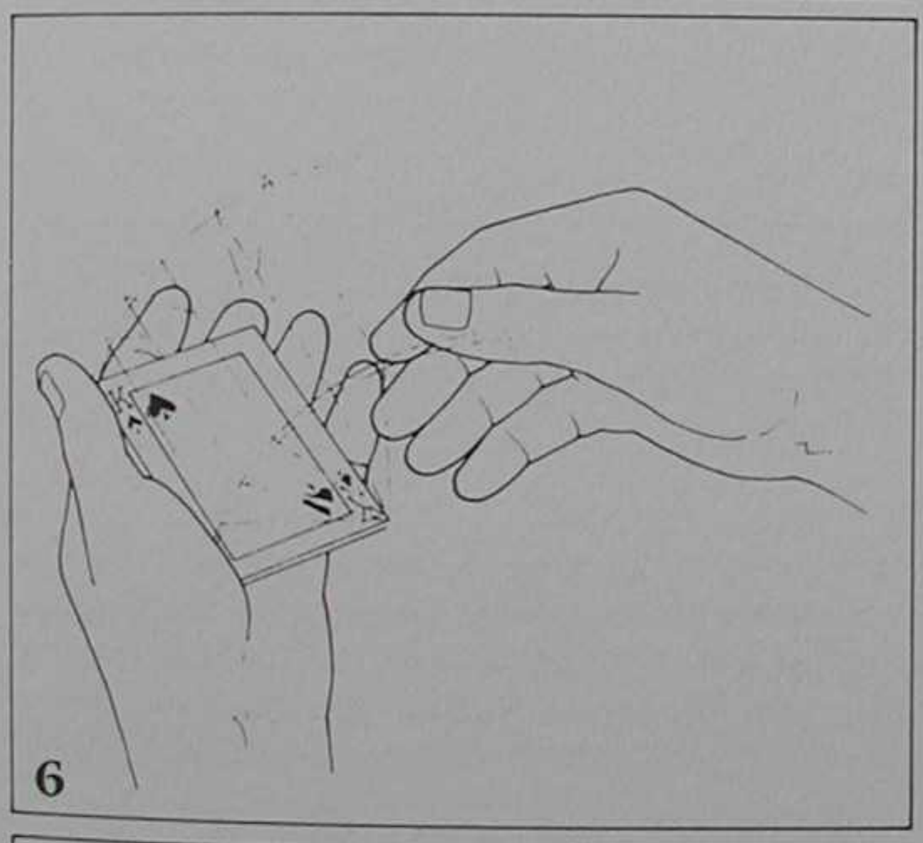
Still moving smoothly and rapidly, your right hand ascends from the tabled pile back to the card in your left hand in a straight line. It grasps the outer right corner of the Queen, thumb above and fingers beneath



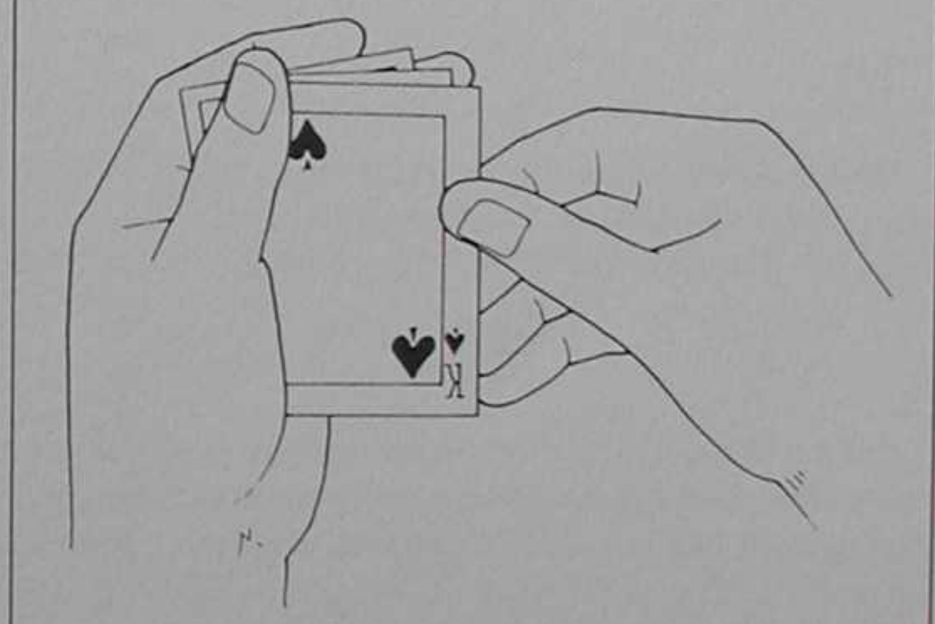
4



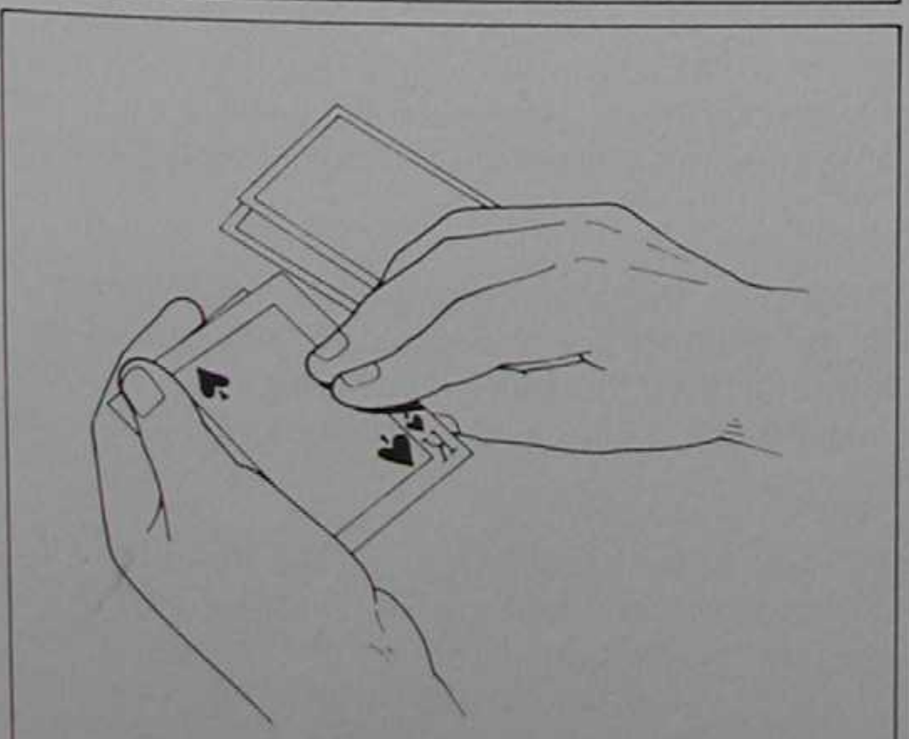
5



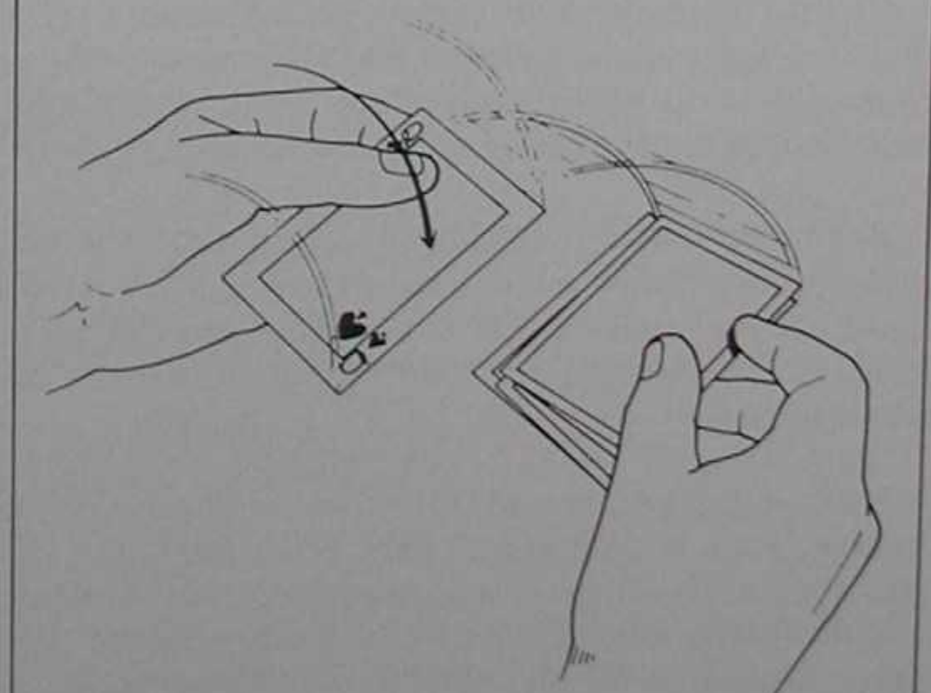
6



7



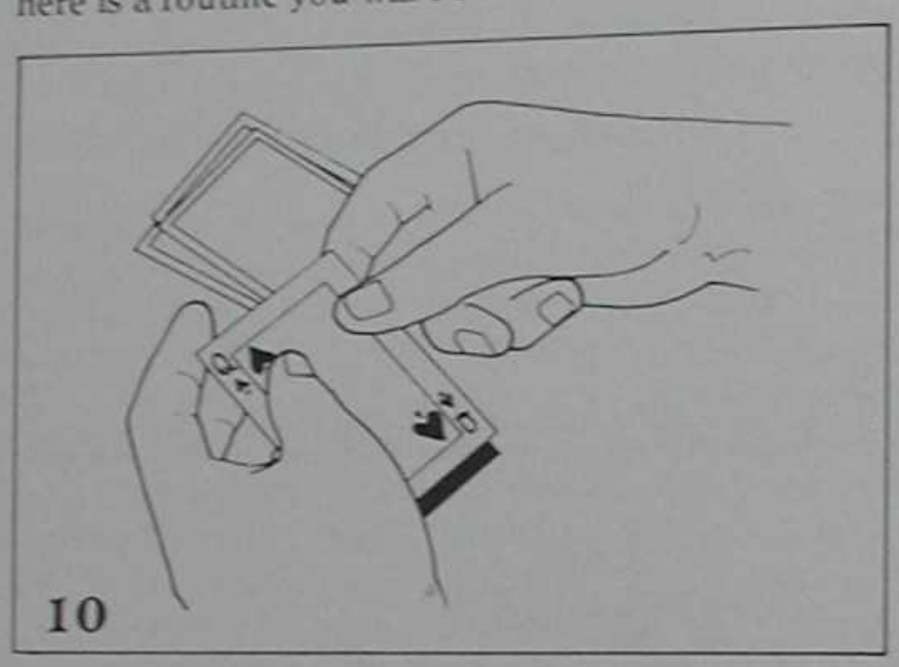
8



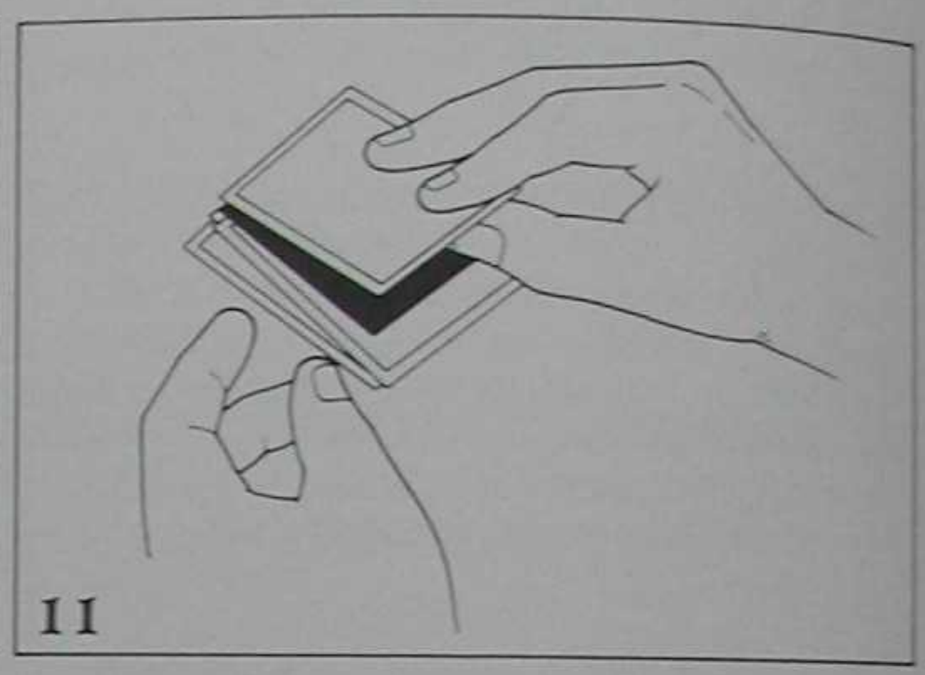
9

(fig.10). Lift the card out of your left hand and turn your right hand palm down. This also turns the card face down, its inner end swinging away from you, as it placed on top of the others (fig.11).

Note that the overabundance of details in this description pertain not to difficult sleight of hand, but to simple finger position and timing. It's easy to do — anyone can Buckle a card and do a Block Pushoff. Making it flow smoothly will require effort. And, if you wish to know just how your effort will be rewarded, here is a routine you will be able to use for the rest of your days.



10



11

(Note: When handling the third and fourth shows of The Gemini Count in "The Twins," the action is as slow and deliberate as the first two shows. This is because you are not — as you will later in "The Pinochle Trick" — showing four of a kind. All four cards in "The Twins" are displayed at the same speed.)

•

Set up the cards as already mentioned (red Queen, red King, black King, black Queen) and say, *"Did you know that once upon a time there were two twins who were married to two twins?"* Begin The Gemini Count exactly as it has just been described and name each card as it shows in the count, saying, *"The first twin, the King of Spades, is married to the Queen of Spades, and his twin brother, the King of Spades, is married to her twin sister, the Queen of Spades."* By the time you reach the end of the sentence, all four cards should be face down on the table.

Pick up the packet and place it back into your left hand, still face down. Say, *"Now it happened one day that they went to a restaurant and the women went to the powder room."* **Openly** transfer the bottom card to the top of the packet. This action will be taken by the spectator as some sort of demonstration about the ladies going to the powder room. Do not try to hide it.

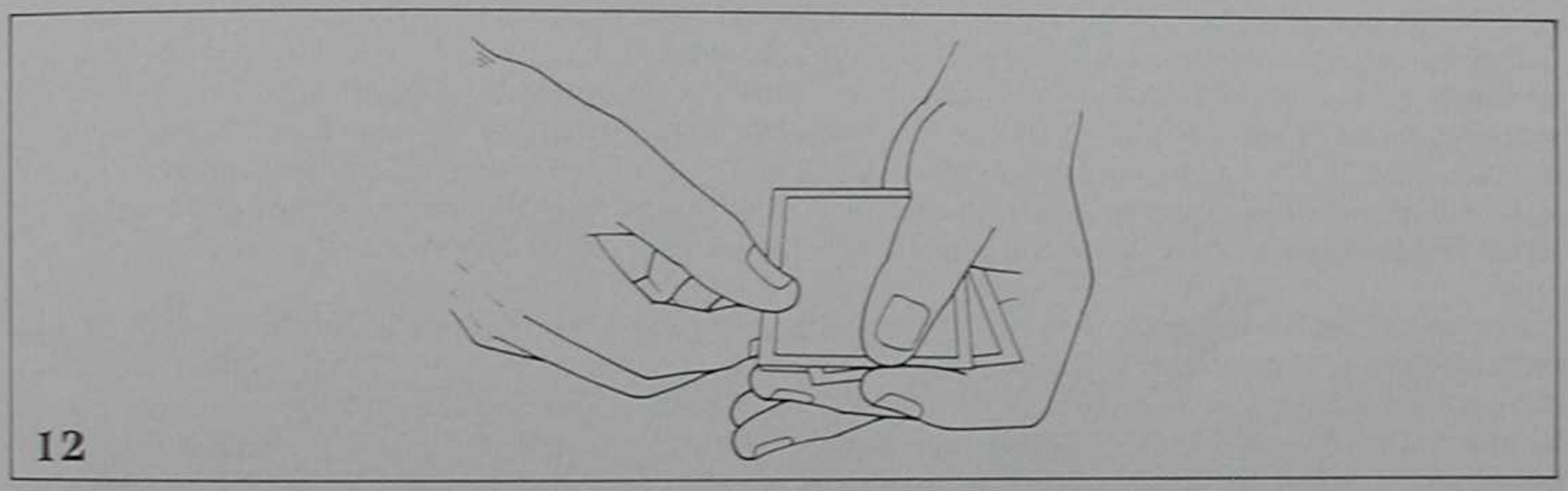
Begin The Gemini Count again as you say, *"The first gentleman, this King, sat down next to this redhead, and his twin brother sat down next to this other redhead."* By the time you've finished the sentence all four cards should be face down on the table. You will have shown the King of Spades ("this King"), the Queen of Hearts ("this redhead"), a second King of Spades ("his twin brother"), and a second Queen of Hearts ("this other redhead").

Pick up the packet and put it back into your left hand, face down. **Openly** transfer the top card of the packet to the bottom as you say, *"When the ladies came back from the powder room...."* Immediately begin The Gemini Count again and continue, *"...the first lady sat down at the table right next to this redhead, and her twin sister sat down next to the other redhead."* By the time you reach the end of the sentence all four cards should be on the table. You will have shown the Queen of Spades, the Queen of Hearts, a second Queen of Spades, and a second Queen of Hearts. The patter, of course, must be timed so that each of the Queens is seen just when it is referred to.

Pick up the packet, put it into your left hand (face down), and openly transfer the bottom card to the top of the packet as you say, *"Well, after a bit of a tussle...."* Immediately begin The Gemini Count and continue, *"...the first Queen grabbed her husband, and the second Queen grabbed her husband, and they all went home."* During this you will have shown the Queen of Spades, the King of Spades, a second Queen of Spades, and a second King of Spades. All four cards should be on the table by the time you reach the end of the sentence.

Pick up the packet and put it back into your left hand, face down. Say, *"I know what you're thinking — What happened to the poor little redheads?"* At this point the packet should be in the following order, from the top down: King of Spades, Queen of Spades, King of Hearts, Queen of Hearts.

The final count begins differently, with a double deal. First, your left thumb pushes the top card about a quarter inch to the right. Then, your left second fingertip, pressing upward on the outer right corner of the bottom card, *also* pushes it over to the right (fig.12). Your right thumb and fingers grasp the right long sides of the somewhat-aligned top and bottom cards and pulls them to the right until they clear the two center cards. Immediately flip the right hand's double card face up onto the cards in your left hand to display the Queen of Hearts.



12

Now continue by doing the balance of The Gemini Count as you say, *"Well, the first redhead wandered out onto the dancefloor and found this red-headed boyfriend, and her twin sister found his twin brother, and they all lived happily ever after."* The first card is, as already mentioned, the Queen of Hearts. Then the King of Hearts is shown, followed by a second Queen of Hearts, and a second King of Hearts. The cards should appear as they're mentioned, and at the end you just pick up the packet and drop it onto the deck.

♥

THE PINOCHLE TRICK

For many people this is the archetypal Gemini-Count routine: four cards, lots of changes, and four completely different cards show up at the end. In this handling Bro. Hamman has explored the idea of using two cards in a four-card packet to construct an entire routine, and saving the remaining two cards for the climax — made possible by The Gemini Count.

The spectator is introduced to a game titled Double Pinochle, in which a pair such as the Queen of Spades and Jack of Diamonds is worth three hundred points if you can get two of them — hence the "Double" in Pinochle. Four cards are shown, two are Queens of Spades, two are Jacks of Diamonds. You then caution the spectator that some people have been known to cheat at this game, and obtain three Jacks of Diamonds and but one Queen of Spades in their hand. The packet is shown to contain these cards. You continue by explaining that an even more devious cheat would have four Queens of Spades — and the packet is shown to contain just that. Finally, you explain that if caught, you would simply "Meld my hundred Aces" and the four cards turn into the Aces (no Jacks or Queens in sight!).

Continuing your gentle immersion into the mysteries of The Gemini Count, the only other sleight used in this routine is The Flushtration Count. From Bro. John's point of view, good things come with simple handlings. In advance, remove the Queen of Spades, Jack of Diamonds, Ace of Diamonds, and Ace of Clubs from the deck. Arrange them in this order, from the top of the packet down (cards face down): black Ace, red Ace, Jack, Queen. Hold the cards in face-down dealing position in your left hand and you're ready to begin.

Say, *"Have you ever played Double Pinochle? It's a very weird German game in which you meld cards. In other words you get certain points for particular cards and meld them together."* Begin The Gemini Count, timing the patter so that each card appears just as it's named. Feel free to do the count very slowly, pausing on the show of each card. In this instance you are showing two identical pairs of cards, exactly what the spectator is told he will see. Say, *"A Jack of Diamonds and a Queen of Spades — that's worth forty points in melding.* (The first two cards have been shown and dealt to the table.) *If you're lucky you can get a second Jack of Diamonds and a second Queen of Spades* (the third and fourth cards are shown and dealt to the table), *and then you've got what we call Double Pinochle, which is worth three hundred points."*

Pick up the packet and grasp it in Biddle Grip with your right hand. Reverse count the cards by peeling them off the top of the packet and onto your left hand one at a time as you say, *"But remember now, check these fellows out because some people cheat."* Do a Block Pushoff and turn over the uppermost three cards as one, letting them fall back onto the single card remaining in your left hand. Say, *"Here is the Jack of Diamonds...."* Repeat the Block Pushoff to flip the triple card face down onto the packet. Immediately deal the top card to the table and continue, *"...and you can have one Jack of Diamonds, even two Jacks of Diamonds...."* Do another Block Pushoff, this time turning over a double card. Immediately flip the double card face down and deal the top card onto the first card already on the table.

Say, *"...but for heaven's sake don't let anyone get by with three Jacks of Diamonds...and only one Queen of Spades."* Turn over a single card using an identical action to show a third Jack. Immediately flip it face down and deal it onto the cards on the table. Show the card remaining in your left hand as you mention the Queen, then turn it face down and table it with the others.

Say, *"That's cheating."* Pick up the packet and, while holding it in Biddle Grip in your right hand, peel the cards onto your left hand one at a time, reverse counting them. Now, do The Flushtration Count and say, *"They can have one Queen of Spades, and two Queens of Spades, but never three or four Queens of Spades!"* The Flushtration Count, which has already been described and shown in illustrations 5 and 6 of "Brother Hamman's Final Twist," will show four Queens of Spades.

Say, *"If someone were to catch* **me** *cheating — now of course I don't cheat — but* **if** *someone caught me cheating, I would just meld by hundred Aces."* **After** you have finished the preceding sentence, begin The Gemini Count to show four Aces. As the cards are being displayed, say, *"That'll win any game."* Pick up the pile of face-down cards and drop it onto the deck to end.

If your introduction to The Gemini Count has been in this book, then the final count in this routine, where four Aces are shown, may frighten you. Your fears are groundless for a number of reasons. Let's

cover the conventional one first: the appearance of the first two Aces is such a shock that the details of the third and fourth cards shown (the same two Aces) fly by unnoticed. This is particularly true in this case since the rhythm of the count speeds up as the third and fourth cards are displayed. The spectator's jaw has descended the amount required to prevent all the circuits of his brain from functioning, and the specific identity of the two final cards are not perceived further than that they are just "Aces."

More interestingly, Bro. Hamman does not overstate his case. As usual, he says *less* and lets the spectator's brain, in the throes of great amazement, function as best it will. He does not name the Aces by suit. He does not even say "four Aces"! The patter line *"meld my hundred Aces"* is pleasantly ambiguous, serves the purpose of saying the requisite word "Aces" at the vital moment, but explains little else. The spectator is left to deal with what he sees entirely on his own.

What this means is that some spectators will see four different Aces, the so-called "four" Aces which they expect to see after the first two are shown, and other spectators will see two pairs of Aces, i.e., two Aces of Diamonds and two Aces of Clubs. Either image provides an amply shocking ending.

THE MAGIC CARDS

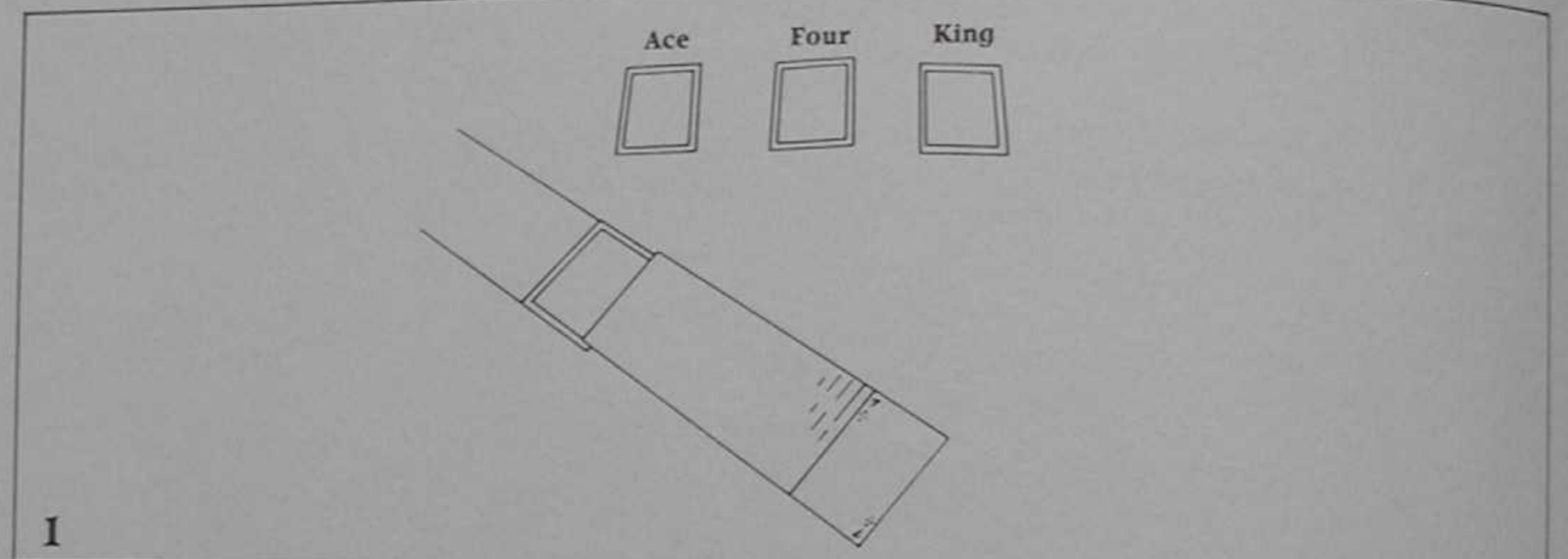
Assuming you've assimilated both "The Twins" and "The Pinochle Trick," you are ready for a jump forward in concept regarding The Gemini Count. In this *mystery*, for that's certainly what it is, a small packet of cards magically metamorphosizes itself when added to each of three selections. Just what happens is somewhat ambiguous, and not easily explainable on paper, because each spectator gets a slightly different impression. Some will think that the three magic cards turn into the mates of the selection, and assume they're seeing four of a kind. Others will think that they're seeing two duplicate pairs, one of which is the selection and the other a mate. And there will even be those who think that they see both of these situations at different times during the trick. You will understand instantly upon reading further. This routine, with a somewhat different handling of the force, first appeared in *Richard's Almanac*, issue 14.

You need three cards with red backs, assume these are the King of Spades, Four of Hearts, and Ace of Clubs. Place this packet, in the order given (from the top down), into your left breast pocket *back* outward. You can now perform this routine at any time by secretly culling three cards to the top of the blue-backed deck with which you are performing. They are, in this order from the top down, Ace of Diamonds, Four of Spades, King of Diamonds.

Begin by false shuffling the deck so the three setup cards remain on top. Extend your left hand, the deck resting on its palm, toward a spectator. The first thing you will do is force the three cards currently on top of the deck. No difficult maneuver is used. Ask the spectator to cut off about half the deck and flip it face up, placing it back onto the cards still in your hand afterward. Immediately turn your hand over and lower it to the table — this automatically rolls the deck. Without pausing, do a wide ribbon spread from left to right.

The upper half of the deck is face up, the lower half face down; the three cards to be forced are on top of the face-down portion.

Split the deck where the cards meet back to back and push the face-up cards off to the right. Say, *"We'll use these cards from the spot you cut to."* You're going to remove the top three cards of the face-down half one at a time and place them in a horizontal row. The first card (Ace) goes to the left, the second card (Four) to the center, and the third card (King) to the right (fig.1). Once the three selections are out of the deck, turn the remaining face-down cards over and place them with the other cards, off to the right.



1

Say, *"I have some magic cards here and they have very special properties. I can't show you their faces, but I can show you what they can do."* Bring out the red-backed packet and spread it to show that it consists of only three cards. Handle the cards with a special air, as if they meant just a bit more than any other cards you've held all evening.

Square the red cards and drop them onto the first selection on the left. Pick up the packet, now four cards, and do The Gemini Count to show four Aces. As you do this say, *"The first red magic card is an Ace, the second magic card is an Ace, the third magic card is an Ace, and the selected card is also an Ace."* The first three cards, red-backed, are all dealt to the table in the course of the count. Do not deal the last card, however, and continue to hold it face up for a moment. Flash its blue back, then drop it back to the table in its previous position, face up.

The packet is now in the proper position to continue, there is no unnatural fiddling at any point. Simply pick it up and drop it onto the blue-backed card in the center. Lift the entire four-card packet and do The Gemini Count to show four Fours, using the same patter as before, substituting "a Four" each time a card is shown. After the three red-backed cards have been dealt to the table, continue to hold the face-up selection for a moment. Flash its blue back, then table it in the central position, face up.

Lift the red-backed cards and drop them onto the remaining face-down blue selection at the right end of the row. Pick up the packet and repeat The Gemini Count, this time showing four Kings, using the same patter and saying "a King" for each card shown. Place the last counted card back at the right end of the row. on the table. Pick up the three red-backed cards, raise them to your mouth so the faces are toward you (not seen by the audience) and give the packet a little kiss. Immediately place it back into your pocket as you say, *"Those magic cards are very special."*

•

The worst mistake you could make would be to expose the faces of the magic cards to the audience. They want to see those cards so badly that you can't break the tease. They have no idea whether you really had

nine cards, or each card had several faces on it, or who only knows what. It's a *genuine* mystery. As with any number of Bro. Hamman's other routines, it only works because you don't go into detail about the identities of any of the cards — note just how much you don't tell the spectators! They do not know the identities of either the selections **or** the magic cards until you begin the first Gemini Count. At the conclusion of the count they are impressed by the fact that the three magic cards apparently predicted what the first selection was going to be. Now they assume they know the identities of the three magic cards.

They still do not know the identities of the two remaining selections. Then you drop the red cards onto the second selection and do another Gemini Count — they're really thrown for a loop here because the trick turns into something other than what they expected. Now the first three red cards they saw have disappeared, and in their place are three *different* red cards that match the second selection.

Now they don't know what to think! What are the *true* identities of the three magic cards, and what is the identity of the third selection...in other words, what's going to happen next! Note how the routine grows stronger and more mysterious through repetition because you haven't given away the game at the beginning by identifying all the cards. On top of that, Bro. John always saves the picture card for the final selection because the visual effect of the change is even greater. By the time you've shown that the magic cards all match the third selection those spectators desperately want to see the faces of the magic cards. More than anything. As Bro. Hamman gleefully says, *"So let them stew!"*

♦

THE JACKS COME BACK

What is a plot summary but a lifeless capsule version of a trick that is magical only when seen. How dreary this sounds: the four Jacks are shown and separated into reds and blacks. Even though they are repeatedly mixed, the black pair separates from the red pair. Finally, they turn into four Aces. It is the visual creativity of the method that lifts this handling above the rest. It is one of Bro. John's favorites, and he performs it frequently.

Prepare by arranging the following six cards on top of the deck in this order, from the top down: Ace of Clubs, two black Jacks, Ace of Hearts, two red Jacks, rest of deck. The deck begins face down in your left hand. This preparation can be done openly as long as the faces of the cards are held toward you. The audience will not know, of course, that you are arranging six cards instead of merely four Jacks.

They Come Back Once. Say, *"I want you to watch the black Jacks. I'll place them here."* Turn your right hand palm down and do Bro. John's Thumb-Hit Double Lift as already described in "Acey-Deucey." When your right hand turns palm up it will be holding a double card with a black Jack on the face. Your left thumb pushes over the next card and your right hand uses the double card to flip it face up revealing the second black Jack. Thumb the single Jack off the deck and onto the face of the double card. Flip all three cards squared, face down onto the deck. Immediately thumb off two face-down cards (do *not* reverse their order), take them with your right hand, and table them.

Say, *"There are also two red Jacks, and I'll place them here."* Repeat the actions of the preceding paragraph, this time doing a **Triple** Lift. Two red Jacks will show, and these (a four-card block) are flipped face down onto the deck. Deal the top card to the table, inward of the first pair of tabled cards, then deal off a second card onto it. This, in other words, reverses the order of the second pair of cards as it's placed on the table. The situation at this point is that one black Jack is on the bottom of both tabled pairs, with an Ace on top.

Say, *"We won't use the rest of the deck,"* as you put it aside. Pick up the pair closest to you, which the spectators believe to be the red Jacks, and place it into your left hand as you say, *"Here we have the reds, and here we have the blacks."* Pick up the other pair and drop it on top (you can flash the black Jack on the face of this pair if you wish).

Deal the cards into two piles, one in front of the other. The first card is dealt to the outer pile, the second to the inner, the third to the outer, the fourth to the inner. You're ostensibly mixing the colors, and this is reinforced by the patter *"I'll place a black one here, and a black one here — a red one here, and a red one here."*

Lift the inner packet, make a magical gesture, and turn it over to reveal two black Jacks as you say, *"The black ones always come back."* Flip the black Jacks face down into your left hand. Pick up the outer face-down pair and drop it onto the cards in your left hand as you say, *"I'll put the red ones on top of the black ones."*

They Come Back Twice. Say, *"Now I have the blacks underneath the reds. I'll even show them to you as I put them down."* Move your right first and second fingertips beneath the right long side of the packet and draw the bottom card out to the right. Once you're able, flip it over onto the packet, face up, so a black Jack shows. Flip the card face down, then thumb it off and take it with your right hand. Table it about a foot from you.

Now do a Double Lift off the bottom, your left thumb sliding the top card slightly to the left so the right long sides of the two cards beneath it are exposed. Your right thumb and fingers grasp the double card and pull it to the right. Flip it over onto the packet, face up, to display a second black Jack. After a moment, flip the double card face down. Thumb off the top card, take it with your right hand, and table it *inward* of the card already on the table. Say, *"A black one,"* each time you table a card.

Continue by saying, *"Here's a red one, and here's the other red one."* The first card is dealt onto the *outermost* of the two cards on the table, the second card dealt onto the innermost card. Pick up the outer packet and place it into your left hand. Make a magical gesture and flip it face up as you say, *"The black ones always come back."*

Flip the black Jacks face down and say, *"Here are the black ones, and here are the red ones."* As you finish the sentence, pick up the face-down pair still on the table and drop it onto the cards in your left hand.

They Come Back Three Times. Begin a Gemini Count, pulling a double card out of the center and flipping it over, face up, on top of the packet. A black Jack will show. Name it. Flip the double card face down, thumb off the top card, and deal it to the table. Continue The Gemini Count, pulling a double card off the bottom of the packet and flipping it over on top of the cards — a second black Jack will show. Name it. Flip the double card face down, thumb off the top card and deal it to the table onto the first card. Snap your fingers and flip over the two cards remaining in your left hand to show that the black Jacks have returned as you say, *"The Jacks come back."*

Say, *"And I know what you're thinking — I have four black Jacks."* As you talk, turn the black Jacks face down and drop them on top of the tabled pair, then lift all four cards and place them back into your left

hand. Continue, saying, *"That would be cheating, and I really don't do that: I use four Aces."* Just as you mention the Aces, begin The Gemini Count to show all four cards as Aces. Afterward, pick up the face-down packet from the table and drop it onto the deck.

THE KNAVISH DEUCES

In 1973 Bro. Hamman began doing the first part of this routine with Aces and Eights. It has changed and grown a little longer in the interim, and now it is a combination of "Oil and Water" and "Follow the Leader" with an almost psychotic flash which occurs just before the end of the trick.

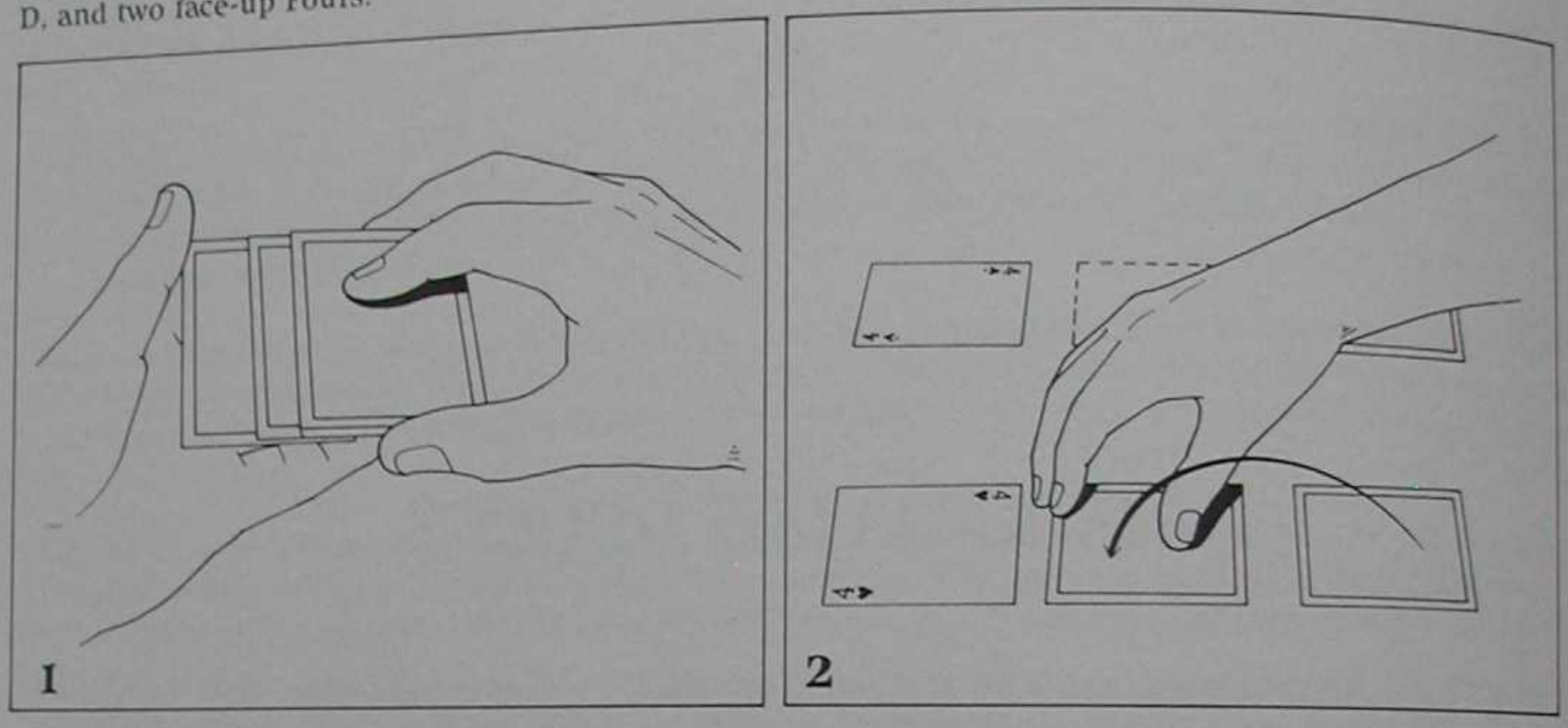
Hold the deck with the face toward you, back toward audience, and cull the four Deuces, the four Jacks, and the Four of Hearts and Four of Spades. The spectators do not see the faces of the cards yet. Lay the Fours on the table, Hearts to the left and Spades to the right, face up, about a foot away from you. Arrange the remaining eight cards in this order, from the top down (cards face down): Jack of Diamonds, Jack of Clubs, Jack of Hearts, Jack of Spades, Two of Spades, Two of Clubs, Two of Hearts, Two of Diamonds. The packet is held face down in your left hand. Place the balance of the deck aside.

The Double Flushtration Count. Say, *"I'm going to show you a trick with eight cards. I've got two Deuces of Diamonds, two Deuces of Hearts — those are called the red cards, and two Deuces of Clubs, and two Deuces of Spades — those are called the black cards."* Spread the packet between your hands for a moment, then square it. Your right hand takes the packet in Biddle Grip and turns palm up to flash the Two of Diamonds on the bottom. Turn your right hand palm down and peel off the top card of the packet with your left thumb, letting it fall onto your left hand. Turn your right hand over to flash the Diamond again. Turn your right hand palm down and lower it until your left fingertips press lightly upward against the bottom card. Move your left hand to the left, actually pulling out the bottom card, the Two of Diamonds (fig. 1). The patter given at the beginning of this paragraph must be timed so that each pair is shown and mentioned at the same time.

Once the genuine Diamond has been pulled out from under the packet, your left fingers slide it flush with the card beneath it. Immediately repeat the sequence, first flashing the Two of Hearts on bottom, peeling off the card beneath it. Immediately repeat the sequence, first flashing the Two of Hearts on bottom, peeling off the **top** card, then flashing the Heart again, and genuinely slipping it off the bottom. This leaves four cards in your left hand. Table that face-down packet (henceforth dubbed Packet A) about six inches inward of the Four of Hearts.

Repeat the actions described in the preceding two paragraphs again to show two Deuces of Clubs and two Deuces of Spades. Place this packet (Packet B) about six inches inward of the Four of Spades. This whole business must be executed smoothly and with an even, unhurried tempo. Remember to name each pair of cards as directed in the patter.

The red and black cards will apparently get mixed. Lift the top card of Packet A and table it just in front of the packet, starting Packet C (fig.2). Say, *"A red Deuce."* Now lift the top card of Packet B and table it just in front of that packet, starting Packet D, and say, *"A black Deuce."* There are now four packets, A, B, C, and D, and two face-up Fours.



Lift a card off Packet A and place it onto Packet D, calling it a "red Deuce." Lift a card off Packet B and place it onto Packet C, calling it a "black Deuce." Lift a card off Packet A and place it onto Packet C, calling it a "red Deuce." Lift a card off Packet B and place it onto Packet D, calling it a "black Deuce." Finally, place the remaining card in Packet A onto Packet D (a "red") and the remaining card in Packet B onto Packet C (a "black"). This is extremely clever because while it looks like the cards have been mixed, actually only the Jacks have changed position. The red Deuces are still next to the red Four, and the black Deuces are still next to the black Four.

Lift Packet C and hold it in your left hand, face down. The concept of the next procedure is Dr. Daley's (see "Rouge et Noir" in *Phoenix* No.287, 1953) though the techniques are those of Bro. John. Say, *"All the red Deuces, knavish fellows that they are, have gathered beneath this red card."* Begin by doing Bro. John's Double Lift from a four-card packet with no getready. Your left thumb does a Block Pushoff of three cards, then your left second fingertip catches the lowermost of the three with slight upward pressure, and your thumb continues pushing two cards over. Your right hand, grasping the double card, flips it face up to reveal a Deuce of Diamonds. Repeat the technique to flip the double card face down. Thumb off the top card, take it with your right hand, and table it in position C.

Next do a Double Lift from the *bottom* of the packet by sliding the top card to the left with your left thumb. This allows your right hand to grasp the right long side of the double card beneath the top card. Pull the double card to the right until you can flip it over, face up onto the card remaining in your left hand. The Deuce of Hearts is seen. Flip the double card face down. Thumb off the top card, take it with your right hand, and table it on the card already at C.

Pull out a single card from the bottom and flip it face up onto the face-down card in your left hand to reveal a second Deuce of Diamonds. Flip it face down and table it on the others. Flip the remaining card over to display a second Deuce of Hearts, then turn it face down and place it on top of Packet C.

Repeat the exact same procedure with Packet D to show two Deuces of Clubs and two Deuces of Spades. The sequence is, double from the top, double from the bottom, single from the bottom, and the remaining card. The spectators have now been shown the eight Deuces twice since the routine began.

Pull both packets toward you slightly so Packet C becomes Packet A, and Packet D becomes Packet B. Say, *"Sometimes I go too fast, so I'll show you that once more."* During the following, name each card as it gets dealt — all the cards coming from Packet A are supposedly red, all those from Packet B are black.

Lift a card off Packet A and move it forward to begin Packet C as you say, *"a red."* Lift a card from Packet B and place it on Packet C, saying, *"a black."* Lift a card from Packet A and place it on Packet C, saying, *"a red."* Lift a card from Packet B and place it on Packet C, saying, *"a black."*

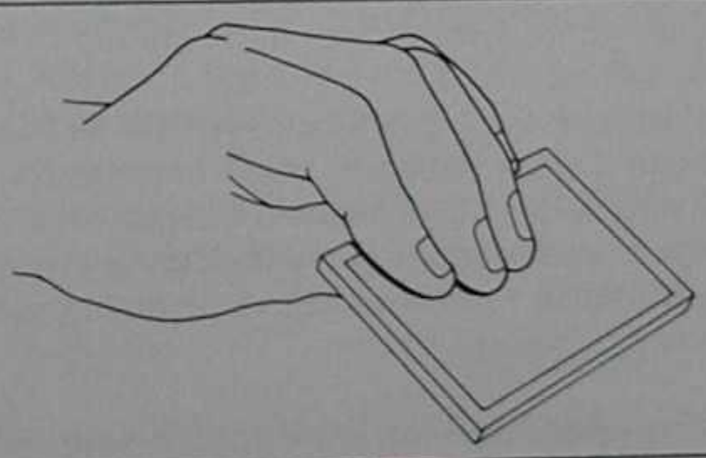
Lift a card from Packet A and begin Packet D, saying, *"a red."* Lift a card from Packet B and place it on Packet D, saying, *"a black."* Lift the final card from Packet A and place it on Packet D, saying, *"a red."* Lift the final card from Packet B and place it on Packet D, saying, *"a black."*

Say, *"Being the knavish fellows that they are, once again the red ones have come over here."* Repeat the exact same handling used the first time to show that all four red Deuces are in Packet C. The sequence is, double from the top, double from the bottom, single from the bottom, and the remaining card. Each card is tabled face down at position C after it's been shown.

Say, *"But you might say, what would happen if you took the black ones and put them over there?"* Openly switch the Four of Hearts and the Four of Spades, so the Spade is now in front of Packet C and the Heart in front of Packet D. Pick up Packet C and do The Gemini Count to show four black Deuces! Say, *"Very knavish, aren't they!"*

Pick up Packet C and reverse count the cards from right-hand Biddle Grip onto your left palm, one at a time. Flip the squared packet face up. Pick up Packet D and drop it, face down, onto the face-up cards in your left hand. Say, *"What would happen if I put the red Deuces on the black Deuces, but didn't give them enough time to change?"*

Immediately spread out the eight cards to reveal four face-down cards, followed by two face-up black Deuces, followed by two face-up red Deuces. Say, *"They didn't have time and so they're half red and half black."* Square the packet and begin Francis Carlyle's Turnover Move by moving your left thumb beneath the packet. Turn your left hand palm down, at the same time straightening your thumb and fingers (fig.3). This keeps the same side of the packet upward even though your hand has turned over. Your right hand takes the packet for a moment, enabling your left hand to turn palm up, and then you spread the cards between your hands to show the same mix as before.



3

Split the spread into two groups, your left hand taking the face-up Deuces. Flip them face down and place them on top of the cards in your right hand. Square the packet and hold it in Biddle Grip.

Say, *"Being such knavish Deuces, the black ones will always go on the black side, it doesn't make any difference what you want, black or red."* During this patter, repeat The Double Flushtration Count described at the beginning of this routine. This will show eight Jacks! (*Knavish* Deuces, get it.) You do not ever mention this fact — just keep going. Guaranteed every spectator will turn white. Recall that in The Double

Flushtration Count you peel cards off the top, then the bottom (Jack of Spades), the top, then the bottom (Jack of Clubs), square these four and table them at position C. Peel from the top, then the bottom (Jack of Hearts), the top, then the bottom (Jack of Diamonds). Square these four cards and put them at position D. Also, the face of the packet is flashed before each and every peel-off.

Say, *"If you change these cards...,"* as you openly exchange the Fours of Spades and Hearts again. Continue, saying, *"...then you would have four red Deuces, and over here four black Deuces."* To conclude, perform Bro. John's handling of the Dr. Daley sequence that you did at the very beginning of the routine to show four red Deuces in Packet C (leaving the last red Deuce face up), and four black Deuces in Packet D (leaving the last black Deuce face up). Afterward, shove all the cards together and reassemble the deck.

♥

REVENGE ON THE PINK PANTHERS

A story trick, like "The Marx Brothers," but with different strengths. The final sequence of events, climax upon climax, will leave the audience breathless with bewilderment.

Before you begin, spread through the deck and remove the following cards, arranging them in the order given. On the deck, from the top down: King of Diamonds, Two of Spades, King of Clubs, Two of Clubs, Two of Hearts, balance of deck, and Two of Diamonds on the bottom. A separate four-card packet, from the top down: Joker, Joker, King of Hearts, King of Spades. Both Jokers must be identical. Drop the packet on top of the deck.

To begin, spread off the top four cards *without reversing their order*, take them with your right hand, and drop them on the table fairly close to you. Say, *"These are four cards that I'll show you in a little while. They're considered to be the police or the detectives — these are the bumbling Pink Panthers."*

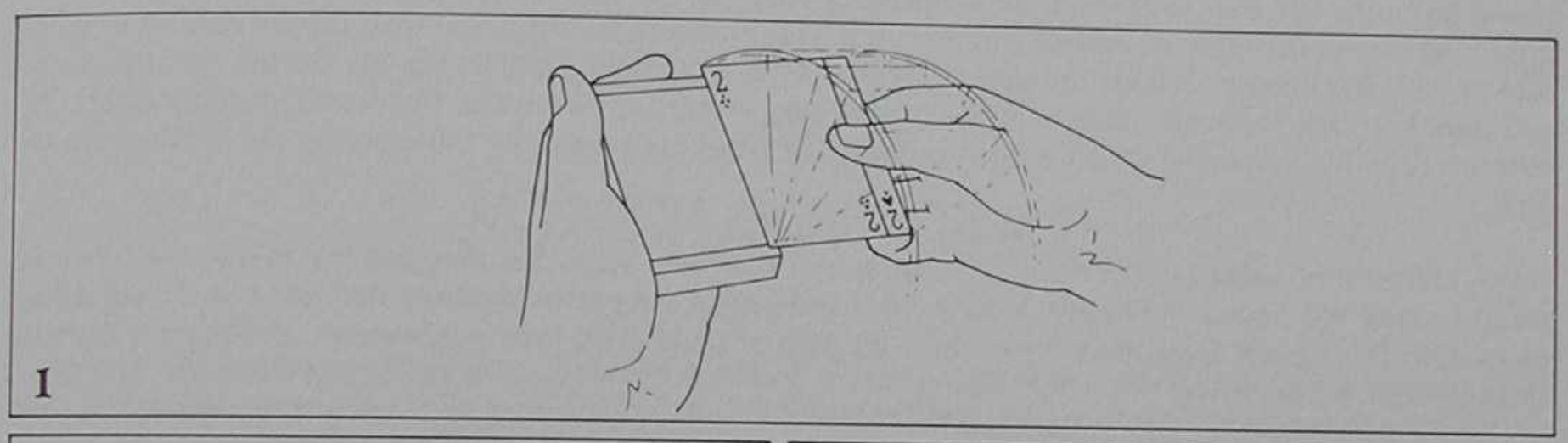
While you talk, casually spread over the top four cards of the deck and resquare, obtaining a left pinky break beneath them. Now, obtain a right thumbtip break beneath the top two cards by thumb counting. Immediately shift this double card to the right about a quarter inch, then hold it in place with your left thumb. Turn your right hand palm down and insert your thumb into the pinky break at the center of the right long side. Your right hand lifts all four cards above the break and turns them (looking like a pair of black Deuces) face up in stud-deal fashion (fig. 1).

Say, *"These two guys are the crooks: this is the Duke of Clubs and this is Double-Cross Blackie."* Your left thumb nips the outer left corner of the uppermost double card, Two of Clubs on the face, and presses it against the top of the deck. This enables your right hand to draw the lower double card to the right. Use the lower double card to flip the Two of Clubs double face down onto the deck.

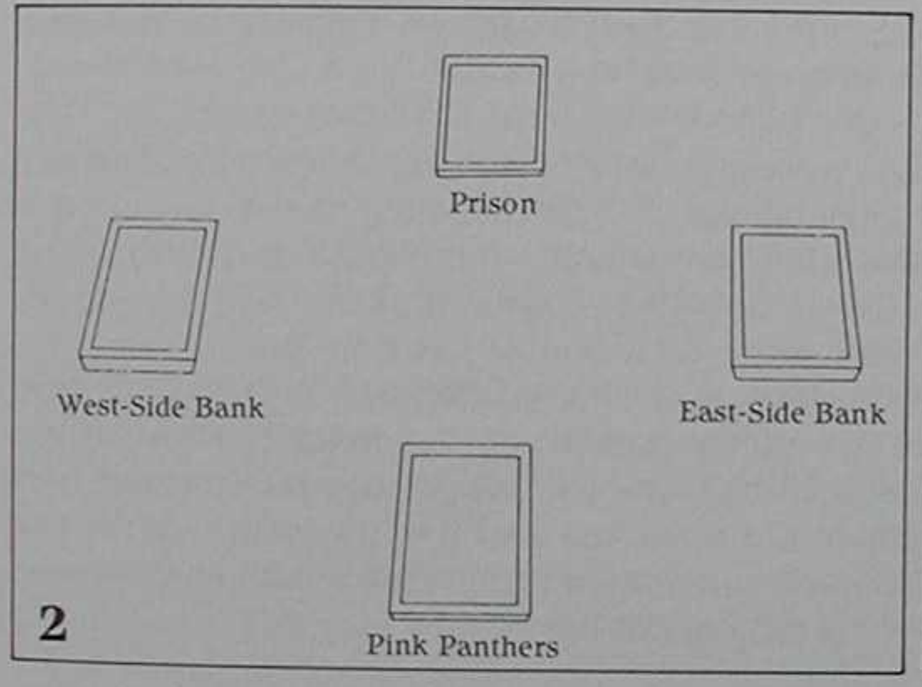
Immediately thumb over the top face-down card to the right and slide it beneath the double card in your right hand. Now, your right thumb, in an Elmsley-Count like maneuver, shoves over the upper two face-up cards as one. Use the face-down card to flip the Two of Spades double face down onto the deck. Thumb over the top face-down card and slip it beneath the card already in your right hand.

Say, *"They're sent to prison by the Pink Panthers."* Your right hand drops the two face-down cards onto the table about six inches forward of the four-card Pink Panther packet.

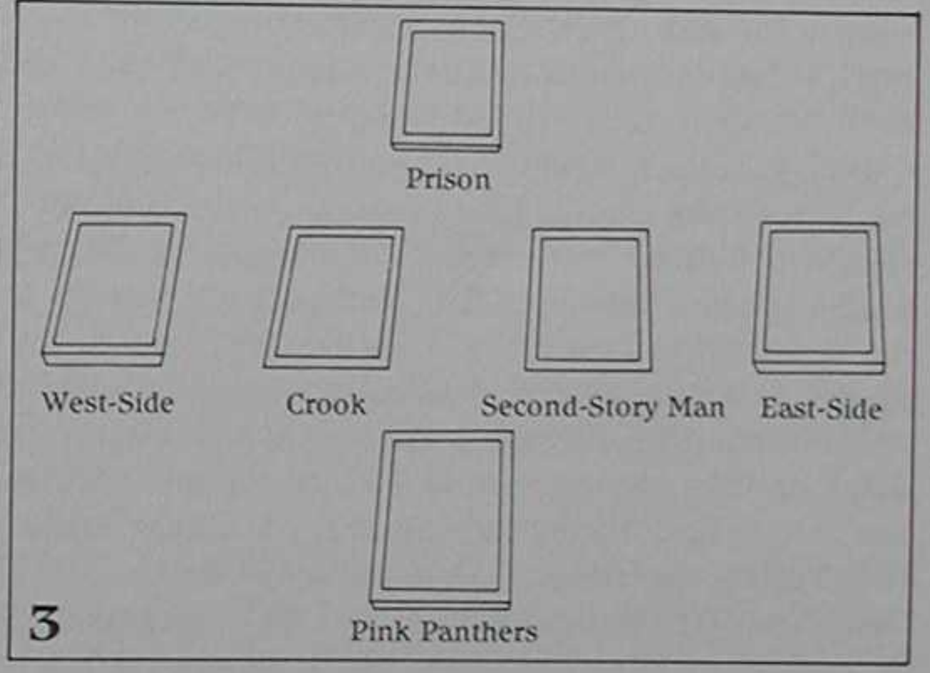
Say, *"There are two banks in this town — an East-Side Bank and a West-Side Bank."* Your right hand moves over the deck in Biddle Grip and your thumb riffles up the inner end. Break the deck at about center. Your left thumb lies across the top of the deck to facilitate a Slip Cut. As your right hand lifts the upper half of the deck and moves to the right, your left thumb retains the top card in place. It falls onto the lower half. Your right hand tables its half diagonally to the right and in front of the Pink Panthers, while your left hand tables its cards in an identical position on the left side (fig.2).



1



2



3

The halfdeck to the left has a black Deuce on top and a red Deuce on the bottom. The halfdeck to the right has a black Deuce on top and a red Deuce second from the top.

Pick up the four-card Pink Panther packet and do The Gemini Count as described in "The Twins." This shows four Kings and the cards end up back in a face-down pile on the table. As you count, say, *"These detectives are real clowns, and they're known as the Pink Panthers. These are four Kings. They put the Duke of Clubs and Double-Cross Blackie into prison."*

Continue, saying, *"One day, the Pink Panthers were assigned to watch the two banks on the east and west sides of town. While they were watching the West-Side Bank, a crook came crawling out of the basement."* Your left hand lifts the halfdeck on the left just enough for your right fingers to slip beneath and pull out the bottom card. Leave it on the table just to the right of the halfdeck from which it was taken.

Say, *"While they watched the East-Side Bank, a second-story man made his appearance."* Your right hand lifts the uppermost card of the halfdeck on the right. This enables your left fingers to draw out the card which is second from the top. Replace the top card. Table the left-hand card just to the left of the halfdeck from which it has been taken (fig.3).

Say, *"The Pink Panthers leapt upon the two criminals with alacrity."* Pick up the Pink Panther pile and hold it in dealing position. You are going to deal this packet, alternately, onto the two crooks you've just pulled from the halfdecks. Deal the top card onto the crook on the left, the second card onto the crook on the right, the third card on the crook on the left, and the fourth card onto the crook on the right.

Pick up the three-card pile you've just created beside the right halfdeck. Hold it in dealing position and do a Double Lift from the *bottom* as you say, *"When they looked at the first criminal they had captured, they found Two-Gun Hardy. They put him in jail."* The double is done in the usual manner, by sliding the top card a bit to the left with your left thumb, enabling your right thumb and fingers to grasp the center of the right long side of the exposed double card beneath. It is drawn to the right and then flipped face up onto the card in your left hand to display the Two of Hearts. After a moment's pause, flip the double card face down and thumb off the top card. Table it in the prison pile, where the two black Deuces supposedly reside. Afterward, drop the two cards which remain in your left hand back onto the table beside the halfdeck on the right.

Say, *"When they looked at the other criminal it was Diamond Slick, and they put him in jail, too."* Pick up the three-card pile beside the halfdeck on the left and repeat the entire handling described in the preceding paragraph. This time it appears as if you show the Two of Diamonds, turn it face down, and place it with the other Deuces in prison.

Drop the two cards which remain in your left hand onto the two cards beside the halfdeck on the right. Then, lift all four cards and take them into dealing position.

Say, *"However, I did warn you that these Pink Panthers were a bunch of bumbling clowns."* To show that the Kings have changed into Jokers, do the Hamman/Daley "Rouge et Noir" handling already described in "Knavish Deuces." In other words, begin by doing Bro. John's no getready Double Lift from a four-card packet to show the first Joker, letting it fall face up on top of the packet. Repeat the same technique to flip the double card face down. Deal the first card to the table. Next, do a Double Lift from the bottom of the packet as described a few paragraphs ago to show the second Joker. The double card is drawn out from beneath the packet by your right hand and flipped face up onto the card in your left hand. It is flipped face down and the second card is dealt to the table (onto the first one). The next single card is drawn out from the bottom and flipped face up to show a third Joker. Flip it face down and deal it to the table onto the first two. Finally, flip the remaining card face up to show the fourth Joker, then turn it face down and table it on the others. (The handling of the last two cards simulates The Gemini Count.)

Pick up the packet ostensibly consisting of four Jokers and take it into dealing position. Obtain a left pinky break above the bottom two cards. Say, *"Because, while they sent these fellows to jail, Double-Cross Blackie escaped and ran over to the East-Side Bank while the Duke of Clubs snuck over to the West-Side Bank."* Your right hand reaches to the halfdeck on the *left* and lifts off the top card, turning it face up to reveal the Two of Spades. Place it, face up, on top of the cards in your left hand.

Your right hand now moves to the halfdeck on the right and turns over the top card to reveal the Two of Clubs. Leave it, still face up, on top of that halfdeck.

Your right hand returns to the cards which are in your left hand and grasps them in Biddle Grip, lifting the three cards above the break. The two Deuces remain in your left hand. Your right hand immediately places its triple card (face-up Deuce with two face-down cards hidden beneath) on top of the halfdeck to the left.

Say, *"Actually, the Pink Panthers aren't here at all,"* as your right hand takes one of the two cards from your left hand. Both hands simultaneously turn their cards over to reveal the two red Deuces. Table these two cards between the halves of the deck so the four face-up Deuces are in a row.

Say, *"They managed to lock themselves in jail!"* Very cleanly turn over the four face-down cards at the prison position to reveal the four Kings — a truly startling occurrance.

KANGAROO CARD

Brother Hamman knows no restraint when it comes to being bold. His audacity knows no bounds. If the idea of **openly** putting the deck into your pocket in "Double-Deal Card to Pocket" seemed like the act of a daredevil to you, then hold onto your socks. That meager bit of plucky gall doesn't compare to the routine that follows, which introduces a method of doing Elmsley's "Point of Departure," and Jennings' "Visitor" with virtually no sleight of hand. At the end of the routine the three mates to the selection make an unexpected appearance.

The only preparation is to get the two red Kings to the top of the deck. This may be done between routines, or while fiddling with the deck as you talk.

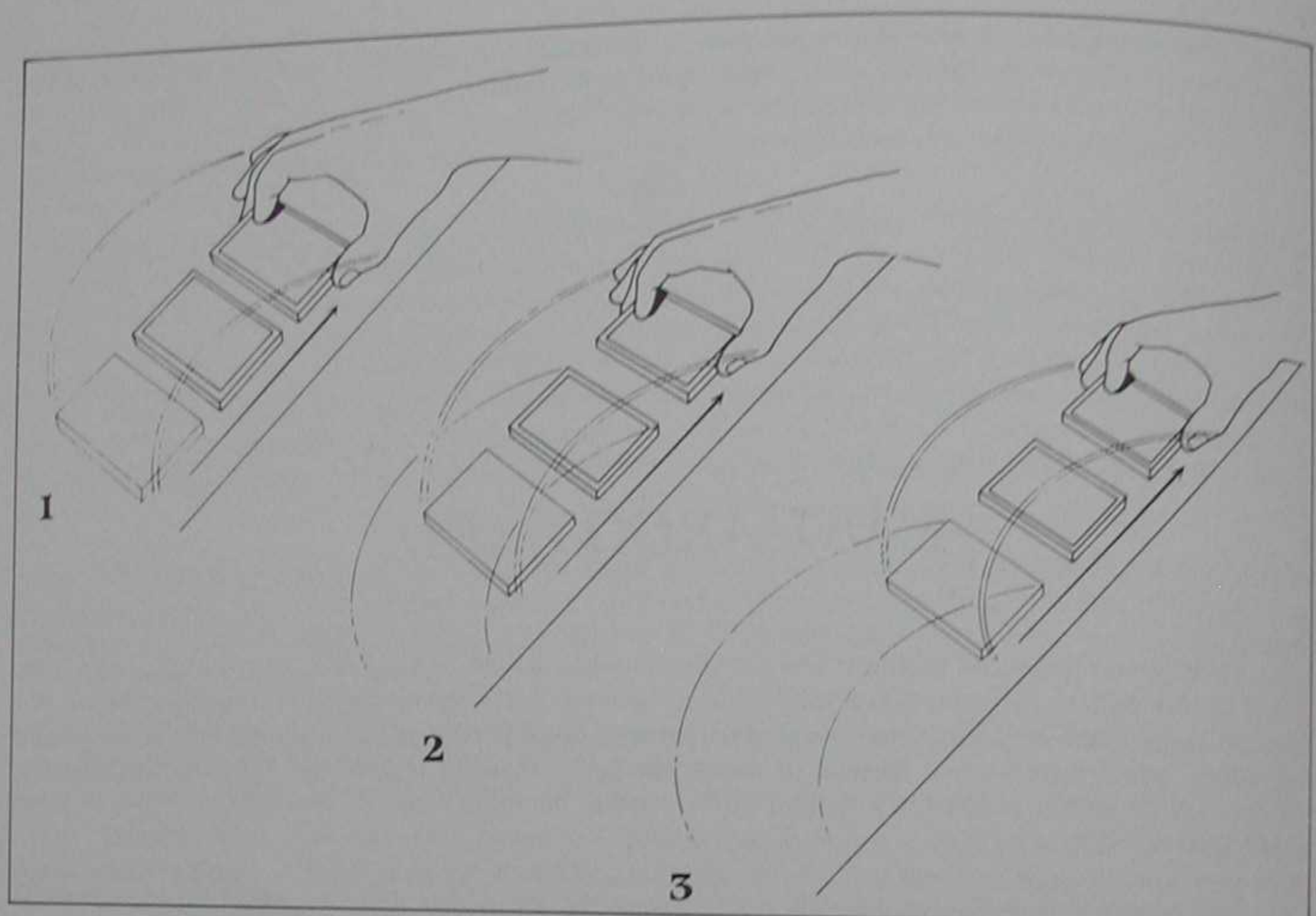
To perform, ribbon spread the deck, face up, from *right to left*, and ask a spectator to take out any red spot card. You do not have to take any precaution when spreading to hide the Kings on top of the deck — you have said nothing about them yet, and they will go unnoticed.

Once the card has been removed say, *"Look at the rest of the cards to check that there are no duplicates of your card. You may sign your name across the face of it if you like."* Wait a moment until the spectator has a chance to decide whether or not she wants to do these things. Once her choice is clear, square the deck and take it, face up, into left-hand dealing position. Tilt the deck so the faces are toward you and the backs are toward the audience.

The Preliminary No-Sleight Cull. By this time you will have noted the chosen card (since it was removed from a face-up spread this is an easy matter); let's assume it is the Seven of Diamonds. You are now going to secretly cull the other three Sevens. Say, *"I need the red Kings."* Begin spreading through the deck until you come to the first Seven. Break the spread at that point so the Seven is at the rear of the cards in your right hand. Square that packet and table it slightly to the right, face up. This packet must end up consisting of about half the deck, so in a moment you will add some cards to the face.

Continue spreading until you come to the second Seven. Openly pull it out of the spread, then move it to the rear (actually the top of the deck) as you say, *"Here's one red King."* Now take a few cards off the face of the spread, square them, and drop them onto the face of the tabled packet. Add enough cards to bring the tabled packet to about half-deck thickness.

Continue spreading until you come to the third Seven, which you verbally identify as the "other" red King and openly move to the rear of the deck. Square the halfdeck and turn it face down in dealing position.



The Sevens are located as follows: two on top of the deck (followed by the red Kings directly beneath them), one at the rear of the face-up halfdeck on the table, and the last is the spectator's selection.

This culling procedure must be done nonchalantly and with an unhurried air. You *are* genuinely looking for cards, and so there isn't too much acting involved. Just lie in a merry and guileless manner and go about your business and the audience will not be any the wiser.

Part One. Your left thumb pushes over the top two cards, spread, and they're taken by your right hand. Gesture with them for a moment while your left thumb pushes over the next two cards in as fine an alignment as you can muster. Alignment is *not* critical. Your right hand lowers its cards onto the pushed-over double card and immediately flips everything over sideways and face up onto the deck.

Without pausing, your left thumb spreads over the top card so two face-up red Kings are seen. Take the uppermost King with your right hand for a moment and gesture toward the selection as you say, *"I'm going to put your red selection between the red Kings."* Because of the natural break beneath the third card it's an easy matter for your left thumb to push over the three cards. Your right hand returns the King it holds to the face of the pushed-over block and flips the cards over sideways, face down onto the deck.

Thumb off the top two cards and refer to them as the red Kings, though actually they're two of the Sevens. Take them with your right hand while your left hand tables the packet it holds, face down, slightly to the left. Place the two face-down cards (Sevens) into left-hand dealing position.

Pick up the selection and insert it, face up, between the two supposed red Kings. That leaves your right hand free to turn the half-deck on the right face down. Take the packet from your left hand and place it on top of the halfdeck on the right. Cut it into the center (do this on the table, cutting the top half to the left, then completing the cut); this shifts the pile to the left a few inches.

Now give the halfdeck on the *left* a complete cut on the table, moving it over to the right during the action. Then come back to the halfdeck on the right and shove it over to the left. The piles should now be about an inch apart. Let's call them pile **A** (on the left) and pile **B** (on the right).

Say, *"Your selection is like a kangaroo — Hippity, Hippity, Hippity, Hop."* On the first *"Hippity,"* your right hand lifts pile **A** over pile **B**, lowering it back to the table on the other side (fig.1). On the second *"Hippity,"* your right hand moves to pile **B** and lifts it over pile **A**, tabling it on the other side (fig.2). On the third *"Hippity,"* your right hand moves back to pile **A** and lifts it over pile **B**, tabling it on the other side (fig.3). Now snap your right fingers as you say, *"...Hop!"*

Shove pile **B** forward a few inches. Turn pile **A** face up and ribbon spread it from right to left. Point out the two red Kings together in the center and say, *"Your selected card has vanished."*

Ribbon spread pile **B**, face down, from right to left to reveal the face-up Seven of Diamonds in the center. Say, *"No, it really jumped over to the other half."* The other three Sevens (which are face down), incidentally, surround the face-up Seven.

That concludes the first part. The kangaroo switch of piles **A** and **B** will fool *everyone*. You must be simultaneously confident and casual while doing it. And, remember, don't say any more or less than the patter given.

Part Two. Slide the two red Kings out of the spread, then pick up the other face-up cards. Spread through them, looking for the black Kings. If you find them in this half, table them beside the red Kings. Then square the cards and table them, face down, directly in front of you.

Square the face-down spread and lift it. Spread it between your hands until you come to the face-up red Seven. Move your right fingers up against the back of the reversed Seven, and lower your left thumb onto the face-down card directly to the right of the Seven. Now separate your hands, your right hand taking the reversed Seven at the bottom of its cards, while your left thumb retains the card directly to the right of the Seven so it joins the top of the left-hand cards.

Lower your right hand to the table and leave the Seven of Diamonds there. Place the left-hand cards on top of the right-hand cards. The other three Sevens will now be on top of the packet. If you did **not** find the black Kings in the other half of the deck, flip this half face up and spread through it, removing the black Kings as you find them and dropping them with the red Kings. Afterward, square the packet, turn it face down, and place it on top of the halfdeck already on the table.

Turn the deck face up and place it over to the right. Cut off about half the cards and table them over to the left. Say, *"I'll show you that again."* Pick up the face-up red Kings in your right hand and the face-up black Kings in your left hand. Wiggle the cards against one another for a moment, then bring your hands together turning them palm toward you. Place the black Kings behind the red Kings and flip the packet face down. The red Kings are now on the bottom.

Do a Double Lift from the center of the packet, as if you were beginning The Gemini Count. Your left thumb slides the top card a bit to the left, your left second finger buckles the bottom card, and your right hand grasps the right long side of the exposed double card in the center. Pull it to the right, then flip it face up on top of the deck to display a red King. Say, *"I'm going to put your card between the red Kings."*

Flip the double card face down, deal off the top card, and place it on top of the face-up pile on the right (pile **B**). Pick up the Seven of Diamonds and place it, face *down*, on top of the supposed red King on top of pile **B**.

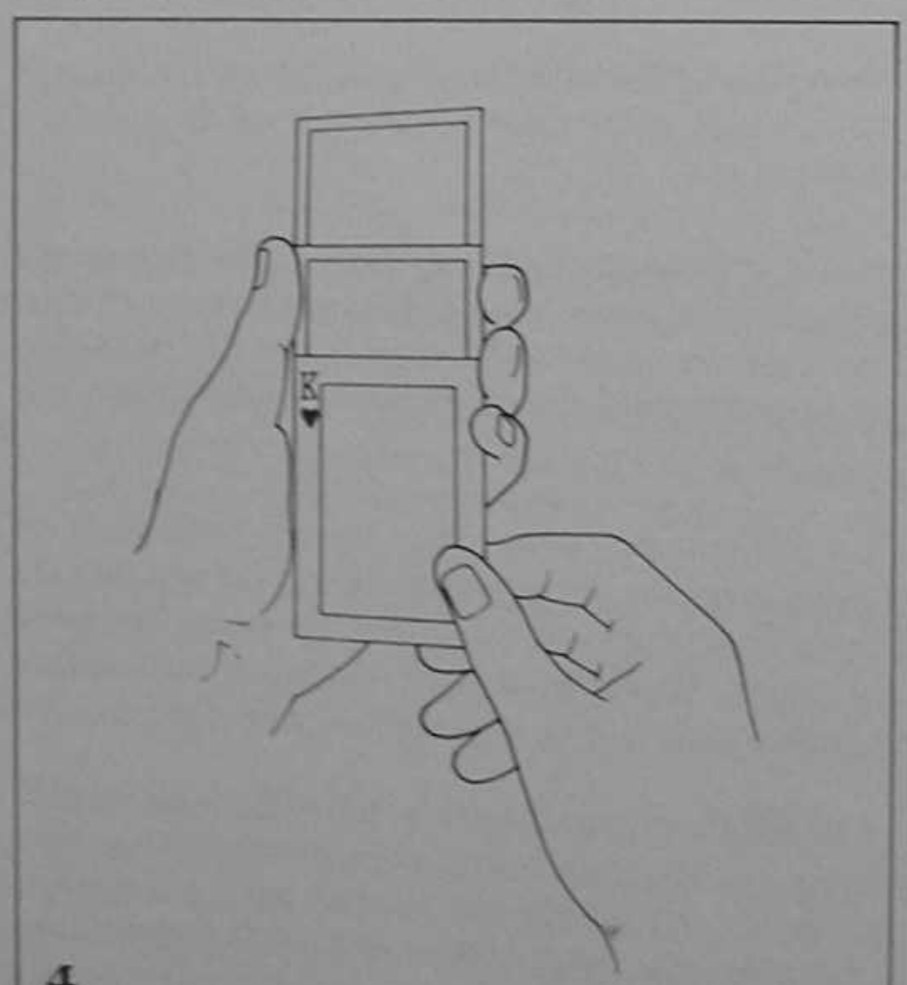
Do a Double Lift from the *bottom* of the packet as if you were continuing The Gemini Count. Your left thumb slides the top card a bit to the left, enabling your right thumb and fingers to grasp the right long side of the lower two cards. Pull them to the right and flip them face up onto the single card remaining in your left hand to display the other red King. Flip the double card face down, deal off the top card, and place it on top of pile **B**.

Say, *"I'll put the blacks over here,"* as you take the two cards in your left hand, square them, and drop them face down onto pile **A**. Give pile **A** a straight cut on the table and turn it face down.

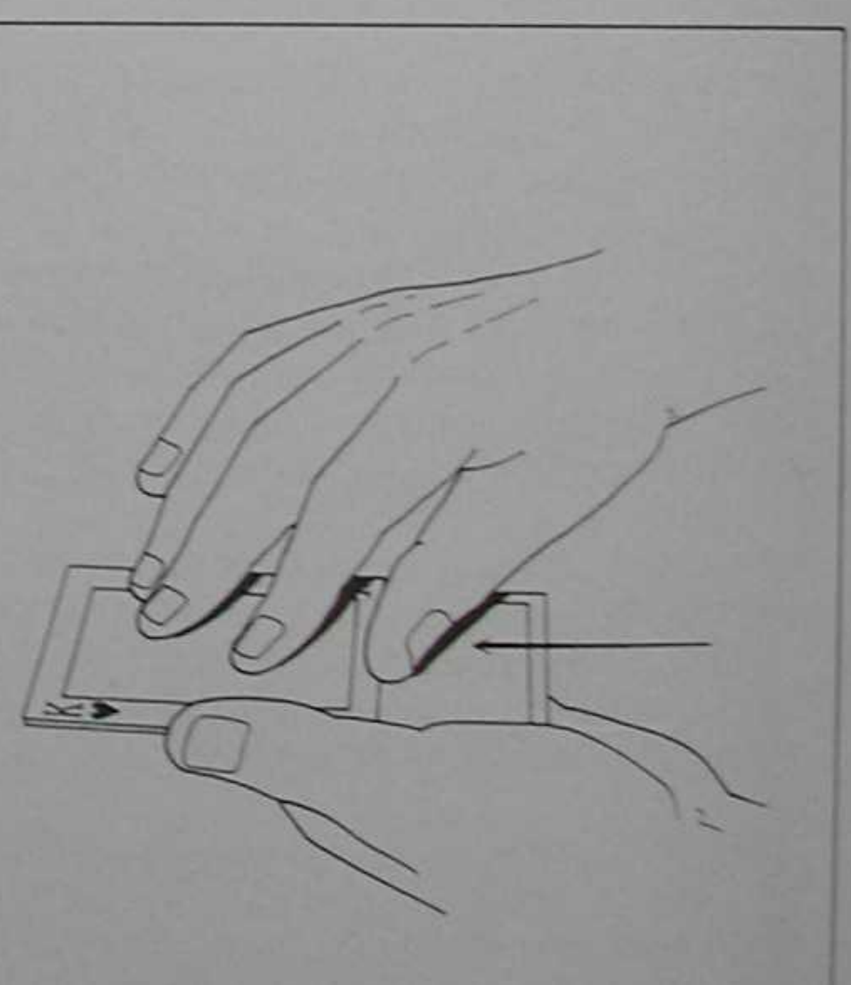
Give pile **B** a straight cut on the table and turn it face down. Move the piles toward one another into position for the leapfrog business. Say, *"It's going to happen again. Hippity, Hippity, Hippity, Hop!"* Kangaroo the piles over one another in three movements as already shown in figures 1 through 3. **A** goes over **B**, then **B** goes over **A**, then **A** goes over **B** again.

Shove pile **B** forward. Ribbon spread pile **A** face down from right to left revealing the two red Kings in the center. Ribbon spread pile **B** from right to left revealing the Seven of Diamonds between the black Kings in the center. At this point the other three Sevens are directly beneath the black King sandwich.

Part Three. Scoop up all the face-down cards above the red Kings and take them into your left hand. Slide the red Kings toward you, then scoop up all the cards beneath them, taking them onto the cards already in your left hand.



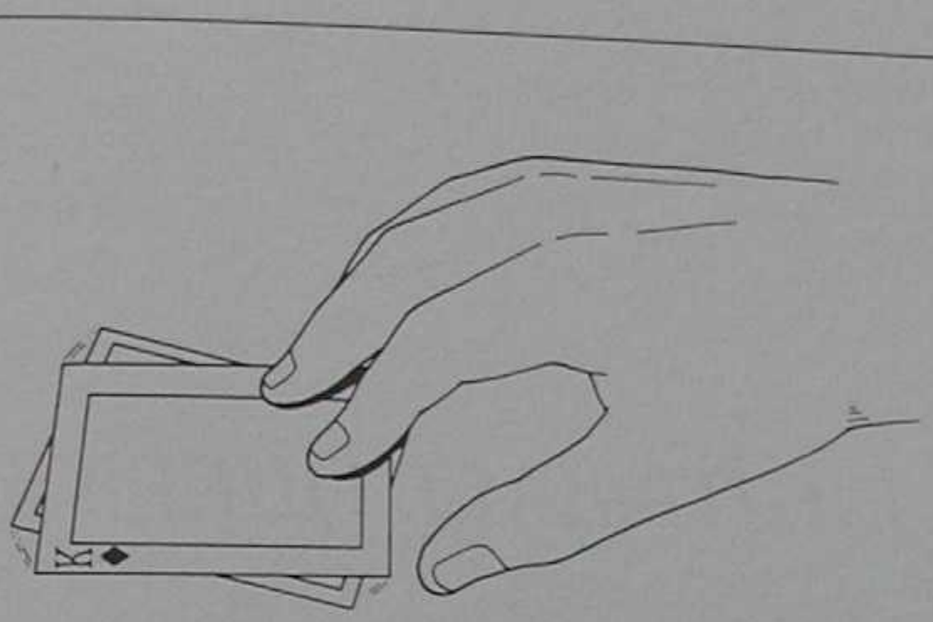
4



5

Scoop up all the cards above the black Kings onto those you already hold. Slide the black King sandwich to beside the red Kings, then scoop up the remaining face-down cards and place them on top of all the cards in your left hand. This positions the three Sevens on top of the deck.

Place the deck aside and pick up the black Kings. Turn them face down and hold them in left-hand dealing position. Turn one of the red Kings face down. Place the Seven of Diamonds face down on top of it. Finally, place the other red King *face up* on top of the Seven of Diamonds. Pick up the sandwich and place it between your left thumb and fingers, held away from the black Kings on the palm.



6

Take the red King sandwich with your right hand, spread it, and flash both sides. Place the lowermost card, a face-down red King, outjogged onto the black Kings in your left hand. Place the next card, the face-down Seven of Diamonds, on top of the red King, but flush with the black Kings. Finally, place the remaining face-up red King onto the packet injogged about an inch (fig.4).

You're doing a variation of The Kosky Switch, done here as a secret subtraction rather than an exchange. Turn your right hand palm down and move your thumb onto the inner end of the injogged red King. Lift upward slightly and push the face-up red King forward until it's aligned with the outjogged face-down red King (fig.5). The Seven of Diamonds remains where it is, flush with the black Kings. Without pausing, your right hand strips out the two red Kings and tables them. As you put them down, angle the face-up King slightly so all four corners of the face-down card beneath are visible (fig.6). Bro. John has found that this position promotes the optical illusion that there are three cards.

Say, *"We'll put the black Kings over in the deck."* Your right hand returns to the packet in your left hand. Slip your right fingers beneath the packet's right long side and draw the bottom card to the right, out from beneath the packet. Flip it over sideways onto the packet to display a black King. Do this again, pulling another card out from beneath the packet and flipping it face up to display the second black King. Your right hand lifts the squared packet in Biddle Grip and places it on top of the deck.

Your right hand lifts the upper half of the deck and places it into your left hand. Spread over the top six cards as you say that you're going to bury the black Kings. Obtain a break beneath the six cards (two face-up black Kings on top of four face-down Sevens) as you square the packet. Your right hand immediately lifts off all six cards above the break in Biddle Grip. Your left thumb moves beneath the cards remaining in your left hand and flips them face up. Your right hand returns the six-card block onto the cards in your left hand. Your left hand turns palm down and places its cards onto the portion of the deck still on the table. The four Sevens are now reversed in the middle of the deck.

Pick up the pair of red Kings. Here, you have a choice. You can either do Alex Elmsley's familiar Prayer Vanish, which is used at the end of "Point of Departure," or the following as Brother Hamman does it. Roll over both Kings in your left hand, the selected card supposedly between them. Reach under the outer end of the packet with your right hand and carefully slide out the lowermost card, which is face down. Say, *"I'll take out your card."* The card is actually a red King. Move your hands apart, then flip the face down card over to reveal the other red King. Show the cards on both sides. Do a wide ribbon spread from right to left to reveal all four Sevens face up in the middle of the deck.

EIGHT-BALL QUEENS

This routine is comprised of two parts. The first part was developed by Bro. John in the late 1950s just after the Elmsley Count first became known in the United States. The second part is a recent addition. The plot is of the Monte type, with the spectators trying to guess the location of the Queens.

Prepare by getting the Queen of Hearts into a convenient pocket. This may be done long in advance, and any number of tricks which do not require that Queen may be performed prior to this one.

To perform, when you're ready to do this routine spread through the deck with the faces toward you (backs toward the audience) and take out the three remaining Queens and the Eight of Clubs. Place the balance of the deck aside.

Part One. Arrange the packet in this order, from the top down: Queen of Spades, Eight of Clubs, Queen of Clubs, Queen of Diamonds. Turn the packet face down and take the top two cards in your right hand and the bottom two in your left hand. Wiggle the cards against each other so it's abundantly clear that there are no hidden cards (but don't *say* that — talk of the four Queens), then place the right-hand cards back on top and square the packet.

Flip the cards face up and do an Elmsley Count to show four Queens. The red Queen is seen twice, however this will go unnoticed. Say, *"Four Card Monte is what they call it, and what they use are the four Queens — not two Queens and an Ace or whatever. And they ask you to remember one Queen and forget the other one."* Turn the packet face down into left-hand dealing position.

Do Bro. John's technique for executing a Double Turnover from a four-card packet. The Queen of Clubs will show. Say, *"Forget that one — don't remember it."* Turn the double card face down and deal off the top card, tabling it to the left.

Do a Double Lift, turning over the top two cards as one — the Queen of Spades will show. This is an easy matter since there are only three cards in your hand. A Block Pushoff will accomplish the desired result. Say, *"Remember this card, the Queen of Spades. You can put your money on the Queen of Spades."* Flip the double card face down and thumb off the top card. Your right hand takes it and tables it to the right of the first card. At the same time turn your left hand palm down for a moment so the audience gets a flash of the red Queen on the face of the packet.

Say, *"The red ones you needn't worry about at all — they go over here."* Turn your left hand palm up again and thumb off the third card. Your right hand takes it and, without showing it, tables it to the right of the two cards already on the table. Finally, your right hand takes the remaining card and flashes its face before tabling it at the right end of the row.

Say, *"Keep your eye on the Queen of Spades."* Very slowly switch the positions of the card at the left end of the row, and the card second from the left. Ask the spectator where she thinks the Queen of Spades is.

She will indicate the card at the left end of the row. Turn it face up to reveal the Queen of Clubs and say, *"No, I told you to forget about that one."*

Say, *"Watch. I'll take the Queen of Spades and switch it like this."* Now slowly switch the positions of the card second from the left with the card at the right end of the row. Ask the spectator which card she thinks is the Queen of Spades. Regardless of the answer, turn over the card second from the right to show the Queen of Spades.

Now say, *"Would you like to bet on the Queen of Hearts? Where do you think it is."* If she points to the card at the right end of the row say, *"Oh, you've seen this before."* Turn over the face-down card second from the left to show the Queen of Diamonds. Finally turn over the card on the right to reveal the Eight of Clubs and say, *"But you still lose because you're behind the Eight ball."* If she points to the Queen of Diamonds, turn it face up and say, *"Would you like to bet your money on which card is the Queen of Hearts? You have a one hundred percent chance."* Turn over the Eight and say, *"You're behind the Eight ball."*

Reveal that the Queen of Hearts has jumped to your pocket by bringing it out for display. Drop it onto the table.

Part Two. Say, *"Now when you play with these fellows you have to be watching all the time."* Pick up the cards, holding them face toward you, and arrange them in the following order from face to rear: Queen of Clubs, Queen of Spades, Eight of Clubs, Queen of Hearts, Queen of Diamonds. Square the packet, face down, in your left hand.

Do a Triple Lift from the five-card packet, utilizing Bro. John's technique taught at the beginning of the book. Begin with a Block Pushoff, then hold back the second card from bottom with your left second fingertip. Your right hand flips over the three cards it now holds to display the Eight. Flip the Eight face down using the same technique. Thumb off the top card, take it with your right hand, and place it in your pocket as you say, *"Let's get rid of the Eight."* You've actually pocketed the Queen of Diamonds.

Say, *"They never give you a chance. No matter what you try, you're behind the Eight ball all the time. Let's say you wanted to bet on the Queen of Diamonds, well the monte man would just show you these cards."* Do The Gemini Count to show four black Queens, tabling the cards one at a time.

Part Three. Square the packet and lift it, openly and casually transferring the top card to the bottom. Say, *"Now if you had picked the Queen of Spades, for example, you wouldn't have had a chance because he would just show you three Eights and the Queen of Clubs and you'd be behind the Eight ball again."* As you say that do a Block Pushoff and flip over the three-card block so an Eight is seen.

Flip the block face down and deal off the top card, placing it onto the table. Now do a Double Lift, revealing another Eight.

Flip the double card face down and deal the top card onto the card already on the table. Finally turn over a single card to reveal a third Eight.

Flip it face down and table it with the first two cards. (This is Marlo's Future Classic Sequence.) Finally, turn over the remaining card to reveal the Queen of Clubs. Turn the Queen face down and place it on top of the packet.

Part Four. Lift the packet and transfer the bottom card to the top. Say, *"Now, there is a game that they play where it seems that you have an absolutely sure way of winning. You win if you* **don't** *put your finger on the Queen of Hearts. But actually what they have are four Queens that they throw on the table."*

As you talk do The Flushtration Count (taught in "Brother Hamman's Final Twist") to show that the packet consists of four Queen of Hearts. You're simply flashing the face of the right-hand packet after your left thumb peels off each card into your left hand.

Part Five. Deal the cards to the table in a row from left to right. Turn the two cards at the left end of the row face up (they'll be the Queens of Spades and Hearts). Say, *"Now you've got a fifty-fifty chance — put your finger on the Queen of Diamonds."* No matter which card is selected, turn the two face-down cards over to reveal the Queen and Eight of Clubs. Remove the Queen of Diamonds from your pocket to end.

NEW HUE

This routine originally appeared in Bro. Hamman's Folio of *The Pallbearers Review* in 1972. The major element is an original Two-as-Four Count of Bro. John's that has had great popularity recently in Daryl's excellent routine, "Chameleon Cards."

Six cards are required, and they are set in this order, from the top down: blue-backed Queen of Hearts, green-backed Eight of Clubs, orange-backed Eight of Hearts, blue-backed Queen of Diamonds, red-backed Queen of Spades, and red-backed Queen of Clubs. This packet rests atop a blue-backed deck.

To perform, lift off the six-card packet with your right hand and place the balance of the deck aside. Say, *"Did you know that the Eights have magical powers? I'll show you something strange."* Drop the packet face down into dealing position in your left hand. Turn your left hand palm down so the packet is held in position for the Glide.

Insert your right fingers beneath the right end of the packet. As they move under it, to the left, they also slide the lowermost card in the same direction. This exposes the card second from bottom. Draw out the second card, the Eight of Clubs, and place it on the table. Your left first finger moves to the right end of the packet and slides it flush with the bottom card as your hand turns palm up. A blue back (apparently a different one) is seen on top of the packet.

Turn your left hand over again and repeat the Glide, drawing out the Eight of Hearts, and placing it on the table. Your left first finger slides the packet square again as the hand turns palm up.

Grasp the outer end of the packet with your right hand and turn it face up, end over end, back into dealing position. Say, *"Watch closely and you'll see the overwhelming influence these Eights have over the Queens."* Do a Block Pushoff, flipping the uppermost triple card, Queen of Clubs on the face, face down to flash its blue back. Repeat the sleight to flip the triple card face up and immediately deal the Queen of Clubs to the table, inward of the Eights.

Execute another Block Pushoff, this time flipping a double card, with the Queen of Spades on the face, face down and then face up again. Deal off the Queen of Spades onto the Queen of Clubs already on the table, overlapping and spread to the right.

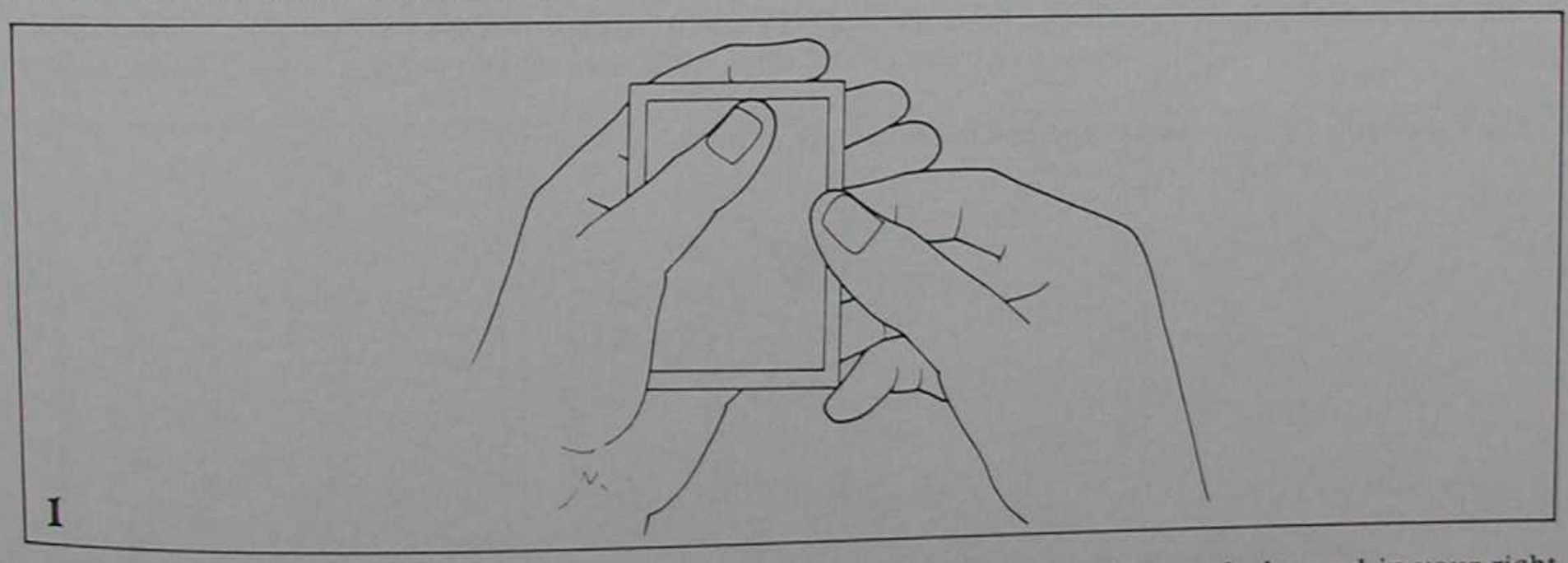
Simulate the previous actions with the Queen of Diamonds, flipping it face down and face up again. Deal it to the table onto the Spade, overlapping to the right. Your right hand takes the remaining card, the Queen of Hearts, flashes its blue back, and drops it on top of the other Queens.

Square the Queens and lift them with your right hand. Say, *"If the backs of these cards touch the red Eight, they are affected in a strange way."* Tap the Eight of Hearts with the packet, then place it into dealing position, face down, in your left hand.

The Two-As-Four Count. Your right hand grasps the packet at the center of its right long side, thumb above, first and second fingertips beneath (fig.1). Your left first finger is at the outer end of the packet.

Your left thumb slides the top card slightly outward and to the left, your left first finger making sure only one card moves. This exposes the right long side of the three cards beneath it, which are held in place by your right thumb and fingers. Your left hand moves to the left with the top card on "one." Your hands move apart, then come together again, the card in your left hand going beneath those in your right.

As the left-hand card moves flush, its right long side gets jammed above your right fingertips. The instant the left-hand card is square with the packet, your right thumbtip presses downward and to the left, shoving over the top three cards in a block (in a manner similar to an Elmsley Count). Your left hand moves to the left with this three-card block on "two."



1

As your hands come together again, your left hand guides the triple card beneath the card in your right hand. The moment the cards are square, you are in the same position as at the start. So, repeat the left thumb's action of sliding the top card to the left, and then moving away with that card on "three."

The hands come together, the single card in your left hand going beneath the triple card in your right hand. The moment the cards are square, your right thumb shoves over the uppermost three cards as a block and your left hand carries them away on "four." This leaves a single card in your right hand, which is *not* counted — simply drop it on top.

The count is difficult only in that it requires constant finger movement without any sort of rest period. All you're doing, of course, is exchanging the single card for the triple card twice.

So, you've just shown the backs of all four Queens to be red. Flip the packet face up and repeat The Two-as-Four Count to show four red Queens (two Hearts, two Diamonds) as well.

Thumb off the Queen of Hearts and take it with your right hand. Use it to tap the Eight of Clubs, then replace it *beneath* the packet. Turn the packet face down to reveal a blue back. Turn your left hand over to expose the Queen of Diamonds on the face of the packet. Remove the Diamond with your right hand, turn it face down, and tap its face on the black Eight. Turn your left hand palm up again and drop the Diamond, face down, on top.

Do The Two-as-Four Count to show four blue backs. Flip the packet face up and repeat the count to show four black Queens.

Say, *"But if we separate the Queens they revert to their original colors."* Reach beneath the packet with your right fingers and slide out the bottom card, the Queen of Diamonds. This should simulate a dealing action, but is *not* to be done like a Bottom Deal — it is not a move. Table the Queen, overlapping and spread inward, on the Eight of Hearts. Next, thumb off the face card, the Queen of Spades. Take it with your right hand and table it, spread inward, on the Eight of Clubs. The next card, the Queen of Hearts, is taken off the bottom and tabled overlapping the Queen of Diamonds. The remaining card, the Queen of Clubs, is tabled overlapping the Queen of Spades.

Pick up the two black Queens and place them on top of the red Queens. Put the Eight of Clubs on top of everything and square the packet. Lift the packet in right-hand Biddle Grip.

Do The Flushtration Count, explained in "Brother Hamman's Final Twist," to show that all six cards have orange backs. They are peeled onto your left palm one at a time, with your right hand flashing the underside of the packet between each peel.

This automatically leaves you in position to repeat The Flushtration Count, this time showing all green backs!

Place the cards in your pocket and leave the vicinity at once.

♥

THE LOLLAPALOOZA HAND

You may wonder how Bro. Hamman's plots evolve. He dreams them up. Literally — while sitting in a chair, daydreaming, he conjures a mental story along the lines of the following. *In the mind of the spectators:* He demonstrated how a dealer is chosen in Las Vegas. The novice dealer had to, with only one shuffle, deal the *mirror image* of a haphazard "Lollapalooza" hand — a mythic hand that beats any other on the table (the hand dealt by the pit boss was the Nine of Clubs, Eight of Diamonds, Jack of Diamonds, and Three of Spades). Now the novice dealer has to deal himself the mirror image of that — a different Nine, Eight, Jack, and Three. So, he shuffled once and cut, then he dealt five hands of four cards each; his hand face down, the other four hands face up. When he turned up his hand it was *the* Lollapalooza Hand — not a mirror image! He said they hired him when he turned up the original Lollapalooza hand dealt by the pit boss and it turned out to be the four Aces.

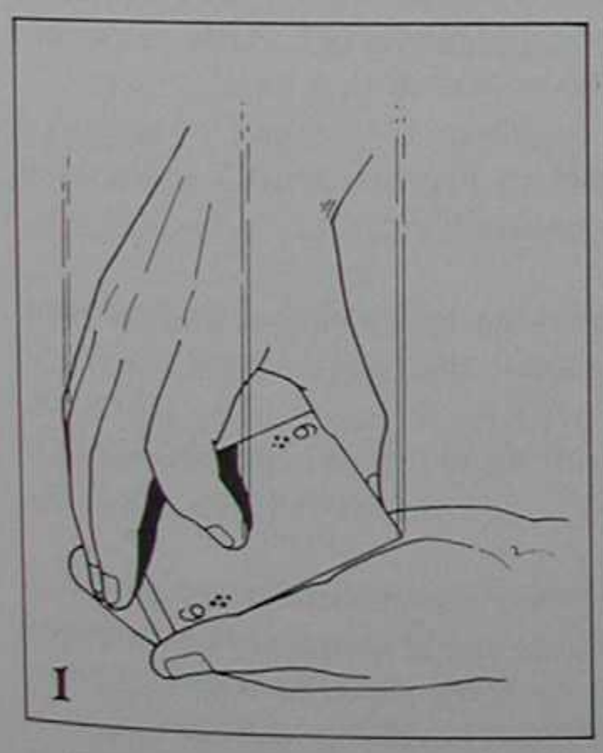
You need four spectators to do this routine, or one spectator who can remember four cards. Prepare by secretly culling the Aces to the top of the deck, then doing an In Faro Shuffle. This positions an indifferent card on top of the deck and between each of the Aces. This Faro Shuffle can be done as you begin the patter.

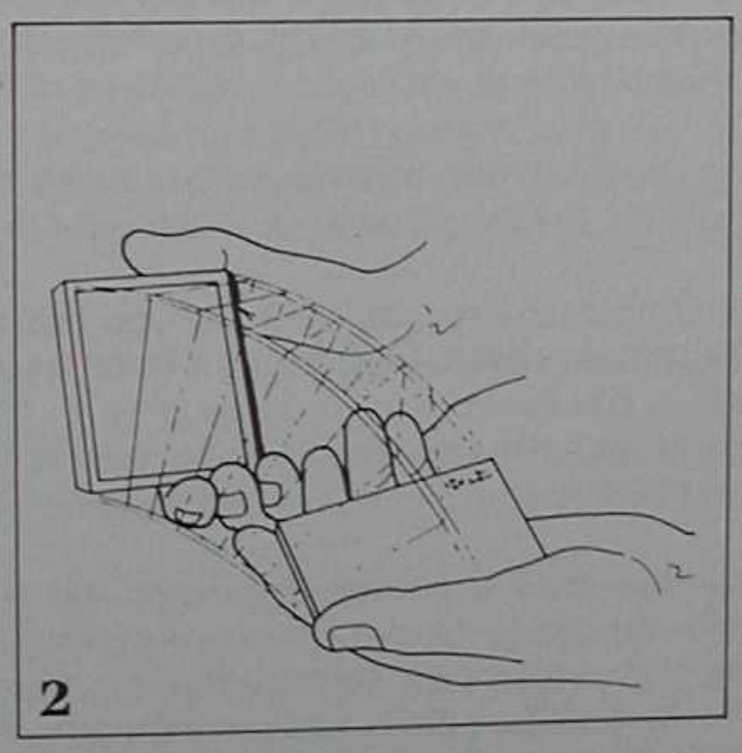
Say, *"I wanted to get a job in Las Vegas as a dealer, and they have schools out there for that sort of thing, so I'd like to show you their test for dealing skills. They have a game in Vegas called Lollapalooza, in which you get only four cards in your hand. They're any four cards, gathered at random by the pit boss. Let's deal a hand and show you what I mean."*

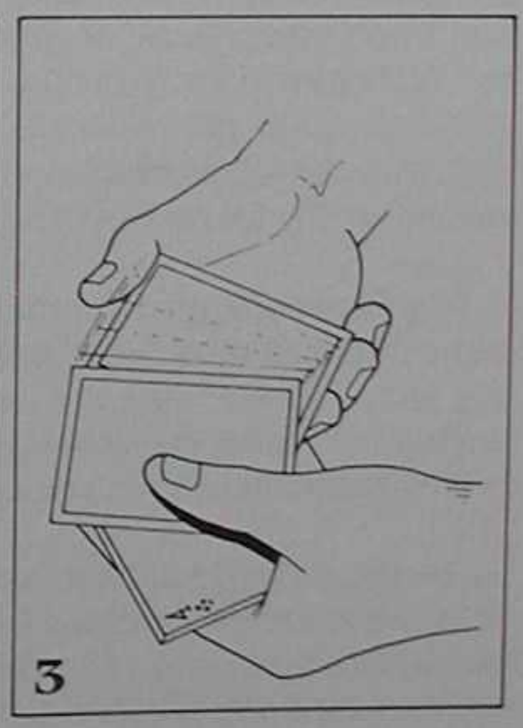
Hold the deck face up, in dealing position in your left hand. The bulk of the trick consists of the following dealing sequence which utilizes The Lollapalooza Switch four times. The clever construction allows you to simultaneously deal out a random four-card hand (indifferent cards), switch those four cards for the Aces, and stack the indifferent cards for another deal.

Take the face-up deck with your right hand in Biddle Grip and obtain a right thumbtip break *above* the lowermost card. With your left thumb, peel four cards off the face of the deck and onto your left palm one at a time. Do *not* count them aloud or pay any visible attention to the number — it's supposed to be random. Ask the first spectator to remember the fourth card, currently on the face of the left-hand cards (let's assume it's the Five of Spades).

Your right hand lowers the deck over the left-hand cards *as if* to pick up the Five of Spades, taking it onto the bottom of the right-hand cards. Actually, you deposit the card above which your right thumb is holding a break *on top* of the Five of Spades (fig.1). There must be no pause — your right hand immediately turns palm up while remaining beside your left hand (fig.2). Your left thumb peels off the card *currently* on top of the right-hand cards — an Ace (fig.3). Turn your right hand palm down again.

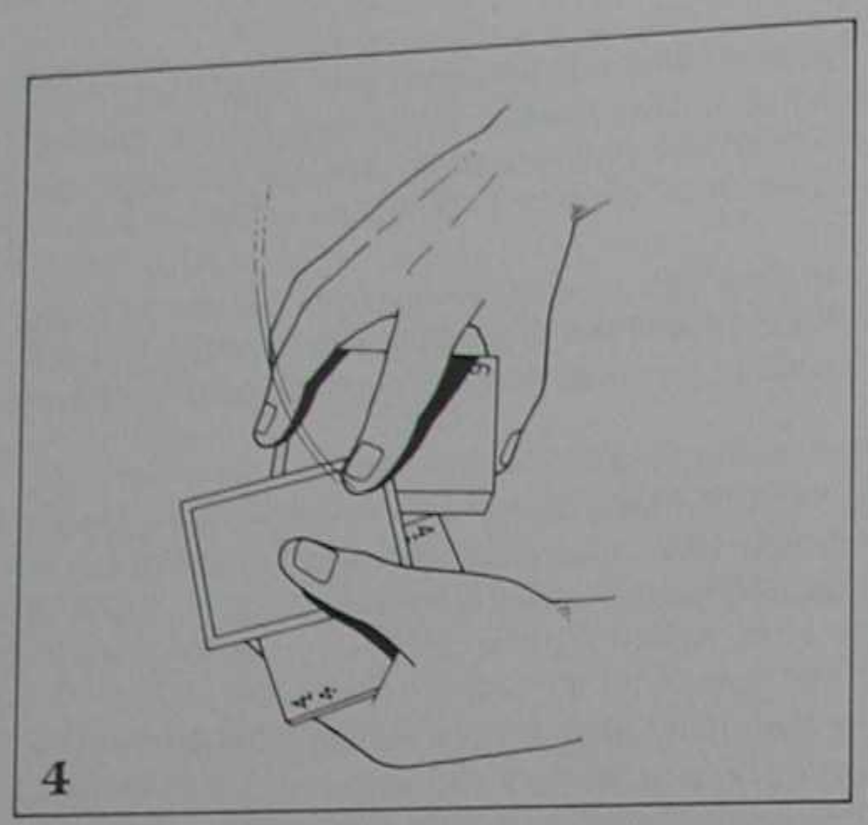

1


2

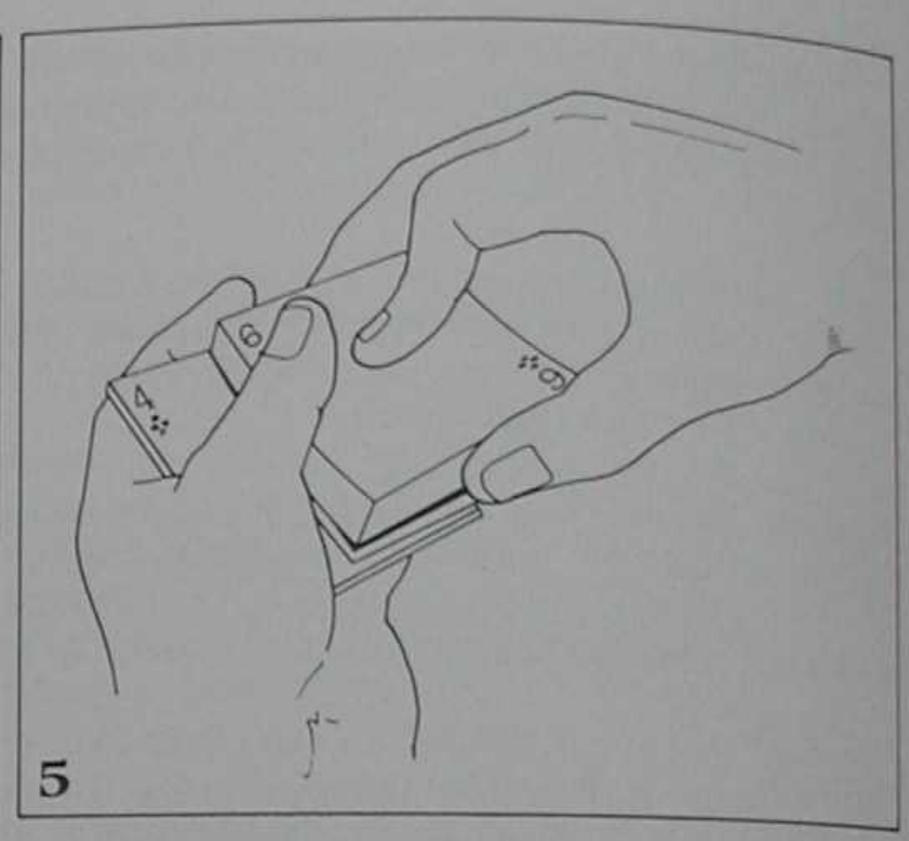

3

Your right first finger clamps down on one of the corners of the face-down card, pressing it against the right-hand cards (fig.4). Relax your left thumb's grip and move your right hand forward, the face-down card now held in place solely by your right first finger on top of its cards. Leave the card on the table at the outer left as you say, *"Would you remember the Five of Spades, because that's going to be one of the cards in the Lollapalooza Hand."*

This switch will feel extremely strange the first few times you try it because it is a backward version of the Drop Switch. Remember that your *apparent* intention is to *lift* the noted card, taking it onto the bottom of the right-hand cards. Bro. John has taken advantage of the fact that, in this situation, depositing a card



4



5

looks identical to lifting one — it is only your body language that will betray you. Don't act as if you are dropping something. Keep *thinking* "lift" even though you're really doing the opposite.

You must now obtain a right thumbtip break above the lowermost card of the deck (or portion still held in the right hand). Bring your hands together and momentarily rest the right-hand cards on those in your left hand, jogged to the right. Move your left thumb onto the face of the right-hand cards for leverage and your right thumb will be able to Thumb Count one card and obtain a break above it (fig.5).

Continue immediately, by peeling another four cards, one at a time, onto the packet in your left hand. Ask a second spectator to remember the fourth card, then repeat The Lollapalooza Switch. After the switch you must obtain another right thumbtip break above the bottom card of the packet in that hand.

Repeat the whole business for the third time, peeling another four cards and asking a third spectator to remember the fourth card. Execute the switch and obtain another right thumbtip break.

Repeat everything a fourth and final time, asking a fourth spectator to remember the fourth card. After the switch, just drop the right-hand cards onto the left-hand cards to reassemble the face-up deck.

The four face-down cards on the table are actually the Aces, and the four cards which the spectators are remembering have been stacked to fall to you. No wasted motion here.

"In this game of Lollapalooza, that hand of four random cards which you're remembering will beat any other hand except its mirror hand. The test involves the novice dealer trying to locate these mirror cards and deal them to himself. For example, if you have the Queen of Spades, then he needs the Queen of Clubs, etc. He's allowed one shuffle." Turn the deck face down and place it on the table in shuffle position. Cut *more than half* off the top with your right hand, table it to the right, and do a Zarrow Shuffle underneath the top card of the left-hand half. At the end of the shuffle, you will have added one card on top of the stack, otherwise the deck will be in the same order.

Pick up the deck and place it into left-hand dealing position. Say, *"You can watch and see if the mirror cards turn up in any of the other hands, but I'm trying to deal all the mirror cards into my hand. Notice that each hand only gets four cards, and mine is dealt face down."*

Deal out five hands of four cards each (your hand is the last card dealt in each round), *turning every card face up as it's dealt* except the card which falls to you. The spectators may well see some of the mirror cards

of the cards they're remembering falling into these hands. Continue until each hand has four cards, then place the balance of the deck aside.

Say, *"I wanted to make a real impression on the pit boss. Tell me, what was your card?"* The question is directed to the spectator remembering the fourth card. He will name it, and you turn over the uppermost card in your hand to reveal that card. Do *not* point out that this is not the mirror card, but the same card — they'll get the point at their own pace. Continue, asking each of the spectators in descending numerical order to name the remembered card, and turning over another card in your hand. Say, *"Well, I beat the pit boss at his own game because I got the Lollapalooza Hand. Of course the real reason they hired me is because I dealt him the four Aces."* Turn over the four face-down cards at the outer left to reveal their true identities to end.

♠

FALSE WITNESS

Here's a classic Hamman-esque routine wherein the spectators are led to believe they know the locations of certain cards, but advance work has placed *every* card in another place, ready for the climax.

Prepare by placing the cardcase into your right jacket pocket. Also, set up the following cards on top of the deck, in this order from the top down: indifferent card, indifferent card, Ace of Hearts, Two of Hearts, Three of Hearts, rest of deck.

Begin with the deck face *up* in left-hand dealing position. Take the deck with your right hand in Biddle Grip and obtain a right thumbtip break *above* the lowermost card. Do a Kick or Swing Cut, i.e., your right first finger picks up about half the deck at its outer end and pivots this over so it can be taken by your left hand. Then, your left thumb begins peeling cards onto the face of the portion of the deck in your left hand as you ask the spectator to say "stop" at any time.

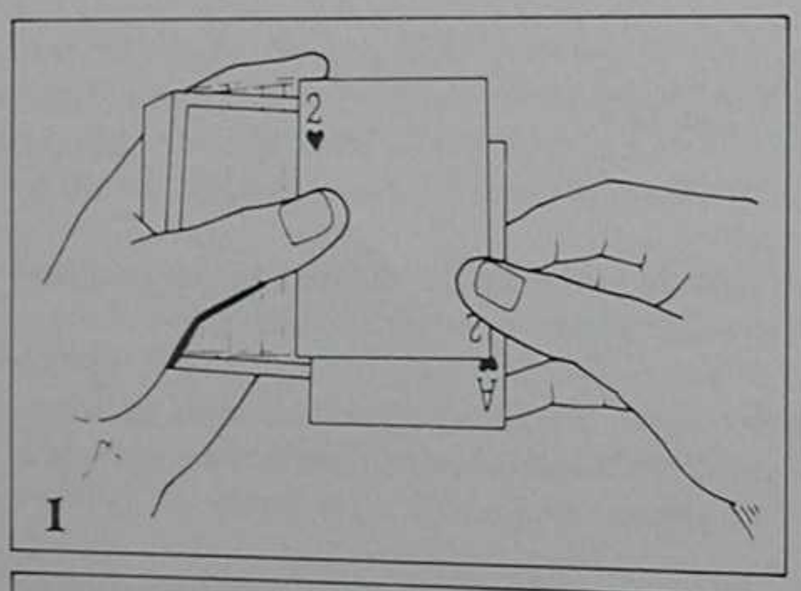
When you're stopped, ask the spectator to remember the card currently on the face of the left-hand cards (let's assume it's the King of Clubs). Execute The Lollapalooza Switch, described and shown in illustrations 1 through 4 of "The Lollapalooza Hand," to switch out the chosen card. Your right hand lowers its half of the deck over the left hand cards *as if* to pick up the selection, taking it onto the bottom of the right-hand cards. Actually, you deposit the card above which your right thumb is holding a break on top of the selection. There must be no pause — your right hand immediately turns palm up while remaining beside your left hand.

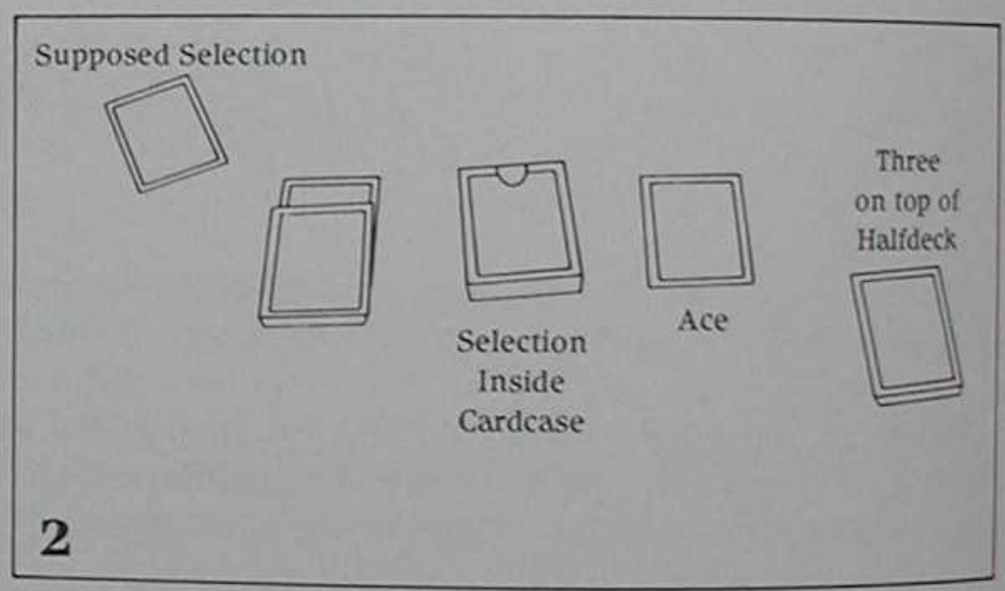
Your left thumb peels off the card *currently* on top of the right-hand cards. Your right hand turns palm down again and your right first finger clamps down on one of the corners of the face-down card, pressing it against the right-hand cards. Relax your left thumb's grip and move your right hand forward, the face-down card now held in place solely by your right first finger on top of its cards. Leave the card on the table in front of the spectator as you say, *"I want you to be a witness, and attest to the presence of your card throughout this trick — don't let me come near it."*

When your right hand returns, it drops its cards onto those in your left hand. Tilt the face of the deck toward you, so it is no longer visible to the audience, and spread the cards between your hands. When you come to the center you'll see, from left to right, the chosen card (King of Clubs), an indifferent card, and the Ace, Two, and Three of Hearts. Move your left thumb onto the face of the indifferent card and your right fingers onto the back of the King of Clubs. Separate your hands, your right fingers pulling the selection out from behind the indifferent card (held in place on the left-hand cards by your left thumb). This simply exchanges the positions of the King of Clubs and the indifferent card.

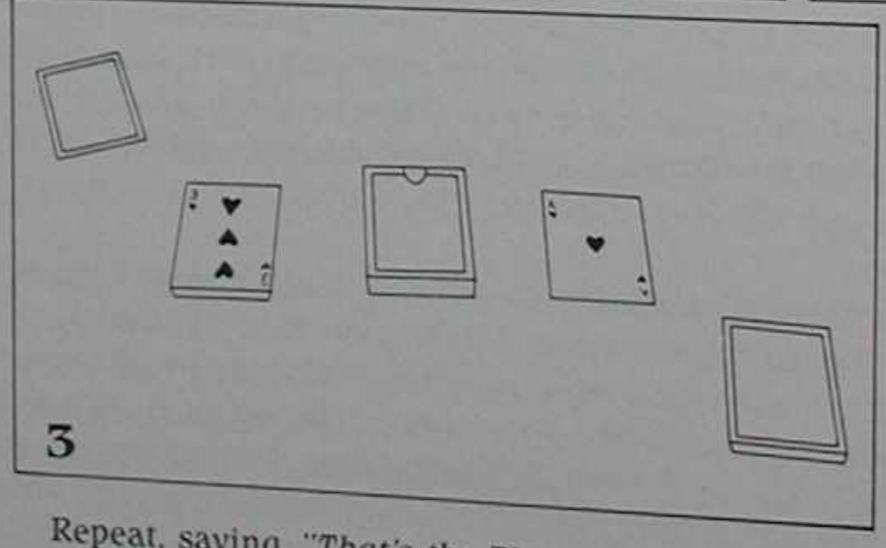
Bring your hands together again and replace that same indifferent card *behind* the King. Flip all the cards remaining in your left hand face down. Turn the cards in your right hand face down and drop them on top. The order of the cards, from the top down, is now: indifferent card, King of Clubs, Ace, Two, Three, rest of deck.

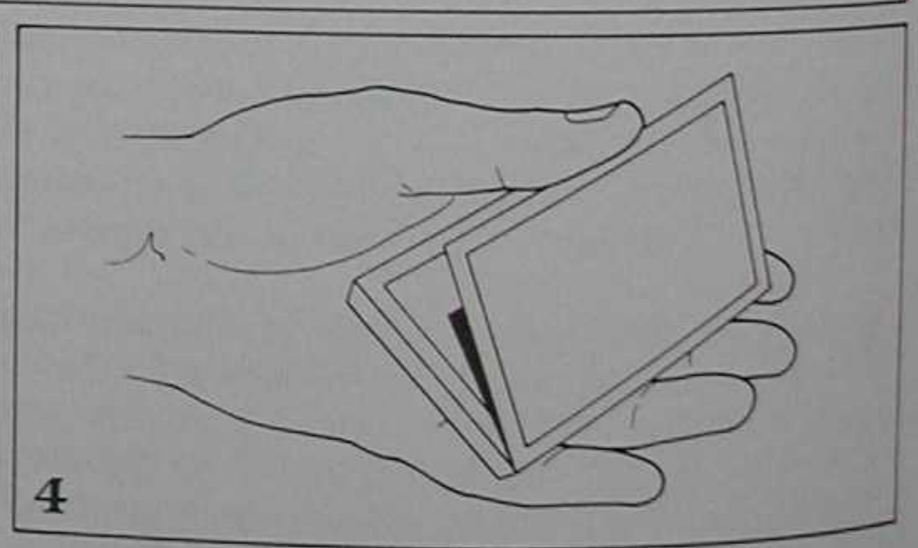
Say, *"Sometimes it's very difficult to bear witness to an event, even though it may happen right in front of you. Be that as it may, please bear witness to the fact that I have three cards. The Ace, Two, and Three of Hearts."* Do Bro. John's Thumb Hit Double Lift, explained and shown in illustrations 2, 3, and 4 of "Acey-Deucey" — though here you lift a **triple** card so the Ace of Hearts shows. Use that triple card to lever the next card, the Deuce of Hearts, face up. Thumb it over so it partially covers the Ace from the front end (fig.1). Use those two cards to flip over the next card, the Three of Hearts. Thumb it over, on top of the Deuce.


1



2


3


4

Repeat, saying, *"That's the Three, the Deuce, and the Ace,"* as your left thumb peels the Three back onto the deck. Use the cards in your right hand to flip it face down onto the deck. Repeat with the Deuce as you name it, and finally flip the triple card face down onto the deck as you name the Ace.

Deal the top card to the table directly in front of you, calling it an "Ace," the second card an inch or so to the right of the first card, calling it the "Deuce," and the third card an inch farther to the right, calling it the "Three." Ask the spectator to watch the three cards. At the same time, Top Palm the top card, then drop the deck onto the table.

Your right hand goes into your jacket pocket, drops the palmed card (Deuce) and immediately comes out with the cardcase. Open the cardcase and insert the card which is in the center of the row, supposedly the Two, inside. Say, *"We'll put the Deuce inside the case."* Close the flap and shake the box so the audience can hear the card rattling around inside. Place the cardcase on the table in the same spot where the supposed Deuce was a moment ago.

Pick up the deck and lower it onto the card at the left end of the row, ostensibly the Ace, injogged about an inch. In the same motion lift away the top half of the deck and place it off to your right. The audience believes that the chosen card is on the table off to the left, and that the Ace, Deuce, and Three are on the table in a row with the Deuce inside the cardcase (fig.2). Actually, the chosen card is inside the cardcase, the Deuce is in your pocket, the Ace is where the Three should be, and the Three is on top of the halfdeck off to your right. You could not be further ahead: every single card is in a different spot than the spectators think.

Say, "Okay, let's see what kind of witnesses you've been. Can you attest to me where the Ace is? Here?" Point to the card exposed at the outer end of the halfdeck at the left end of the row. Slide the halfdeck forward until it is flush with the card. Snap your fingers and turn the cards over to reveal an indifferent card on the face of the packet. Say, *"Not a very reliable witness."*

Say, *"Can you attest to me that this is the Three?"* Gesture toward the card at the right end of the row. Snap your fingers and turn it over to reveal the Ace. Immediately say, *"The Three has jumped over to here,"* as you turn over the top card of the halfdeck off to your right. Toss the Three, face up, on top of the halfdeck where the Ace was supposed to be (fig.3).

Say, *"And what about the Deuce?"* Do this offhandedly and keep going. Lift the cardcase high, holding it in Biddle Grip with the underside toward the audience. Squeeze gently and shake it. No sound will be heard because the card is held in place by your grip. Say, with a shrug, *"It's gone."* Toss the box to the table and rapidly, allowing your hand to be seen empty, reach into your jacket pocket and remove the Deuce. Toss it to the table between the Ace and Three.

Pick up the halfdeck on the right and hold it in dealing position in your left hand. Gingerly take the face-down chosen card, which the spectator has been eye-balling the entire time, and prop it on top of the deck in position for Arthur Findley's Tent Vanish. The right long side of the card is flush with the deck while the left long side is elevated by your left thumb (fig.4). Keep the back of the tilted card toward the audience.

Move your right hand over the tilted card so it's completely covered, as if you are going to palm it. Relax your left thumb just enough to allow the card to fall flush onto the deck. *Immediately* move your slightly-cupped right hand away as if it contains the card. Crumple your fingers over the "empty" cardcase in a stylish way to make the card vanish. As Larry Jennings has pointed out, if the Tent Vanish is properly done there is a retention of vision. It's important that your right hand doesn't linger over the card too long, but covers it for only a second and then moves away as if the card is inside. It is, in essence, a French Drop onto the deck.

Once the card has vanished, table the halfdeck and show your hands empty. Pick up the cardcase and shake it, allowing the card inside to rattle. Open it and remove the chosen card to end.

PICKPOCKET

One of Bro. Hamman's favorite pastimes is making a chosen card travel into a cardcase without any palming. He has developed numerous ways of cloaking the plot, and this routine is interesting in the way it *differs* from "False Witness." Here, you offer to give a demonstration in the art of picking pockets: you are going to take cards **out** of the cardcase without being seen.

The only preparation is to remove the small side tabs on your cardcase in advance.

Say, *"I don't know whether it's obvious, but I've spent a little time among the less fortunate people of society. One of the many things I learned was a tip or two on how to pick a pocket, which I'll be happy to share with you now."* Shuffle the deck and, afterward, hold it in left-hand dealing position. Do a Spectator Peek, raising your hand so the face of the deck is toward the audience. Riffle back the upper right corner of the deck with your right second finger and ask the spectator to stop you at any time. Pause for a moment at the stopped-at card (which we'll assume is the Four of Clubs), then let the deck fall closed, retaining a left pinky break beneath the chosen card.

Lower your left hand to normal position and, with your right hand, cut all the cards above the break to the table. Immediately cut half the cards remaining in your left hand onto those on the table. Finally, take the balance of the deck out of your left hand and place it onto the tabled portion. This triple cut controls the selected Four of Clubs to the bottom.

Do a wide face-down ribbon spread and ask two other spectators to each draw a card out of the deck. Once two cards have been removed, square the deck and Double Cut the bottom card, Four of Clubs, to the top.

Pick up one of the two face-down cards and turn it over as you place it onto the deck, saying, *"I want you to see both of these cards so you can identify them later on."* Let's assume this first card is the King of Hearts. Now reach for the cardcase, which has been off to the side. Drop it directly in front of you. While your right hand is busy, your left thumb pushes over the top few cards of the deck just a bit. Your right hand moves from the cardcase to the remaining face-down selection on the table, turns it face up, and drops it onto the deck. Let's assume this second selection is the Eight of Spades. Because you've spread the top cards, it's an easy matter to obtain a left pinky break beneath the top three cards as you square everything.

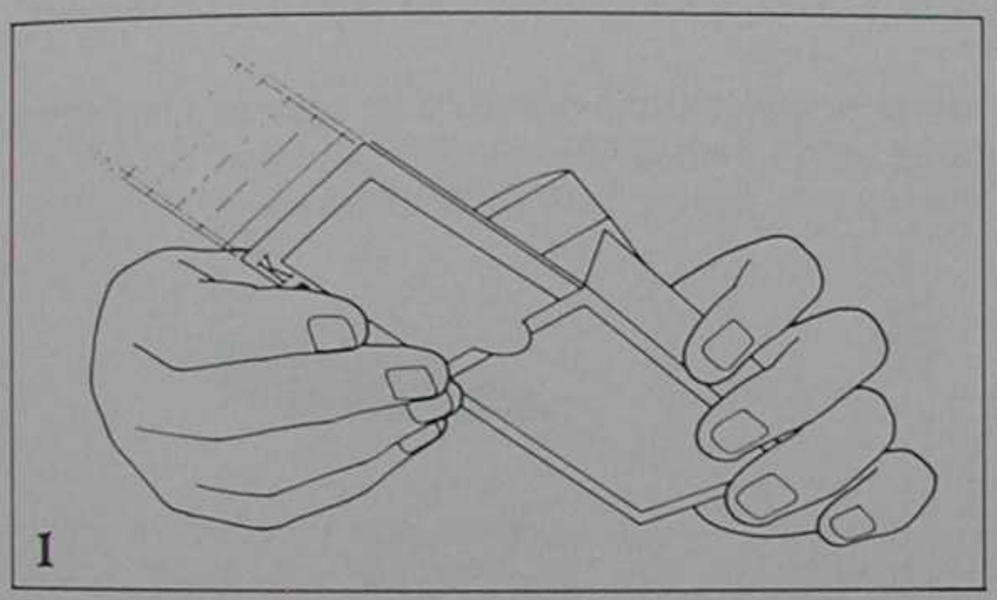
Your right hand lifts all three cards above the break in Biddle Grip. Say, *"Eight of Spades."* as you peel that card onto the top of the deck with your left thumb, and use the double card in your right hand to flip it face down just before it clears. Let the face-down Eight fall flush onto the deck. Immediately drop the double card onto the deck (face-up King still showing on top).

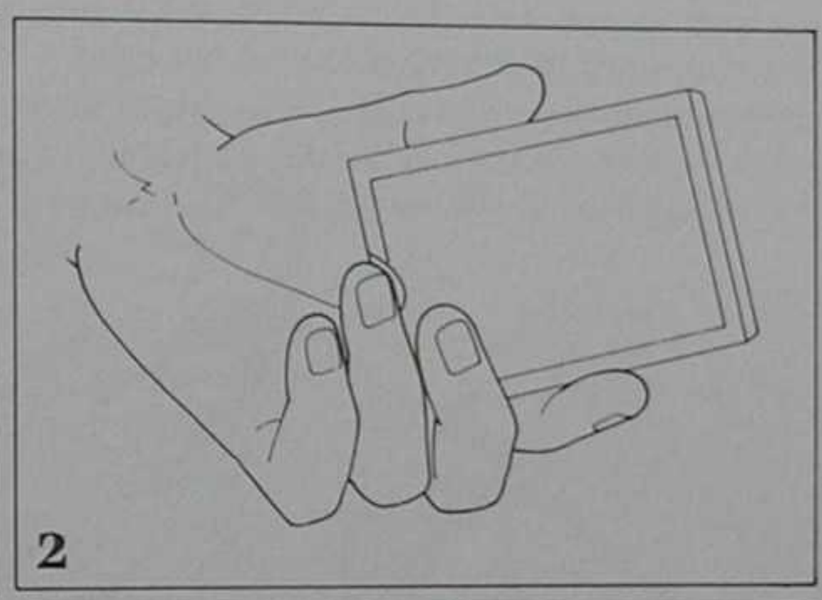
Your right hand lifts the cardcase and, with the help of your left thumb, opens it as you say, *"This will represent the victim's pocket."* Drop the case back to the table.

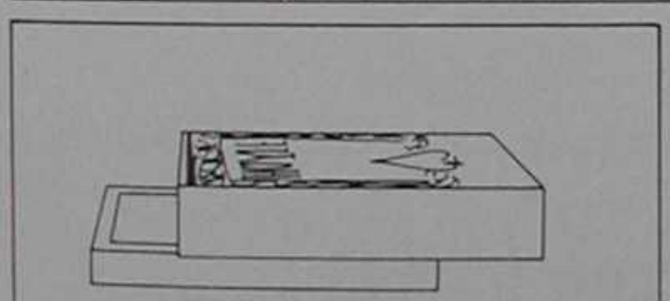
Thumb off the face-up King and take it with your right hand. Flip it face down. Thumb over the next card, face down, and slide it on top of the King. Once both cards are relatively square, your right hand can flash the face — only the King will be seen. You actually have the peeked-at Four of Clubs and the King in your hand, though the audience believes that you hold the *Eight* and the King.

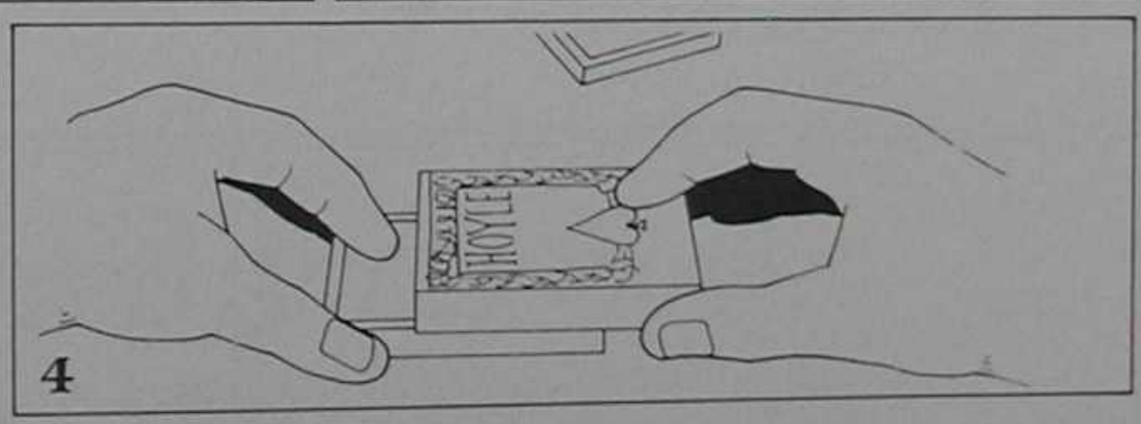
Your left hand tables the deck directly in front of you in riffle shuffle position, long side toward you. Pick up the cardcase with your left hand and maneuver it so the open end is to the right and the flap side is upward. Insert both cards into the case — note that the King is closest to the half-moon cutout on the underside of the box (fig.1).

Close the flap, secretly inserting it *between* the cards inside the box. Your left hand rotates so that the underside of the box is toward you, and your right hand takes it in Biddle Grip so your right palm is facing the audience. This keeps the half-moon cutout side toward you at all times. Shake the box so the audience can hear the cards rattle inside.


1


2


3



4

Lower your right hand and, at the same time, take the box with your left hand. Your left thumb must cover the exposed portion of the card visible in the cutout. Flash both sides of the box so the audience can clearly see that no cards are stuck to the outside of the box. Turn your left hand palm down and take the box with your right hand for a moment so your left hand can regrip.

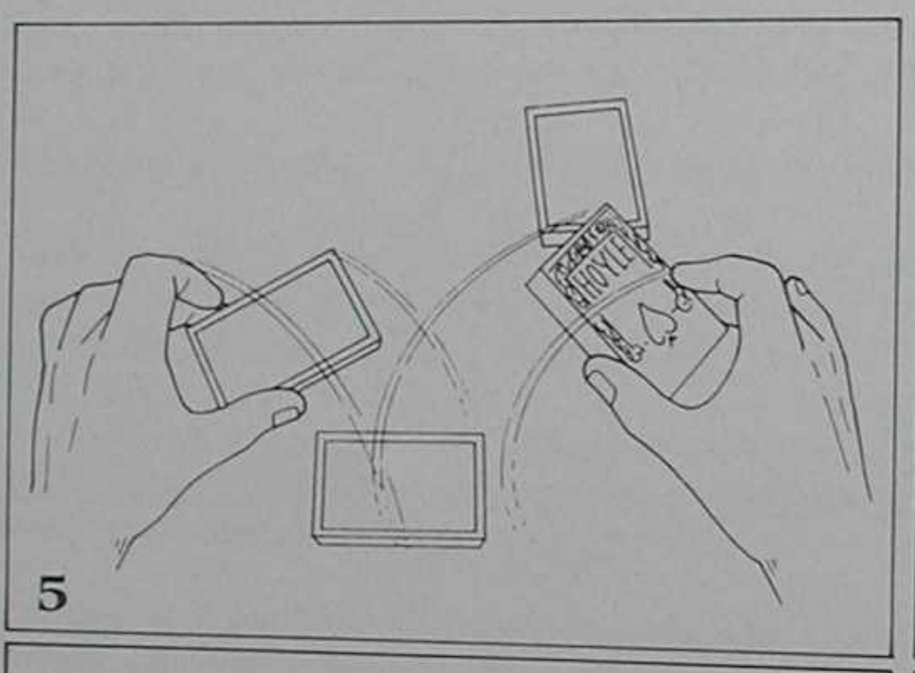
Grasp the box with your left hand as if it is the full deck and you are going to do the Glide. Your left third fingertip should be resting on the exposed portion of the card in the cutout (fig.2). Your third finger pulls that card to the left about half an inch, though this is concealed from the audience by the back of the hand. At the same time, for misdirection, your right hand cuts off about a third of the deck and swings that outward, toward the audience. Table it, narrow end toward you. As your right hand completes that action, your left hand lowers the cardcase onto the balance of the deck so the pulled-out card is in line with the cards below it (fig.3). The box is jogged about a half inch to the right, and the illusion is perfect.

Move your hands to both ends of the box and deck as if to do a riffle shuffle: your right hand grasps the right end of the box while your left hand grasps the upper half of the deck by its edges (and the card sticking out of the box as well) (fig.4). Without pausing, lift the halfdeck in your left hand and the cardcase in

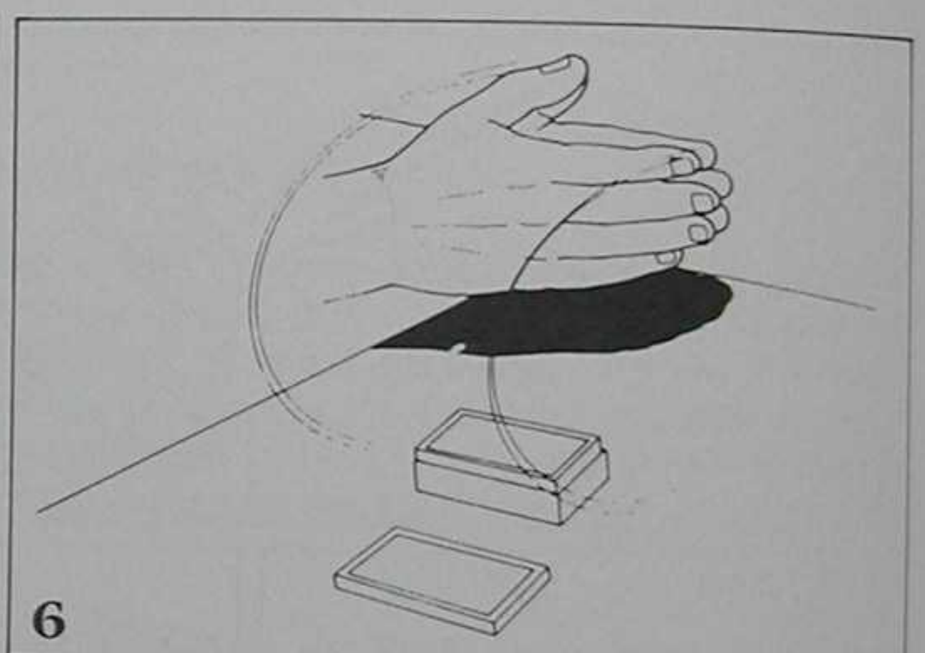
your right. The protruding card remains on top of the left-hand cards (fig.5). Rattle the card in the case as your right hand lowers the case onto the tabled quarter deck. Your left hand lowers its cards on top of everything so that the case is sandwiched in the middle of the deck. During this, say, *"Just to make it more difficult to pick this pocket, let's bury it in the middle."*

While carefully keeping the cards above and below the cardcase in place, turn the whole business so a narrow end is toward you and slide it beside (to the left of) the third of the deck you cut off earlier.

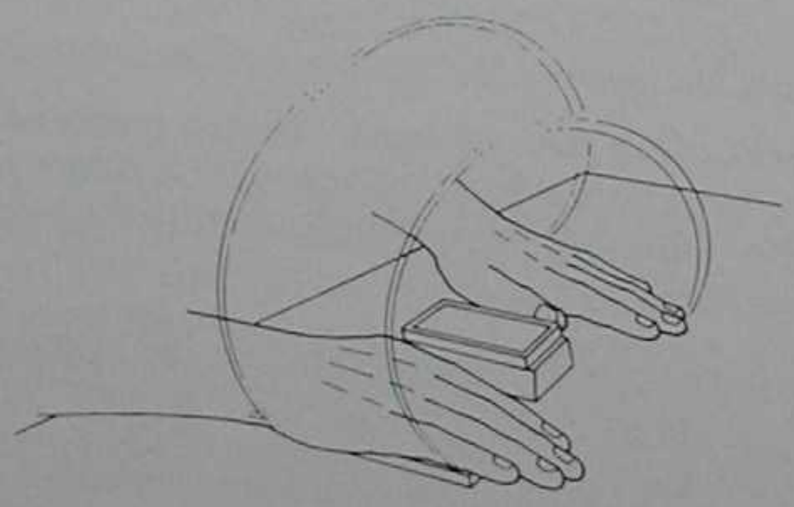
Say, *"I'm going to pick this pocket and make the first card appear over here,"* as you gesture toward the third of a deck to the right of the cardcase. Rub your hands together, show them empty, and lower them over the deck and card sandwich in position for Ed Marlo's Flat Palm Steal. This is just a feint, but your left hand should still be over your right hand. Raise your hands, having done nothing, and bring them palm to palm about eight inches over the deck (fig.6). Separate your hands, turning them palm down, and lower your right hand over the packet on the right. Your left hand descends onto the bare table just to the left of the deck and card sandwich (fig.7). Raise your hands, keeping your gaze on your right hand throughout. *Pay absolutely no attention to your left hand.*



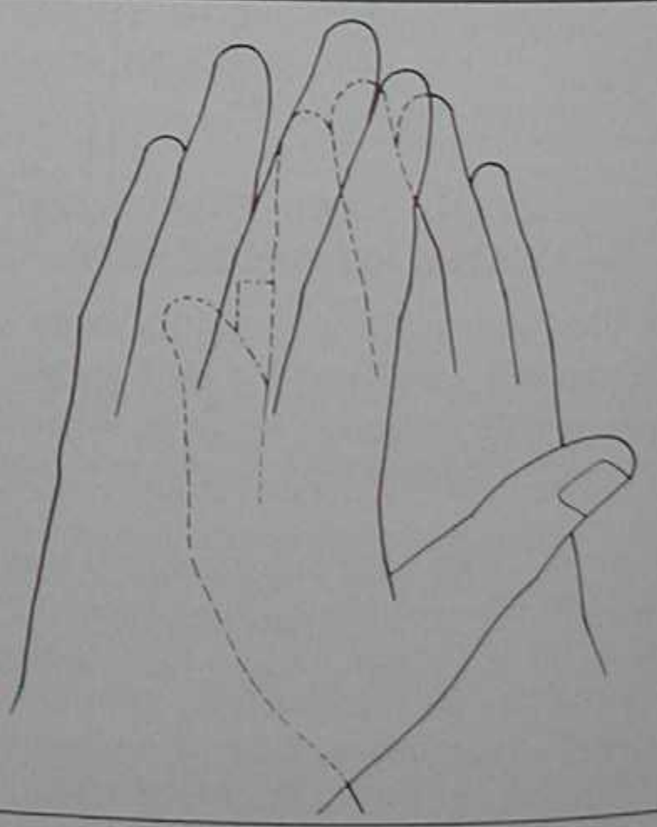
5



6



7



8

Repeat the same sequence of actions, beginning by lowering your hands over the deck. Your right hand lands first, and is covered by your left hand. Your right thumb lies along the left long side of the top card while the right long side of the card presses against the fleshy part of the hand below the pinky (fig.8, in which the hands are transparent). Your hands should rest on the deck for only a moment, just long enough

for your right hand to gain possession of the top card. Immediately raise your hands and bring them palm to palm as in figure 6. The concealed card is invisibly transferred to left-hand classic palm during this action. Separate your hands and lower them as in figure 7, your right hand descending onto the packet and your left hand to the table.

All eyes will be on your right hand (yours too!) as you turn it palm up. Pause for a moment, then turn your left hand over to reveal the King of Hearts resting face up on the table.

Repeat the hand-waving business of figures 6 and 7, then turn over the card on top of the right-hand packet to reveal the Eight of Spades.

Your left hand lifts off all the cards above the cardcase. Your right hand grasps the cardcase in Biddle Grip and raises it so the underside is toward the audience. By squeezing gently on the top of the box with your fingers, you can shake it and keep the card inside from moving — it sounds empty. Toss the box to the table.

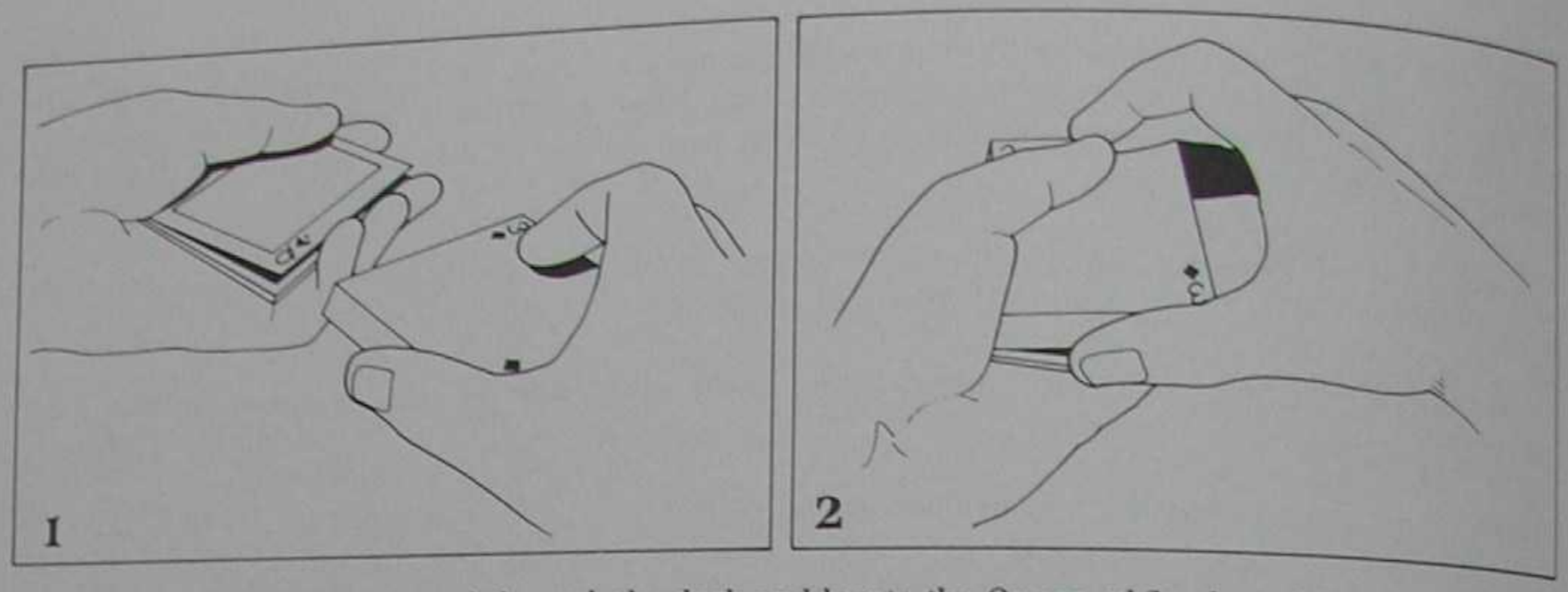
Your left hand replaces the cards it is holding on top of the portion of the deck which had been beneath the cardcase. Repeat the waving hand pattern of figures 6 and 7, this time moving your hands from over the deck to over the cardcase. Show them empty. *Very cleanly* open the case and remove the peeked-at Four of Clubs.

THE DOPPELGANGER CARD

There are a number of versions of thought card to cardcase described in this book. The reason goes beyond Bro. Hamman merely exercising his gray matter to see how many different ways he can do the same thing. Like most of us who are not professional magicians, he frequently performs for the same people. Very often one of his students would drag another boy over and ask to have a specific trick repeated. Bro. John did not wish to disappoint the boy by refusing to repeat the trick, yet executing the same method wouldn't be a good idea, either. His solution, by now, is obvious: same trick — different method. Fools the second kid once and the first kid twice. Good math.

There is another reason why several handlings of this most intriging plot are presented. Each of us is adept at certain moves and unfamiliar with others. The only sleight in this handling is The Biddle Move, a far cry from "The Pickpocket," where the ability to palm a card (albeit on the offbeat) is also required. The following sequence of events is painfully devious.

You must prepare by placing *any* odd card from a second deck inside the cardcase. The card's identity does not matter, but you must know what it is. Let's assume it's the Queen of Spades. Its back must also match the deck you're going to use. The cardcase should be lying on the table in full view the entire time.



When ready to perform, spread through the deck and locate the Queen of Spades, which matches the one already inside the cardcase. Cut the Queen to the top of the deck and begin an Overhand Shuffle. Run ten cards onto the duplicate, injog the eleventh, and shuffle off. Cut below the injog and complete. This places the Queen eleventh from the top of the deck. You can get to this position any way you like — the preceding is merely a suggestion since you want to false shuffle the deck at the start anyway.

Hand the deck to a spectator and ask him, once you have turned your back, to *quietly* deal cards off the top into a pile on the table and stop on any number between one and ten. Tell him to do this slowly so the other members of the audience will also know the chosen number without having to whisper to one another. (This provides a rational excuse for the counting: all the spectators are *in* on the number, and later know the thought-of card.) Turn away while he does this. Before you turn back ask him to pick up the pile and place it into a pocket, out of sight.

It does not matter how many cards he deals, or what number he is remembering: the Queen of Spades will be automatically forced to the remembered number as follows. Take the deck and false shuffle. Spread over the top ten cards *without reversing their order* and flip them face up onto the deck. Take the deck with your right hand in Biddle Grip. Ask the spectators to count as each card is shown, and to note the identity of the card which falls at the remembered number. (This sounds a bit opaque in print, but is quite clear when spoken.) Whatever number they are thinking of, the Queen will fall at that number.

Slowly peel the cards off the top of the deck one at a time with your left thumb, letting them fall onto your left palm. Count aloud. As you do this, your left palm will naturally swing beneath the deck each time a new card is taken. When you peel the Queen off the top of the deck, obtain a left pinky break beneath it in preparation for Elmer Biddle's Move (fig.1). As your hands come together so your left thumb can peel the next card off the top of the deck, your left palm naturally swings beneath the deck. It is an easy matter to leave the Queen of Spades, which is above the break, on the bottom of the deck (fig.2).

Do not pause, and peel off the *balance* of the ten cards one at a time. The interesting thing about this method is that, as far as you're concerned, all you have to do is Biddle out the Queen. You don't have to remember any numbers, and it does not matter what number the spectator is thinking off. The Queen will always fall to that number, and it is the card he (and the audience) will remember.

Your right hand places the deck aside, leaving the Queen face up on the bottom. Flip the packet face down and shuffle it. Here comes the red herring. Speak the following sentence, dealing one card face up to the table on each word — **but**, transfer a card to the bottom of the packet between each dealt card: *"The card you chose was the Queen of Spades."* Hold the ninth card face down for a moment — they think it's the Queen. Then, turn it face up: it's more dramatic. Nine cards go to the table revealing that the selected card has vanished. You have also *named* a card of which the spectators were only *thinking* — its name has never been spoken aloud.

As if these two revelations were not enough, you calmly show both hands empty and gingerly lift the cardcase. Open it and dramatically remove the duplicate Queen of Spades, tossing it to the table. They will swoon.

Reassemble the deck and, when convenient, get rid of the extra Queen still on the bottom.

♥

THE MULTIPLYING KINGS

Closest in kin to Edward Victor's "Eleven-Card Trick," this fabulous routine of Bro. Hamman's packs more visual magic into two or three minutes than any other of its kind. The four Kings are displayed, and then a card is chosen and added to the packet. The cards are now counted three times — the first time there are five, the second time six, and the third time seven. Finally the packet is turned face up and *eight* Kings are counted. There's another count, and now there are only four Kings, all Diamonds. This continues through various permutations with much hilarity, until the chosen card is eventually located reversed in the deck.

This is one of Bro. John's finest recent creations, and a routine that will stand you in good stead for the rest of your life if you take the time to learn it properly. It is not easy to do, and the most difficult part to acquire will be the rhythm of the counts.

To begin, spread through the deck with the faces toward you and cull the four Kings to the top. They should be in black, red, black, red, order from the top down — let's also assume that the King of Diamonds is fourth from the top.

Hold the deck face down in dealing position in your left hand. The trick starts with a Half Undercount. Thumb over the top card and grasp it at the center of its right long side, right thumb above, fingers beneath. Lift it and tilt the face toward the audience. While your left thumb pushes over the second card, your right hand descends. The second card is taken beneath the first one, and your right hand moves upward again to flash the new card.

As your right hand descends, your right thumb pushes the rear card of the pair about a quarter inch to the left. Simultaneously, your left thumb pushes over the third card. This is taken onto the face of the packet, which is then raised so its face can be flashed to the audience.

Your right hand moves downward toward the deck again while your left thumb pushes over the fourth card. The moment the packet in your right hand lands squarely on the fourth card, your left thumb will be in perfect position to move onto the pushed-over top card. It holds the card in place on top of the deck as your right hand lifts the lowermost three cards. Flash the fourth King, on the face of the packet, to the audience. Drop the packet face down on the table. A black King is now on top of the deck. It's called the Half Undercount because the stolen card is not counted again. As you do the count, say, "*These are the four Kings. And we'll have one card selected and see what the Kings can do with it.*"

Next comes a slightly different handling of The Lollapalooza Switch. Double Undercut one card from the bottom of the deck to the top, so the King is second.

Flip the deck face up and obtain a right thumbtip break above the lowermost card (your right hand holding the deck in Biddle Grip). Do a Kick or Swing Cut, your right first finger lifting about a third of the deck at the outer end and pivoting it over into your left hand. The outer left corner of this third is nipped in the left thumb crotch so the hand can grasp the packet and move away. Now begin peeling cards off the face of the right-hand packet with your left thumb one at a time. They are pulled onto the face of the left-hand packet. Say, *"Please tell me when to stop."*

When you are stopped, announce the name of the selection on the face of the left-hand packet, saying (for example), *"The Seven of Spades is your card, and let's place it right with the Kings."* The second half of that sentence is said as you execute The Lollapalooza Switch in this manner. Thumb over the selection and use the right-hand portion of the deck to lever it face down. It falls back onto the cards in your left hand.

Do the switch, lowering your right hand's cards over the face-down selection *as if* picking it up beneath that packet. In reality, you deposit the card above which your right thumb has been holding a break. This indifferent card is put onto, and covers, the selection. Your right hand is raised in a slightly exaggerated motion, then turned palm up. Your left thumb peels off the face-down card on the upper side of the right-hand packet and holds it in place on the left-hand cards for a moment. Your right hand turns palm down and your right first finger pins a corner of the face-down card onto the top of the right-hand packet. Your right hand now moves over to the tabled Kings and allows the face-down supposed selection to slide on top of them. *(The preceding will be infinitely clearer if you study illustrations 1 through 4 in "The Lollapalooza Hand," though please remember that here the chosen card has been turned over before the switch begins.)*

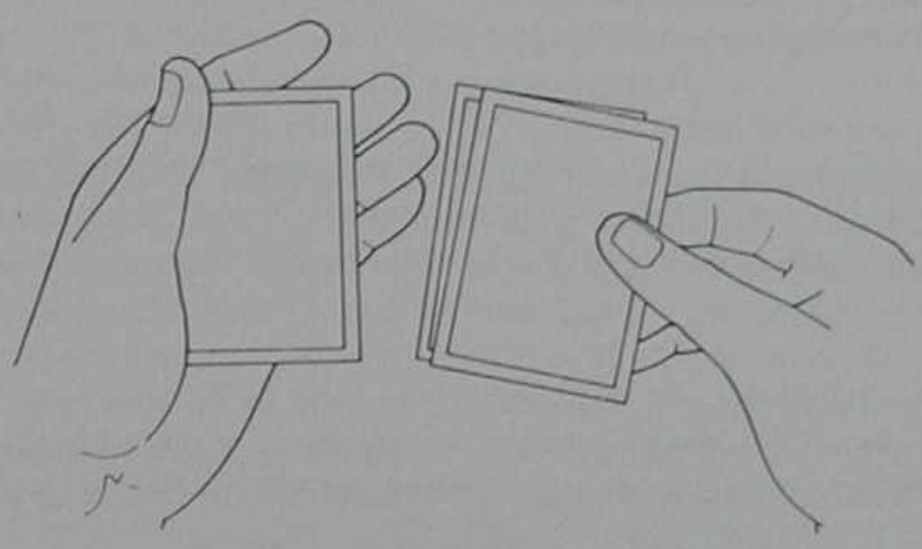
Your right hand drops its half of the deck onto the cards in your left hand, which then turns palm down and tables the deck off to the left.

The First False Count. Pick up the face-down King packet in left-hand dealing position and say, *"Now, I have a Seven of Spades and the one, two, three, four Kings."* As you call out the Seven, thumb over the top card and take it by its right long side with your right thumb (above) and fingers (beneath). As you count "one," move your hands together as if counting over a second card into your right hand. Actually, **no** card is pushed over by your left thumb. You simply act as if one *has* been, and move your hands apart again. Then you count "two, three, four Kings" and thumb over the other three cards one at a time, taking them beneath the card in your right hand. Your hands rock gently together, then apart, together, then apart, etc., during the count.

There is a bit of finesse that will make this first count look more convincing. As your hands move together for the fake count of the first King, allow the right hand card to slide completely square with the top of the left-hand packet. In order to do this you must drop your right fingertips away from the face of the card for a moment. Light downward pressure by your right thumb will keep the card under control. The moment the card is square, press downward with your right thumb and slide it back to the right, pulling the card off the packet. This is the fake count of the first King. On the genuine count of each of the next three cards, allow the right-hand cards to come as close to square on top of the left-hand cards as possible for a consistent appearance. The "soft" illusion of the cards sliding from left to right is extremely convincing, and the most important element is a consistent rhythm. All of the subsequent counts have a similar "look" to them, and the cards are apparently taken from hand to hand in much the same way.

Say, *"They're going to try to hide your card."* Lift up the inner end of the cards and openly peek so you cut the King of Hearts to the bottom. Your peeking is taken by the audience to have something to do with helping the Kings to hide the chosen card.

The Second False Count. Say, *"Did you see them hide it? The Seven is now gone — it's hidden, so I have one, two, three, four, five, six Kings only...wait a minute. Six Kings?"* The sleight occurs as you count aloud as indicated in the patter. Start by thumbing over the top card and taking it with your right hand in the manner described in the first count. Move your hands apart and then together, thumbing over and taking a second card beneath the first one. Move your hands apart and together, thumbing over and taking a third card beneath the first two. *This time,* however, that third card stays jogged slightly to the left (fig.1).



1

On the count of "four," your hands move together and your left thumb lands on the outer left corner of the jogged third card and retains it in place on the card in your left hand. Your right hand moves away as if it has *taken* a fourth card — in reality, though, it has deposited a card. Move your hands apart and together, thumbing over the "fifth" card and taking it beneath the right-hand cards. Move your hands apart and together, taking the remaining "sixth" card beneath the right-hand cards. The sequence runs this way: "one": take, "two": take, "three": take (jogged), "four": leave, "five": take, "six": take. Again, a steady and unhurried rhythm is imperative for the success of the count.

The Third False Count. You have just completed the previous patter line by saying, *"Six Kings?"* Immediately say, *"One, two, three, four, five, six seven Kings. Okay...seven Kings! Wait a minute."* The third false count is done as you count the cards aloud. It begins exactly the same way that the previous counts have, by thumbing over the first card into your right hand as you count "one."

Genuinely count the second and third cards in the same fashion. On the count of "four" your hands come together as usual, but *no* card is pushed over by your left thumb. Instead, your right first and second fingers shove the two *lowermost* right-hand cards to the left (not unlike in an Elmsley Count) and they are deposited on top of the card in your left hand. On "five, six, seven," a card is genuinely counted from left hand to right each time. Here's the sequence: "one": take, "two": take, "three": take, "four": leave two, "five": take, "six": take, "seven": take.

The Fourth False Count. You have just said, *"Wait a minute!"* Continue with, *"I have one, two, three, four, five, six, seven, eight Kings."* The counts are so convincing when Bro. John does them that the audience really doesn't know what to think by now. But, what they really want to see more than anything else in the world, is a face-up count. This is it, and the manner (but *not* the method) of counting changes to that used during The Undercount.

In other words, the first card is thumbed over and taken by your right hand in the same manner as the prior counts. Now, however, your right hand is raised slightly and the face of the card is tilted toward the audience. As your right hand next descends back to the packet, your left thumb pushes over the second card. This is taken beneath the card in your right hand and both are lifted. The face of the packet is again tilted up toward the audience so the second card is seen. This is repeated with a third card, though it is taken beneath the second card jogged slightly to the left.

Take a deep breath. Lower your right hand as you count "four." *No* card is pushed over by your left thumb. Instead, the leftjogged third card is replaced onto the card in your left hand. Your right hand immediately ascends and tilts the face of the packet toward the audience as if displaying a new card.

On "five," again, *no* card is pushed over by your left thumb. Instead, your right hand descends and your right fingers push off the lower card of the two in the right hand. It is added back to the top of the left-hand cards. Your right hand immediately moves upward and tilts the face of the packet (now only a single card!) toward the audience as if displaying a new card.

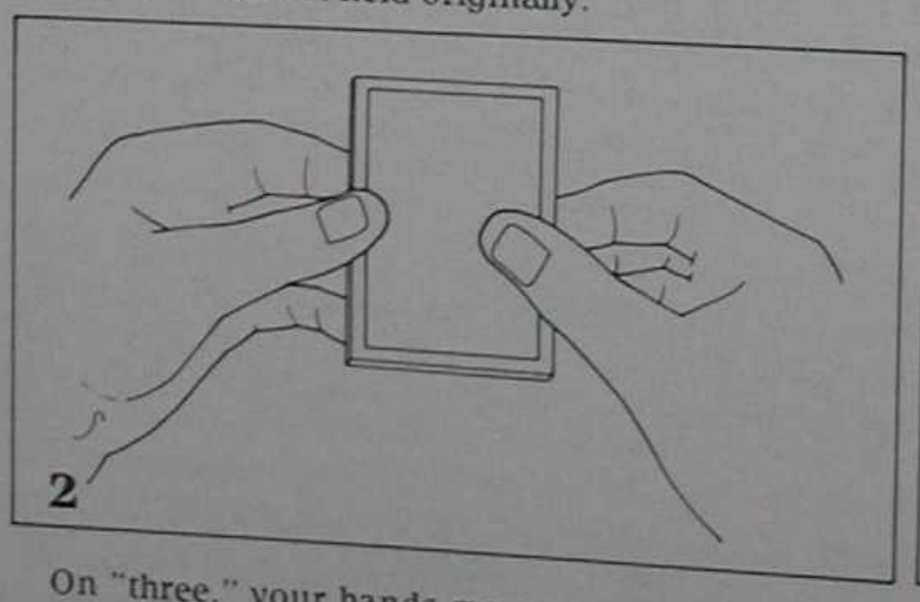
On "six, seven, eight," the three cards in your left hand are genuinely counted across to your right hand one at a time, with the right-hand packet being tilted up toward the audience between each one. The sequence is: "one": take, "two": take, "three": take (jogged), "four": leave, "five": pushoff and leave, "six": take, "seven": take, "eight": take. The rocking action helps hide the number of cards in your right hand – it's "motion deception."

This sounds incredibly audacious and impossible not only to do, but also to deceive with. You must be assured that not only does Bro. Hamman do these counts in a disarmingly deceptive way, but they are absolutely convincing. The Kings appear to multiply beyond his control: may you be so fortunate.

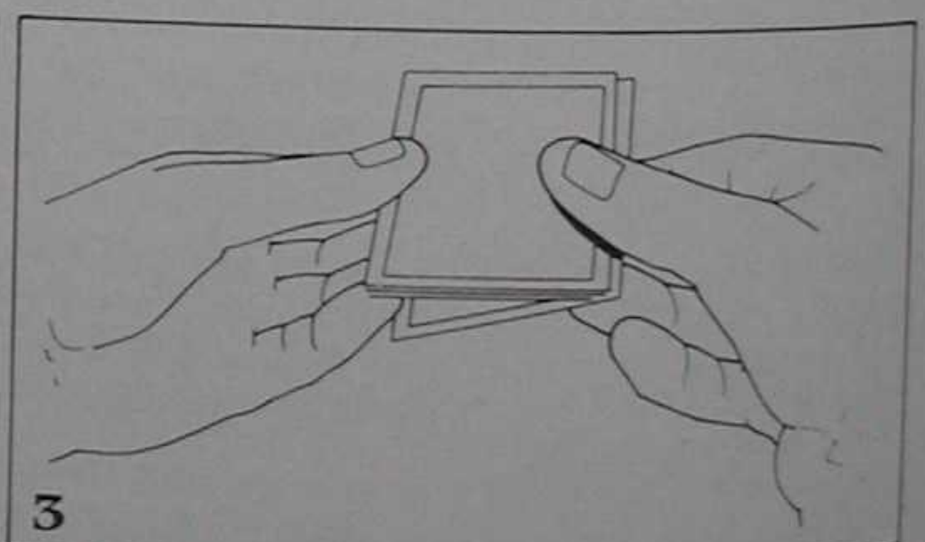
The Fifth False Count. To continue, say, *"Wait a minute — I'm only supposed to have four Kings. Four Kings. Let's see, I have one, two, three, four."* Do The Flushtration Count, already described in "Brother Hamman's Final Twist." Your right hand takes the packet in Biddle Grip and turns palm up to flash the King of Hearts on the face. It then turns palm down so your left thumb can peel off the *top* card onto your left palm. This business is repeated until you have shown four Kings of Hearts and peeled them all onto your left palm. Say, tongue in cheek, *"I must've dropped some cards. Wait a minute — those were four Hearts."*

The Sixth False Count. Say, *"Okay, I have one, two, three, four Kings and the Seven of...no, that's one of the Kings."* As you speak, count, using yet another handling. The packet is shifted so it is held as in figure 2, between the thumbs and fingertips of each hand (old-style Elmsley Count position). Your right thumb pulls off the top card, your right hand pulling it to the right, on "one."

On "two," your hands come together, the card already in the right hand moving beneath both the packet and your left fingers. Very light right-thumb pressure will facilitate this. This also makes it possible for your right thumb**tip** to move onto the top card (fig.3). Your right hand moves to the right, pulling off both the top card and the card it held originally.



2



3

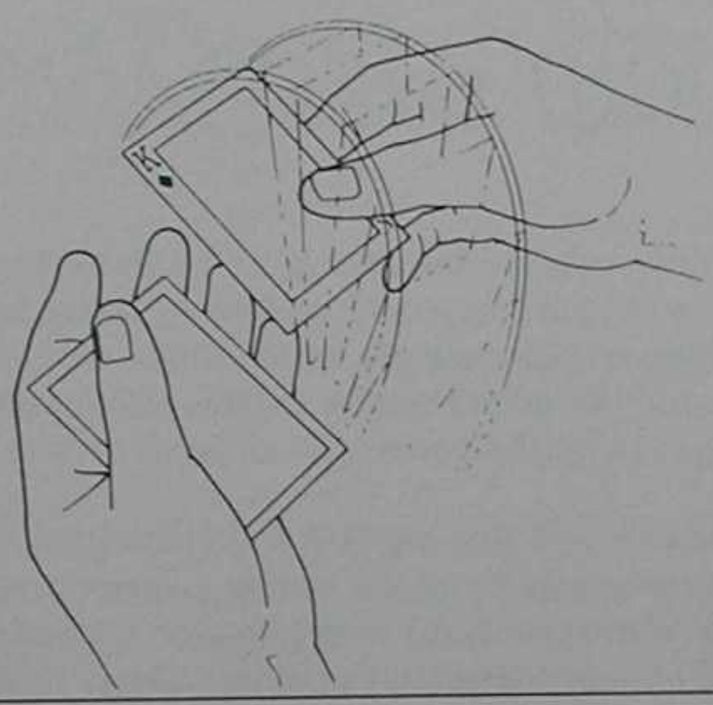
On "three," your hands move together again. As they do, your right fingers push the lowermost card of the pair held in that hand to the left. Thus, when the hands come together, the left long side of that card you've just pushed over will jam beneath your left fingertips. Also, when the hands meet, your right thumbtip will land on the upper card in your left hand. When you separate your hands, your right hand takes the first and third cards, while your left hand retains the second and fourth cards.

On "four," your hands come together and the top card is pulled onto the right-hand packet.

By this time you should be saying, *"...and the Seven of...,"* as you flip over the card remaining in your left hand. Complete the sentence by saying, *"...no, that's one of the Kings."* Drop that King (it will be the Heart) onto the table, face up.

The Seventh False Count. Say, *"I have one, two, three, four Kings and...oh, that's a King."* Now the technique reverts to that of The Second False Count described near the beginning of the routine. There, you had four cards and counted six — here you have three cards and count five.

With the packet back in left-hand dealing position, thumb over the top card and take it by the center of its right long side with your right hand on "one." Move your hands together as you thumb over a second card, taking it *beneath* the card already in your right hand as you count "two." Your hands move apart, then together, and this time you will leave the second card back on top of the card in your left hand as you count "three." This is accomplished by shoving the lowermost card of the right-hand pair to the left as the hands meet.



4

Your hands move apart, then together, and your left thumb deals over the just-returned card as you count "four." This is taken beneath the card in your right hand. A card remains in your left hand as you reach the end of the patter line, saying, *"...four Kings and...oh, that's a King."* Flip the left-hand card face up to reveal a King and drop it onto the King already on the table.

Say, *"Wait a minute, three cards...."* Your right hand is holding two cards, squared, at the fingertips. Your left hand comes over as if to peel off the top card with the thumb, however your right thumb clamps down on the pair so nothing moves. Your left thumb slides across the back of the top card, giving the impression that only one card remains in your right hand — that there's nothing left to take.

Immediately flip the double card face up onto your left palm, handling it as one card. Grasp the right long side with your right hand and raise it to your ear as if the King is whispering something to you. Say, *"I think this one has something stuck inside of him."* Lower your right hand until it's *palm down* and directly in front of you, the double card landing in left-hand dealing position.

At this point, your right thumb should still be touching the lowermost card of the double. An upward pressure enables you to rapidly turn your right hand palm up while pulling out the lowermost card (fig.4). It turns face up end over end, in stud-deal fashion as shown. Deal the King that's in your right hand to the table. Say, *"And your card...oops."* as you flip over the card remaining in your left hand to reveal the fourth King.

Say, *"Wait a minute, the Seven is gone! I don't know where it went."* Raise the last King to your ear as if listening to a mysterious whisper as you say, *"Okay guys, where did it go? He says it's over here."* Drop the King on the table. Ribbon spread the face-down deck to reveal the Seven of Spades face up in the center.

There's little else to say except that this is a difficult sustained piece of theater that requires you to do the counts casually. It is important that you don't pause between the counts because this lessens the dramatic impact. It's the *accumulated* result, sort of a snowball effect, that leaves the spectators shaking their heads.

THOUGHT CARDS ACROSS

This effect is Bro. Hamman's version of a routine performed by David Devant and explained in *Our Magic* ("The Triangle," p.280 of the 1911 edition). It is also related to Edward G. Brown's well-known routine. Two thought-of cards mysteriously travel from one packet to another. This trick was performed by Bro. John on only one or two occasions during the mid-sixties, at a time when routines using mostly regular cards filled his thoughts. He abandoned it shortly thereafter, and consequently it will be new to most of you.

You need ten double-ended spot cards — five red and five black. Make these in the following combination. *(The first card named is the original card, and the second is merely the new index applied to one of the base card's corners.)* 1) Six of Clubs/Nine of Clubs index, 2) Ace of Clubs/Four of Clubs index, 3) Five of Spades/Two of Spades index, 4) Three of Clubs/Five of Clubs index, 5) Eight of Spades/Three of Spades index, 6) Three of Diamonds/Eight of Diamonds index, 7) Four of Hearts/Ace of Hearts index, 8) Nine of Diamonds/Six of Diamonds index, 9) Two of Diamonds/Five of Diamonds index, 10) Five of Hearts/Three of Hearts index.

You also need any picture card (let's assume it's the King of Clubs), and fifteen regular cards, ten of which are the Nine of Clubs, Four of Clubs, Two of Spades, Five of Clubs, Three of Spades, Eight of Diamonds, Ace of Hearts, Six of Diamonds, Five of Diamonds, and Three of Hearts. The other five regular cards must *not* be any of the ten base cards used for the double-ended cards, i.e., Six of Clubs, Four of Clubs, Two of Spades, etc. Mix the fifteen regular cards so they're in a random order.

The total number of cards mentioned in the preceding paragraphs is twenty-six. Take *any* twenty-six cards from a deck — this constitutes the lower half of the deck to be used, and its face is never seen.

Set up the cards, in this order from the top down: Fifteen regular cards (ten of which match the false indices), King of Clubs, ten double-ended cards, twenty-six indifferent cards. When the deck is held in face-down dealing position in your left hand, the false indices must be at the outer right corner.

To perform, do a few Zarrow Shuffles to retain the order of the deck. Hand it to a spectator and ask him to deal the top twenty-six cards to the table in a pile. Afterward, take the lower half of the deck from him and place it aside.

Pick up the tabled half of the deck and place it into dealing position in your left hand. Say, *"There are twenty-six cards here — you're sure of that because you counted them yourself. I'll take thirteen of them, exactly half."*

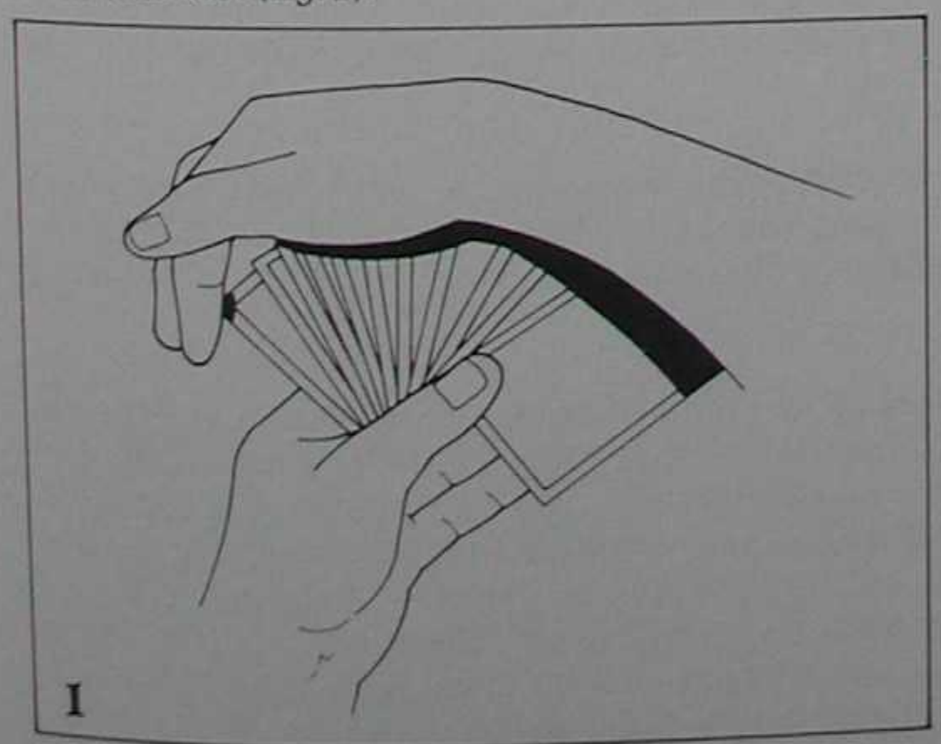
Begin thumbing over cards and taking them with your right hand one at a time, counting aloud. Each card is taken *beneath* the one preceding it so the order remains the same. Your right hand holds the growing packet by the center of its right long side, thumb above and fingers beneath. During the course of the counting, around "Six" or "Seven," you must **redeposit** the lowermost (and most recently) counted card back on top of the deck as explained in The Second False Count in "The Multiplying Kings." It is then counted *again*, and you continue counting normally thereafter. For example, you count one through five normally, redeposit on six, then count seven through thirteen normally. The result is that you will have only eleven cards in your right hand.

Immediately say, *"And that leaves thirteen for you,"* as you place the cards remaining in your left hand beneath the hand of a spectator on your right.

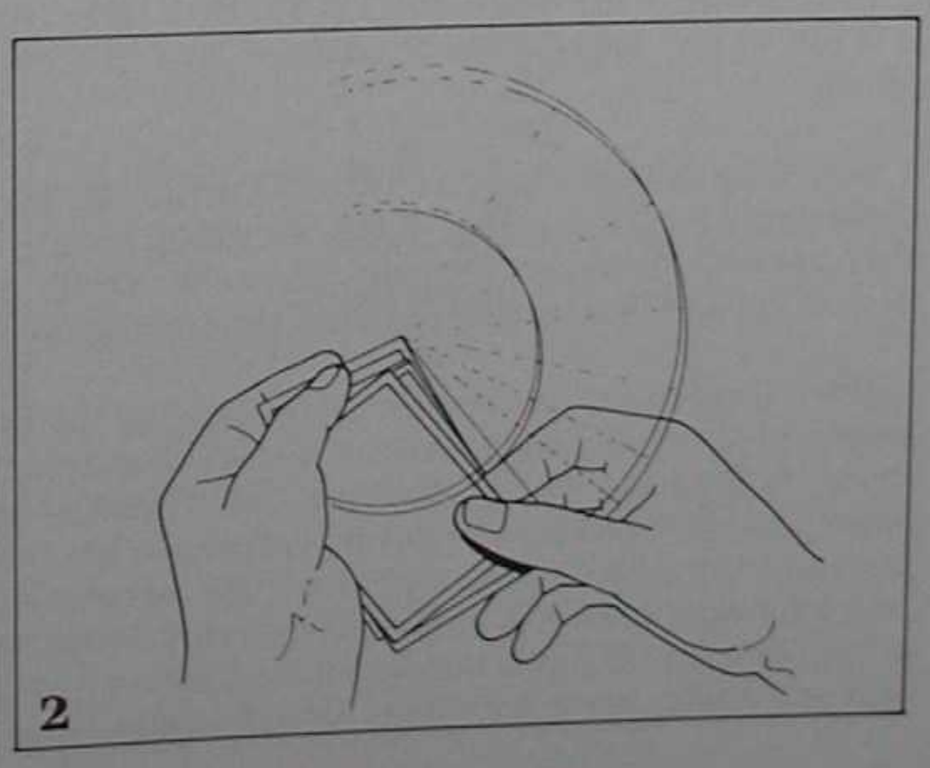
At this moment the false indices should still be at the outer right corner of the face-down deck. Fan the cards in your left hand so that *just the index corners* are visible and raise the faces toward the spectator on your left. The King of Clubs on the face of the packet hides the dirty work. Say, *"I'm going to have two cards thought of. To make sure you both don't think of the same card, would you please think of any red card that you see. And please don't think of a picture card."*

Turn to the spectator on your right and say, *"Would you please think of any black card that you see, except a picture card."* After a moment, lower the fan. Your palm-down right hand comes over and your fingers move to the left side of the fan (fig.1). Close the fan with your right hand, pulling it around to the right (fig.2). This subtlely turns the packet end for end so the fake indices are now at the inner end. Square the packet into left-hand dealing position.

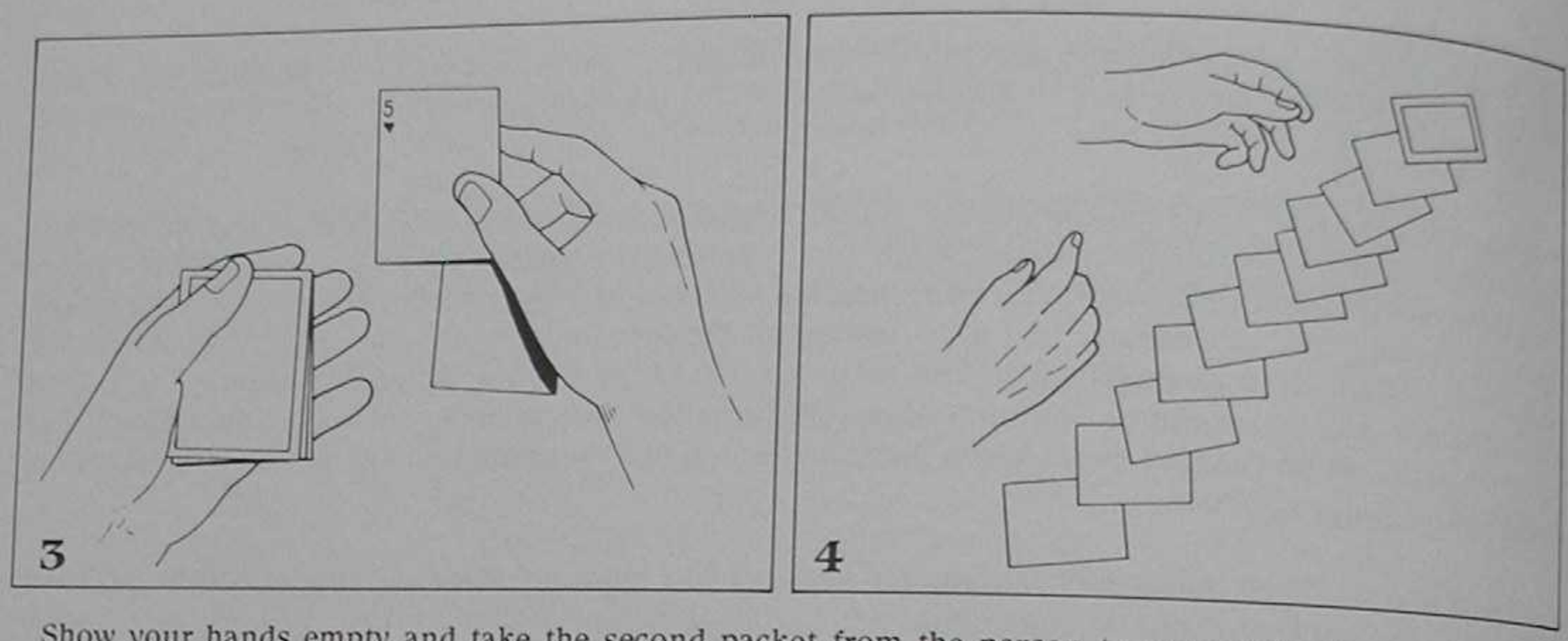
Say, *"Now the two of you are each thinking of a card — a card whose name has never passed your lips and whose identity could be known to no one else in the world."* Make a magical gesture over the packet and snap your fingers. Say, *"Your cards have vanished from this packet."* You will now stud deal the cards to the table in a face-up row which extends diagonally outward and to the left. Begin by dealing the first card face up to the table directly in front of you. Quickly, and counting aloud, deal the second card onto it as in figure 3 so it covers the outer left corner of the first card. Continue in this fashion counting aloud to eleven — all the cards will be face up and the false indices of each will be covered by the card above. The King of Clubs falls last (fig.4).



1



2



Show your hands empty and take the second packet from the person to your right. Stud deal it to the table, counting aloud, to show that there are now fifteen cards. Ask each of the spectators to name the thought-of cards, and remove them from the second packet to verify their travel to the balance of the audience.

Reassemble the deck and do a rope trick.

◆

BILLY THE KID

This first appeared in *MUM* in Vol.71, No.2 (July 1981), though it had been created in the early seventies. It is one of Bro. John's favorite routines, and its creation predates similar plots subsequently published by others.

Say, *"Do you know the story of Billy the Kid? He killed twenty-one people by the time he was twenty-one. Great guy. I'm going to show you one of Billy the Kid's duels. You'll be Pat Garrett and I'll be Billy the Kid. Take out any twelve cards — these will be the twelve bullets in our two six-shooters. Mix them up."* Give the deck to the spectator so he can follow your instructions.

Place the balance of the deck aside. Arrange the cards in two rows of six and emphasize that the cards represent the six bullets in each of the two characters' guns. Gather the cards together and hold them, face down, in left-hand dealing position. Say, *"Think of any number between one and ten because that's the bullet which will be shot. I'm going to show you the cards and you will know which bullet is going to be shot, but I will not. So would you remember the name of the bullet that's in your chamber."* The cards are dealt into your right hand one at a time, each card taken **beneath** the preceding one. Each time your right hand takes another card it tilts the face of the packet up toward the audience. Count aloud as each card is shown, and go through the entire packet of twelve cards (even though her choice is limited to the first ten).

Replace the packet in dealing position afterward. Say, *"So you're remembering the number of the bullet, and the name of the card which is at that number."* Your right hand moves to the packet as if to take off the top card in the normal manner, thumb above and fingers beneath at the center of the right long side. However, as you say, *"I'm going to put the cards down onto the table one at a time,"* your right fingers simply draw out the bottom card and table it as a demonstration. It isn't a Bottom Deal in the way that label is normally used. There are no technical mechanics to tell you — just pull out the bottom card. Say nothing else and the audience will assume that it's the top card because they aren't paying close attention at that point.

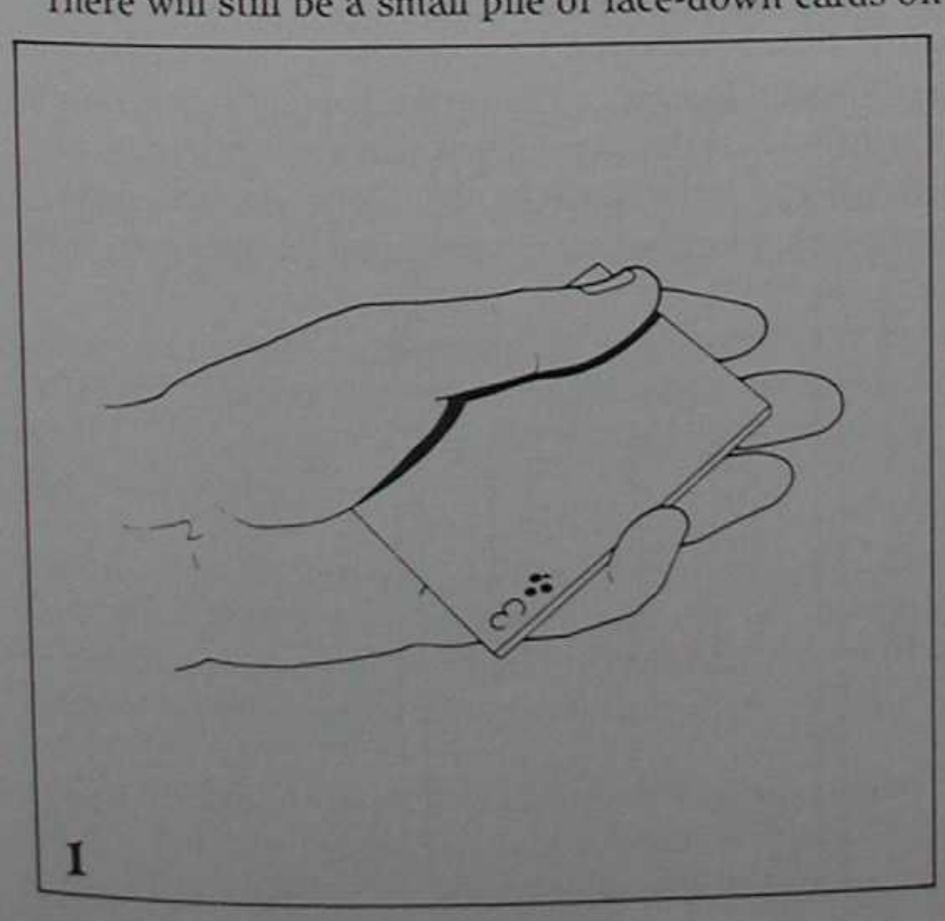
Immediately say, *"If you chose number one then smack your hand onto the card as quickly as you can, but wait until I get my hand out of the way first. But I'll always beat you, and my hand will be on top of your card first."* Pick up the card on the table and drop it onto the top of the packet. This sneaky bit displaces the selection.

Say, *"Ready?"* Count aloud and deal the cards slowly to the table in a pile. After each card is dealt act as if you're ready to slap your hand on top of the pile. At some point the spectator will slap her hand onto whatever card is at the number she is remembering. Say, *"Holy smokes,"* as if you've made a mistake because your hand didn't get there first.

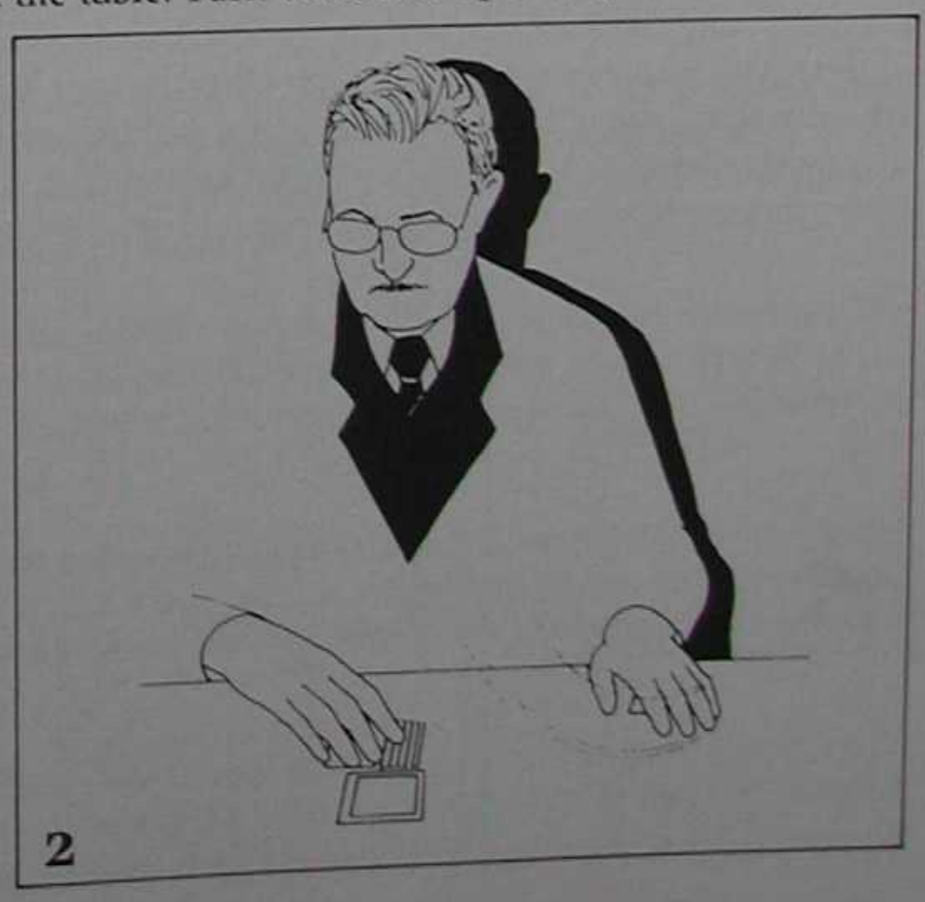
Flip the remainder of the packet face up, still in your left hand. You should be holding the cards as shown in figure 1, in position for The Gambler's Cop. Your first finger must extend past the outer end of the packet slightly. Your left second fingertip moves onto the underside of the outer right corner of the bottom card and buckles it slightly. This causes that card to separate from those above it.

Two things now happen simultaneously. Your right hand grasps the packet in Biddle Grip, lifts it out of your left hand, and moves forward to the table. Spread the cards face up as you say, *"It wasn't one of those?"* At the same time that your right hand lifts the packet, your left hand turns palm down and descends to the table (fig.2). Say, *"I forgot to tell you that Billy the Kid was left-handed,"* and direct your gaze toward your left hand. Slowly lift it to reveal the face-down card beneath. Say, *"What was the name of the bullet that was shot? I told you that I would have my hand on top of your thought-of card before you!"* Turn over the card to reveal the selection.

There will still be a small pile of face-down cards on the table. Turn these face up and spread them to end.



1



2

STUN-SATIONAL

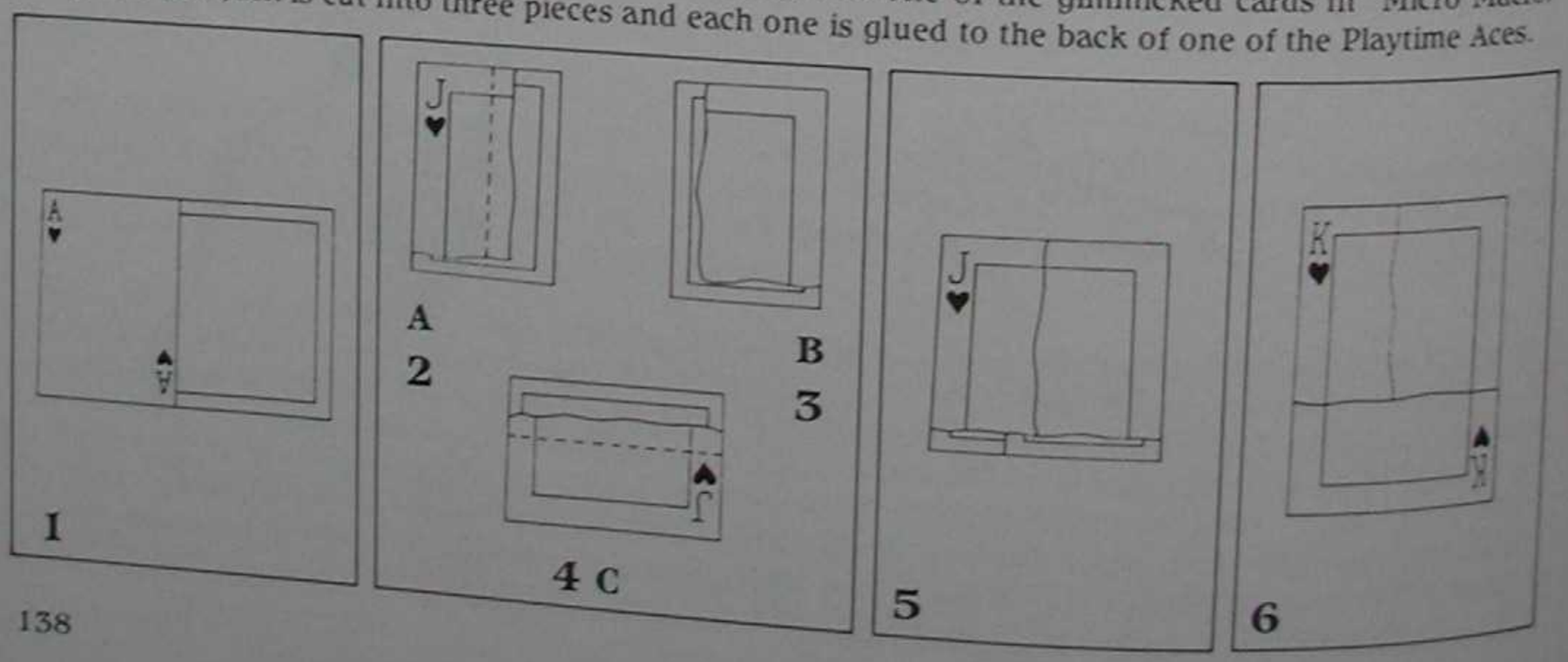
This miracle of Bro. Hamman's, which was sold by Gene DeVoe around 1960, is one of his favorite routines using *gimmicked* cards. It does not seem to be nearly as well known as "Micro Macro" or "Final Aces," but perhaps that's because it is self-contained and cannot lead from or into anything else.

Four indifferent Playtime-size cards, each of a different suit, are placed face up on the table in a row. A poker-size cardcase, with a prediction beneath, lies off to one side. The spectator is asked to think of any number from one to four. The performer indicates the small card at that number to be the Ace of Hearts. The performer, somewhat dejected, lifts the cardcase to reveal that his prediction is the Jack of Hearts. *"Oh well,"* he says, *"at least I got the suit right."* The Jack is lifted and displayed, whereupon it bursts into three Playtime-size Aces — Spades, Diamonds, and Clubs: the mates of the selection. Not content with this bit of chicanery, the performer removes the chosen Ace of Hearts from the spread, and it *visibly* swells to the size of a poker card.

For every miracle there is a price. Remove the Ace of Hearts from a Playtime deck and glue it to the back of a poker-size Ace of Hearts as in figure 1. Also remove the other three Aces from the little deck, as well as three indifferent cards — a Diamond, a Spade, and a Club.

Drop the three indifferent Playtime cards onto the little Ace of Hearts glued to the poker card, then place the whole thing into your right jacket pocket so the little cards are outermost.

Next, you must construct the poker-size Jack of Hearts which *bursts* (a somewhat romantic description) into the three small Aces. It is done in a fashion similar to one of the gimmicked cards in "Micro Macro." The poker-size Jack is cut into three pieces and each one is glued to the back of one of the Playtime Aces.



Card **A** has the outer left third of the Jack pasted to its back. There is, however, an unglued border of three-eighths of an inch running down the right long side of the Jack (fig.2). This allows room for the edge of a card to slide between the Playtime Ace and the right side of the Jack.

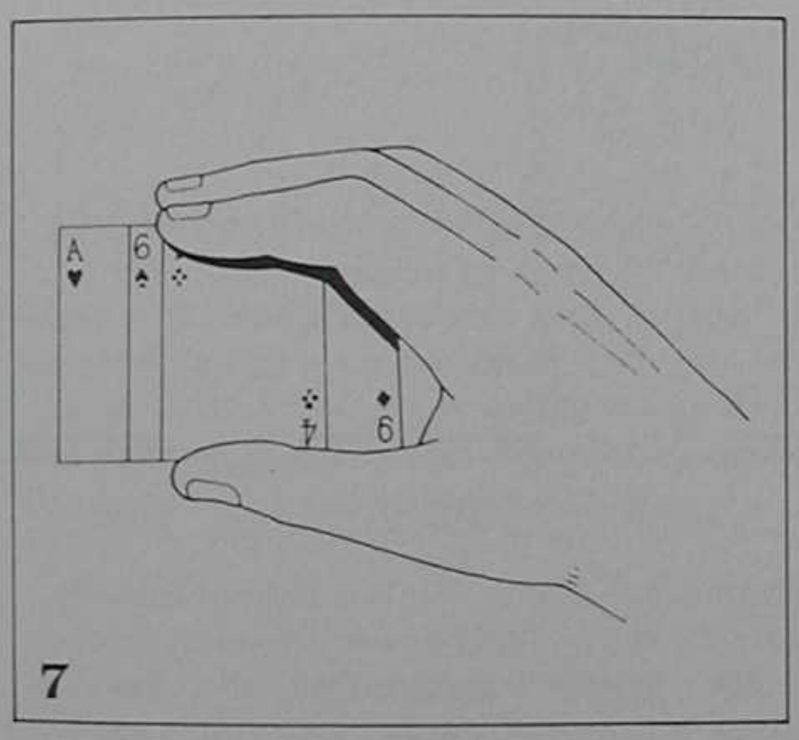
Card **B** has the outer right third of the Jack pasted to it (fig.3).

Card **C** is turned sideways and has the inner end, what remains of the Jack, pasted to it. There is an unglued border of three-eighths of an inch running the length of the Jack piece's outer edge (fig.4).

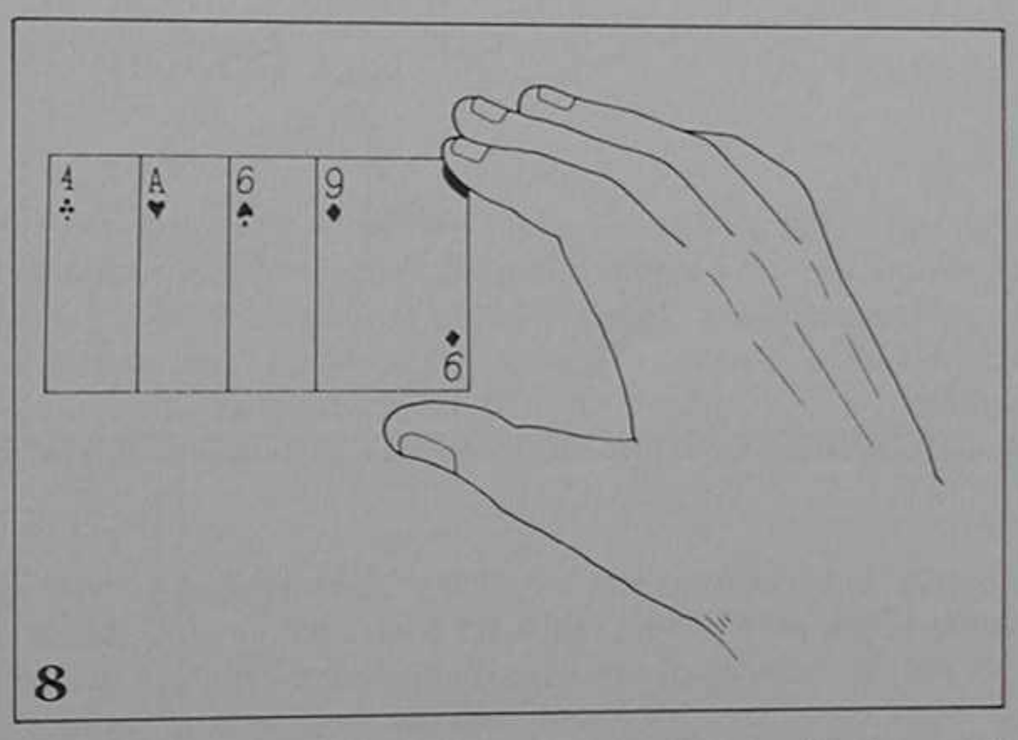
To assemble the cards, slide the left long side of Playtime card **B** into card **A**, slipping it into the unglued border between the Jack piece and the Playtime Ace (fig.5). Next, slip the lower ends of interlocked cards **A** and **B** into card **C**, slipping them into the unglued border between the Jack piece and the Playtime Aces (fig.6). A tiny bit of wax in the vital areas will help hold the assembled card together.

Place the assembled Jack of Hearts, face up, beneath a poker-size cardcase.

To perform, place the cardcase on the table to your right, being careful not to expose the card beneath it. Cards **A** and **B** should be on the end of the Jack which is closest to you.



7



8

Reach into your jacket pocket with your right hand and grasp the sideways poker card with the small cards on top of it. Bring them out, held as in figure 7. This way your right hand conceals the back of the large card. Move your right hand to directly in front of you and peel off the uppermost small card with your left thumb. Place it beneath the left end of the large card so it is spread to the left for most of its width.

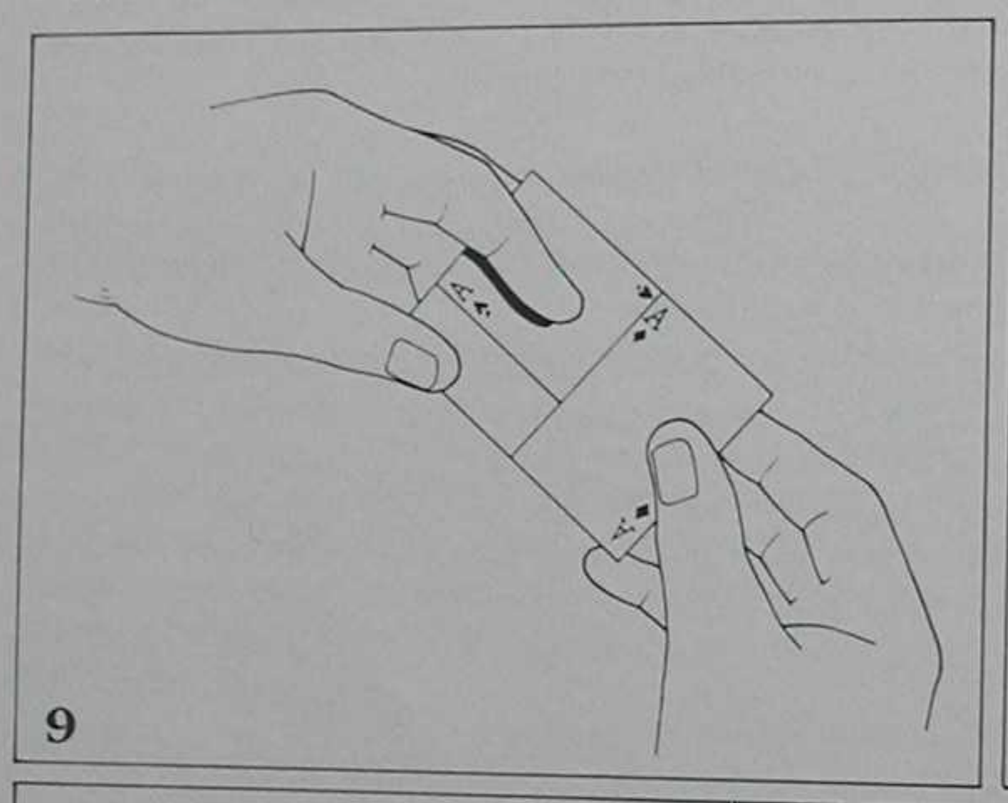
Lower the cards onto the table and, while your right hand still hovers over things to shield them from the audience, arrange the two Playtime cards on top of the large card so they are overlapping and spread to the right, completely covering the poker card's back (fig.8). You'll be surprised just how quickly and casually this can be done.

Move your hands away so the spectators can see what appears to be four small cards resting on the table. Say, *"In a moment I'm going to ask you to think of a number. First, I'll tell you that there's a prediction under this box. Okay — think of any number* **between** *one and four."* Emphasize the word "between" so neither four nor one will be chosen.

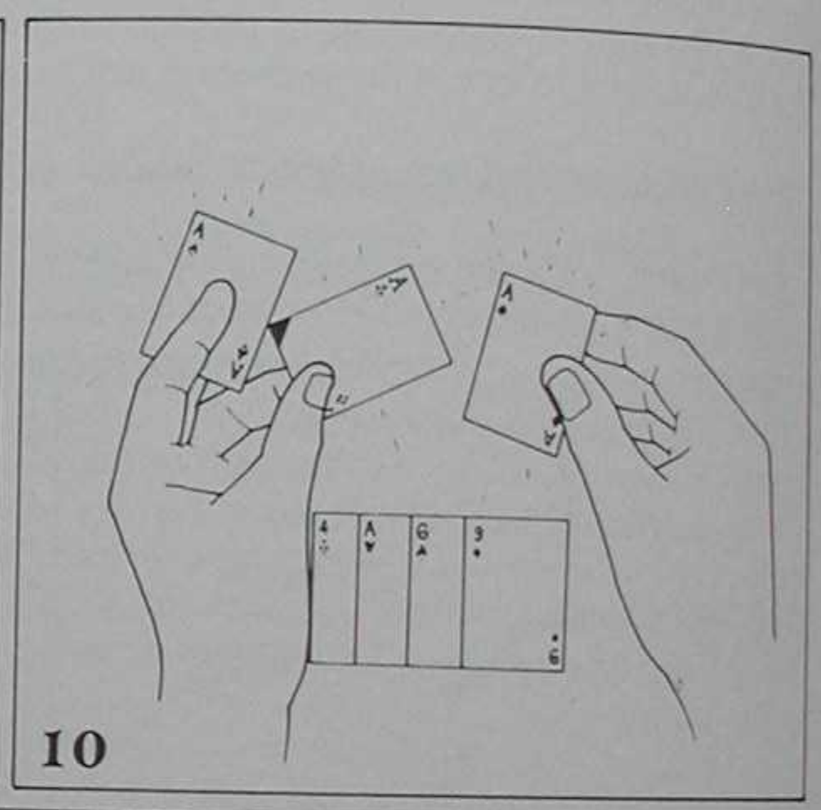
You will force the Ace of Hearts. If one is chosen, spell O-N-E from right to left, one letter for each card, so you land on the Ace. If three is chosen, count from left to right and point to the Ace. If two is chosen, count from right to left and point to the Ace.

Say, *"You've chosen the Ace of Hearts. Notice that each of the other cards has a different suit. My prediction matches the suit of your card."* Lift the cardcase to reveal the Jack, then place the box aside. Immediately lower your right first and second fingers onto the inner end of the Jack, along the white edge, to cover the non-printed area where cards **A** and **B** come together. Draw the card inward to the table edge until you can move your thumb beneath it.

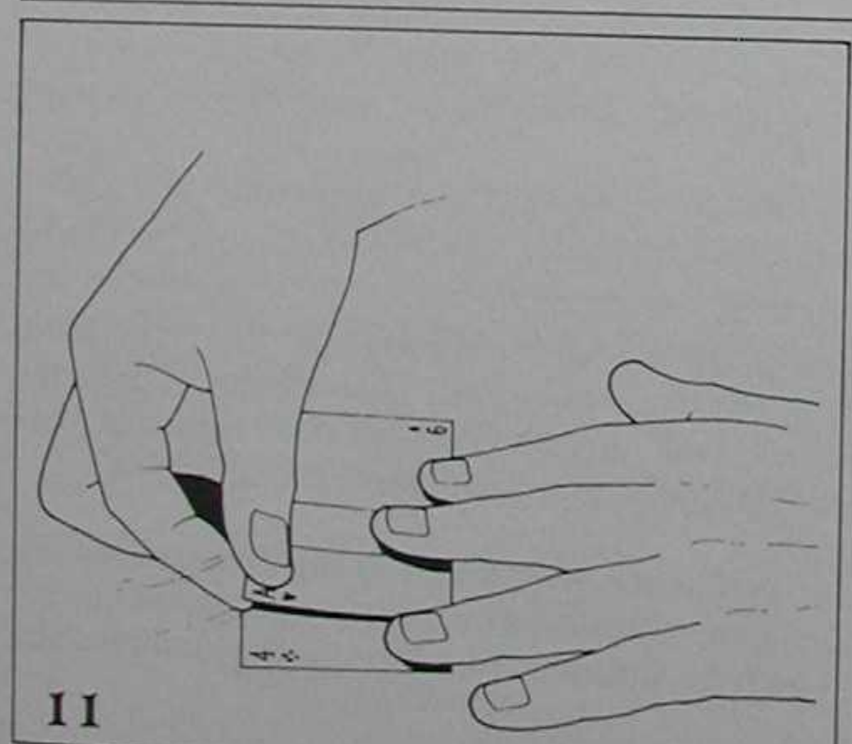
Lift the Jack and turn your right hand palm up, keeping the front of the card toward the audience. Your left hand grasps the Jack at its upper end, your first and second fingers clipping the card on the right, while your thumb and third finger clip the card on the left (fig.9). Rapidly lower your hands until they're palm up and simultaneously pull the card apart, spreading your left fingers (fig.10). The transformation is *quick* and bold. It shocks the audience.



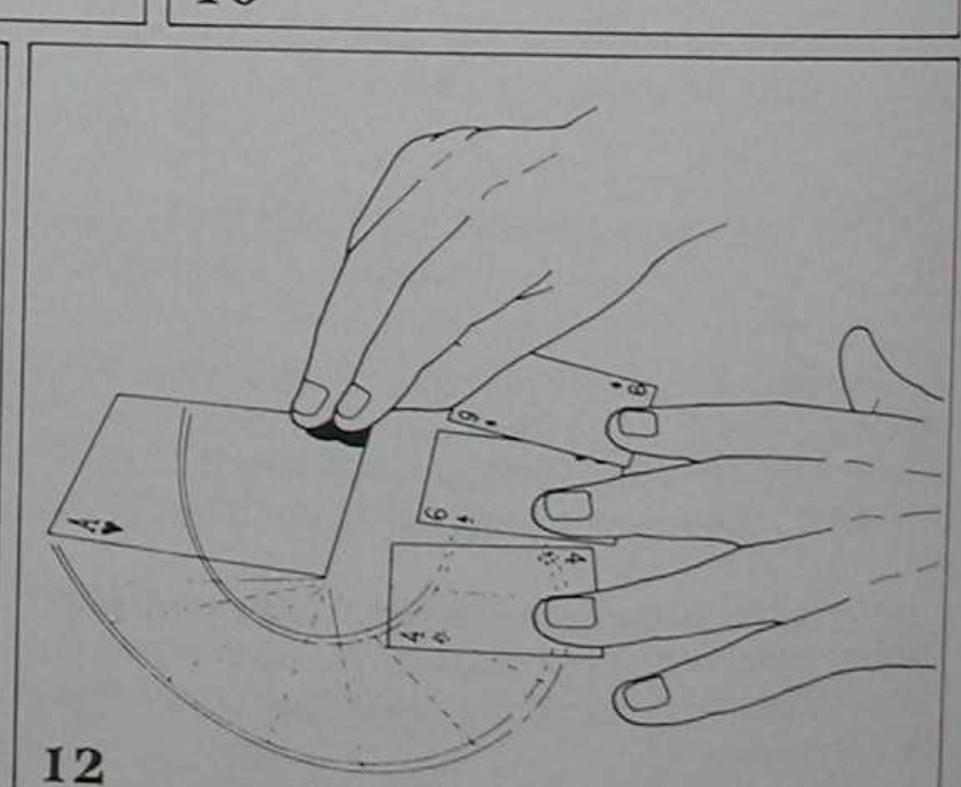
9



10



11



12

Allow the small Aces to slide off your fingers and onto the table. Line them up in a horizontal row in front of the indifferent cards as you say, *"That's a little better. Here are the mates to the card you chose."*

Say, *"I really knew that you would pick the Ace of Hearts. You see, it's the only card that is regular size."* As you deliver that line in a droll manner so as not to be a wiseguy, lower your hands over the spread of indifferent cards. Your left fingertips steady the three indifferent cards while your right thumb and fingers grasp the exposed corner of the little Ace of Hearts (fig.11).

While your left fingers hold the other three cards in place, your right hand rapidly pulls out the poker-size card and turns it over (fig.12). It should revolve as it turns face up so the ends are toward and away from you. This happens too quickly for the audience to follow, and the card *does* appear to swell like a small balloon. After a moment, use the poker-size Ace to scoop up all the little cards so they can be easily pocketed.

MICRO-MACRO

(With Gimmicked Cards)

Bro. Hamman's most famous routine was first performed at a convention in Chicago in 1959, and was simultaneously marketed by Gene DeVoe. It has spawned several variations and entered the repertoires of many well-known magicians over the past thirty years. The effect is entirely visual: a miniature deck is spread face down on the table. Four full-size Queens are shown and their size compared to that of the smaller cards. The Queens visibly shrink to the same size as the deck. Then, a card is chosen, remembered, and replaced in the spread. The deck is turned face up and it visibly grows to full size, with the exception of the chosen card, which remains small.

For this routine you will need a Playtime-size deck, a regular deck, some glue and scissors. First, prepare the four full-size Queens which break into four small Queens. You need the four Queens from the Playtime deck and four Queens from a regular deck. The faces of the four small Queens are ungimmicked, but the full-size Queens are cut into pieces and pasted on the backs of the small Queens.

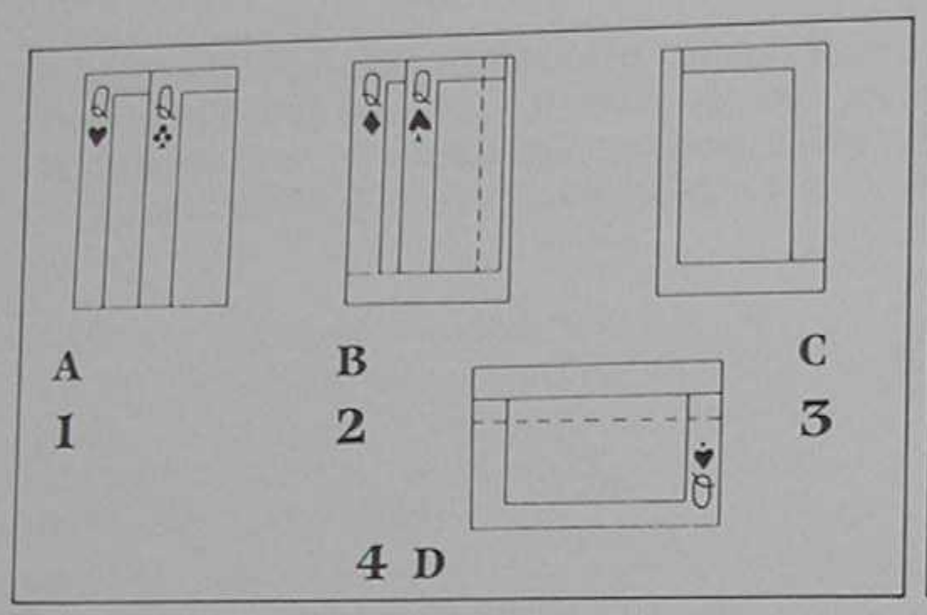
The simplest card to construct, call it **A**, has the upper left corners from two of the regular size Queens (Clubs and Hearts, for example) pasted onto it (fig.1). The edges and corners should be trimmed so the little Queen looks quite ordinary from the front.

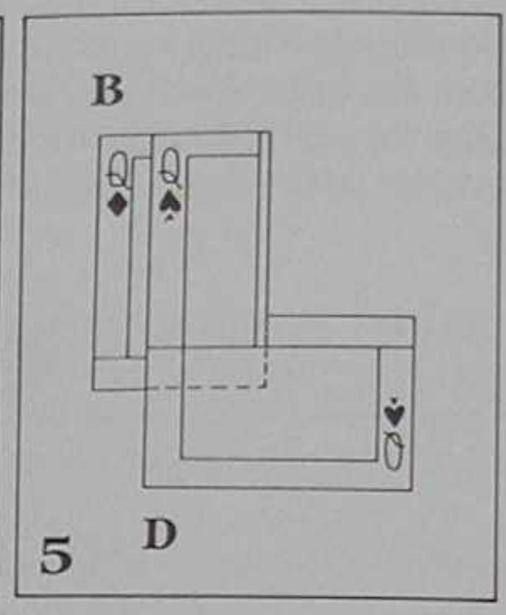
Next, construct card **B**, which is much like **A** except that the pieces of the regular size Queens (Say, Spades and Diamonds) are pasted on so about a quarter of an inch of the smaller card is exposed at the bottom (fig.2). Also, **no** paste is applied to the back of the right long side of the Queen of Spades piece. There must be an area three-eighths of an inch wide on the right side behind which another card's edge can slide.

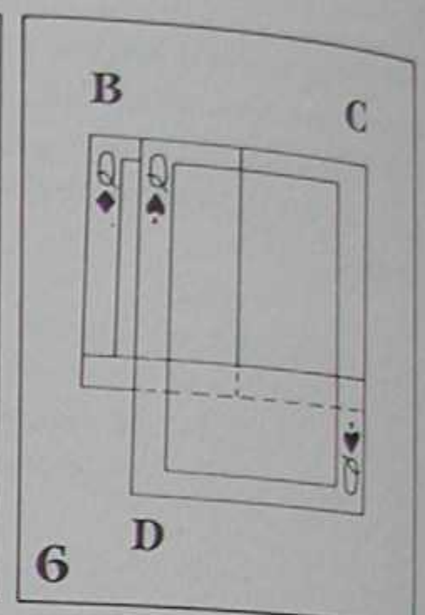
Card **C** has the upper-right third of the Queen of Spades pasted onto it (fig.3).

Card **D** has the lower end, what remains of the Queen of Spades, pasted onto it, with a three-eighths of an inch border at the upper edge with no paste behind it (fig.4).

Once the paste is dry, assemble the card by sliding the lower end of card **B** into card **D**, the end of the small card sliding between the Queen of Spades and the card to which it's pasted, so the Spade lines up properly (fig.5).

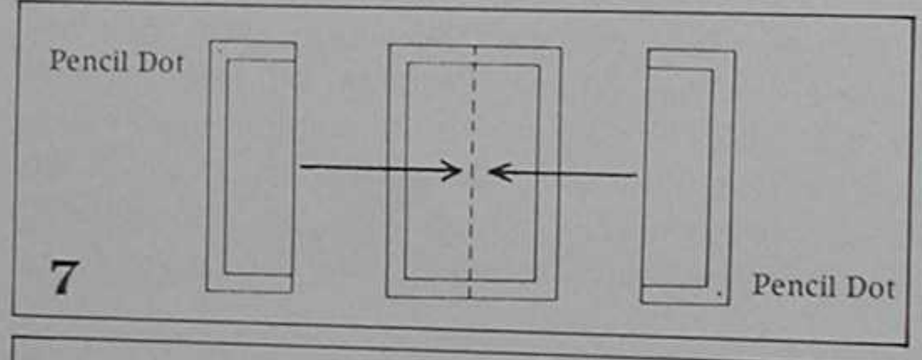


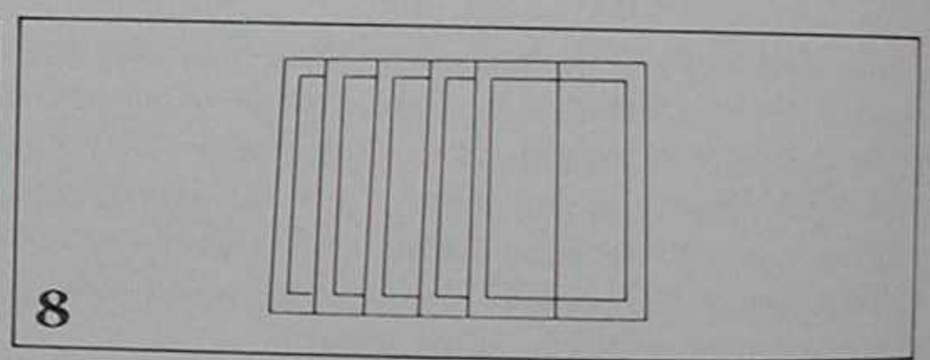


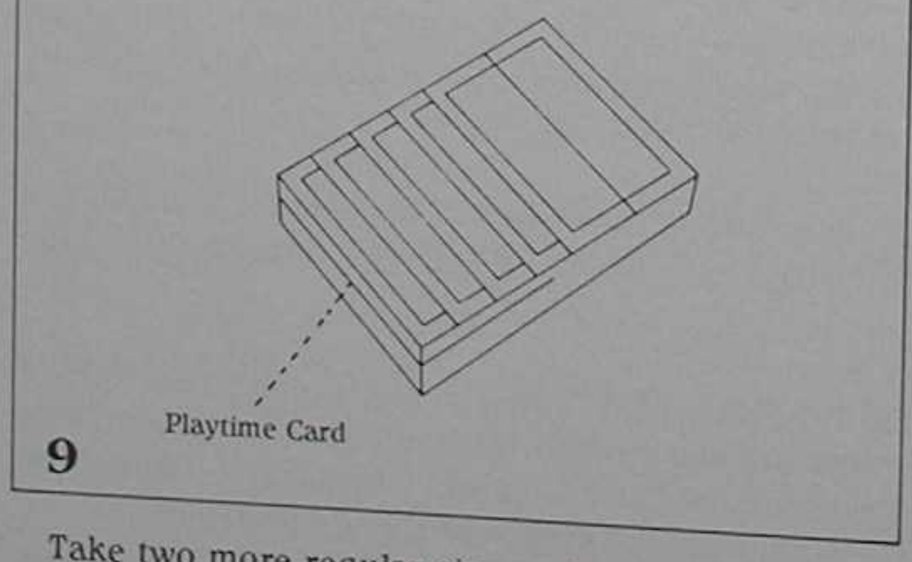


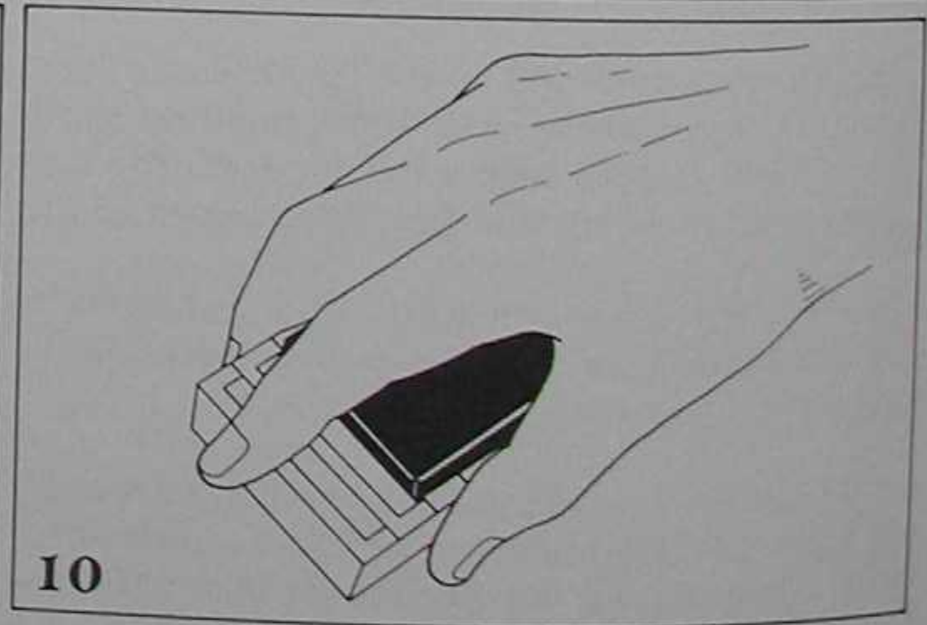
Next, slide card **C**'s left long side and lower end into position on cards **B** and **D** — neither fitting edges of the Queen of Spades on **B** and **D** have been glued down, and card **C** should slide neatly behind them (fig.6). Because of the way in which the pieces are interlocked, this card may be handled without fear of imminent collapse. (Some wax will secure them further.) The assembled card **B/C/D** and card **A** are placed in your right jacket pocket.

Now, you must construct two final gimmicks. Take any small card and glue the ends of two regular-size cards to its back (fig.7). Pencil dot the outer left corner of the small card at both ends. Discard the center of the regular card.





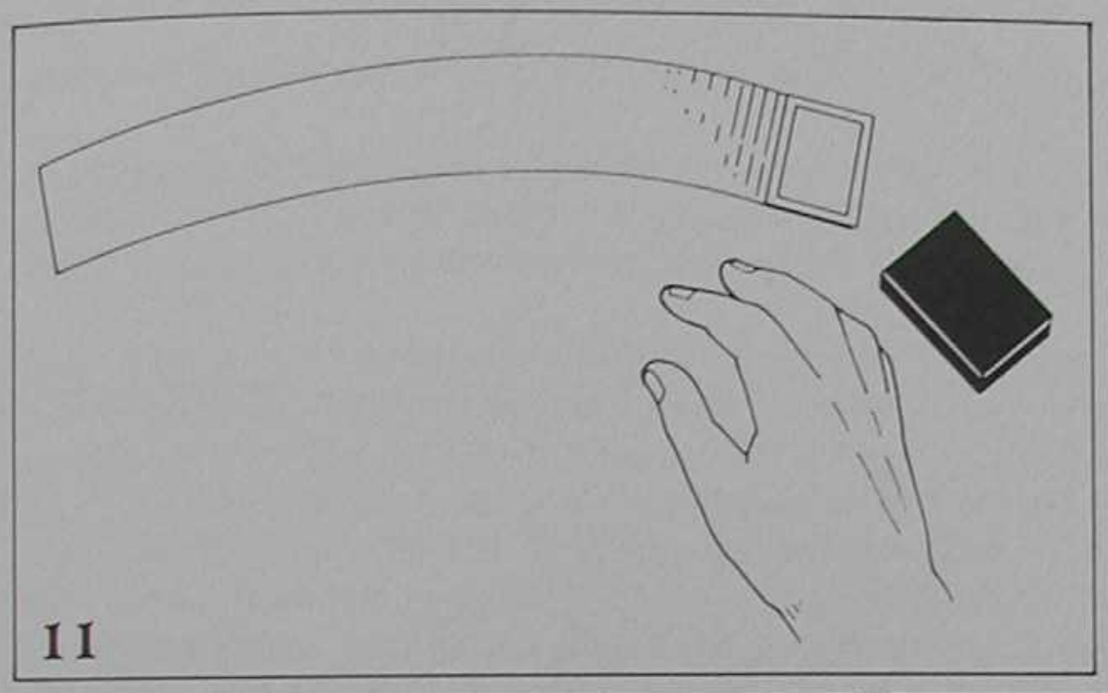




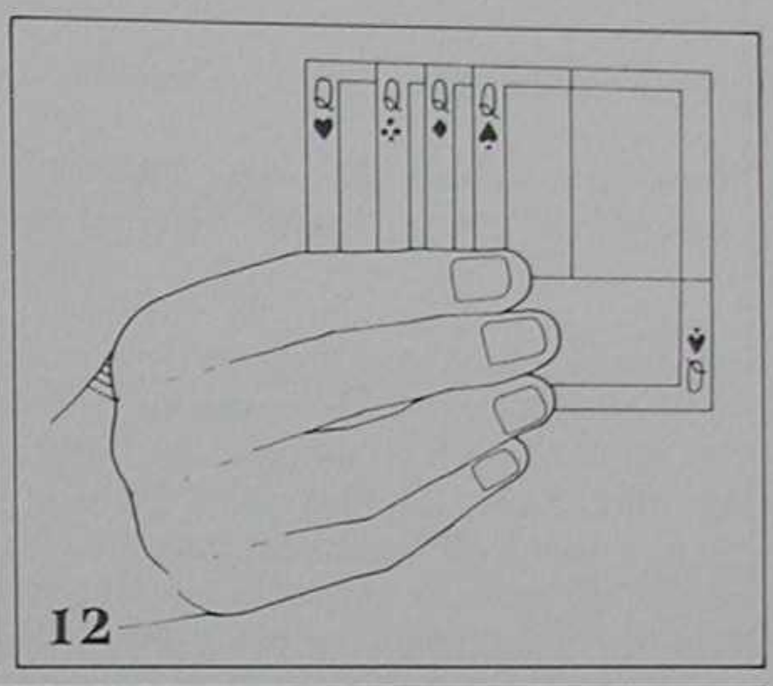
Take two more regular-size cards and cut a half-inch off of their ends. Discard the centers. Glue the four ends onto a full-size Joker, overlapping as in figure 8. The back you created on the Playtime card in the preceding paragraph should resemble the right end of the gimmick seen in figure 8.

Turn the regular-size deck face down and place it on the table in riffle shuffle position, one of the long sides toward you. Slide the prepared Playtime card with the pencil-dotted corners into the left end of the deck. Place the prepared Joker face down on top of the deck with the whole small card to the right (fig.9). Finally, place an empty Playtime cardcase on top of the deck. Your right hand grasps the whole business as in figure 10, holding everything in place.

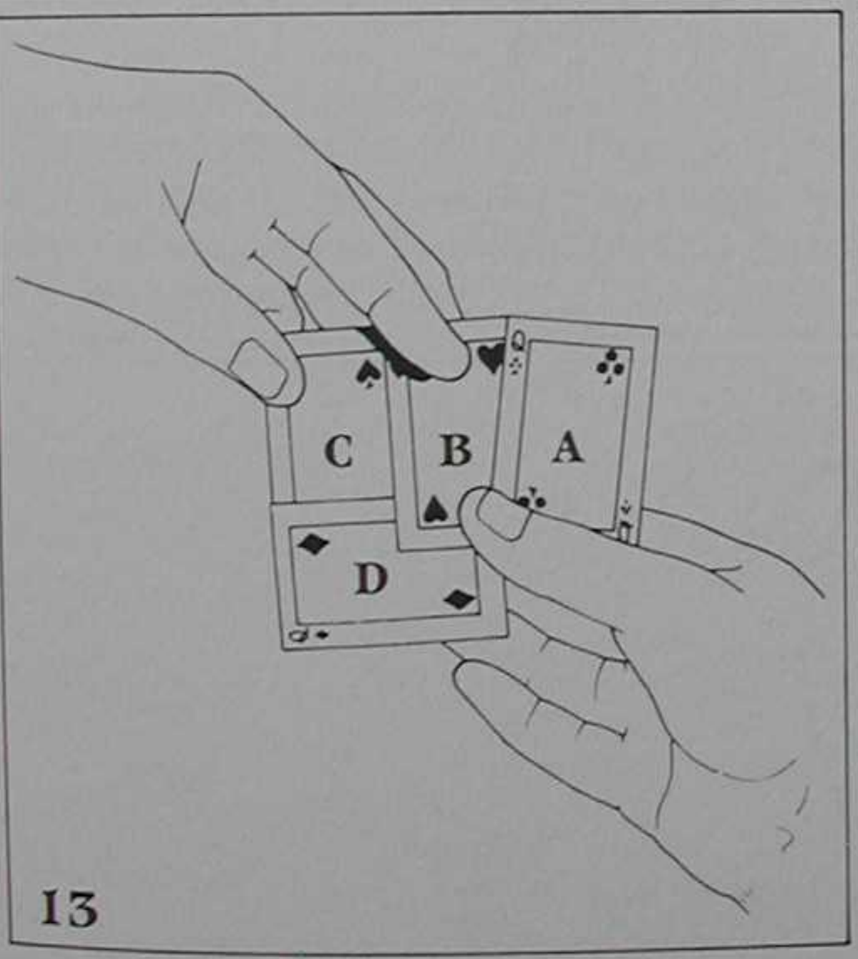
To perform, your right hand brings out the deck held as described and crosses in front of you, to the left. Do a *slightly*-curved ribbon spread no longer than eighteen inches from left to right, then lift the small cardcase off the top of the deck and toss it aside. The illusion of having spread out a Playtime deck is perfect, and the cardcase is just window dressing (fig.11). You should be able to see the pencil-dotted small card in the center of the spread.



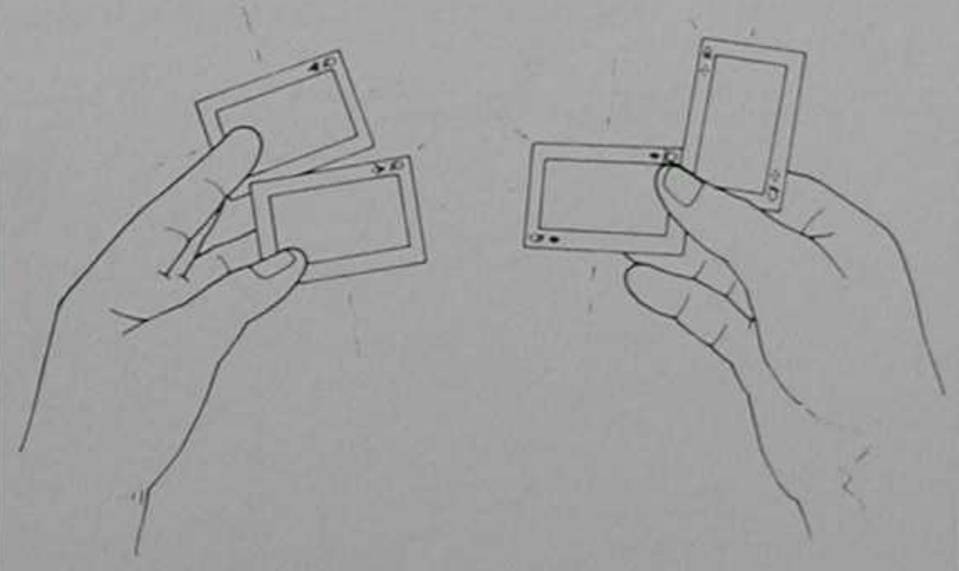
11



12



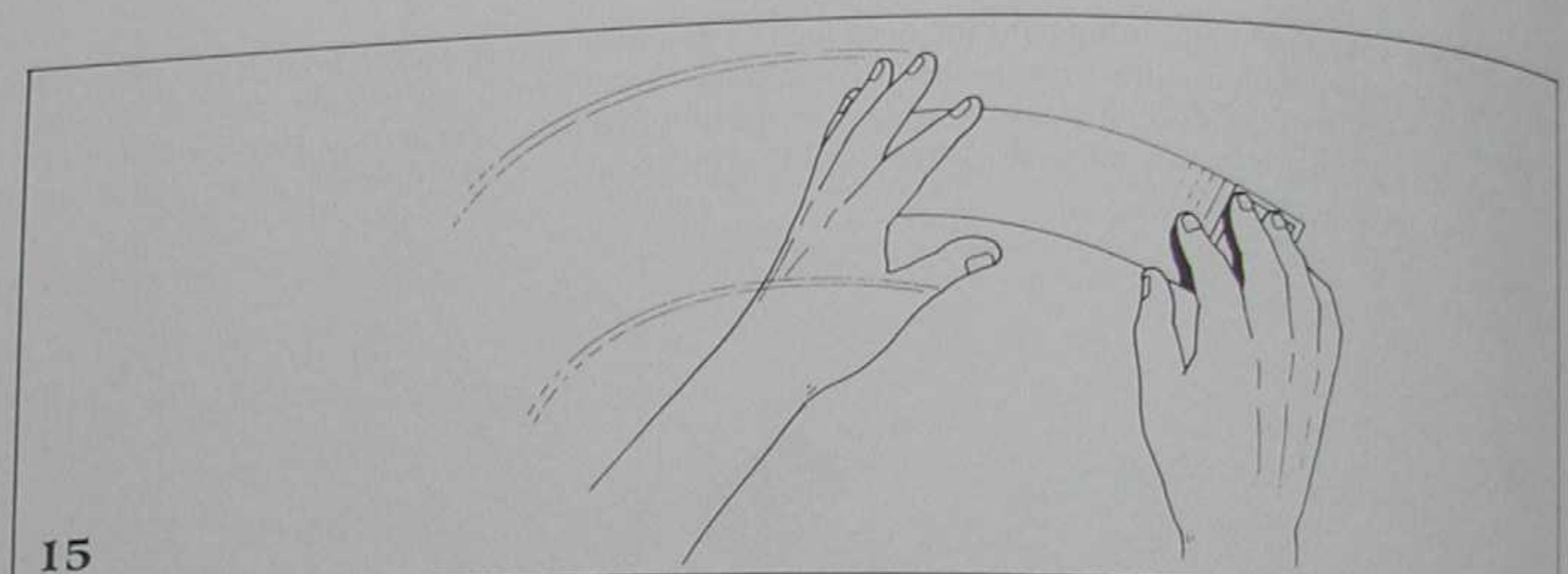
13



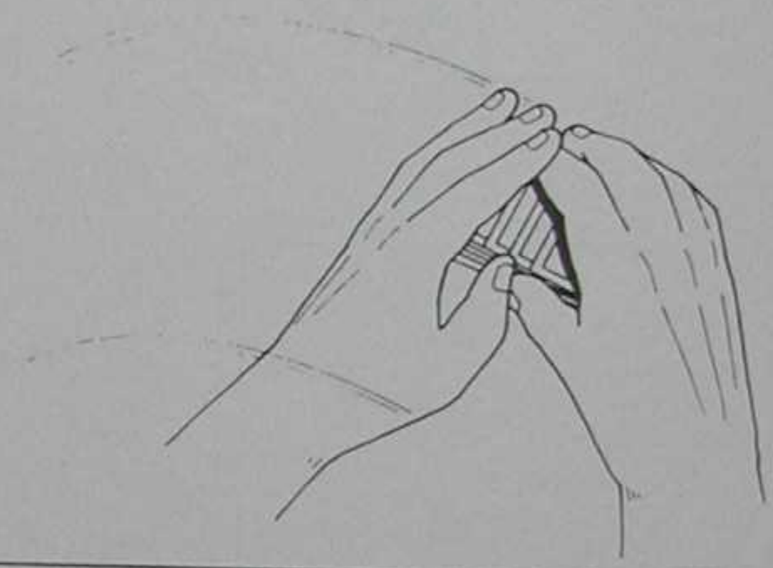
14

As you spread the deck, say, *"Have you ever seen a trick done with these little cards? Let me show you some ordinary cards so you can see the difference in size."* Your right hand enters your jacket pocket and grasps cards **A** through **D** as in figure 12, fingers in front and thumb behind. The only loose piece is card **A**, which is behind the upper right corner of the assembled card, spread to the right. Bring your right hand out of the pocket and display what appears to be four regular-size Queens to the audience. Your right thumb can spread card **A** around a little so the thing doesn't look too stiff.

Turn your left hand palm down and lower it over the Queens. Your left first and second fingers clip the upper end of card **B**, while your thumb and pinky clip card **C** (fig.13). Cards **A** and **D** continue to be held by your right thumb and fingers. Quickly separate your hands, lower them, and turn both palm up to display four small Queens (fig.14). Immediately let the cards slide to the table so the bizarre manner in which they're held does not become a matter for study.



15



16

17

18

Say, *"Let's have a card chosen from the small deck. Please stop me at any time."* Begin to wave your palm-down right hand over the ribbon-spread deck, moving it from right to left. You must time this so that the spectator stops you somewhere over the center of the spread (this isn't too difficult since it's only eighteen inches long). It is now an easy matter to shift slightly to the right or left as you lower your hand so that it lands on the pencil-dotted card.

Pull out the small card and let everyone look at it. Replace it in the center of the spread afterward.

The keenest minds in card magic were fooled by the next thing Bro. John does. The illusion of the small deck is *so* convincing, that they were positive a deck switch had to be made. Thus, they were doubly bamboozled because of the utter simplicity with which the following occurs.

Move your hands to opposite ends of the spread. Your right hand stays where it is to steady everything while your left hand scoops up the spread from left to right (fig.15). You will notice that your palm-down right hand is over the deck in position to lift it (fig.16). Do that, and begin moving both hands to the left (fig.17). As they travel, the deck is turned face up and passed to your left hand. Your right hand continues to trail your left hand (fig.18). Table the deck at the outer left and, with your right hand, do a wide face-up ribbon spread from left to right. The visual effect upon the audience takes a second to register. They think for a second before they realize that what they're seeing is not what was there a moment earlier. After a slight pause, locate the small card in the spread and remove it, saying, *"They all grew except for yours."*

Use the small card to scoop up the four small Queens, then pocket them. After a bit of time has passed for applause, etc., remove the face-up Joker which is at the left end of the spread and openly place it in your pocket (keeping the face toward the audience) as you say, *"Let's get rid of the Joker."* This is such a natural activity that it carries no suspicion. The deck is clean and you may continue with your next routine — but it better be a strong one!

♥

MICRO-MACRO

(With Regular Cards)

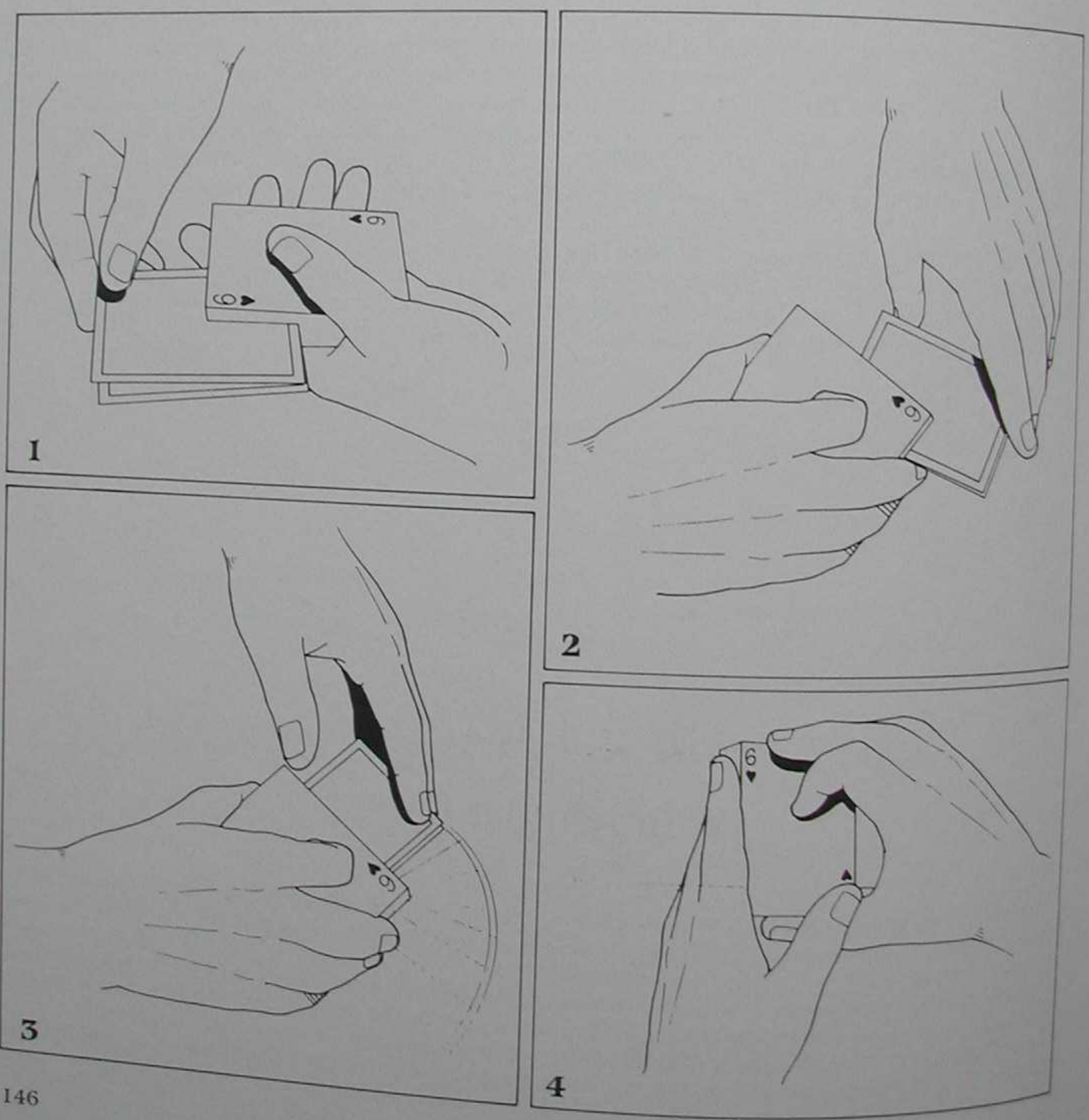
How many people have pondered the question of doing "Micro-Macro" without any gimmicks whatsoever? A large group have tried and failed. Brother Hamman's simple approach to the problem is the key.

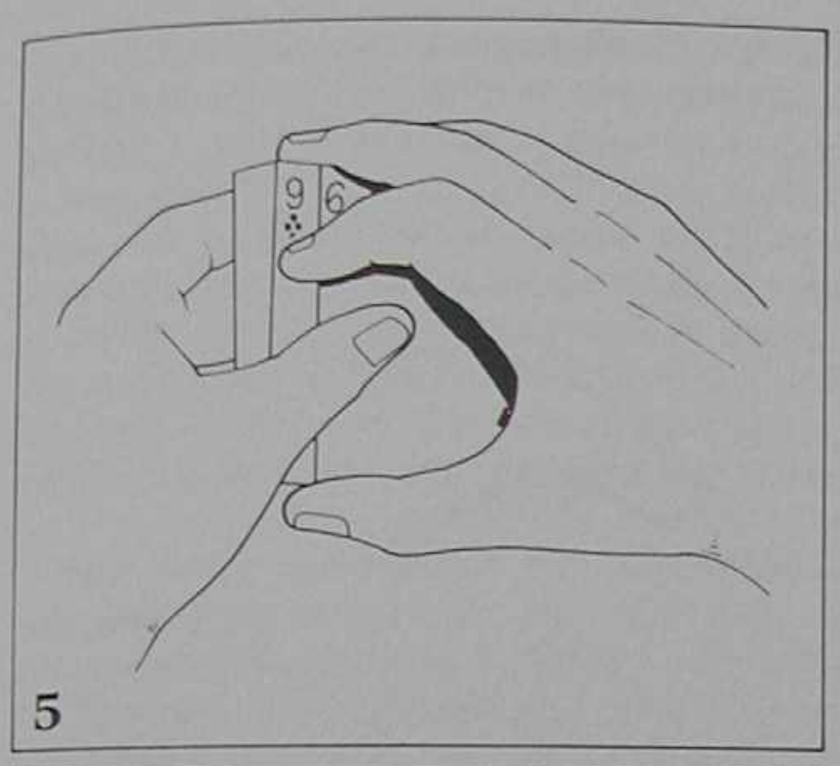
The performer says that playing cards, like people, sometimes find it necessary to see a "headshrinker." Two lucky cards are selected to go to the shrinker, and they're placed reversed into the deck. When the deck is ribbon spread, both cards appear to be about half their normal size. When one selection is pulled out of the spread, it reverts to normal size. When both cards are back in the deck again, the whole deck shrinks with the exception of those cards. Finally, the deck reverts to its original size.

To perform, say, *"Humans have head shrinks, and cards have head shrinks, too. Would you choose two cards?"* Shuffle the deck as you talk, and then ribbon spread it face down on the table, diagonally from outer right to inner left. The position is important. Two spectators each remove a card.

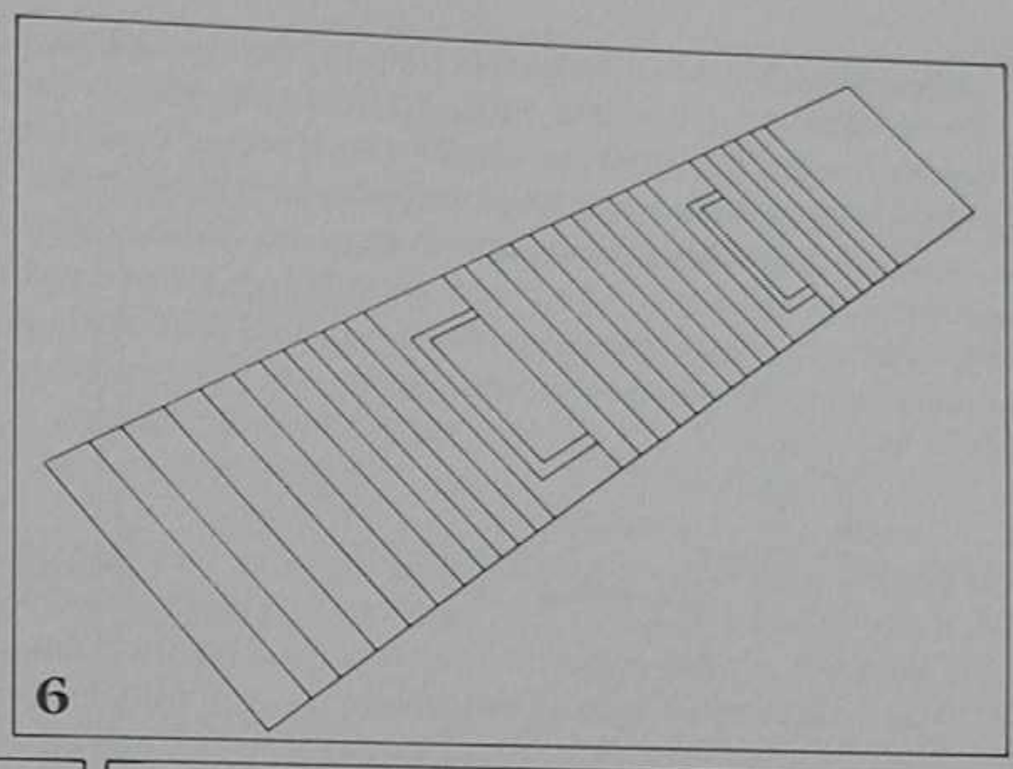
Have the spectators turn the selected cards face up so everyone can see them as you say, *"These guys are going to go to the head shrink."* Square the deck and take it with your left hand, face up, holding it at the fingertips in Charlier Cut position. Say, *"They go downtown to the headshrink's office, and then they get all twisted up by the doctor."*

Turn the selections face down and insert them, one at a time, into the outer left corner of the deck. The first card is placed about a third of the way up from the bottom, and the second card is placed about a third of the way down from the top. Both cards remain protruding, with only their inner right corners trapped in the deck (fig. 1).

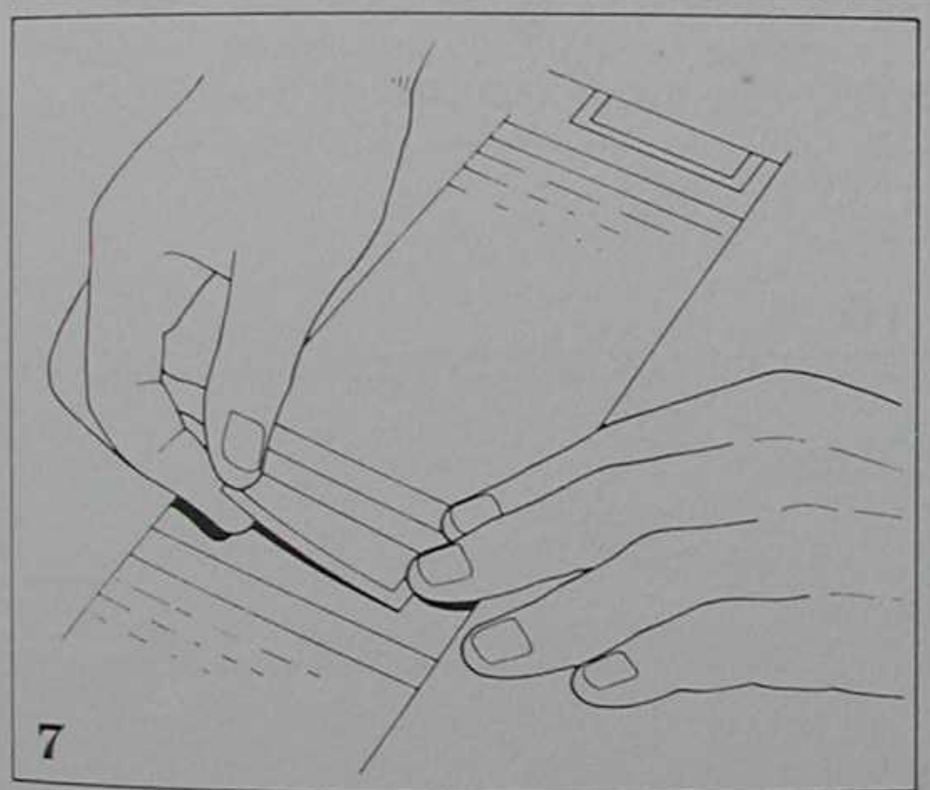




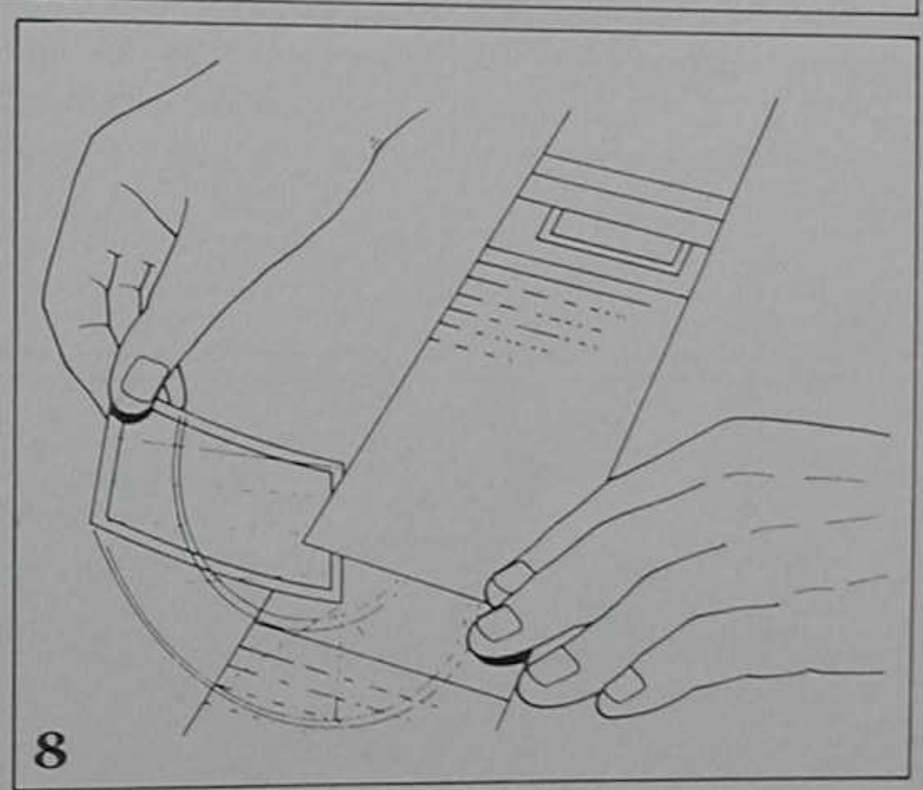
5



6



7



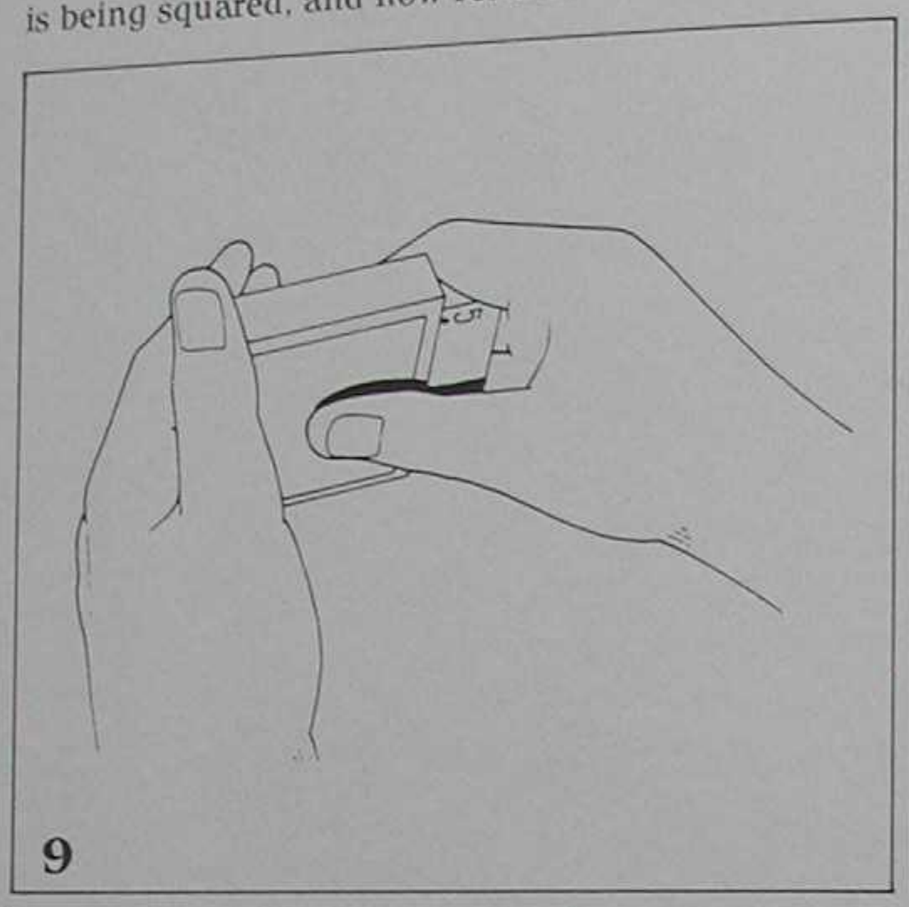
8

By the time you reach the patter line about the cards *"getting all twisted up"* your right hand takes the deck in Biddle Grip. Turn your left hand palm down and lower your fingers over the outer ends of the outjogged cards (fig.2). Push them inward and simultaneously twist your left hand so the cards are turned perpendicular to the deck (fig.3). Push the cards to the right so what was their outer end is now flush with the left long side of the deck (fig.4).

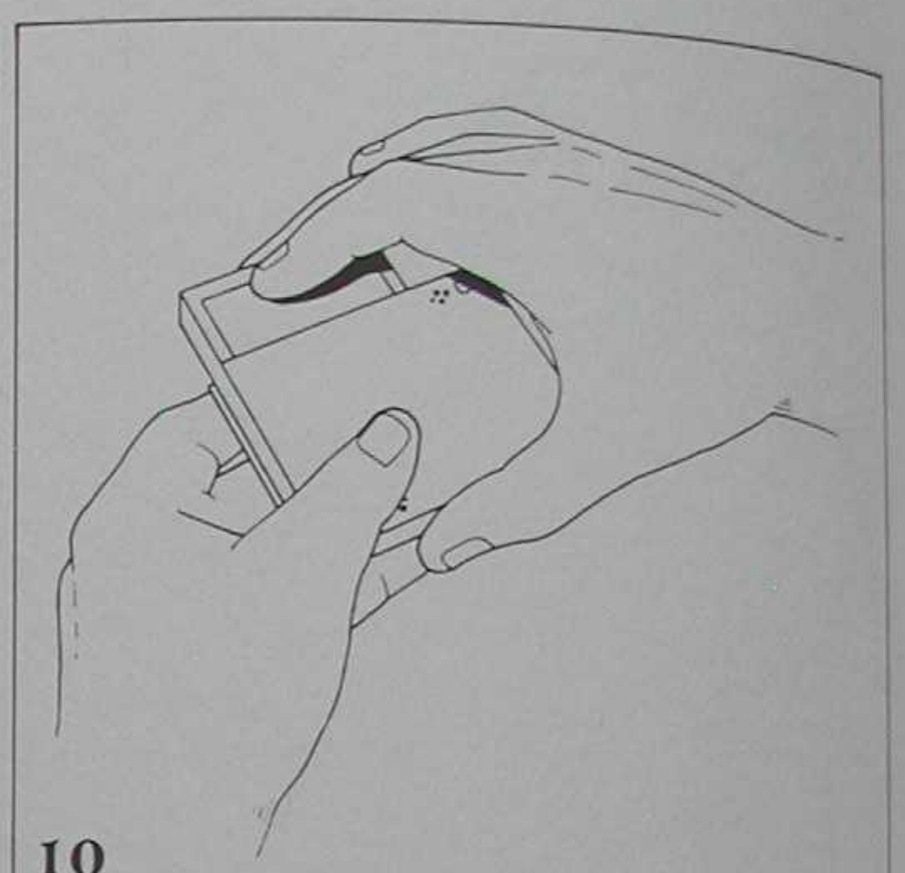
Several things to note: one, the cards should be centered from front to back in the deck (in other words, not nearer the outer or inner end); two, Bro. John does not try to hide this in any way — he just does it in a semi-covered manner as explained and keeps going; three, as your left hand is pushing the two cards flush, your left thumb shoves the face card of the deck slightly to the right (fig.5). This helps to cover the ends of the face-down cards which protrude from the right long side of the deck.

Immediately ribbon spread the deck from left to right. The two face-down cards appear to have shrunk in size (fig.6). Say, *"I know you don't believe it, but he actually shrank both the cards."* Turn to the spectator whose card you placed a third of the way up from the bottom and ask, *"What was the name of your card?"* As your left steadies the cards in the immediate vicinity, your right hand grasps the face-down card on the left, thumb above and fingers beneath (fig.7). Simultaneously swing the right end of the card toward you and pull it forward, out of the spread (fig.8). *Immediately* turn it face up end for end by turning your right hand palm down so the inner end of the card swings toward the audience. Table the now face-up full-size card. Say, *"When he got out of the doc's office he grew normal."*

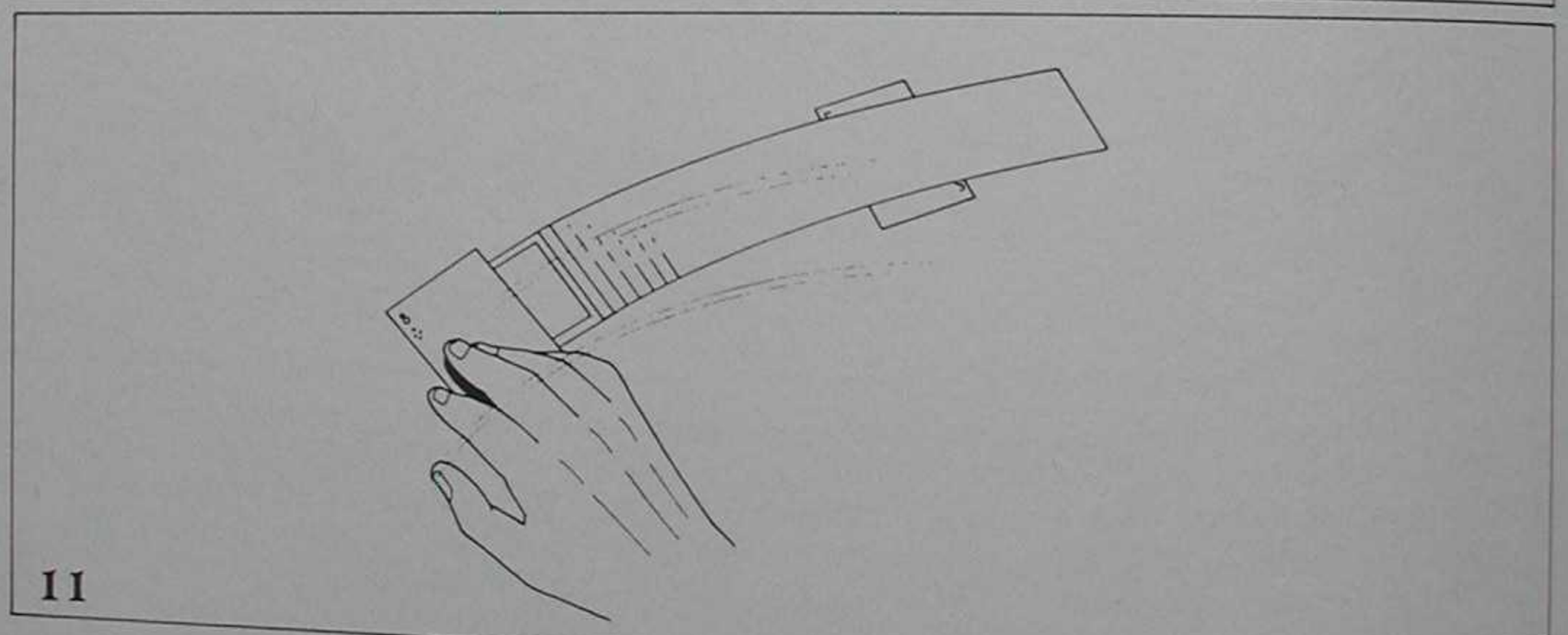
Say, *"But when he went back to get the other shrunk card...."* Both hands move to either side of the ribbon spread, then move together squaring the cards. Tilt the deck forward, onto its outer end, so the face card is directly toward the audience (fig.9). The reversed card in the deck remains at right angles while everything is being squared, and now rests at the lower end as shown.



9



10



11

Your right hand holds the deck, concealing the position of the perpendicular card, while your left hand picks up the other selection (which has been returned to full size). Turn that card on its side, face toward you, and place it on the inner side of the deck. It should now be in the same position as the perpendicular card buried in the deck, but on top.

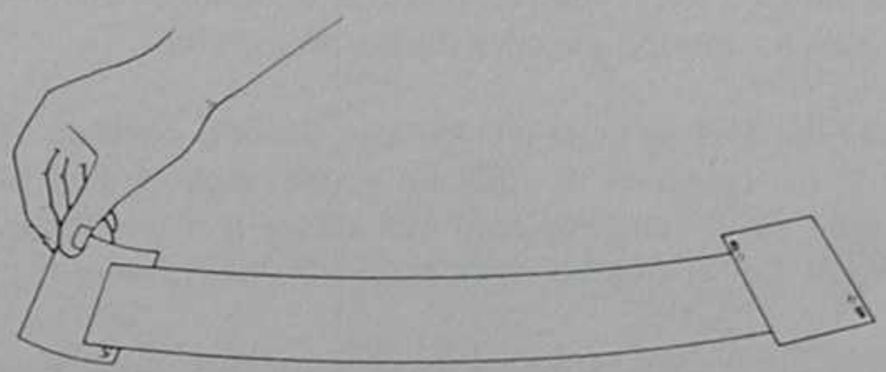
Say, *"The doc shrunk everyone in the office, except the two selected cards."* Your left hand turns palm toward you and grasps the deck, thumb on the inner side and fingers on the face. That same hand lifts the deck a few inches and turns it so the back of the deck (on which rests your left thumb) is upward. During this your right hand hovers in place, the fingers concealing the right ends of the perpendicular cards from the audience (fig.10).

Your right hand immediately grasps the deck in Biddle Grip, freeing your left hand. Your left fingers reach under the deck to the right ends of the perpendicular cards while your left thumb presses against their left

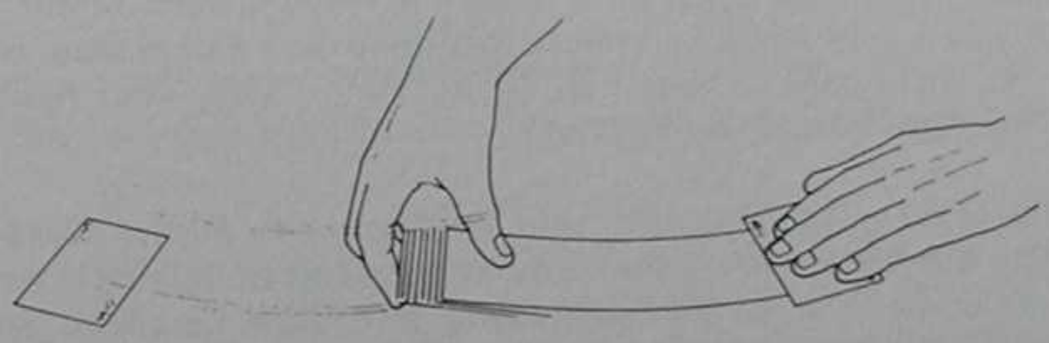
ends. Slide both perpendicular cards forward and a bit to the left until they're centered from front to back in the deck and protrude evenly from both sides.

Move your left hand away and ribbon spread the deck in a manner similar to the one used at the beginning — from outer right to inner left (fig.11). There is a slight curve to the spread, the belly of which is toward the audience so the single edges are emphasized on that side. Your right hand grasps the inner end of the face-up selection in the center of the deck. Slide that card out of the spread by moving it diagonally outward and to the right — in the direction of the right end of the spread. This direction is the least likely to upset the spread. Slip this face-up card beneath the right end of the spread (fig.12). It appears as if the entire deck, with the exception of the two selections, has grown small.

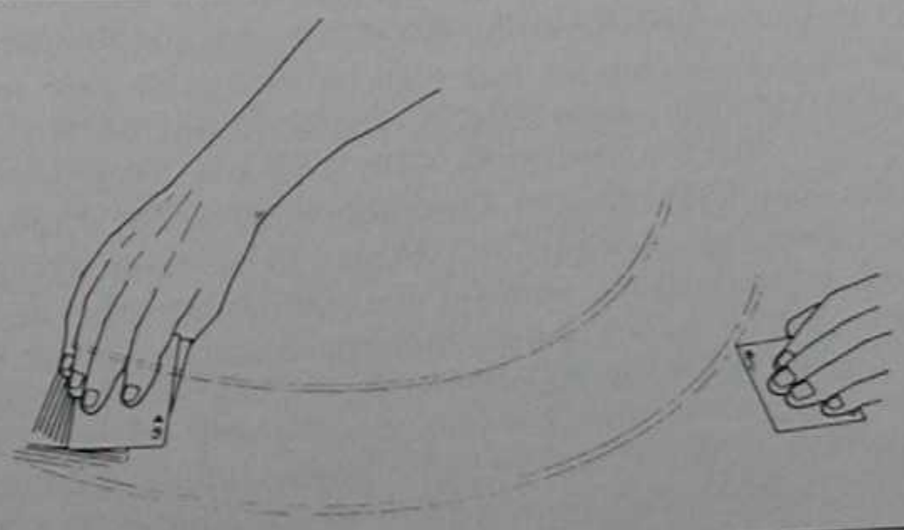
Don't stay in this position too long. While your left fingers press lightly along the left long side of the selection on top of the deck, your right hand gathers the spread from right to left (fig.13). Your right hand continues this by slipping the deck out from beneath the face-up selection, which is held in place by your left fingertips. Say, *"Of course he can't leave the deck that way, so he brought it back to normal — which is more than I can say for the head shrinkers."* Rotate the face-down deck so its ends now point in the same direction as the two face-up selections and lower it onto the selection on the right (fig.14). Ribbon spread the deck between the selections to show that it has returned to full size.



12



13



14

THE INVISIBLE CARD

A chosen card turns invisible almost visibly (if such a thing is possible), and then instantly reappears. Not a bad premise for an impromptu miracle which introduces a technique of Bro. Hamman's with which he has baffled the experts.

To perform, say, *"I'm going to show you five cards, and I want you to remember the fourth card. I'll show you a fascinating trick with it."* Shuffle the deck during this patter.

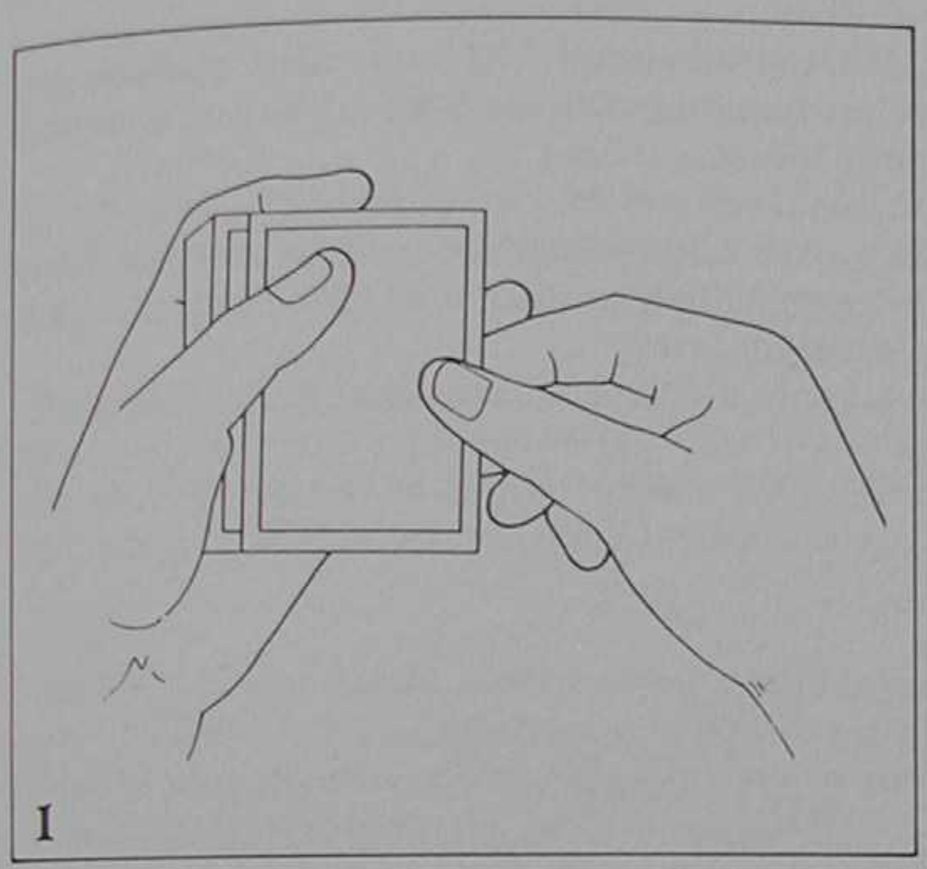
The Countback. Hold the deck in your left hand in dealing position. Thumb over the top card about a half inch and grasp it at the center of its right long side, right thumb above, first and second fingertips beneath (fig.1). Your right hand takes the card and raises it a few inches, simultaneously tilting its face toward the audience (fig.2). Count aloud as each card is displayed, starting now with *"One...."*

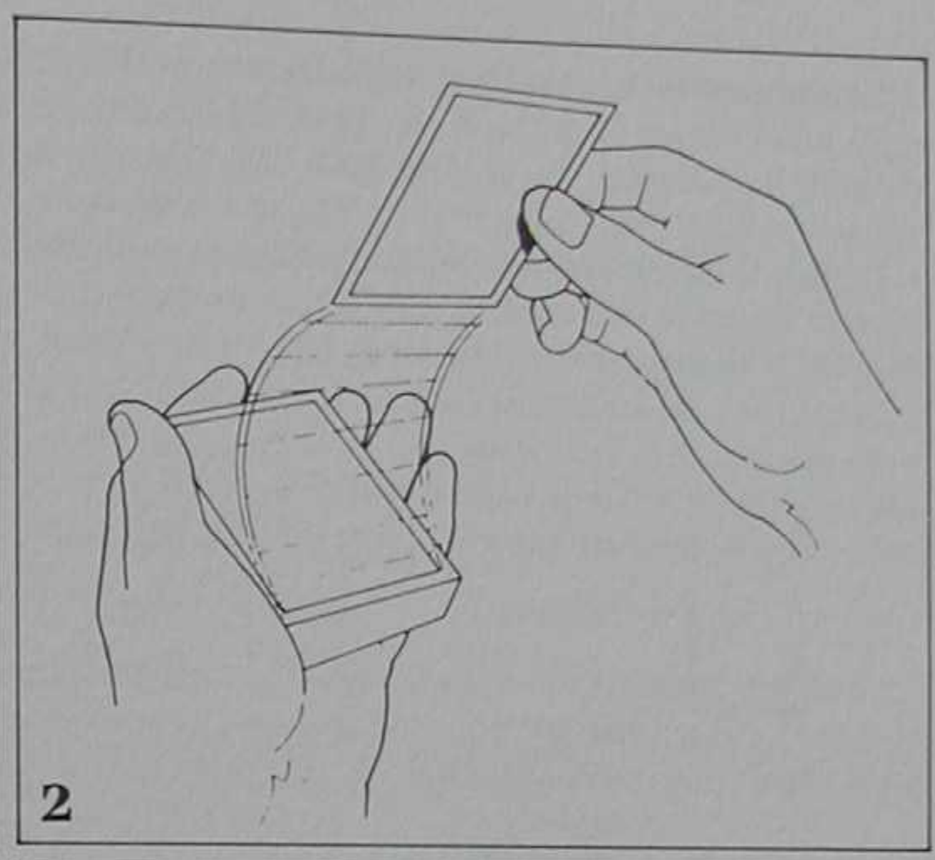
Your left thumb pushes the second card over a bit. Simultaneously, your right hand lowers its card flatly onto the card just pushed over by your left thumb. The right long side of the second card slips between your right fingertips and the first card, and both are lifted. Your right hand moves upward a few inches and tilts the face of the packet toward the audience to display the second card. Count *"Two."* You've now done the same action twice, and it must continue uniformly. Thumb over a third card, take it beneath the right-hand cards, and raise your right hand to display it. Count *"Three."* Only your right hand moves up and down, your left hand remaining stationary throughout.

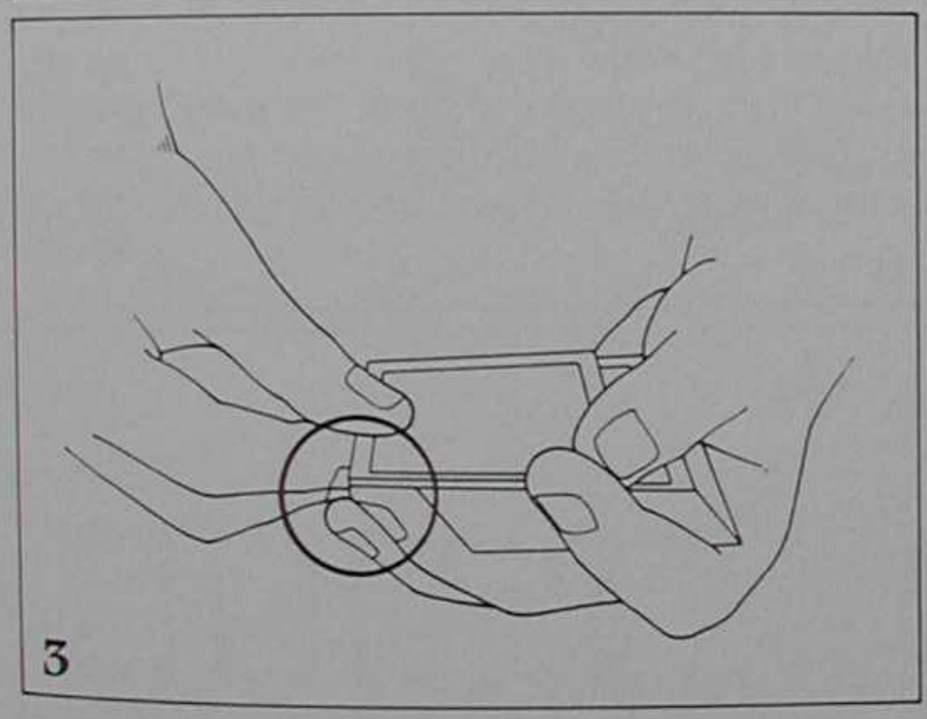
Without pausing, or changing the rhythm, your left thumb now pushes over **two** cards instead of one. The action is identical to that used in Bro. John's Two-Card Pushoff Double Turnover described at the beginning of the book. The cards *do not* have to be perfectly aligned. Now, exactly as you've done before, your right hand lowers its cards onto the pushed-over cards, taking them onto the face of the packet. (You'll find that the pushed-over double card will automatically get squared as it's taken onto the face of the right-hand cards. The way your right hand descends onto the deck, in a swooping motion from right to left, accounts for this.) Raise your right hand to display the face card of the double card to the audience. Count *"Four,"* though you are actually displaying the face of the fifth card to the audience!

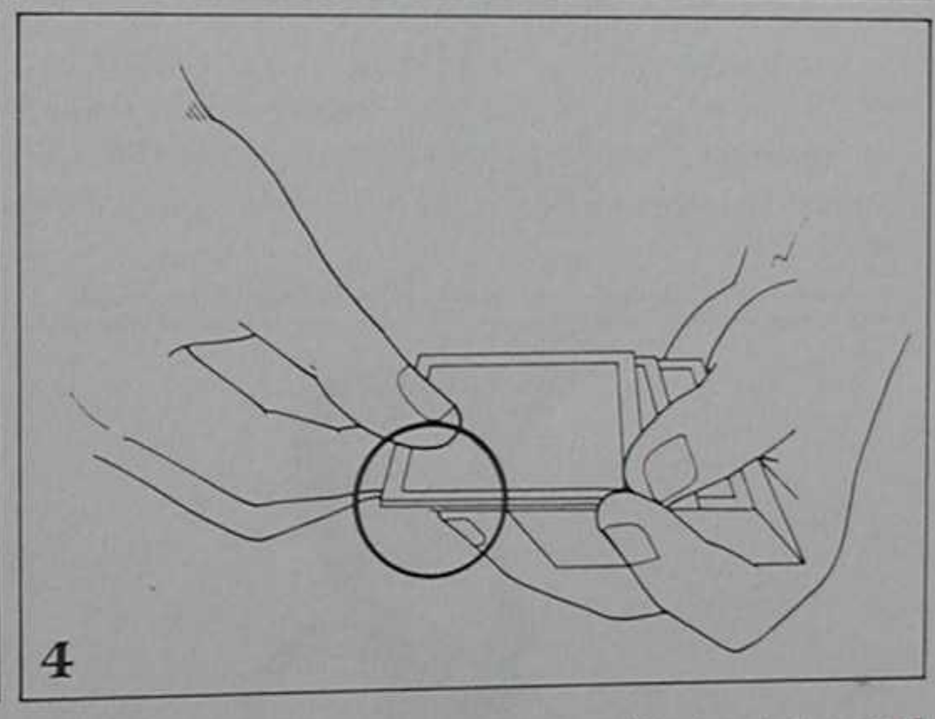
The action continues as usual, however your left thumb does *not* push over a card this time. Your right hand descends and lowers the packet onto the deck, jogged to the right, as if taking a card onto the face in the same manner as it has all along. At this moment your left thumb must be at the outer left corner of the packet, on the edge of the cards. Your left second fingertip contacts the face of the lowermost card's outer right corner (fig.3 is an exposed view from the outer end).

By pressing lightly upward with your second finger, and simultaneously pushing to the right with your left thumb, you'll be able to push the upper four cards to the right while retaining the lowermost card in place (fig.4). *Immediately* raise your right hand and tilt the face of the packet toward the audience to display


1


2


3


4

the face card as you count, *"Five."* As your right hand moves upward, your left thumb pulls the stolen card in line with the deck.

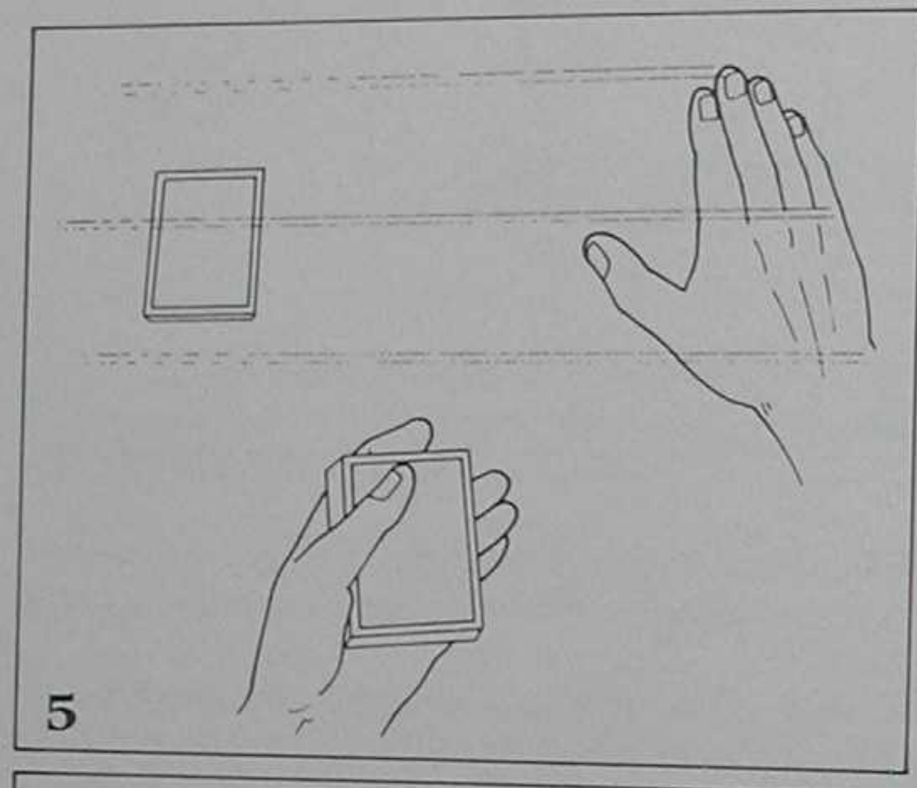
That is The Countback, and a thing of beauty and deceit it can be when performed with perfect fluidity and a constant rhythm. The up, down, up, down, up, down rhythm is essential to the success of the sleight. If there is *any* pause or fumble as the fourth and fifth cards are counted they will suspect the worst. Note that what Bro. John has done is to exploit the fact that taking a card looks the same as stealing one back. Practice this count well, for many other ingenious applications follow this routine.

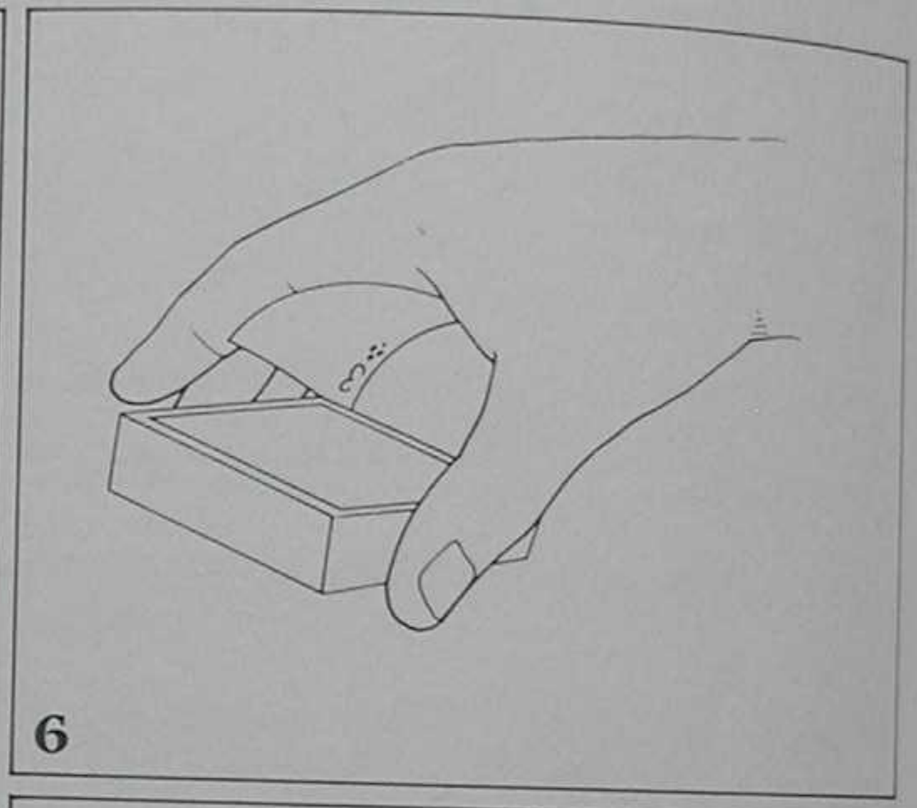
So, your right hand drops the packet to the table, face down, as you ask, *"Did you remember the fourth card? Good. Now what I'm going to try and do is make your card invisible."* Show your right hand empty, then lower it, palm down and fingers together and straight, over the packet. The cards should be completely hidden from the audience by your hand.

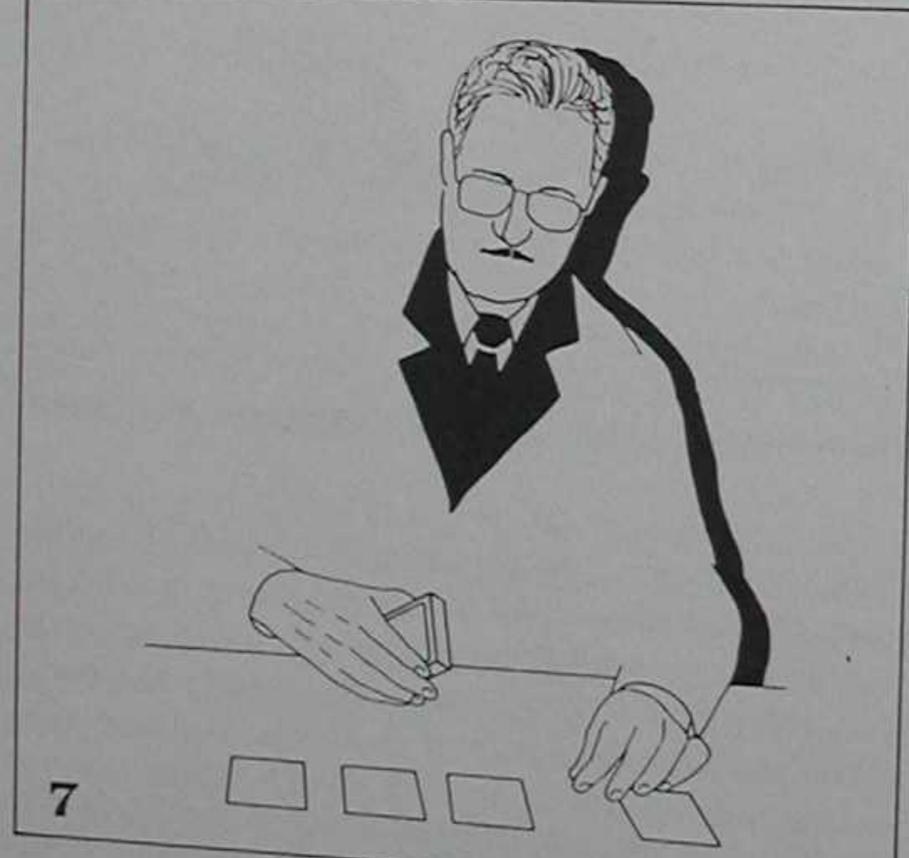
By using very light pressure, move your right hand directly to the right, sliding off the packet's top card beneath it. The card cannot be seen by the audience, and only one card should move. Move your hand to the right in a straight line about a foot, leaving the width of approximately three cards between the packet and your hand (fig.5). Now, rub your hand in place for a moment, then lift it to display a card. At the same time, say, *"You did not pick the first card."*

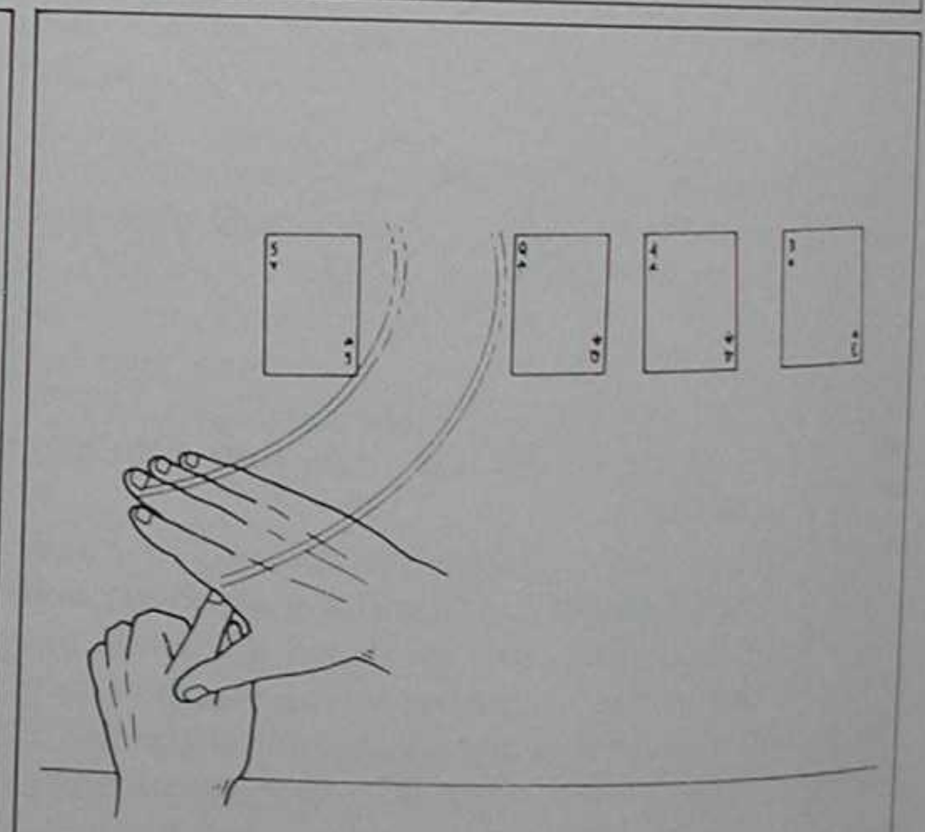
Repeat this business again, covering the packet and sliding off a second card to the right. This time your right hand moves as far as it can until it's directly beside the first card. Rub the hand in place for a moment, then lift it to display the second card. Say, *"You did not pick the second card."*

Do it a third time, covering the packet and sliding off a third card to the right. Your hand moves even a shorter distance this time, until it's just to the left of the cards already pushed over. Rub the hand in place, then lift it to display the third card. Say, *"You did not pick the third card."*


5


6


7


8

Now for the ruse. The spectators still believe that there are two cards remaining in the original packet. Lower your right hand over the packet and, exactly simulating all of your previous actions, *pretend* to slide off a fourth card. Since each card has been completely concealed beneath your hand during the preceding three times the audience has seen this action, they assume there is a card there now as well. Your right hand slides only a bit to the right, since the row is now filled in. Rub it in place, then lift it to reveal nothing as you say, *"But you did pick the fourth card, and I've made it invisible."*

Your right hand turns over the three cards to the right of the invisible card one at a time, replacing each one on the table in the same position. Say, *"Have you ever touched an invisible card? Try it."* As you say

that, tap the invisible card with your right first finger. When the spectator reaches for the invisible card, your right hand returns to the deck.

Immediately execute a Two-Hand Top Palm, secretly stealing the selection into your right hand. Once the card is palmed, your right hand grasps the deck in Biddle Grip. That frees your left hand, and it turns the card at the extreme left end of the row face up.

Say, *"Your card is not, however, invisible to me...it's the...."* Your left hand next moves to the inner end of the invisible card and pretends to lift it, as if you are peeking under it to see what card it is. At the same time, tilt your right palm slightly toward you, enabling you to peek inside it and see the identity of the palmed card (fig.6 is your view, fig.7 is an audience view). Immediately announce the name of the invisible card.

Say, *"Would you like to see me make it visible again? I'll make it appear over here, under my finger."* During the second half of the preceding patter line, plant your left first finger onto the table a few inches to the left of your left shoulder, causing all eyes to move in that direction. At the same time, your right hand tables the deck off to the right.

As soon as it releases the deck, your right hand moves flatly onto the supposed invisible card that's second from the left end of the row of cards. Drag the concealed card to beside your left first finger (fig.8). Rub your right hand on the table for a moment, then jam the left long side of the card beneath your left first fingertip. Quickly raise your right hand straight up about a foot to reveal the card. Turn it over to reveal the selection.

♠

HOUDINI ESCAPES

In this simple routine, the convincing aspects of The Countback are relied upon to the fullest. The spectator shuffles the deck and cuts it in half. He keeps one half, you keep the other. You display five cards, asking him to remember the fourth. Then, you drop those five cards on top of his half of the deck and ask him to shuffle them. After some elimination by the spectator, one face-down card will have been removed from his half, which all believe to be the remembered card. It turns out that this card "does a Houdini," and is found face up in the center of your half of the deck.

Easy to do — only The Countback and a Braue Reversal, well within the reach of any cardman. There is no preparation.

To perform, hand the deck to the spectator and ask him to shuffle it. Tell him to place it on the table, cut half off, and hand it to you. Say, *"Did I ever tell you the story about Houdini? Let's pick a Houdini at random. Would you remember the fourth card, please. I won't look at it."* Do The Countback off the top of the halfdeck in your left hand *exactly* as it's described in "The Invisible Card."

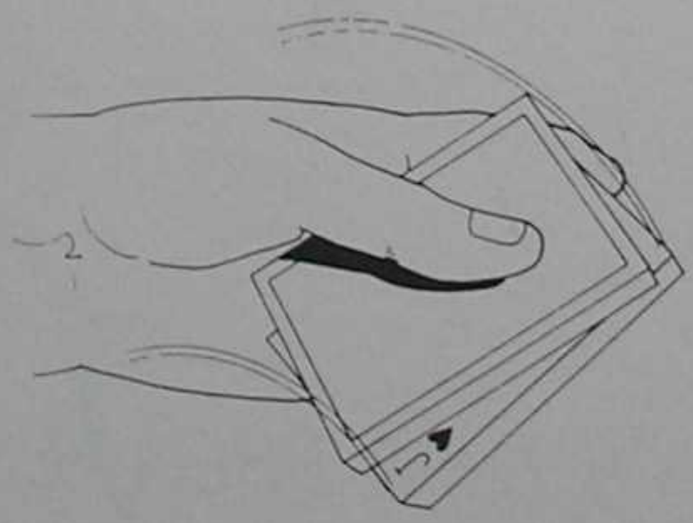
The first three cards are taken one at a time by your right hand and displayed — each one added to the face of the packet. Do a Two-Card Pushoff on the fourth card, and take that double card onto the face of the right-hand packet. Whatever card is seen on the face of the double as the "fourth" card is the one the spectator will remember. End the count by stealing off the face card of the right-hand packet as you count "five," and lifting your right hand to display the card now on the face of the packet.

So, the spectator thinks you are holding five cards in your right hand, and he has taken note of the fourth one. Actually the card he is remembering is on top of the cards in your left hand, and you hold only four cards in your right hand.

Your right hand drops the packet, face down, onto the face-down halfdeck directly in front of the spectator. Ask the spectator to lift his half of the deck and shuffle it thoroughly. While he's busy you'll do some dirty work.

Obtain a left pinky break beneath the top card of your half of the deck. With your left hand, cut off half the cards below the break and flip them face up, placing them on top. This is The Braue Reversal. Next, cut all the cards up to the break off the bottom and flip them face up. Replace them back on the bottom, obtaining a left pinky break above them. This break is actually beneath the card the spectator is remembering, which is now reversed in the center of your face-up halfdeck.

Next, you'll glimpse the card. Simply move your left thumb beneath the halfdeck and flip it over, sideways, until the cards are face down (fig.1). The deck will step at the pinky break, enabling you to see the index of the spectator's face-up card at the inner right corner of the deck as shown. This is concealed from the audience by the back of your right hand.



1

Once you've noted the card, square the halfdeck and place it on the table, off to the right (it isn't touched again until the climax). During the latter part of your activity, ask the spectator to place his cards on the table and cut them in half. He does *not* complete the cut.

Point to either of his piles and say, *"Pick up either half, and if Houdini is in that half he will escape to the other half."* The spectator picks up the half of his choosing, turns it face up, and looks through it. Of course he will not find his card. Say, *"I guess he has escaped to the other half."* A note on the psychology at work here. The Countback is a perfect illusion — the spectator is *absolutely certain* that you dropped all five cards he saw onto his half of the deck. Thus, he is certain that his "Houdini" card is in his half of the deck. The elimination sequence in which he is now involved does not require any *physical* activity to make the Houdini card vanish from his half. The entire thing is played out mentally in the spectator's head because he is convinced he holds his own card.

To continue, say, *"Let's see if you can catch Houdini before he escapes again. Push any one of those face-down cards out of that half."* He pushes any card out of the face-down balance of his halfdeck, leaving

it face down. Tell him to turn all the other cards face up and to look for his card. He will not see it. Say, *"I guess you've caught Houdini."*

Say, *"I can tell you've found Houdini because I can read the back of this card. It's the ...,"* and you point to the back of the face-down card and name the selection you glimpsed a few moments ago. Snap your fingers and say, *"He's escaped again, turn over the card."* The spectator does so and finds an indifferent card. Say, *"I think he's caught over here."* Ribbon spread the face-down halfdeck that's been off to your right to reveal the Houdini card face up in the middle.

Do not omit reading the back of the card at the end. It convinces the spectator, if he has any lingering doubts, that his selection was really in his half of the deck. How else could you know what it is?

♦

SEEING WITH THE FINGERTIPS

In this routine The Countback is further explored, enabling you to do a clean transposition of two selected cards and *name* a thought-of card.

To perform, say, *"You know the Russians have found some paranormals who can see with their fingertips. I can do that, and actually see with my fingertips instead of my eyes."* Hand the deck to a spectator and ask him to shuffle it. Then, tell him to table the deck and cut off the upper half, handing it to you.

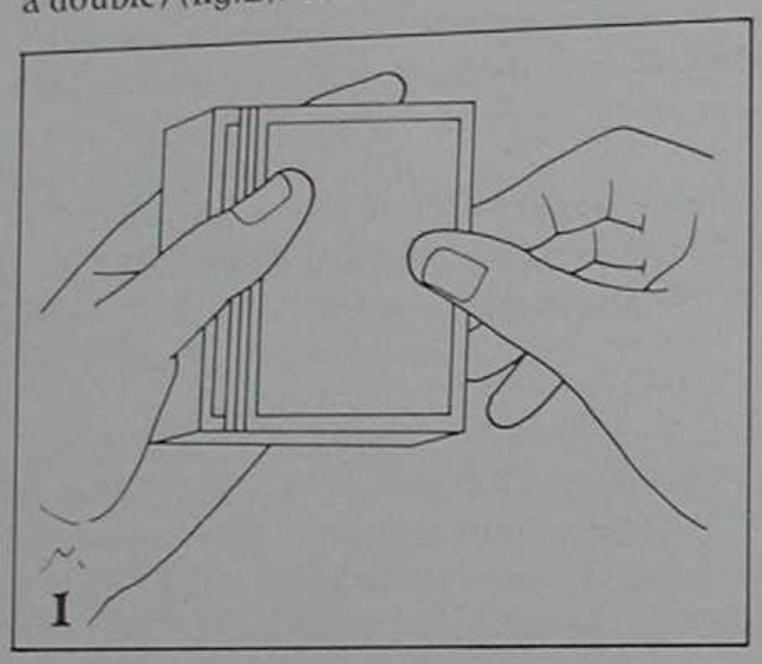
While holding the halfdeck given to you in dealing position, execute The Countback as described in "The Invisible Card." Tell the spectator that you are going to show him five random cards, and he is to remember the fourth card. In other words, your right hand displays five cards to the audience, one at a time, each card being taken onto the face of those already in the hand. The first three cards are taken singly, the fourth card is a double, and on the count of "five" the lowermost card is stolen back onto the halfdeck.

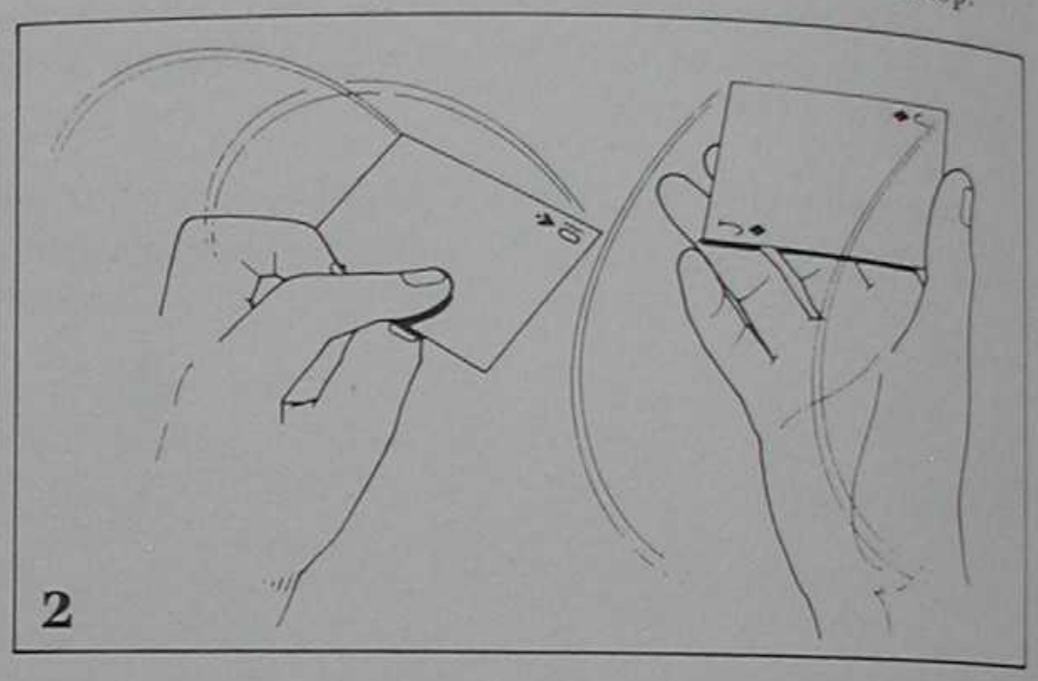
Let's assume that the card he is remembering, which is now on top of the cards in your left hand, is the Queen of Clubs. Emphasize that there is no way you could have seen the card. Your right hand drops the packet on top of the tabled half of the deck.

Say, *"I'm going to take two cards."* Without making a big deal out of it, simply push over **three** cards with your left thumb. They are not in perfect alignment, but close enough together so that a casual glance wouldn't give the whole thing away (fig.1). As the cards are taken by your right hand, thumb above and fingers beneath, they are squared a bit more.

Give the cards remaining in your left hand to a spectator on your left and ask him to fan them out with the faces toward himself, think of any card, and remove it. Once that card has been removed, he is to place the balance of the deck on top of the half still tabled in front of the first spectator. This apparently buries the five-card packet which was shown to the first spectator in the middle of the deck.

In the meantime, you have transferred the three-card packet to your left hand. Say, *"These are my finger-tip cards, they keep me from cheating by looking — they are shields so I can only look with my fingertips."* Your right hand grasps the packet from above in Biddle Grip. This enables your left fingers to reach beneath and slide the bottom card to the left. Both hands then turn over to display their cards (the right-hand card is a double) (fig.2). The hands turn back to their previous positions, and you drop the double card on top.


1


2

Immediately do a Block Pushoff, in this case a Double Turnover since there are only three cards, and let the indifferent card(s) fall face up onto the card remaining in your left hand. Tilt your left hand slightly toward you so the face of the top card is no longer visible to the audience. At the same time, extend your right hand and ask the spectator to square the deck. At that moment your left thumb pushes over the indifferent card just enough to enable you to see the index of the second card — the Queen of Clubs. This will be the first time its identity is revealed to you, and you must remember it.

Immediately pull the indifferent card square to cover the Queen and tilt your left hand forward again. Flip over the packet, letting it fall back into your left hand. Rapidly thumb off the face-up indifferent card now on top and take it with your right hand. Extend your left hand, holding a face-down double card, toward the spectator on your left and ask him to place his *"mentally selected"* card face down on top. Let's assume that this card is the Four of Diamonds.

Drop the face-up card, held by your right hand, on top of the packet in your left hand. Pause for a moment, then grasp the packet with your right hand in Biddle Grip. This frees your left fingers, and they reach beneath and slide the bottom card to the left about an inch, and then the card second from bottom an inch — three cards, stepped to the left, are now visible to the audience. Your right hand holds the upper double card, and the center card, in place while your left hand turns the bottom card face up and replaces it. You're left holding a sandwich with, apparently, two face-up indifferent cards on either side of a face-down card. The audience believes this center card to be the second selection, but it is actually the first selection.

Rub your left fingers on the underside of the cards as you say, *"This is where I see your card with my fingertips."* After a moment, act as if your fingertips have seen all there is to see. Lower your left thumb onto the face-down card in the center to hold it in place momentarily. Your right hand lifts the double card and moves its outer left corner beneath the inner right corner of the face-down center card (fig.3). As shown in the drawing, your right first finger moves onto the face-down card to hold it in place.

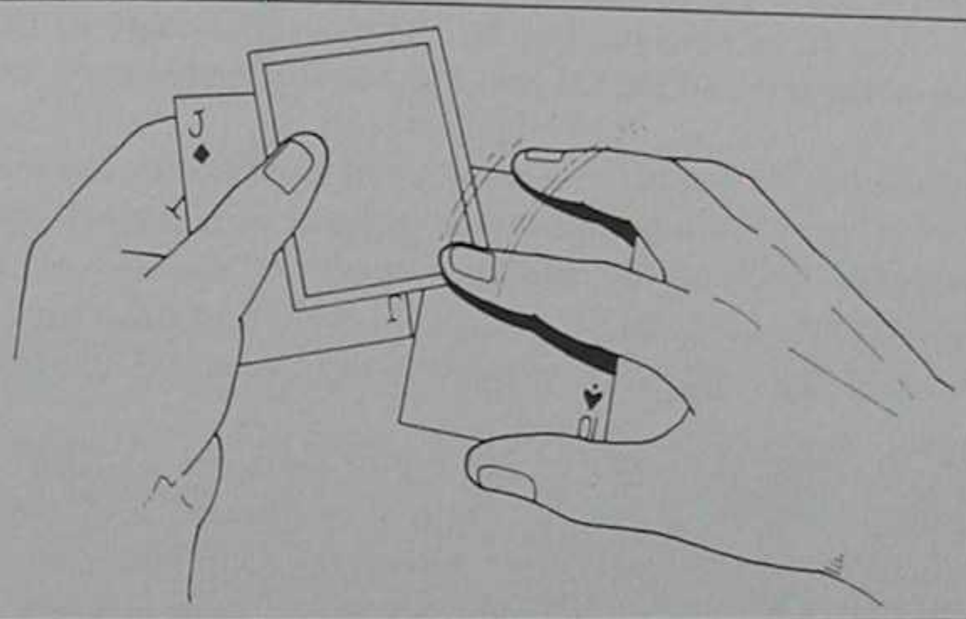
Your right hand lifts everything but the bottom face-up indifferent card out of your left hand and moves toward the first spectator. Leave the face-down card, currently under your right first finger, on the table in front of him.

Your right hand returns to your left hand and places the double card on top of the single card. Flip the packet over. Your right hand moves forward to lift the upper half off the deck. At the same time, your left

hand tilts toward you so you can, as before, glimpse the center card. Your left thumb pushes the top card out of the way just enough so that you can see the corner of the Four of Diamonds — this is the first time its identity is revealed to you, and you must remember it.

Your left thumb immediately pulls the top card square again as the hand is lowered back to normal position. The misdirection for this has been the right hand's action. Your left hand places its cards beneath the portion of the deck cut off by your right hand. The top half, in your right hand, is then replaced onto the lower half, burying the sandwich.

You are remembering that the first selection is the Queen of Clubs and the second selection is the Four of Diamonds.



3

Rub the single card on the table with your right fingertips and say, *"Just by touching this card I can peek at it and tell you the name — it's the Queen of Clubs."* The spectators will say "no," because they all saw the Queen of Clubs as the noted fourth card during The Countback, and they believe it's buried in the center of the deck. Turn the card face up to reveal the Queen. Say, to the spectator on your left, *"What was the name of the card you're thinking of, no, don't tell me — I'll tell you: Four of Diamonds."* Immediately ribbon spread the face-down deck to reveal his card face up in the center.

A DEVILISH MIRACLE RETOLD

It is rare that Bro. Hamman devotes time to thinking about a trick which someone else has invented. Normally, he is content to tinker and create entirely on his own. Here, however, he adds his special touch to the Marlo/D'Amico routine "Devilish Miracle," which was originally published as a separate booklet in 1948.

The plot is one of transposition: two cards are selected and lost in the deck. The magician shows the first spectator five cards and asks him if he sees his selected card among them. He does. A moment later his card vanishes, and a moment after that it reappears reversed in the packet. When it is turned over, it is revealed as the *second* spectator's selection. The first spectator's selection is found reversed in the deck.

The Countback is responsible for this bit of geographical acrobatics, but it is handled a bit differently here.

To perform, spread through the deck and shift the Ace of Clubs and Ace of Spades to the top of the deck, Spade above Club. This is done as you're talking, and is followed by a shuffle which does not disturb them.

Hold the deck in your left hand in dealing position, with your thumb lying across the top. Execute a Slip Cut, your right hand lifting about a third of the deck in Biddle Grip and moving off to the right while your left thumb retains the top card in place on the deck. Table the right-hand cards just a bit left of center — this packet will be the left end of a horizontal row of three.

Your right hand returns to the deck and cuts off another third, tabling this just to the right of the first packet. Finally, place the cards remaining in your left hand on the table to the right of the second packet. The Ace of Clubs is on top of the left-end packet and the Ace of Spades is on top of the center packet.

Ask spectator No.1, on the left, to cut off any number of cards from the left-end packet and look at the card on the face of the cut-off group. He is then to drop the cut-off packet onto the center pile (his card is above the Spade). Ask Spectator No.2, on the right, to cut off any number of cards from the right-end packet and look at the card on the face of the cut-off group. He is then to drop the cut-off packet onto the center pile (his card is above the Club). Ask one of the spectators to reassemble the packets in any order.

Do two Zarrow Shuffles to retain the order of the entire deck. Spread through the cards with the faces toward you and backs toward audience. Look for the Ace of Spades, and upjog the three cards which immediately follow it (do *not* upjog the Ace). Continue spreading until you locate the Ace of Clubs, and upjog the three cards which immediately follow it (again, *not* the Ace). There are now a total of six upjogged cards. Strip out these six cards and place them at the rear of the deck. Turn the deck face down into normal dealing position in your left hand. Spectator No.1's selection is sixth from the top of the deck, and Spectator No.2's selection is third.

Turn to Spectator No.1 and begin The Countback, as you ask him if he sees his card among the five you are going to display. The sequence for the sleight, since it must not only switch a card out, but *also* switch a card in, is more complex. The first card is thumbed over and taken singly by your right hand. Its face is tilted toward the audience for display. This is repeated again, a second card being thumbed off, added beneath the first card in the right hand, and shown.

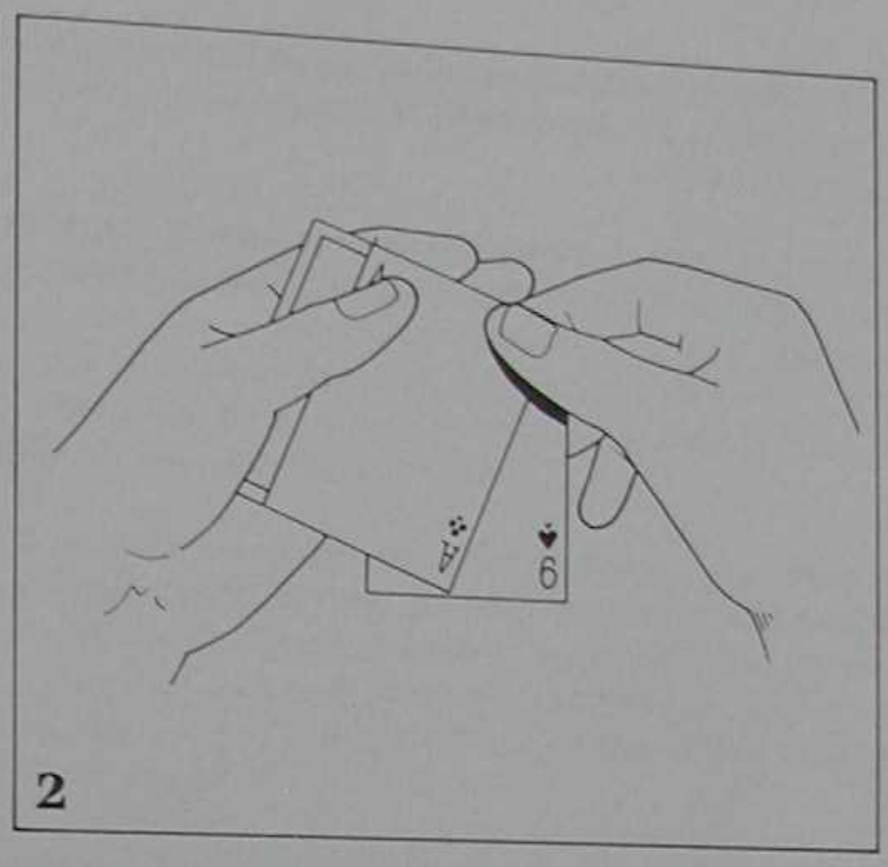
Next, your left thumb pushes over two cards together — these *two* are taken as the third card beneath the right-hand packet. The face of the packet is tilted toward the audience. On the count of "Four," your left thumb **again** pushes over two cards, and these are taken beneath the right-hand cards. Tilt the face of the packet toward the audience. Finally, on "Five," a card is stolen off the face of the packet, back onto the deck via the Countback mechanics. The face of the packet is again shown to the audience. They have seen five different cards on the face of the packet, the fourth card being Spectator No.1's selection. The sequence of the count is easy to remember: "One": single, "Two": single, "Three": double, "Four": double, "Five": count back one.

The result of The Countback is that Spectator No.2's card is secretly in the middle of the packet, and Spectator No.1's card, which everyone thinks *is* in the packet, is actually on top of the deck.

Drop the packet on the table and spread it, letting the cards remain overlapped. Now that you have convinced everyone that Spectator No.1's card is in the packet, you will apparently try to locate Spectator No.2's card.

Obtain a left pinky break beneath the top card of the deck, then grasp the cards with your right hand in

1



2

Biddle Grip. Your right thumb takes over the break in preparation for The Braue Reverse. Turn to Spectator No.2. Your left hand cuts off the lower half of the deck, flips it face up, and places it on top of the cards held in your right hand. A second later, your right hand cuts off all the cards above the break and extends toward the spectator as you ask him if the card showing on the face of the packet is his (fig.1). It isn't. Your left hand flips over the half of the deck it's holding as you ask if the card on the face of that half is the chosen card. It isn't. Place the right hand's cards on *top* of the left hand's cards, secretly burying the other spectator's reversed selection (No.1). Your left hand turns over and tables the face-down deck off to the left.

Pick up the five-card packet, snap your fingers in a magical gesture, and say to Spectator No.1 that you have made his card vanish. The cards are displayed using Bro. John's Small-Packet Reverse Fan Display described in "Bro. Hamman's First Twist," here with a slightly different handling. Draw out the *bottom* card with your right fingers and let it flop over, face up, on top of the packet. Thumb it off and take it at its outer right corner, right thumb above and fingers beneath.

Thumb over the second card and, using the right-hand card, flip it face up. Take it onto the card already in your right hand, fanned to the left (fig.2). Thumb over the third card and use the fan to flip it face up. Do a Block Pushoff to thumb over two cards as one, the face-up third card and the face-down selection concealed beneath. Take the double card onto the face of the fan, spread to the left. Your left hand flips the remaining card face up and places it on the face of the fan. This reverse fan technique gives the audience a rightside-up view of all the indices. Square the packet.

Turn the cards face down and do Bro. John's handling of The Ascanio Spread, taught in "Brother Hamman's Final Twist." Four backs will show. Square the cards, then flip the packet face up and repeat the Ascanio Spread again — four indifferent faces will show. At the end of the count, your left thumb will be resting across the faces of the uppermost two cards. Your left fingertips should be curled slightly, and pressing lightly upward against the underside of the reversed card third from bottom.

Say, to Spectator No.1, that you will make his card reappear. Bring your palm-down right hand over the spread for an instant, and move it away. The moment the packet is covered, your left thumb shoves the top two cards to the right about half an inch. This exposes the face-down card, which your left fingers have held in place. Outjog it an inch or so.

Now say that you will make the card vanish again. Bring your palm-down right hand over the fan and push the face-down card back into the spread. It remains quite visible in the fan afterward, and is *not* hid-

den. Move your right hand away, watching it intently, and crumple your fingers as if you've made the card disappear. When the spectators inform you that they can still see it, say to Spectator No.1, *"What was the name of your card?"*

Your right hand moves to the deck and does a wide Ribbon Spread to reveal Spectator No.1's selection face up in the center. Ask Spectator No.2 to name his card, then remove the face-down card from the fan and turn it over to reveal the selection.

♥

THE TRANSPARENT CARDS

Riddle: What is the difference between a card which is invisible and one which is transparent? Answer: patter. This is one of Bro. Hamman's recent flights of fancy, and is unusual, even for him. It is an attempt to add sound to an illusion with cards.

A spectator is shown a packet of five cards and told to remember one, then the packet is tabled in front of him. This is repeated with a second spectator. The performer displays the four Kings. He takes the first spectator's selection and mixes it with the Kings. When the cards are spread out, only the Kings are opaque — the selection has become transparent and can no longer be seen (except by the performer, who names it for the first time). The performer takes the second spectator's selection and flicks it against the transparent card making a noise, then the cards magically switch places, and the first spectator's selection becomes opaque, while the second spectator's selection becomes transparent. The second selection then returns to its normal opaque state.

To prepare, remove the four Kings, the Five of Spades, and the Eight of Diamonds from the deck. Set up the following cards on top of the deck, from the top down: three indifferent cards, King of Hearts, indifferent card, Five of Spades, indifferent card, Eight of Diamonds, rest of deck. The other three Kings are placed on the table to your right in a packet with the King of Diamonds on the top.

To perform, false shuffle the deck. Turn to Spectator No.1 (on the right) and say that you're going to show him five random cards, and he is to remember the fourth card. Do The Countback as follows. Thumb over the top card, taking it with your right hand and flashing its face to the audience. Repeat this with the second and third cards one at a time. On the fourth card, your left thumb pushes over **three** cards as one, these are taken beneath the cards in your right hand and the Five of Spades on the face is flashed to the audience. Steal back the Five of Spades with your left second finger and thumb via The Countback mechanics as you supposedly remove a fifth card. Tilt the face of the packet to the audience to show a fifth, indifferent, card.

Perhaps a word about the preceding is necessary. It is much the same as the other Countback applications, except that your left thumb must push over three cards instead of the usual two on the fourth card. Since the cards do not have to be perfectly aligned as they are shoved over, this should not be a problem.

However, if necessary you can simply obtain a left pinky break beneath the sixth card from the top of the deck (Five of Spades) before you begin. This break will make the three-card pushoff considerably easier at first.

So, the card which Spectator No. 1 is remembering, the Five of Spades, is actually on top of the deck. He believes it to be in the fourth position in the packet, which is actually occupied by the King of Hearts.

Table the right-hand packet in front of Spectator No.1 and spread the cards to the right into a row. This positions the fourth card from the top, which the spectator will be watching, second from the left. Turn all the cards *except* the fourth card face up, replacing them back in the row afterward.

Obtain a break above the lowermost three cards of the deck and Double Cut them to the top. Turn to Spectator No.2 (on the left) and ask him to also remember the fourth card he sees. Repeat the exact same handling of The Countback that you've just done. He will see the Eight of Diamonds on the count of four. After the count, the Eight of Diamonds will be on top of the deck and Spectator No.1's card, the Five of Spades, will be in the fourth position. (The count sequence is: "One": single, "Two": single, "Three": single, "Four": triple, "Five": lowermost card stolen back onto the deck.)

Drop the packet onto the table in front of Spectator No.2. Spread it out and turn over all of the cards *except* the fourth card (second from the left), exactly as you did with the first packet.

Table the deck to your left. Say, *"Now we'll try and make those two cards you're thinking of transparent. These are my cards — the four Kings."* Pick up the King packet, which has been off to your right, and do The Undercount to show four Kings. In this routine the handling proceeds along these lines: Thumb over the first card and take it with your right hand. Raise the hand and flash the face of the King of Diamonds to the audience. As your right hand descends, your left thumb pushes over another King. This is taken beneath the right-hand card, and the hand is raised to flash this black King to the audience.

As your right hand descends back to the packet, your right thumb pushes over the card directly beneath it (Diamond). When the cards in your right hand land on top of the card remaining in your left hand, your left thumb moves onto the back of the pushed-over top card. Your left thumb retains that card in your left hand as your right hand pulls out the other two cards and moves upward to display a third King to the audience. Finally, your right hand moves down, takes the King of Diamonds onto the face of the packet, and tilts back up to flash it to the audience.

Table the King packet. Say, *"Let's take your card and place it among these Kings, and make it transparent."* Pick up the face-down card which remains in front of Spectator No.1 and use it to scoop up the King packet, which is placed back into your left hand. Mix the packet a bit.

Thumb over the first card and grab its right long side at center between your right thumb, above, and fingers, beneath. Lift the card about a quarter inch and move it halfway off the right side of the packet. Flick the left long side of the card with your left thumb. Your right hand immediately moves the card back over the packet, then reverses direction and moves to the right, taking the card to the table. This probably sounds a little strange, but just do exactly as stated.

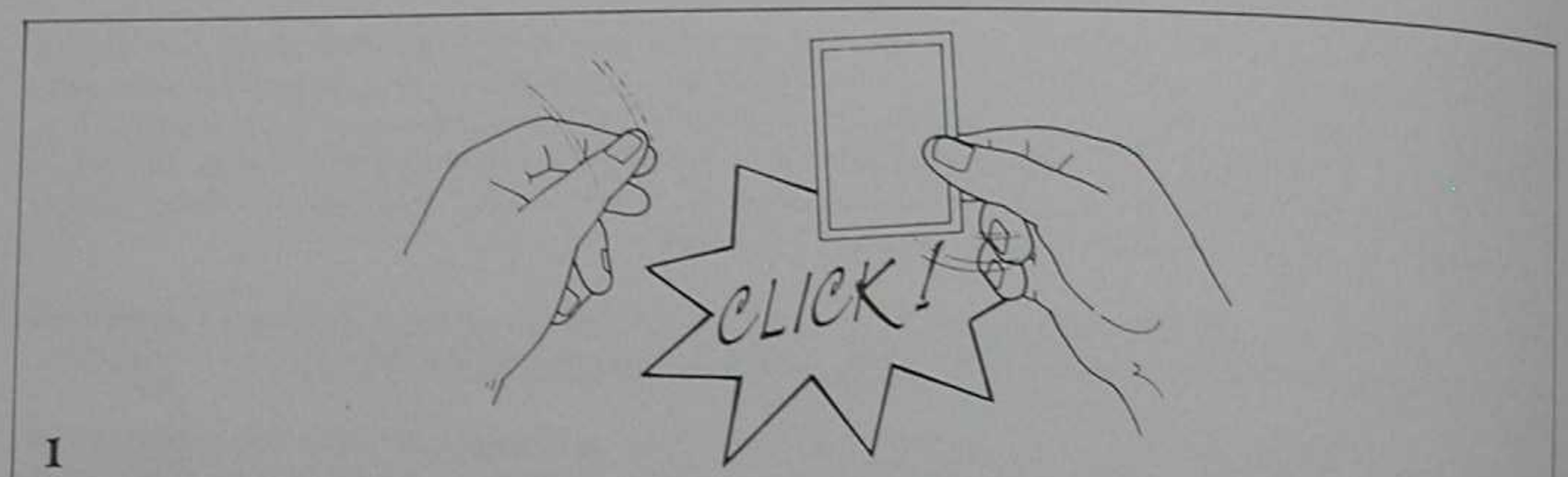
Once your right hand reaches the table, flip the King face up and leave it there. Thumb over the second card and repeat the preceding actions in a precise way — it's important! When your right hand flips this second King face up on the table, it is placed just to the right of the first King.

Now comes the fishy business. Begin exactly the same procedure with the third card but, when your right hand moves the card back over the deck for an instant just after its initial flick, *leave it there*. Your empty right hand now moves to the table as if it still holds a card. Pantomime flipping this card face up just to the

right of the first two Kings. Explain that this is the spectator's now transparent selection.

Continue the sequence by dealing the fourth and fifth cards to the table in exactly the same manner as the first two, leaving a space where the transparent selection ostensibly lies.

The psychology here is weird — the spectators will look at you as if you have lost your mind, and yet they know you put the selected card in the packet, and so there must be five cards there, and still they can see only four. You play it straight and let them decide if they want to laugh or just scratch their heads. After you try this a few times you'll understand how you can best present such a whimsical notion. The fact that the spectators have heard the sound of *five* cards is unsettling.



1

Things become stranger still. Say, *"Can you see this transparent card? Well, I can look right through it and so I know that the card you chose was the Five of Spades."* Pick up the face-down card in front of Spectator No.2 and say, *"Let's use this card, whose value I do not know, to scoop up the transparent card."* Hold the card in your right hand and pantomime scooping up the transparent card in the middle of the Kings. Your left fingers should be used to steady the left long side of the transparent card as this is done.

Bring your hands together, each grasping the opposite long sides of the card in identical positions, thumbs above and fingers beneath. Separate your hands, taking the card in your right hand. Your left hand continues to mime holding the transparent card. Next, pretend to flick the long sides of the cards against one another. This is done by simultaneously raising your right hand while lowering your left hand about an inch, then reversing the action. This is repeated a few times. Each time the cards supposedly pass one another, your right third finger flicks the inner right corner of the card (fig.1). You'll be surprised how effective this little sound illusion is.

Say, *"Now I'm going to exchange the cards."* Bring your hands together, as if placing the transparent card on top of the opaque card. Move your hands apart again, this time your left hand taking the opaque card and your right hand the transparent card. Say, *"The Five of Spades is now visible, and your card has become transparent."* Your left hand turns the Five face up. The stubborn spectators will begin to weaken.

Drop the Five of Spades in front of Spectator No.1. Your right hand continues to mime holding a card. Say, to Spectator No.2, *"Now your card is transparent, but I can see that it's the Eight of Diamonds. Let's make it opaque again so we can all see it."* Ask Spectator No.2 to hold out her hand, palm up. Gently place the transparent card on her palm.

Pick up the deck and place it on the table directly in front of the spectator. Ask her to quickly (*"so the transparent card doesn't fall off"*) turn her hand palm down and press it firmly on top of the deck. Put your hand on top of hers and press for a moment. Say, *"On the count of three, I want you to lift your hand real quick."* Count to three and lift your hand. When she lifts her hand she will, if she is like most people, find the Eight of Diamonds stuck to her palm. It is very rare to find a person whose skin is so dry that a card will

fail to adhere to it after you've pressed her hand on top of the deck. If she lifts her hand and nothing happens, simply ask her to turn over the top card to reveal the Eight of Diamonds. Either way, she'll be amazed

♠

THE ADVENTURE OF THE SPOTTED SEVEN

"It can't hurt now," was Mr. Sherlock Holmes' comment when, for the tenth time in as many years, I asked his leave to reveal the following narrative. So it was that at last I obtained permission to put on record what was, in some ways, the supreme moment of my friend's career.

It was the third week of November, in the year 1895, and a dense yellow fog settled down upon London. From the Monday to the Thursday it was impossible to see from our windows of 221-B Baker Street to the loom of the opposite houses. There had been a grisly murder on the first night of the heavy mist, and Holmes had paced anxiously during the day and played his violin at night. I yearned for the glades of the New Forest or the shingle of Southsea.

On this fourth day, when the greasy brown swirl refused to yield, Holmes could stand the inactivity no longer.

"Anything in the paper, Watson?" he said.

He was, of course, referring to the grisly homicide which had taken place on Sunday evening. *"Only a repetition of yesterday's piece, wherein it is described how the grotesque act occurred and that there are seven suspects,"* I replied.

"I suppose, Watson, we must look upon you as a man of letters," said he. *"How do you define the word 'grotesque'?"*

"Strange — remarkable," I suggested.

He shook his head at my definition.

"There is surely something more than that," said he; *"some underlying suggestion of the tragic and the terrible. If you cast your mind back to some of those narratives with which you have afflicted a long-suffering public, you will recognize how often the grotesque has deepened into the criminal. Think of that little affair of the red-headed men. That was grotesque enough in the outset, and yet it ended in a desperate attempt at robbery. Or, again, there was that most grotesque affair of the five orange pips, which led straight to a murderous conspiracy. The word puts me on the alert."*

"I don't know of what use your musings are," I muttered, *"when there are only some small bits of the victim in evidence. Of course it is grotesque: what else can one call it? Have you made any attempts to*

reconstruct the crime and trace the murderer's footsteps?" I could see immediately that I had erred in my choice of words.

"I have serious thoughts of writing a small monograph upon the uses of playing cards in the work of a detective," replied Holmes rather frostily.

"Surely you're joking, Holmes, you might as well play Pick Up Sticks," I said.

Taking no notice of my comment, Holmes handed me the pack and told me to remove seven spot cards of red colour. Having done so, I returned the pack to him. He picked out the two black Jacks and explained that they were to represent us. These he placed aside.

"Watson," he said, *"in your hand you hold the seven suspects. Mix them a bit and give them to me."* This done, he continued, *"My deductions have already led me to the belief that the murderer will be in the sixth position, even though you yourself have both selected and mixed them, and I have never seen them. Now, Watson, I will display the cards to you one at a time. Please remember the identity of the sixth suspect, for I will not look at it."*

Holmes held up the cards one by one and I took note of the sixth one as requested. He said, *"Tonight, Watson, we are going to come across the path of several suspects at once."* (And here I must digress and tell you that even though it came to pass exactly as he said, to this day I still have no idea how he divined the series of events so far in advance.)

Holmes continued as he picked up one of the Jacks, *"While I chase the suspects, you will have gone into town."* Here Holmes placed the Jack, which I must assume to have represented myself, into the middle of the pack.

"I, on the other hand, will be in the thick of it." Holmes picked up the other Jack representing himself and dropped it among the murder suspects.

"Unfortunately, the murderer will most likely bop me on the head and escape, leaving me lying in the gutter." Here Holmes spread out the seven cards and showed that six of the spot cards were face up and one was face down. At first I thought the Jack which was supposed to be Holmes had vanished, but it was the sixth suspect who had actually fled — the face-down card was Holmes! *"Why it's just some silly parlour trick,"* I sputtered, trying to conceal my amazement.

Though he did not look up, a smile played over Holmes' lips. *"The murderer, dear Watson, has fled to London...perhaps looking for you."* Upon my word, I was never so surprised in life my as when Holmes spread the deck on the table; the sixth suspect was face up in the center!

Holmes relished my startled reaction, but did not pause. He said, *"Due to the increasing dimensions of the lump on my head, I decide to spend the rest of the evening convalescing,"* and he placed the Jack which he had chosen to play himself off to one side.

"Now, Watson, let's make things more interesting by mixing up the cards with both you and the murderer lurking about in the fog." He did so, and obviously relished my increased interest in the promised *denouement.*

Suddenly he whisked the deck face up and spread it on the table. *"Look, he has escaped,"* he said. It was true, for the sixth suspect was nowhere to be seen.

Holmes leaned back in his chair, his grin that of a cat after a canary supper. After a moment of silence to

see if I knew his game, he leapt out of the chair and grabbed my hand and pumped it firmly. *"Bravo, Watson,"* Holmes cried, *"for while I was home nursing my lump you caught the murderer!"*

I swear I didn't have the slightest idea of what he was talking about until he very daintily pushed aside the Jack which played his own part in this little drama. There, beneath it, were both the sixth suspect and my own card, the other Jack.

"And thus I know that we shall have him tonight, Watson, like three peas in a pod."

"Surely, Holmes, this is a little farfetched," I cried.

"Nonsense, Watson. Grab your coat quickly — we must leave at once!"

•

For you Holmes fans who've made it through my rather lengthy introduction, I apologize for the sacrilege. Bro. Hamman is not the first person to use Holmes and Watson as characters around which to construct a card routine, but his handling brings all of his unique gifts to bear upon the problem.

To begin, oenly spread through the deck and remove the two black Jacks. Explain that the Jack of Clubs represents Dr. Watson, and the Jack of Spades Sherlock Holmes. Display them very cleanly, then place them both face down onto the table, Spade atop the Club.

Hand the deck to a spectator and ask him to select any seven red spot cards, then return the deck to you. Explain that these will be the murder suspects. Place the deck aside, to your left, once he has done so. Then, ask him to thoroughly mix the seven cards so that no one can possibly know their order.

Tell the spectator to drop the seven face-down cards onto the two face-down Jacks representing Holmes and Watson. Pick up the nine-card packet and place it into dealing position in your left hand. (Note that by having the *spectator* combine the two packets you eliminate what would be a very suspicious maneuver if *you* had done it.)

Tell the spectator to remember the sixth suspect. Now you must execute The Countback as described in "The Invisible Card." The cards are thumbed off the top of the packet one at a time and taken by your right hand, which tilts up to display each new card as it is added to the face of the packet. Count aloud as each card is taken. The first five cards are taken singly by the right hand. On *"Six,"* your left thumb pushes over two cards in close, but not necessarily perfect, alignment. They are taken by your right hand as one, and the face of the packet is flashed to the audience as you count *"Six."*

On the count of *"Seven,"* your right hand descends as if to *take* another card, but it actually **deposits** a card on top of the left-hand cards via the mechanics of The Countback, i.e., your left thumb and second finger pinch off the face card of the packet. When your right hand is raised, the spectators will see a different card on the packet's face — the so-called seventh card. Actually, this is really the sixth card from the top. You've already stolen the seventh card. Your right hand immediately tables its packet, face down.

Direct attention back to your left hand. Do a Block Pushoff, flipping the top two cards face up as one, letting them fall back onto the card remaining in your left hand. This displays the Jack of Spades/Sherlock Holmes card.

Ask the spectator to pick up the face-down seven-card packet and shuffle it. At the same time, tilt your left hand toward you so the upper surface of the cards is no longer visible to the audience. Immediately shove over the Jack of Spades just a bit with your left thumb so you can catch a glimpse of the card being

remembered by the spectator (fig.1). This goes unseen by the audience.

It takes only a second to glimpse the card, and your left thumb rapidly draws the Jack of Spades over it as your left hand tilts back to its previous position. Grasp the entire packet by the center of the right long side with your right hand. Lift it out of your left hand and flash both sides, showing the Jack of Clubs/Watson on the underside. As you place the packet back into your left hand, flip it over so the Jack of Clubs/Watson is now uppermost.

Your right fingers reach beneath the packet and slide out the lowermost card. It is drawn to the right and then flipped over, face up, onto the packet to display the Jack of Spades. Deal this card into your right hand, which places it onto the table way off to the right.

Your right hand now takes the double card from your left hand in Biddle Grip to conceal the front edge. Your left hand immediately turns palm down and descends over the face-down deck. Lift half the deck and turn your left hand palm up. Place the double card squarely onto the face of the cards in your left hand (fig.2). Say, *"Now Holmes stays here to watch the murderer while Watson goes to London."* Your left hand turns palm down and returns the top half of the deck onto the lower half. This buries both the Jack of Clubs/Watson and the remembered card in the center, one beside the other.

Take the packet of suspects back from the spectator, holding it in your left hand. Pick up the Jack of Spades/Holmes with your right hand, turn it face down, and insert it second from the bottom of the left-hand packet by using either a Pulldown or Buckle. Say, *"Holmes jumps into the group of suspects."* Square the packet.

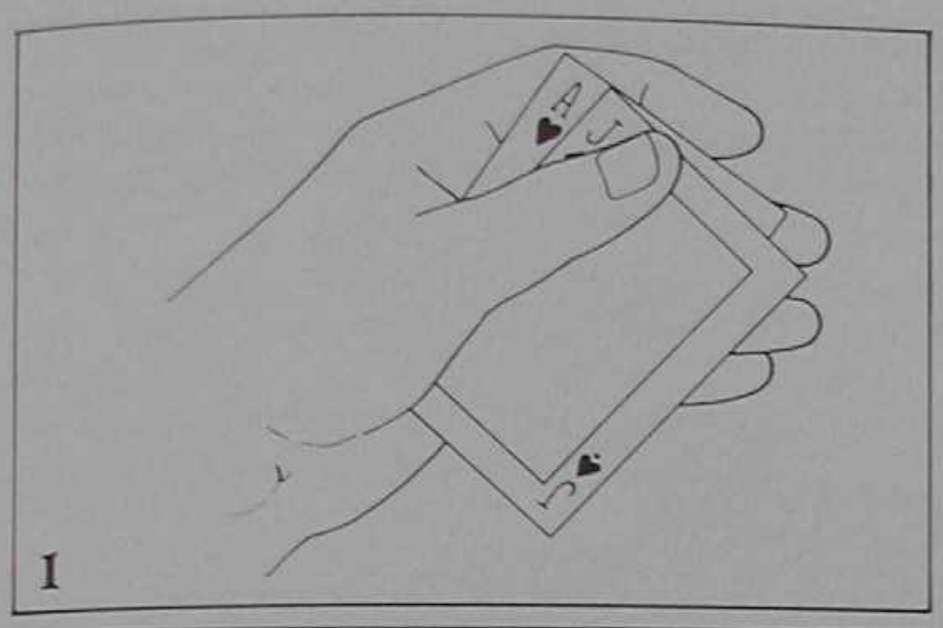
Stud deal the packet to the table in a row from right to left, leaving only the sixth card face down – one through five, and seven, are dealt face up. As each of the face-up cards is tabled, say, *"The murderer is not the first spot, nor the second spot, nor the third spot..."* etc. Don't say anything as you deal the face-down sixth card to the table, but *do* say that *"the murderer is not the seventh spot."*

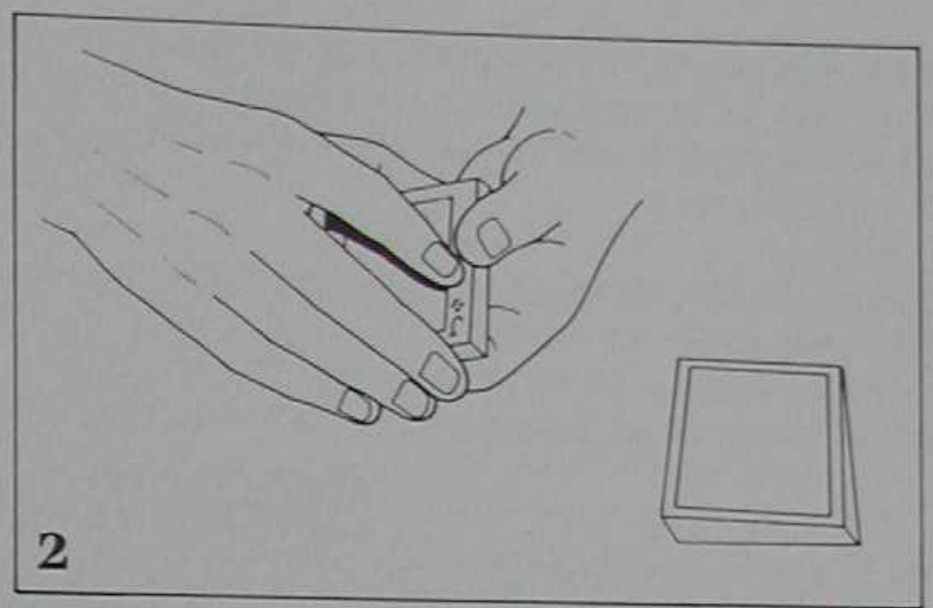
Leave the cards on the table for a moment because some strange things will be going on in the spectators' minds. Ask the spectator, *"Do you see the murderer?"* He will say, "No." After a few seconds, turn the face-down card over to reveal the Jack of Spades/Holmes and say, *"The murderer has escaped."*

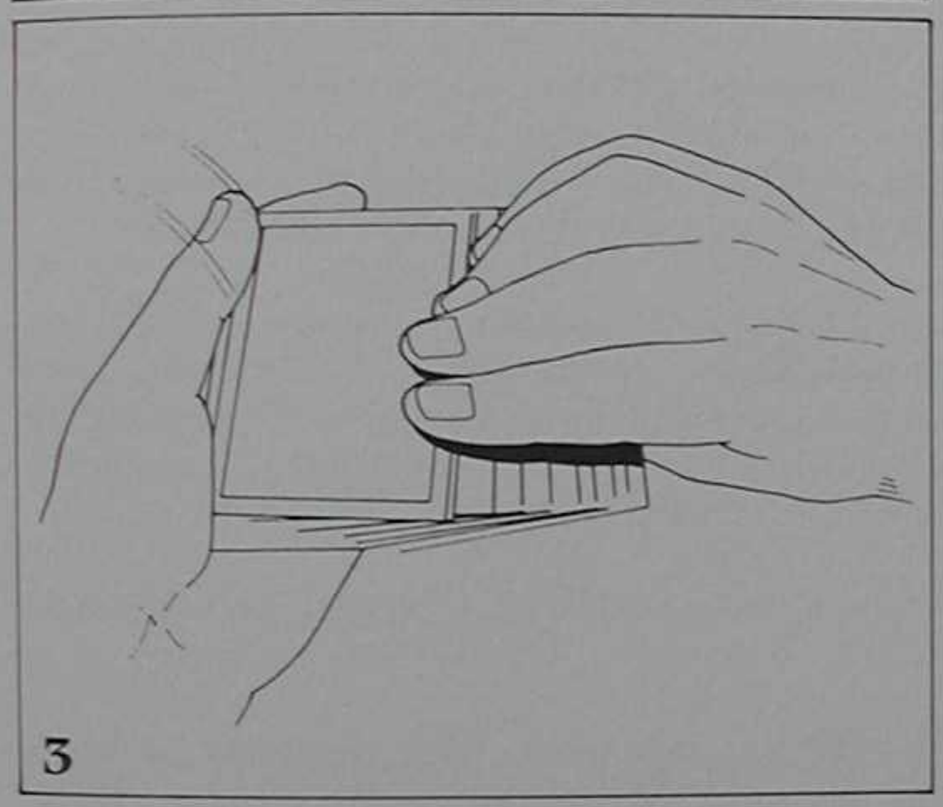
Continue, *"But, fortunately, Holmes knows who the murderer is, and where he's gone."* Raise the Jack to your ear as if listening to a whisper, then announce the name of the glimpsed red spot card. Drop the Jack of Spades to the table off to the right. Immediately ribbon spread the face-down deck to reveal the appropriate red spot card face up in the center.

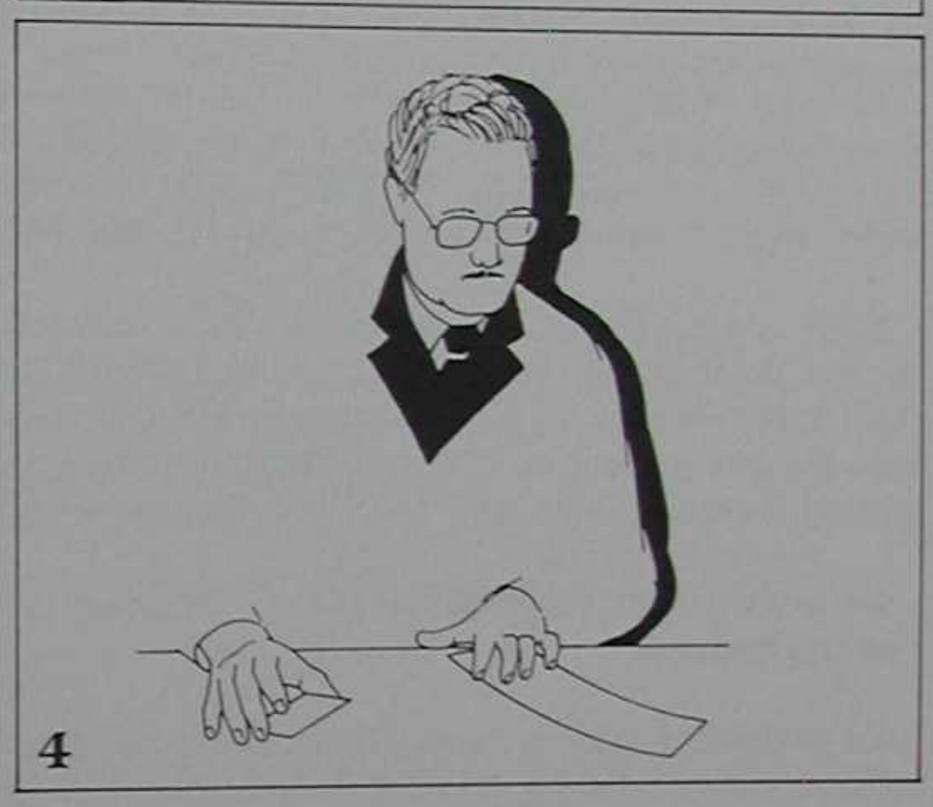
Square the deck and take it into dealing position. Spread through the cards until you come to the face-up red spot card. Hold it in place with your left thumb while your right fingers move onto the face of the card directly beneath it (Jack of Clubs/Watson). Break the spread and separate your hands, pulling the Jack of Clubs onto the bottom of the right-hand spread, while retaining the red spot card on top of the left-hand packet.

This action generally leaves the Jack of Clubs spread a bit farther to the right beneath the right-hand cards, in perfect position for Larry Jennings' Larreverse. Briefly: bring your hands together until the face-up red spot card is perfectly aligned with the Jack of Clubs. Doing this will jam the right long side of the red spot card above your right fingertips, enabling them to hold that card against the Jack. Turn your right hand over and move your left thumb onto the outer left corner of the face-down (double) card (fig.3). Your left thumb holds the double card in place on the face of the left-hand cards as the right hand withdraws its spread cards.


1


2


3


4

Once the right-hand cards are clear, and the double card falls flush with the left-hand cards, obtain a left pinky break above it. Turn your right hand palm up again, so its cards are face down, and drop them on top. Triple Cut to the break, bringing the face-down red spot card to the top of the deck, with Watson, face up, beneath. At the same time say, *"Before Sherlock could catch him, the murderer ran off into the fog."*

Obtain a left pinky break beneath the top two cards. Your right hand picks up the Jack of Spades/Holmes and drops it on top of the deck, face up. Your right hand descends over the deck in Biddle Grip, so both hands hold the deck. Riffle sharply down the outer left corner of the cards with your left thumb a few times and say, *"Sherlock ran through the fog looking for the murderer."*

Now, several things happen in quick succession. First, your right hand lifts off all three cards above the break as a block. Second, your left hand turns over. Third, both hands move simultaneously — your left hand to the left, where it ribbon spreads the face-up deck, and your right hand to the right, where it tables the triple card (fig.4). The misdirection forces the audience to look at your left hand spreading the deck — that's the important part of the picture as far as they're concerned.

Once your right hand has released the triple card, it moves over to the deck as both hands hover over the cards looking for the chosen red spot card. Say, *"It looks like the murderer has escaped again."* Pause for a moment, then turn toward the triple card and lower your right first finger onto it. Say, *"It didn't take long for Holmes to recapture the criminal."* Slide only the top card to the right about an inch to reveal a face-down card beneath the Jack of Spades (a light touch makes this a sure thing almost every time). Say, *"Of course, Dr. Watson really saved the day,"* as you now spread the face-down card to reveal the Jack of Clubs beneath it. Turn over the face-down card to reveal the chosen red spot card to end.

SKIPPING JACKS

The plot of this routine certainly out of the ordinary, so perhaps it is new. The four Jacks are removed from the deck and shown. The deck is cut into three piles and the Jacks are placed on top of the center packet. The Jacks magically travel to the tops of the other packets one at a time like pebbles skipping over water. There is some trouble with the fourth Jack, and it wanders a bit farther — under the cardcase.

There is some preparation which should be done about three tricks in advance of this one. At some convenient point at the end of a routine, control the Jack of Diamonds to the face of the deck. During the chitchat between tricks, pick up the cardcase with your right hand, bring it over the deck for a moment, and steal the face-up Jack of Diamonds beneath it. (It's best to obtain a left pinky break beneath the Jack first, making it easier to pick off.) Table the cardcase off to the right with the card hidden beneath it.

Do several tricks which do not require the use of a full deck, the cardcase, or the specific presence of the Jack of Diamonds.

To perform, spread through the deck with the faces toward you, remove the three remaining Jacks, and transfer them to the top of the deck without allowing their faces to be seen by the audience. Along with the Jacks transfer three indifferent cards to the top as well. Arrange the cards on top of the deck in this order, from the top down: three indifferent cards, Jack of Hearts, Jack of Spades, Jack of Clubs, and the rest of the deck. Afterward hold the deck in your left hand, face down, in dealing position.

You are going to begin by doing a variation of The Countback. Spread off the top four cards into a small fan *without* reversing their order and take them with your right hand in a gesture. Once your right hand returns its cards to the top of the deck, obtain a pinky break beneath them. Square the deck. Your right hand stays where it is, hovering above the deck in Biddle Grip, and *slightly* angles all four cards above the break to the right as a unit. The cards are shifted about the width of the white border, and then held in place by your left thumb (fig.1).

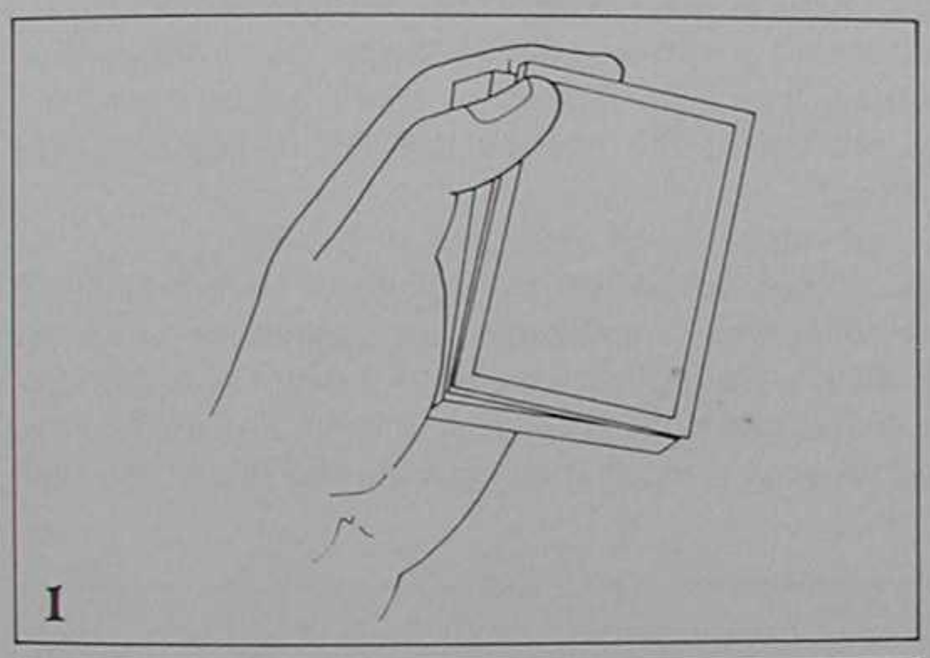
A note about the psychology of what is about to happen. You will, in the general manner of both The Undercount and Countback, display what appears to be four Jacks. The first thing you will do is lift a block of four cards and flash its face to the audience. Do not make the assumption that the spectators will think they're onto something if they see that you're holding more than one card. It is *very likely*, in fact, that they will notice that there is more than one card. You do not attempt to create the illusion of picking up one card or say "I am picking up one card." The spectators, whose brains are empty vessels waiting for you to fill them with information, are innocent of what you are about to do. They watch you proceed and know pretty much only what you *allow* them to know. It would not instantly occur to them that picking up a group of cards is a suspicious action *unless you act suspiciously* — like you're doing something naughty. So don't do that!

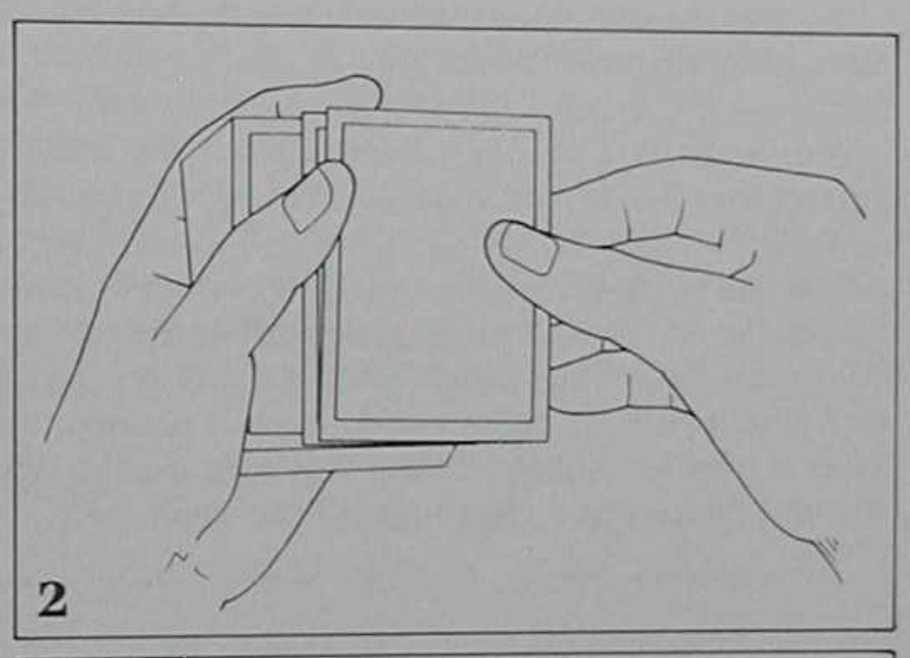
Your right hand takes the block of four cards at the center of its right long side, thumb above and fingers

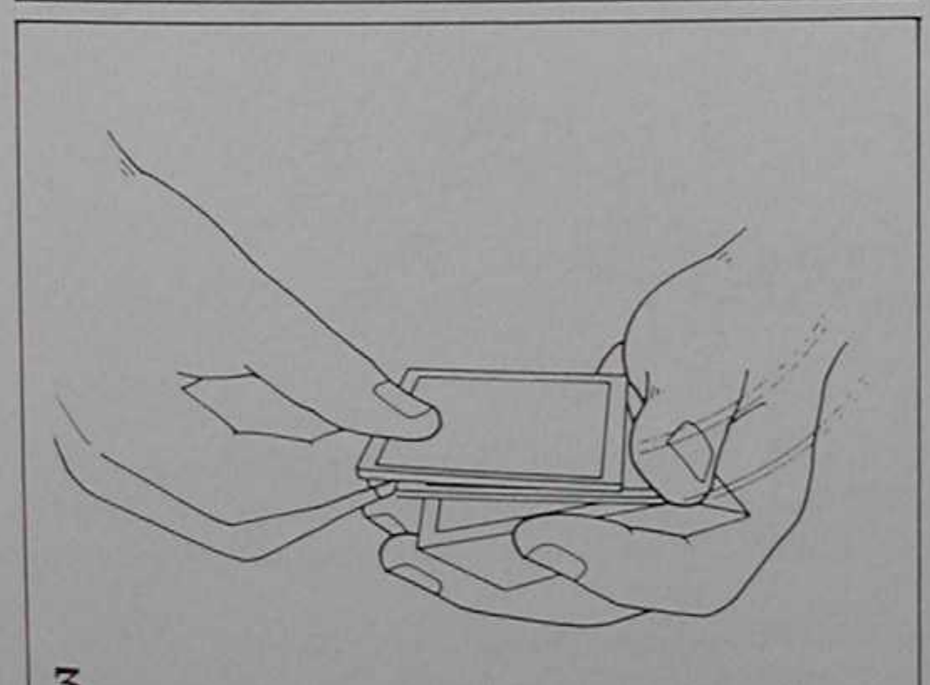
beneath. Raise it, tilting the face toward the audience, displaying the Jack of Hearts. Do not mention it by name. Say, *"We're going to use four Jacks, and these fellows are known as The Skipping Jacks because they move around a lot. They're much like those pebbles you used to skip along the surface of the water when you were young. We'll try and skip the Jacks on these packets."*

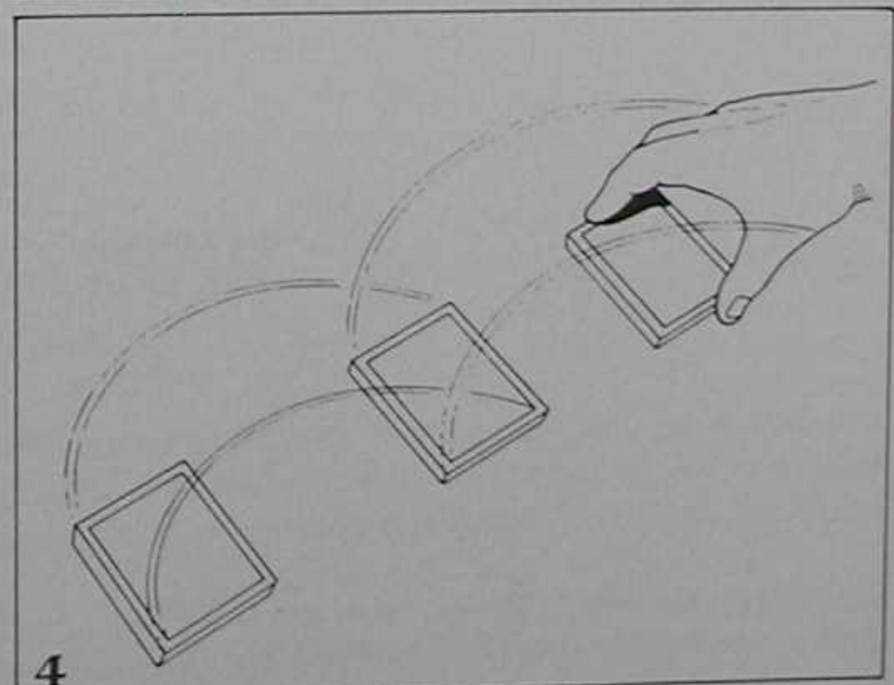
I've given you all the patter at once, but it continues throughout the display. So, push over the second card with your left thumb as you simultaneously lower the right hand's cards back on top of the deck. The four-card block does not land flush on the pushed-over card. Rather, it is jogged to the right about the width of the white border (fig.2). Raise your right hand and tilt the face of the packet toward the audience — the Jack of Spades is seen.

Your left thumb now pushes over the next card. At the same time, lower the right-hand cards on top of the deck. The lowermost card held by your right hand, which is jogged to the left, should land squarely on top of the just pushed-over single card. Your right hand moves upward and tilts the face of the packet toward the audience so the Jack of Clubs is seen.


1


2


3


4

Lower your right hand, guiding its cards back onto the deck as if you are going to pick up a fourth Jack. In reality, your left thumbtip descends onto the outer left corner of the two sidejogged cards on the face of the packet, pressing them against the top of the deck (fig.3). Immediately raise your right hand, tilting the face of the packet toward the audience to display a fourth Jack. The Jack of Hearts is seen twice but this goes unnoticed. It is vital that the rhythm of this count remain constant, whether you are adding a single card to the packet or subtracting two cards from the face. All the spectators know is that you have shown them four different cards in a manner which strongly suggests that they are currently held in your right hand.

Your right hand tables the face-down packet and spreads it slightly. This packet consists of three indifferent cards on top of the Jack of Hearts.

Your right hand takes the deck, face down, in Biddle Grip. Lower the deck to the table off to the left, but don't let go of it. Cut off the upper two thirds of the deck and move it about six inches to the right. Lower the remainder of the deck to the table and leave a second third in the center, then move your right hand six inches farther to the right and drop the remaining third (fig.4). Notice several things. First, the black Jacks are on top of packet farthest to the right. Second, there is enough space between each packet in which to place your hand. Third, the cardcase is about six inches to the right of the third packet. Of course, you must choreograph this so that it *works out that way*. You cannot move the cardcase after the deck has been cut – you must cut the deck so that the packet farthest to the right ends near the cardcase.

Pick up the packet supposedly containing all four Jacks and spread it between your hands. Separate your hands, taking the upper two cards in your right hand and the lower two in your left hand. Move your thumbs and fingers back and forth so all the cards wiggle a bit as you say, *"There are only four cards here – just the Jacks."* Place the left-hand cards on *top* of the pair in your right hand, square the packet, and place it on top of the center pile.

Your work is now over. Even though the magical portion of the routine has yet to begin, all the groundwork has been completed. You are three cards ahead.

Take the top card off the center pile and shift it to the top of the pile on the left. Say, *"I'll skip this Jack over to the other end."* Lower your palm-down right hand over the left-end packet for a moment, then move it between the left and center piles and turn it palm up. Turn it palm down and move it over the center pile, then turn it palm up again as you move it between the center and right piles. Turn it palm down again and lower it over the right-end pile, then turn it palm up again as you move it to between the pile at the right end and the cardcase (fig.5). *Ignore the cardcase.*

5

This movement of the hand should be done smoothly and fairly rapidly as part of the skipping plot. Turn over the card on top of the right pile to reveal the Jack of Spades. Table it, face up, in front of the that pile. Turn over the card on top of the pile at the extreme left to display an indifferent card, then replace it, face down.

Take the top card off the center pile and shift it to the top of the left-end pile. Repeat the skipping hand business, turning it palm up and palm down over and between the packets, from left to right. Turn over the card on top of the right-end pile to reveal the Jack of Clubs, and table it face up in front of the pile.

Say, *"Would you like to see it go in the other direction?"* Take the top card off the center pile and flick it noticeably a few times, saying, *"Just one card."* This will take their minds off the fact that you are not going to show that there is no Jack on top of the left-end pile.

Place the card on the pile at the extreme right. Do the skipping hand thing again, this time in the opposite direction — from right to left. Turn over the card on top of the left-end pile to reveal the Jack of Hearts, tabling it in front of the pile.

Lift the top card of the center pile, indicating that it's the fourth Jack, and place it back *on the same pile.* Do the skipping hand theatrics again, this time starting on the center pile and moving to the right, ending with the hand palm up between the right pile and the cardcase. Turn over the top card of the center packet to show an indifferent card, indicating that the Jack has traveled. Replace it, face down. Next, turn over the card on top of the right-end pile as if you expect the final Jack to be there — act surprised when it isn't. Then, turn it face down on its pile and, as if confused, turn over the card on the left-end pile — as if it should be there.

Turn that indifferent card face down again. Say, *"I know what happened. It always skips two piles...."* Briefly feign the skipping thing with your hand again and end up by pointing to the cardcase. Very cleanly nudge the case aside with one finger to reveal the face-up Jack of Diamonds beneath.

♦

FLASH POKER

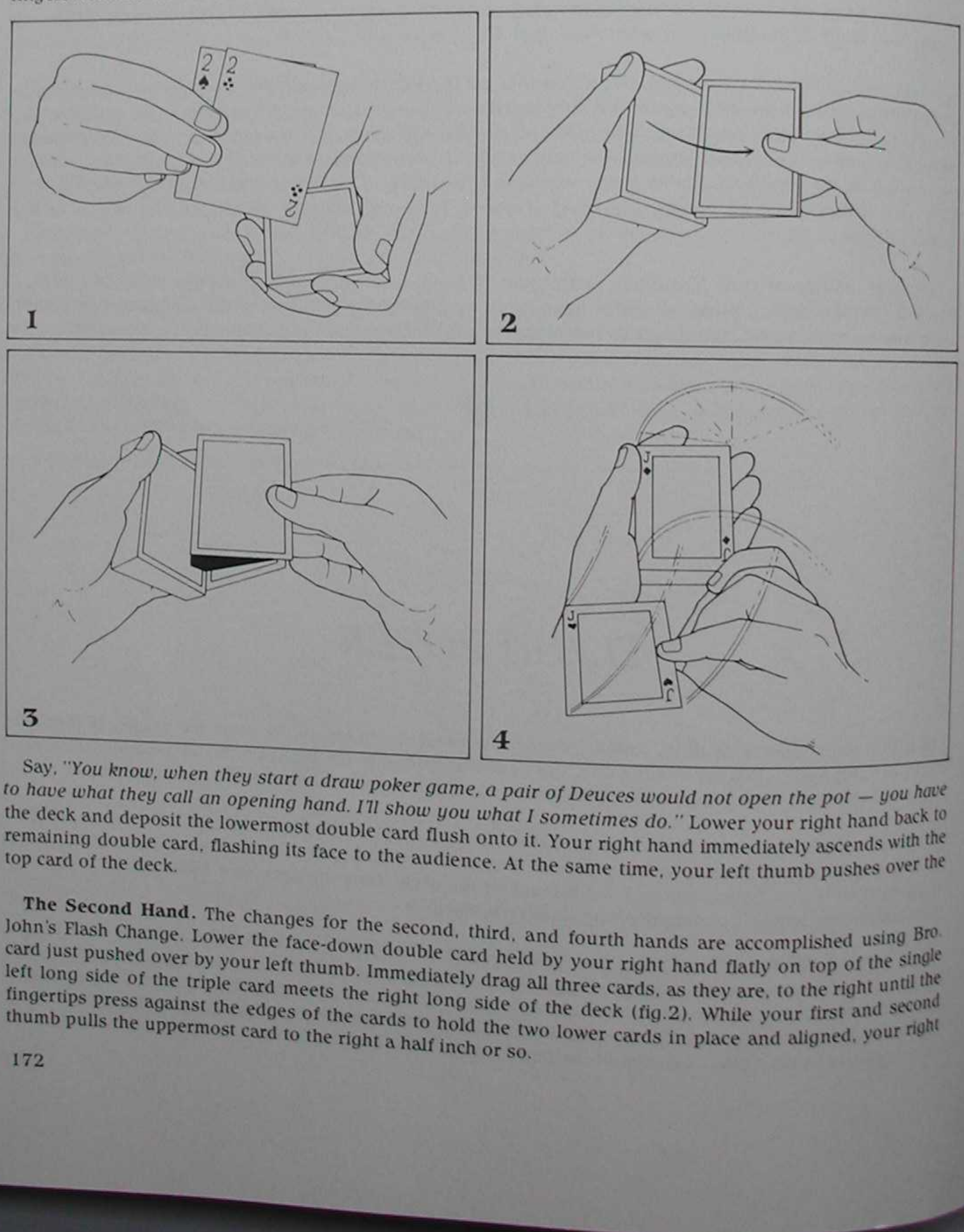
This is a manipulative routine, unique among the items in this book. Perhaps the reason is that Bro. Hamman always sits when performing and, out of necessity, avoids the type of material generally associated with standup magic. With a minimum of fiddling around, the audience sees a poker hand change *five* times.

You must set the following nine cards on top of the deck, in this order from the top down: Jack of Hearts, Two of Spades, Jack of Diamonds, Two of Clubs, Two of Hearts, Ace of Diamonds, King of Diamonds, Queen of Diamonds, Ten of Diamonds, and the balance of the deck. Turn the deck face down and give it a longitudinal convex bridge, bending the long sides downward.

The First Hand. Before beginning your patter you must prepare for two Double Lifts. The deck begins face down in left-hand dealing position. Spread and square the top four cards, obtaining a left pinky break beneath them. Your right hand now switches to a Biddle Grip, and your right thumb lifts the inner ends of the two uppermost cards. Shift the top double card to the right about half an inch, then pick up the second double card beneath it (easy because of the pinky break). Shift both to the right another half inch and hold

everything in place with your left thumb. There are now two double cards jogged to the right on top of the deck: the top double card a half inch farther to the right than the one beneath it. Move your right hand away for a moment and gesture.

Using only your right thumb and first finger, grasp the top double card at the center of its right long side and lift it. Tilt its face to the audience to display the Two of Spades. Lower your right hand back to the deck and take the second double card beneath the first one, spread to the left, and held in place by your right *second* finger. Raise the hand to display a pair of black Deuces to the audience (fig.1). The first and second fingers hold the double cards in place by pressing firmly against your right thumb.



Say, "*You know, when they start a draw poker game, a pair of Deuces would not open the pot — you have to have what they call an opening hand. I'll show you what I sometimes do.*" Lower your right hand back to the deck and deposit the lowermost double card flush onto it. Your right hand immediately ascends with the remaining double card, flashing its face to the audience. At the same time, your left thumb pushes over the top card of the deck.

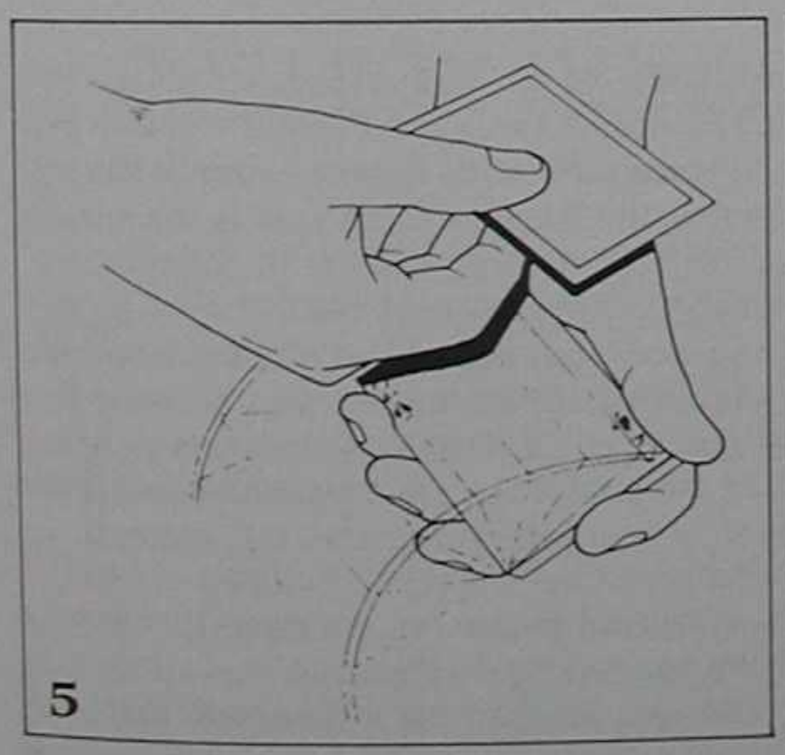
The Second Hand. The changes for the second, third, and fourth hands are accomplished using Bro. John's Flash Change. Lower the face-down double card held by your right hand flatly on top of the single card just pushed over by your left thumb. Immediately drag all three cards, as they are, to the right until the left long side of the triple card meets the right long side of the deck (fig.2). While your first and second fingertips press against the edges of the cards to hold the two lower cards in place and aligned, your right thumb pulls the uppermost card to the right a half inch or so.

Without pausing, your right hand flips the double card face up, over onto the deck (fig.3 shows this just starting), while moving upward with the single card it still holds and tilting it toward the audience (fig.4). The black Deuces will appear to instantly change into the red Jacks as you say, *"A pair of Jacks would open, but it wouldn't get you very far."*

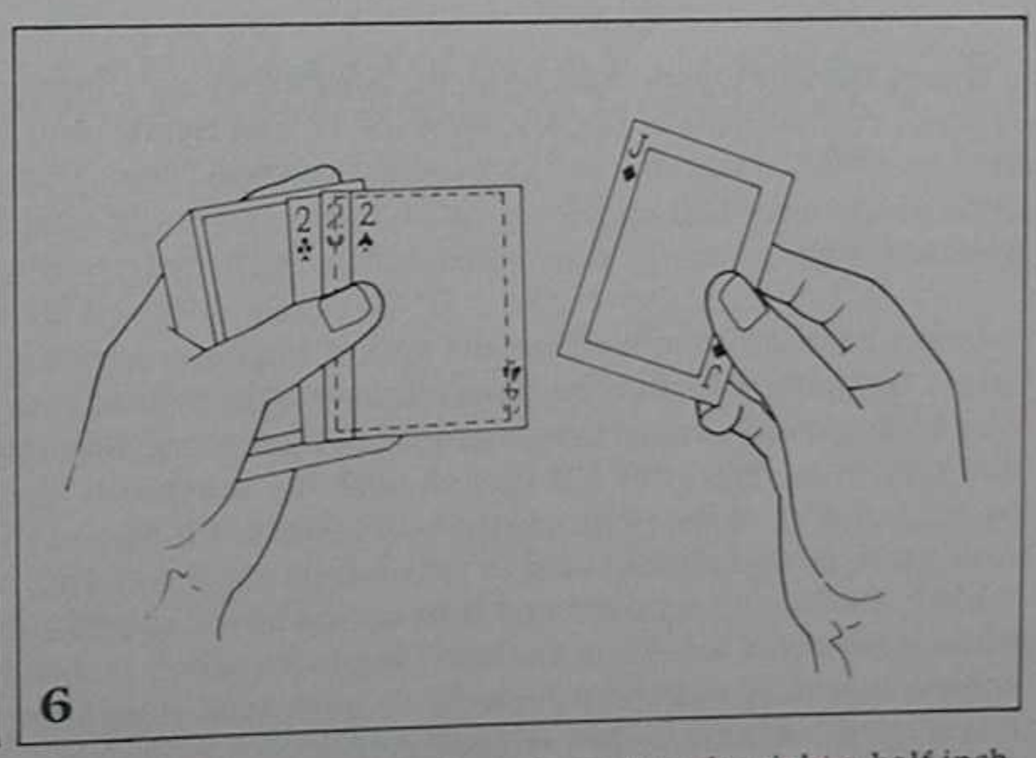
The Third Hand. Your left thumb does a Two-Card Pushoff, shoving over the two face-up cards (red Jack on top of black Deuce) as one. This is relatively simple due to the convex bridge you put into the deck at the beginning. Your right hand, held palm down, lowers the Jack it holds, face up, onto the double card. In the same motion it lifts all three cards (thumb beneath, fingers above), and turns over. The cards held in the hand should now be face down. While the right hand turns, your left thumb does another Two-Card Pushoff, shoving over the top two face-down cards of the deck. They do not have to be perfectly aligned.

Lower the three cards in your right hand onto the two pushed-over cards, taking the double card onto the face of the packet. Execute The Flash Change by dragging the packet to the right until its left long side lines up with the right long side of the deck. Your right thumb pulls the top card to the right, and the four lower cards get flipped over onto the deck so the Two of Hearts shows. Your left thumb pushes the Two of Hearts to the right, exposing another Deuce beneath it. Your right hand tilts the face of the card it still holds, the Two of Spades, toward the audience as already shown in figure 4 (here with the Deuces, though). Say, *"Now three of a kind is better."*

Place the Two of Spades onto the deck, face up, and turn your right hand palm up. Spread over the top two cards to display three Deuces. Take the two upper Deuces one at a time with your right hand. Your left thumb does a Three-Card Pushoff, shoving over the Two of Clubs and the two red Jacks hidden beneath it. Take this triple card beneath the two cards already in your right hand, spread to the left. All three Deuces should still be visible — say, *"Three Deuces beats two Jacks."*



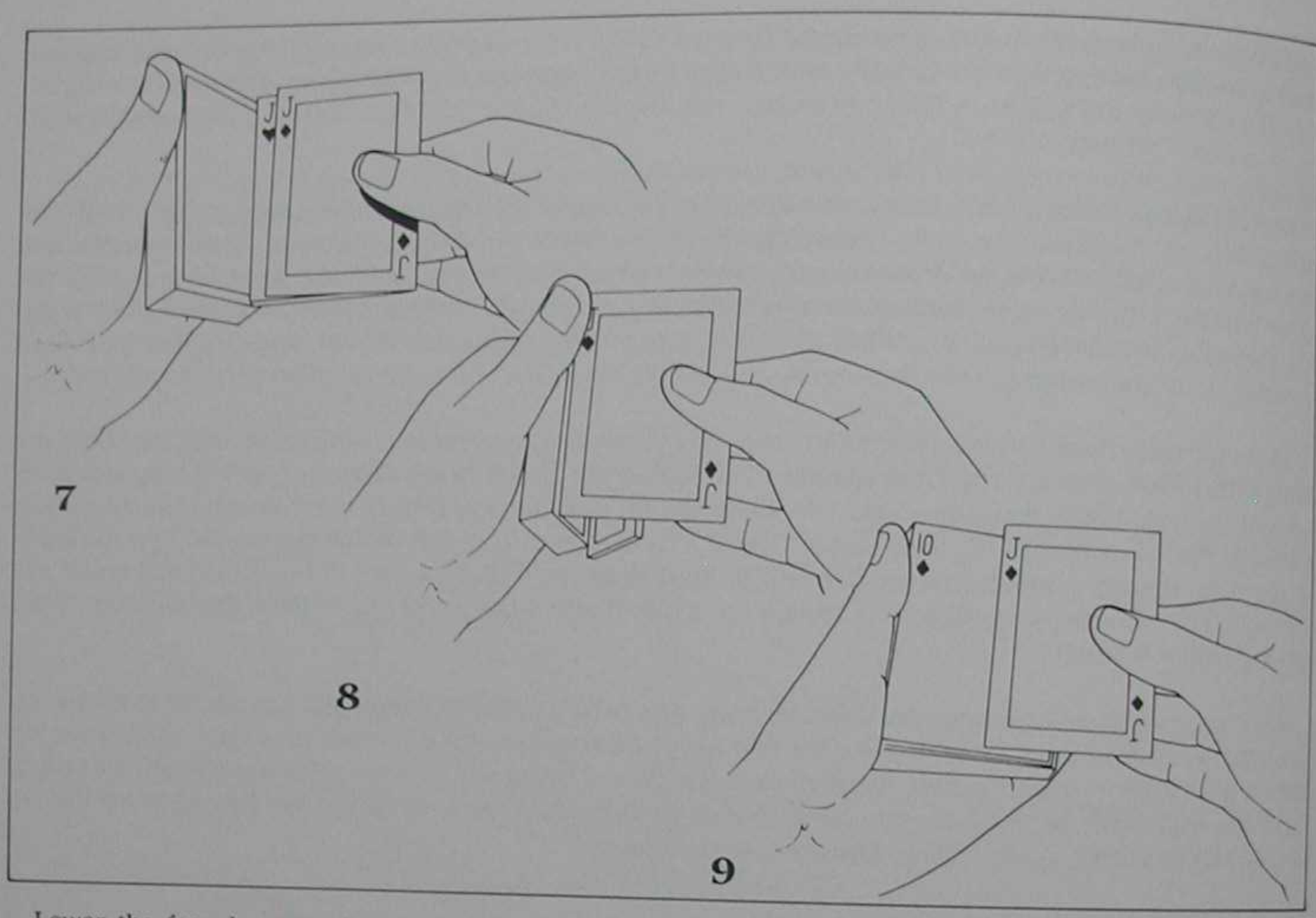
5



6

The Fourth Hand. Square the packet and place it back on top of the deck, jogged to the right a half inch. Your left thumb clamps down onto the face-up cards to hold them in place so your right hand can regrip. Turn your right hand palm down and grasp the packet by the center of its right long side, thumb *beneath* and fingers above.

Lift the packet, turn your right hand over, and immediately do The Flash Change. Drag the packet to the right until its left long side meets the right long side of the deck, then pull the top card to the right. Lever the lowermost four cards over onto the deck — the Two of Spades will show on the face. Here, unlike the prior uses of the change, your right hand keeps its card face down afterward (fig.5). Say, *"Let's try for four of a kind."*



7

8

9

Lower the face-down card onto the deck, keeping it spread slightly to the right. Your left thumb now spreads over the Two of Spades, then the Two of Hearts, and finally does a Two-Card Pushoff to shove over the Two of Clubs with the red Jack hidden beneath. This serves to spread the cards between your hands with three of the faces still visible to the audience. They will assume that the face-down top card is the missing Diamond.

Lower your left thumb across the spread to hold everything in place. Your right hand lifts the face-down card a few inches, then turns it over to reveal the Jack of Diamonds. Say, *"That's not too bad, we have four of a kind...almost. Sometimes you just can't get everything that you want."* While the audience is watching that card turn over, your left fingers push the lowermost card of the double, i.e., the red Jack beneath the Deuce of Clubs, to the right, centering it beneath the spread (fig.6, in which the Deuces are transparent).

Place the face-up Jack of Diamonds on top of the spread Deuces, spread farthest to the right. It is natural while in this position for your right fingers to move beneath the spread. While there, they press upward against the other concealed Jack. While your right thumb presses downward on the visible Jack, and your fingers press upward on the concealed Jack, rapidly pull both cards to the right, rubbing them against one another as soon as they clear the Deuces. It will take a second for the spectators to refocus their eyes and, when they do, it will become apparent that a second Jack has appeared.

Place the Jacks onto the Deuces and say, *"A full house isn't a bad hand, either."*

The Fifth Hand. Your right hand, supporting the entire five-card spread, moves them slightly to the right. This enables your left thumb to spread over the top four face-down cards and obtain a break beneath them.

Your right hand shifts the spread back to the left, squaring the four face-down cards beneath the Two of Clubs. Insert your right fingers into the break and shift all the cards back to the right. This means that there

are four face-down cards hidden beneath the Two of Clubs, and it is jogged an inch or so to the right and resting on top of the deck, with the other four face-up cards spread to the right on top of it.

Lower your left thumb onto the left long side of the Club, onto its *edge*. Square the upper cards against your left thumbtip so they're all in a block with the exception of the Jack of Diamonds, which is jogged a half inch to the right. Your right hand drags all the cards to the right until the left long side of the Jack of Hearts and all the cards beneath it meet the right long side of the deck. Also begin to "kiss" the faces of the Jacks to the top of the deck, your left hand turning over more than your right hand (fig.7). When the Jacks are almost touching the top of the deck, your right hand levers the Jack of Diamonds until it's horizontal (fig.8). Your left fingers squeeze the large block onto the top of the deck as your left hand turns palm up (fig.9). Your left thumb immediately spreads over the cards to reveal a royal flush in Diamonds.

This final change must be done smoothly, with the hands rocking in, bringing the Jacks and the top of the deck toward each other, and then quickly up and apart.

SPECTATOR OUTDEALS MAGICIAN...ALMOST

Wouldn't it be nice to perform a poker routine where the spectator did most of the dealing and dealt himself a stacked hand *twice* without knowing it? It would, indeed.

Bro. John begins with a shuffled deck and spreads through the deck twice, doing two culls, while speaking. This is not part of the trick, and is done casually during the natural chatter between effects. It only takes a minute or so.

The First Cull. Remove the Jokers from the deck and place them aside. Begin spreading through the deck with the faces tilted a *bit* toward you. This gives the audience a view of the front edge of the deck. Thumb through the cards until you come to either a Deuce or one of the cards which make up the royal flush in Spades. Downjog that card and all the indifferent cards in front of it. This large group will cover the other cards as they are downjogged. Continue spreading through and downjog the balance of the Deuces and Spade flush. Strip out the downjogged cards and place them to the rear. This brings the randomly-mixed Deuces and Spade flush to the top of the deck.

The Second Cull. Spread through the deck again, holding it in a similar manner. This time you are going to stack the Sevens. Thumb over the first five indifferent cards on the face of the deck and downjog them. Continue spreading until you come to a Seven. Downjog it, and the four indifferent cards immediately behind it. Then continue spreading until you come to a third Seven. Downjog it, and the four indifferent cards immediately behind it. Continue spreading. Downjog the fourth Seven, *but do not add any indifferent cards behind it*. End the cull by downjogging the four Deuces. Strip out the downjogged packet and place it to the rear.

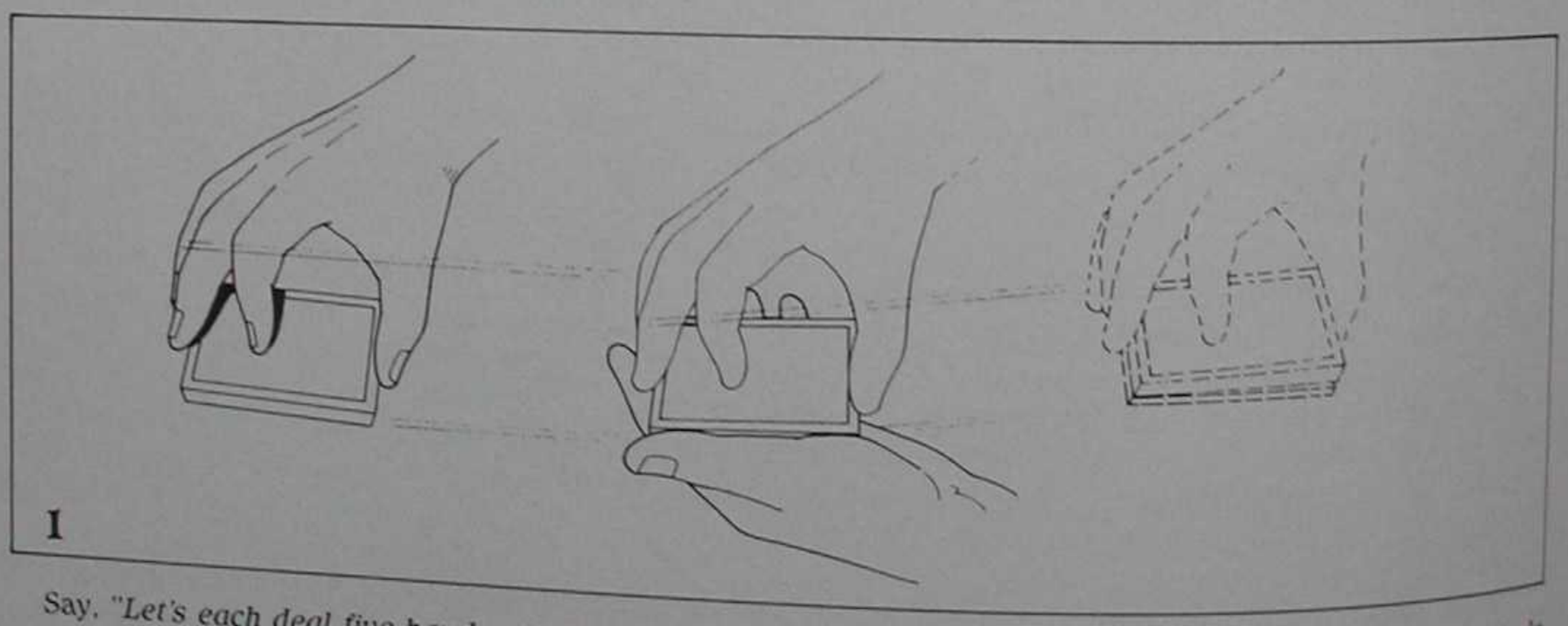
Circumstance may not prove as willing as the above description indicates. Suppose, for example, that you find a Seven among the first five cards of the deck? Simple — upjog it, then spread over and downjog the five indifferent cards. Break the spread at that point and, with your left thumb, peel out the Seven and downjog it behind those five cards. Now, continue spreading until you come to the second Seven. Downjog it and the four cards which immediately follow it. Let's suppose, however, that it is not followed by four *indifferent* cards, but rather by three indifferent cards and the third Seven. You downjog the three indifferent cards, leave the third Seven in the outer tier of the deck, and downjog a fourth indifferent card (the card which immediately follows the third Seven). The goal here is to get the Sevens downjogged with four indifferent cards between each one. The other permutations are easy to solve as they arise.

After both culls, the order of the deck will be, from the top down: four Deuces, Seven, four indifferent cards, Seven, four indifferent cards, Seven, four indifferent card, Seven, five indifferent cards, royal flush in Spades, rest of deck.

The trick begins now. Do a Zarrow Shuffle. Turn the deck face up and spread until you see the first card of the Spade flush. Take all the face-up cards above that Spade with your right hand (there are twenty-two) and give them to the spectator.

Turn your packet face down and false shuffle it. Ask the spectator to do the same. If he shuffles on the table, do a Zarrow Shuffle. If he Overhand Shuffles, do a false shuffle in the same fashion: begin the shuffle by pulling off a block of cards with your left thumb and then running five cards singly on top of it. Throw the balance on top, injogged. Begin a second shuffle by pulling off all the injogged cards with your left thumb as a block. Run five cards singly onto it, then throw the remaining cards on top.

Square the halfdeck and hold it in face-down dealing position in your left hand. Obtain a left pinky break *above* the five lowermost cards (the Spade flush). Take the deck with your right hand in Biddle Grip, your right thumb taking over the break. Say, *"To make this fairer, let's exchange halves."* Extend your left hand toward him so he puts his halfdeck onto it. Now, retract your left hand and, simultaneously, extend your right hand. As the right-hand cards pass over the left-hand cards, allow the five cards beneath the break to drop (fig. 1). Don't pause, and hand him the cards in your right hand. You've loaded the Spade flush on top of the packet from which you will be dealing.



1

Say, *"Let's each deal five hands of poker, five cards each hand, dealer's hand is last. We'll see who deals the better hand."* You both deal simultaneously, from left to right, and the fifth hand is yours. You will be left with two cards after dealing out five hands — just place these aside without saying anything.

While you have been stacking the Spade flush for the second deal, the spectator is dealing himself the Sevens as a result of the existing stack, and simultaneously stacking the Deuces for the second deal.

Turn over your fifth hand to reveal five indifferent cards, and point out any pair, or straight, etc., if one exists. Ask the spectator to turn over his fifth hand, which shows the four Sevens and an indifferent card — he outdealt you! He will be puzzled.

Turn your hand face down and gather the five hands in any order. Ask the spectator to do the same thing. Once the halves of the deck have been reassembled, very cleanly and openly exchange them. You take the spectator's cards and he takes yours.

Challenge him to another deal. Repeat the same procedure, each of you dealing five hands from left to right. Once that's completed, turn over his hand *first*. Slowly spread it to expose the Spade flush. Now, turn over the cards in your hand one at a time to build the tension. After you've turned over the fifth card, revealing four Deuces and one Seven, say, *"Oh, I forgot to tell you, Deuces wild. That gives me five Sevens, which beats your royal flush in Spades."*

♥

THE POKER PALM SHIFT

In the early 1960s, Bro. Hamman developed a routine where poker hands magically changed several times, and this was eventually published by Jon Racherbaumer in *Kabbala 3* as "Magician vs. Gambler," described next in this book. It relies heavily upon several gimmicked cards. Bro. John wanted to develop a routine along the same lines with two stipulations: 1) No gimmicks; 2) The poker hand remains isolated from the deck. "Poker Palm Shift" is the highly entertaining and mystifying result. A poker hand changes *four* times under seemingly impossible conditions.

Take a shuffled deck and say, *"I'm going to explain some secrets of card hustlers, and show you one move in particular — The Poker Palm Shift."* As you talk, spread the deck with the faces toward you, backs toward audience, and cull and set the following nine cards in this order, from the top down: Ace of Diamonds, Ace of Clubs, Ten of Clubs, Queen of Diamonds, Ten of Diamonds, Eight of Clubs, Six of Clubs, King of Diamonds, Jack of Diamonds, and the rest of the deck.

Turn the deck face down and hold it in dealing position in your left hand. Say, *"One of the most deceptive moves in the gambler's arsenal is The Poker Palm Shift. Not only will I demonstrate this move for you, but I'll cheat at will. I'm not going to bother dealing out poker hands — I'll just use five cards."* As you reach the end of that sentence, spread over the top *seven* cards, keeping them as bunched together as much as possible while maintaining an accurate count. (Bro. Hamman pushes over two groups of three and then a single card.). Obtain a left pinky break beneath the seven cards as you square them.

With your right hand, immediately Thumb Count two cards off the top and jog them to the right, aligned as one, about a quarter of an inch. Your left thumb presses them in place. You will now begin a variation of The Countback.

Your right hand regrips the rightjogged double card by the center of its right long side, thumb above, first and second fingertips beneath. Raise that double card, tilting its face toward the audience as you say, *"Ace of Clubs."* Begin to lower your right hand.

Your left thumb pushes over the next card on top of the deck as your right hand lowers the double card it holds onto the top of the deck. The third card is taken beneath the first two, jammed above your right fingertips. Raise your right hand and tilt the face of the packet toward the audience as you say, *"Ten of Clubs."* Your right hand immediately begins to descend.

Without pausing, your left thumb shoves over all four cards above the break. When your right hand lands, these are taken onto the face of the packet. The right hand rapidly moves upward again and tilts the face of the packet toward the audience as you say, *"Six of Clubs."* Lower your right hand back to the deck a moment later.

No card is taken this time. Instead, the Countback is executed. Your right hand lowers the packet so that it is lying on top of the deck, angled slightly to the right. Your left thumb presses downward and to the right, while your left fingertip presses upward. This retains the lowermost card of the packet (Six of Clubs) in place while the six cards above are shoved to the right.

Your right hand immediately lifts the six-card packet and tilts its face to the audience as you say, *"Eight of Clubs."* Lower your right hand again and repeat the Countback action described in the preceding paragraph. Your left second finger holds back the lowermost card (Eight of Clubs) while your left thumb shoves over the five cards above it.

Rapidly lift the five-card packet and tilt its face to the audience as you say, *"Ten of Diamonds."* Drop the packet face down onto the table and spread it a bit to the right leaving the cards slightly overlapping as you say, *"Well, I almost have a flush."*

The main point to remember when doing The Countback is to establish a smooth rhythm and maintain it. Do not fret about the audience watching your left thumb, or the thickness of the block. They are busy looking at the identity of each card on the face of the right-hand packet as you display it, and then trying to remember it.

As you patter for a moment, pick up the deck with your right hand, holding it in Biddle Grip. Casually peel the top two cards off one at a time with your left thumb onto your left hand. Drop the deck on top of them. Table the deck to your left.

The First Transformation. Square the packet, pick it up, and hold it in dealing position. Cover the packet for a second with your right hand and make some type of twitchy-mystery movement. Say, *"That was The Poker Palm Shift — did you see it?"* Thumb over the first card and flip it over, back onto the packet, to reveal the Ace of Diamonds. Flip it face down and deal it to the table. Flip the second card face up in an identical manner to display the Ace of Clubs. Flip it face down and deal it to the table, onto the first card. Comment, *"A pair of Aces."*

Next comes a Double Lift from the bottom of the packet, done in Bro. John's usual manner. Your left thumb slides the top card slightly forward and to the left to expose the right long side of the double card beneath it. Your right hand grasps the two lowermost cards and pulls them to the right as one, flipping them over, face up onto the card in your left hand. A Ten of Diamonds is displayed. Flip the double card face down and deal the top card to the table onto the two already there.

Slide a single card out from the bottom simulating the action of the Double Lift done a moment ago, and flip it face up onto the card in your left hand to display the Ten of Clubs. Flip it face down and deal it to the

table on the others. Finally, flip the remaining card over to reveal the Ten of Diamonds *again* — say, *"A full house: Tens over Aces."* Turn the card face down and drop it on top of the others.

The Second Transformation. Pick up the packet and hold it, fanned and face down, with your right hand. Say, *"You probably don't believe I did The Poker Palm Shift because you didn't see anything. So, I'll do it again, but this time I'm really going to change the cards. Watch me very carefully because I'm going to discard one and we'll play Draw Poker."* Your left hand withdraws the card second from the top (Ten of Clubs) and places it aside. Do *not* reveal which card you have removed.

Grasp the spread packet between both hands and move your left thumb onto the back of the card second from the top, and your right fingers onto the face of the card second from the bottom. Separate your hands, your right hand taking the first and third cards, your left hand the second and fourth. Rub the cards against one another for a moment, then place the right-hand cards on top of those in your left hand.

Leave everything spread and take it with your right hand. Say, *"It's my turn to draw a card."* Pluck the top card off the deck and place it beneath the packet. Say, *"Five and only five cards."* Square the packet and say, *"Whoops, did you see it — that was The Poker Palm Shift."*

Five Aces Are Shown. Do Bro. Hamman's technique for a Double Lift with no getready from a five-card packet, taught at the beginning of this book. Your right hand *very* lightly grasps the right long side of the packet, thumb above and fingertips beneath. It is there merely to steady the cards by bearing down on them slightly. Your left thumb does a Block Pushoff, and your left second and third fingers each peel a card off the bottom of the moving block. That leaves your right hand holding a double card.

Your right hand immediately levers the double card face up, letting it fall over onto the packet. As that happens everything is squared by the left fingers. The Ace of Clubs will show. *(Count from one to five aloud as each of the cards is shown. Do not mention suits.)* Repeat the Double Lift from a five-card packet technique to flip the double card face down. Deal off the top card and drop it on the table.

Openly take the top card of the packet and shift it to the bottom.

Next, do Bro. John's Double Lift from a four-card packet. It is identical to the technique just used, though there is no need for any third finger activity. Your left second fingertip holds back the third card, leaving a double card held in your right hand. Flip it face up onto the packet to reveal the Ace of Diamonds. Flip it face down using the same technique, then deal off the top card to the table. It goes on top of the first dealt card, overlapping and spread to the right.

You have apparently dealt two Aces to the table. Show the balance of the packet exactly the same way in which the final three cards were handled in *The First Transformation*. Begin by doing a Bro. Hamman style Double Lift from the bottom, dragging the double card out from beneath the top card, to the right, and flipping it face up onto the card in your left hand. This shows the Ace of Clubs again. Flip the double card face down and deal the top card to the table, onto the others.

Withdraw a single card from the bottom and flip it over onto the packet to show the Ace of Diamonds again. Flip it face down and deal it off, placing it with the tabled cards.

Turn the remaining card face up to reveal a *fifth* Ace (the Club, yet again). Say, *"Well I told you I was going to cheat, didn't I? I have two pair of Aces — four Aces...but I also have this fifth Ace."* Turn the Ace of Clubs face down and drop it on top of the tabled packet.

The Third Transformation. *"If I cheated that way in a real poker game they would break my knuckles, so I'll show you what I* **would** *do in a real game."* Pick up the packet and spread it between your hands. Say,

"I'll discard one card and take another." Discard the packet's top card. Pluck the top card off the deck and insert it second from the bottom of the packet.

Move your right hand over the packet and make some funny little move. Say, *"Did you see The Poker Palm Shift that time?"* Stud deal the packet to the table, turning each card face up and placing them in an overlapping row from *right* to left. This displays a royal flush in Diamonds with the indices rightside up for the audience.

♠

MAGICIAN VERSUS GAMBLER

Bro. Hamman's experiments with the "Ten-Card Poker Deal" led him down a different path than most. His routine, which utilizes two gimmicked cards (inspired by DeLand), was created in 1963 and eventually published over a decade later in *Kabbala Vol.3*. It is stunning when performed, and reaches the elusive goal which governs the use of gimmicked cards — an effect is achieved not possible when using regular cards. ("Poker Palm Shift" is Bro. Hamman's attempt to create a routine *along these lines* using regular cards.)

A poker hand of five cards is dealt to both the magician and spectator. This is done three times, with the magician winning all hands. Another round of cards is dealt, and the deck placed aside. Both the spectator's and magician's hands change three times in quick succession without ever going back to the deck. The ten cards remaining on the table at the end are not gimmicked, and the routine has virtually no sleight of hand.

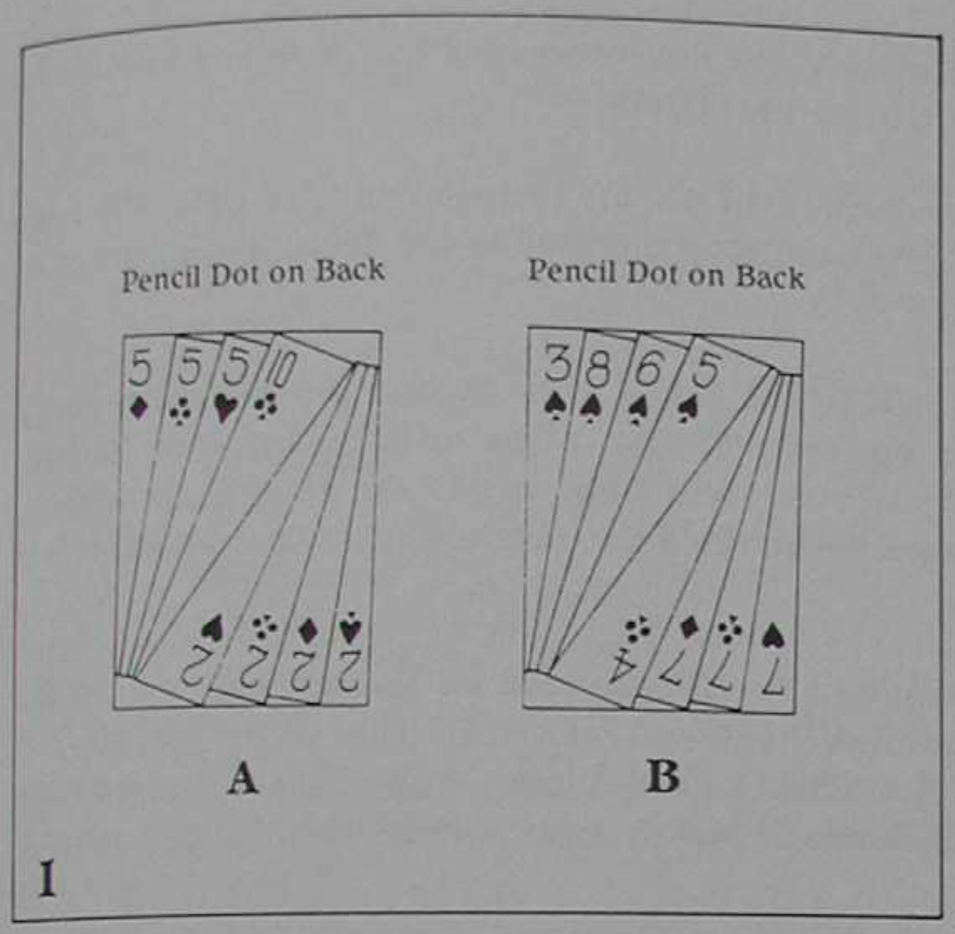
You need to construct two gimmicked cards, shown in figure 1. Card **A** will be the one dealt to you, card **B** will go to the spectator. Each card consists of eight triangluar pieces glued onto a base card whose identity is irrelevant since it's never seen.

At one end of card **A** are the Fives of Diamonds, Clubs, and Hearts, and the Ten of Clubs. At the other end are the four Deuces. There is a pencil dot on the back of the card at its outer right corner at the end where the three Fives are located.

At one end of card **B** are the Three, Eight, Six, and Five of Spades. At the other end are the Sevens of Hearts, Clubs, Diamonds, and the Four of Clubs. There is a pencil dot on the back of this card at its outer right corner at the end where the four Spade cards are located.

Remove these cards from the deck: Nine, Ten, Jack, Queen, King of Spades, the four Aces, three Nines, three Threes, and three Deuces. Take what remains of the deck, split it in half, and turn these packets face to face.

On one side of the deck, set the following cards in this order, from the top down: (Stack A) Four of Spades, the Threes, Nines, and Deuces in any order. The Four of Spades is the infamous Jonah card — whoever receives it is guaranteed to lose the hand.



Now, turn the deck over. On the **other** side, set the cards in this order, from the top down: (Stack B) Ten of Spades, card **B**, card **A**, Ace of Diamonds, Queen of Spades, Ace of Hearts, King of Spades, Ace of Clubs, Nine of Spades, Ace of Spades, Jack of Spades. (The pencil-dotted ends of the gimmicked cards should be at the outer end.)

Turn the deck over sideways so Stack A is upward and slide it into the cardcase, half-moon cutout side upward.

To perform, open the case (it should be half-moon side upward so Stack A comes out on top) and remove the deck. Place the box aside and take the deck in dealing position. Say, *"Have you ever played a game of poker before? This is the story of a poker game that took place between a gambler and me some time back. You'll get to play the part of the gambler."*

Starting with the spectator, deal out two hands of poker, five face-down cards each, and place the deck aside. Turn the spectator's hand face up and spread it. He will, of course, have received the Jonah card, Four of Spades, and so loses. Turn your hand face up and spread it. He may have one pair or two pair, but your hand will always have three of a kind, or a full house, so you will unfailingly win.

Pick up the Four of Spades and use it to scoop up the balance of his cards. Then, use his cards to scoop up your own. Turn the assembled ten-card packet face down. The Four of Spades is now on top. Begin an overhand shuffle, pulling off the cards singly and running the Four of Spades to the bottom of the packet. Now, begin a second shuffle by retaining the Four on the bottom of the packet with your left fingers and shuffling the cards back on top of it. Ask the spectator to stop you at any time.

When he does, deal out two hands of cards. *You* must get the first card dealt, leaving the last card to fall into his hand. He gets the Four of Spades and, upon turning both hands face up, will lose once again.

Pick up his face-up hand and use it to scoop up your own. This positions the Four of Spades at the rear of the face-up packet. Begin an Overhand Shuffle while the cards are face up, holding the rear card in place with your left fingers so it doesn't move. Ask the spectator to stop you at any time, then drop the remaining cards on the face of the packet.

Turn the packet face down and deal out two hands, starting with the *spectator*. He gets the first card, the Four of Spades, and is fated to lose. After that you can let the spectator chose which cards get dealt into

what hand. Whatever he tells you to do is okay — he already has the Jonah card and is out of luck. Turn both hands face up and spread them to show that you have won yet again.

Pick up the Four of Spades and use it to scoop up his cards, then use his to scoop up your own. The Four remains at the rear of the packet. Turn the packet face down and drop it on top of the deck, which is lifted in the same motion and placed into left-hand dealing position.

Say, *"At this point the gambler became very upset and yelled out, 'I keep getting the low cards every time.'"* You must time your actions here — deal off the top card and turn it face up with your right hand to display the Four of Spades. As you say, *"...the low cards...,"* your right hand throws the Four to the table in disgust. *At the same time,* your left hand **turns over** and tables the deck, secretly turning it so Stack B is now upward (fig.2).

Say, *"The livid gambler now insisted that we play while the deck remained on the table to prevent me from dealing from the bottom."* Turn the Four of Spades face down and table it in front of the spectator — it's the first card in his hand. Lift the cards off the top of the deck one at a time, dealing them alternately to yourself and the spectator. As the third and fourth cards are dealt, watch them to check that the pencil dot is in the outer right corner of each.

Your hand contains, from the top down: Nine, King, Queen, card A (Fives and pencil dot outward), Ten. His hand contains, from the top down: three Aces, card B (Spades and pencil dot outward), Four of Spades.

Say, *"The gambler couldn't resist cheating, and he switched his hand for a Spade Flush."* Pick up the spectator's hand and flip it face up *sideways,* so the pencil-dotted end remains outward. Hold the packet with both hands and spread the face card to the right with your left thumb. Beneath the packet, your left fingers spread the lower three cards to the right so their edges protrude slightly from the front (fig.3). This subtle handling gives edges to the glued-together cards. After you display the hand for a moment, square the cards and turn it face down *sideways.* Place it back on the table.

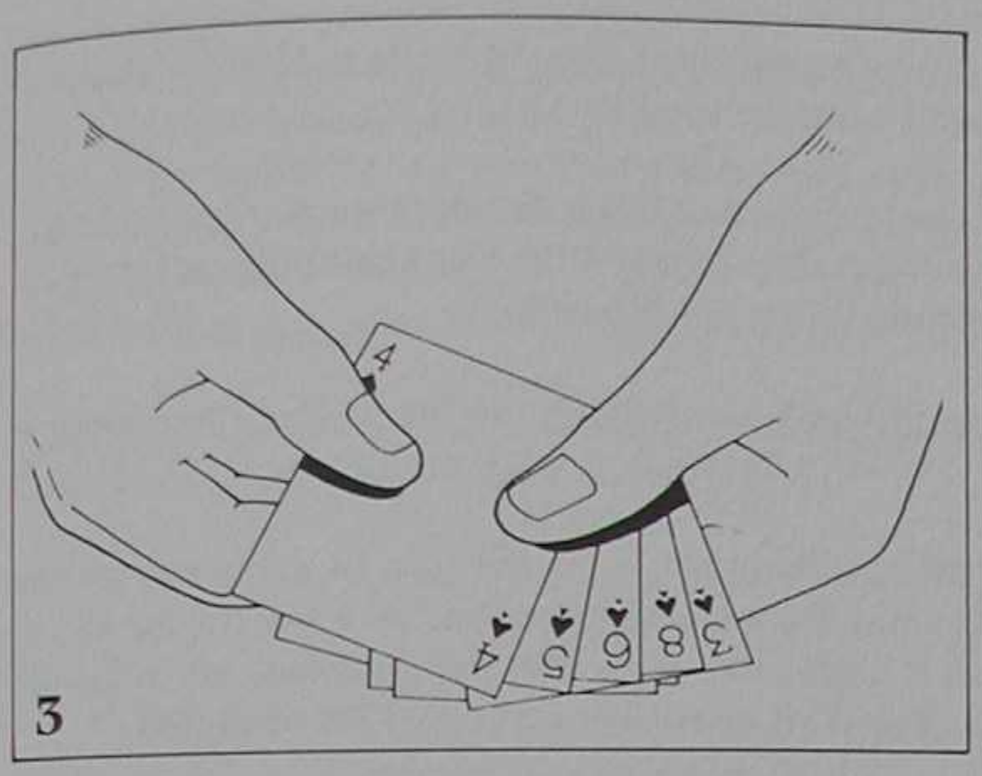
Pick up your hand and spread it as just described to show a full house, two Tens and three Fives. Square it, turn it face down sideways, and table it.

Grasp the outer end of the spectator's packet, turning it face up **end over end** as you place it into your left hand (fig.4). Say, *"The gambler didn't like the fact that my full house beat his spade flush, so he cheated and switched his hand again for two Fours and three Sevens, a full house which beat my two Tens and three Fives."* Spread out the packet as you talk, using the handling already taught so the cards beneath the gimmick are spread to the right as well. After a moment, square the packet and turn it face down. Table it.

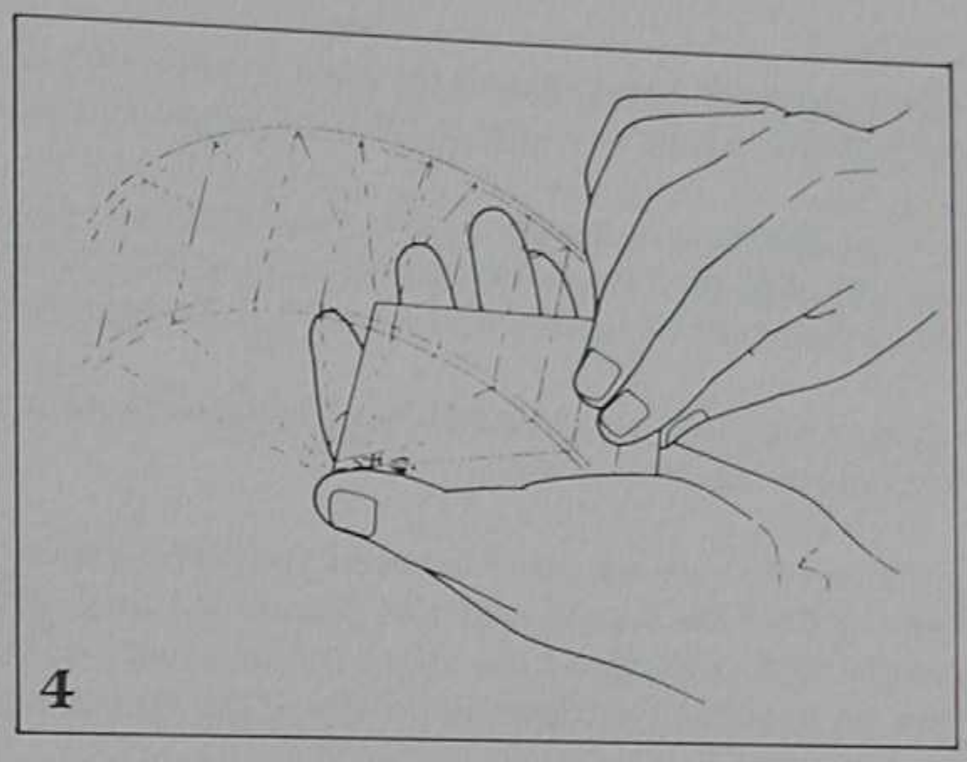
Say, *"It was easy to stay one step ahead of him, so I switched my hand for four Deuces."* Pick your hand up exactly as shown in figure 4, so it is turned **end over end,** and place it into your left hand. Spread it to show four Twos and a Ten using the same handling as before.

After a moment, square the cards and turn the packet face down. Place it on the table and spread it into a horizontal row, pushing the top card to the extreme right, second card not as far, etc. This positions the gimmicked card second from the left in the row (this can be easily verified by spotting the pencil dot). Spread out the spectator's hand in exactly the same manner, so his gimmicked card is also second from your left. This, incidentally, will be somewhat surprising to the audience, since they will have assumed you had more than five cards in each hand.

Say, *"The gambler, in desperation, said that we should each have the opportunity to discard one card and draw another. I agreed."* Pick up the gimmicked card in each row and drop them off to the side, face down. Pluck the top card off the deck and place it among the spectator's cards, in the vacant position in the row. Take off the card now on top of the deck and place it among your cards.



3



4

Turn over the spectator's cards from left to right. The first card will be the Four of Spades (dramatically, it is better to get this indifferent card out of the way *before* turning over the Aces). Turn over the other cards to reveal the Aces.

Turn over the cards in your hand to reveal the Nine through King of Spades and say, *"He had the four Aces, but I had a flush and beat him."* Gather all the cards together and drop them on top of the deck. Pick up the deck and, during a convenient moment, "right" the reversed lower half. The two gimmicked cards, which were discarded during the final sequence, are not returned to the deck. Rather, they are simply lowered into the lap, or pocketed, when attention is elsewhere. The deck is clean and you can proceed as desired.

♦

UP THE DOWN SLEEVE

A lucid description of an opaque plot: Cards mysteriously travel up and down your sleeves and appear in your pockets. Perhaps it is an opaque description of a lucid plot....

The deck begins face up in dealing position. Spread through it and ask Spectator No. 1 to name any card he sees (let's say he selects the Six of Clubs). Break the spread so the Six of Clubs is on the face of the cards remaining in your left hand. The card beneath the Six is also spread slightly to the right. *You must remember both of those cards (and let's assume the second card, beneath the Six, is the Ace of Hearts).*

Say, *"Let's put the Six of Clubs right in front of you."* Obtain a left pinky break beneath the Ace of Hearts that is under the Six of Clubs as your left thumb pulls both square. Use your right fingertips to drag the double card to the right until it is jogged a half inch over the right long side of the cards in your left hand.

Turn your right hand over and nip the double card with your right fingertips, pressing it against the backs of the cards in your right hand. Raise your right hand and turn it so the Six of Clubs is broadside toward the

audience. Next, lower your right hand, turning it palm up. The left long side of the face-down double card should still be visible at the left end of the face-up spread cards in your right hand.

Your left thumb descends onto the uppermost face-down card to hold it in place as your right fingers secretly slide the Six of Clubs to the right, completely beneath the spread. Your left hand pulls out the face-down card (Ace of Hearts) and tables it in front of Spectator No.1, on the right.

Place the cards in your right hand beneath those in your left hand, leaving the Six of Clubs face-down at the rear of the face-up deck.

Spread the face-up cards between your hands and ask Spectator No.2, on the left, to name any card he sees. Outjog the named card and square the deck. Strip out the second selection, let's say it's the Ten of Hearts, with your right hand. Turn it face down and slip it under the deck. Flip the deck face up. There will now be a double card face up on top of the face-down deck (Ten of Hearts on top of Six of Clubs).

Say, *"There are two selected cards. You took the Ten of Hearts, and you took the Six of Clubs, and there's also a Lucid Card here on the table. It's very clear — you can see it lying right here."* Gesture to a spot on the table directly in front of you (to the left of the face-down card in front of Spectator No.1). Say, *"And here's your card, the Ten of Hearts, which I'll place into my pocket."* Flip the double card face down and thumb over the top card. Take it with your right hand and insert it into your left breast pocket.

Say, *"I have two sleeves here. This one is called the Down Sleeve — that's my left arm,"* as your right hand, fingers wiggling, moves from the breast pocket down your left arm. Continue, *"And this one is called the Up Sleeve — that's my right arm,"* as your right hand takes the deck in Biddle Grip, freeing your left hand. Wiggle your left fingers as you gesture up your right arm. Your right hand tables the face-down deck just inward of the center position, supposedly occupied by the Lucid Card.

Say, *"I don't know whether you can see the Lucid Card, but it's the Ace of Hearts. You can't see it, but you can hear it."* (*Of course, you would name whatever card you* happened to see under the Six of Clubs at the beginning of the trick.) Lift the top card off the deck with your right hand, holding it by the center of the right long side, thumb above and fingers beneath. The following handling is similar to that used in "The Transparent Cards." Pantomime scooping up the Lucid Card. Your left hand grasps the left long side of the card in an identical position. Your right hand pretends to draw off the Lucid Card. Now, the inner long sides of the cards are ostensibly flicked against one another, producing a sound, as in "The Transparent Cards." Your left third fingertip secretly clicks the inner left corner of the card in that hand to create the noise. Pantomime replacing the Lucid Card on top of the card in your left hand and say, *"Can you see the Ace of Hearts right there, on top of that card?"*

Your right hand takes the card. Turn your left hand palm up and open it. Lower the card onto your left palm. Say, *"Watch the Lucid Card — it's going to sink under this card and go right up the sleeve, into my breast pocket."* Your right hand, fingers wiggling, sweeps over your left palm and up your left arm in a line to the breast pocket. Say, *"And your card* (Spectator No.2), *the Ten of Hearts, comes right down the sleeve and appears on my left hand."* Your right hand sweeps down your left arm and stops over the card on your left hand. Turn it over to reveal the Ten of Hearts, which the spectators believed you put in your pocket moments earlier.

Turn it face down and table it to the left. Your right hand dips into your left breast pocket and pretends to remove the Lucid Card, holding it (actually nothing) between thumb and fingers. Say, *"That's the Lucid Card, the Ace of Hearts."* Put the invisible Lucid Card in your left hand, which takes it as if it is holding a card by the center of the left long side.

Your right hand picks up the face-down card in front of Spectator No.1, supposedly the Six of Clubs.

Exchange the visible card in your right hand with the invisible Lucid Card in your left hand. Your left hand now holds the face-down card. Pretend to flick the sides of the two cards against one another as before, clicking the inner left corner of the left-hand card with the third finger. Say, *"When they pass over each other, the Lucid Card becomes opaque,"* as you flip over the card in your right hand to reveal the Ace of Hearts. Continue, *"And the Six of Clubs goes right up my sleeve into the pocket."* Show your hand empty before pulling Spectator No.1's card out of your breast pocket to end.

Bro. Hamman adds, *"If you cannot mimic the illusion of the invisible card realistically, and entertainingly, this will not fly. The effect here is everything."*

GO FISH

Ed Balducci's Cut Deeper Force has often been miscredited to Henry Christ. Bro. John did not know of the move before stumbling onto it on his own, and he has greatly enlarged its potential applications.

A card is chosen, and three other spectators are given a chance to "go fishing" and locate the initial selection. They all fail, but remember the cards they have located. The performer goes fishing himself now, and locates the three cards chosen by the fishing spectators. Then, he locates an indifferent card. This indifferent card changes into the first selection, and the other three chosen cards change into mates of the first selection. This is a variation on an old plot, but what makes Bro. Hamman's handling so unique is that there are few moves, and those that are used are simple. You must use a blue deck.

Before you begin this trick, spread through the deck and cull any four of a kind to the rear. Bro. John does this by casually spreading through the cards as he talks, injogging the four cards, afterward stripping them out as a group and cutting them to the rear. Let's assume the four Sixes have been culled.

Do a wide ribbon spread of the face-down deck and say, *"Let's imagine that the deck is a large body of water and there are lots of waves."* As you reach the end of the sentence reach beneath the lowermost card of the spread and do a domino-style turnover, so the whole deck flips face up. Say, *"I'll go churning through the water and see if we can catch a fish."* Pick up the deck and square it. Turn it face down and place it back into left-hand dealing position.

This is Bro. Hamman's variation of the Cut Deeper Force, which is dubbed The Rolling Control. You will Force the top card of the deck (assume it's the Six of Hearts) on the first spectator. Your left thumb spreads over a small group of cards. Your right hand grasps these at the center of the right long side, thumb above and fingers beneath (fig.1). Drag this group a little to the right and immediately flip it face up, so it falls back over onto the top of the deck (fig.2). You will execute this action three more times (for a total of four).

The second time, your left thumb pushes over any amount greater than the face-up block, and your right hand flips it all over. Here is the simple rule you must always follow: you may push over any amount of cards with your left thumb that is **greater** than the number of face-up cards. *Never* push over only a portion of the face-up block.

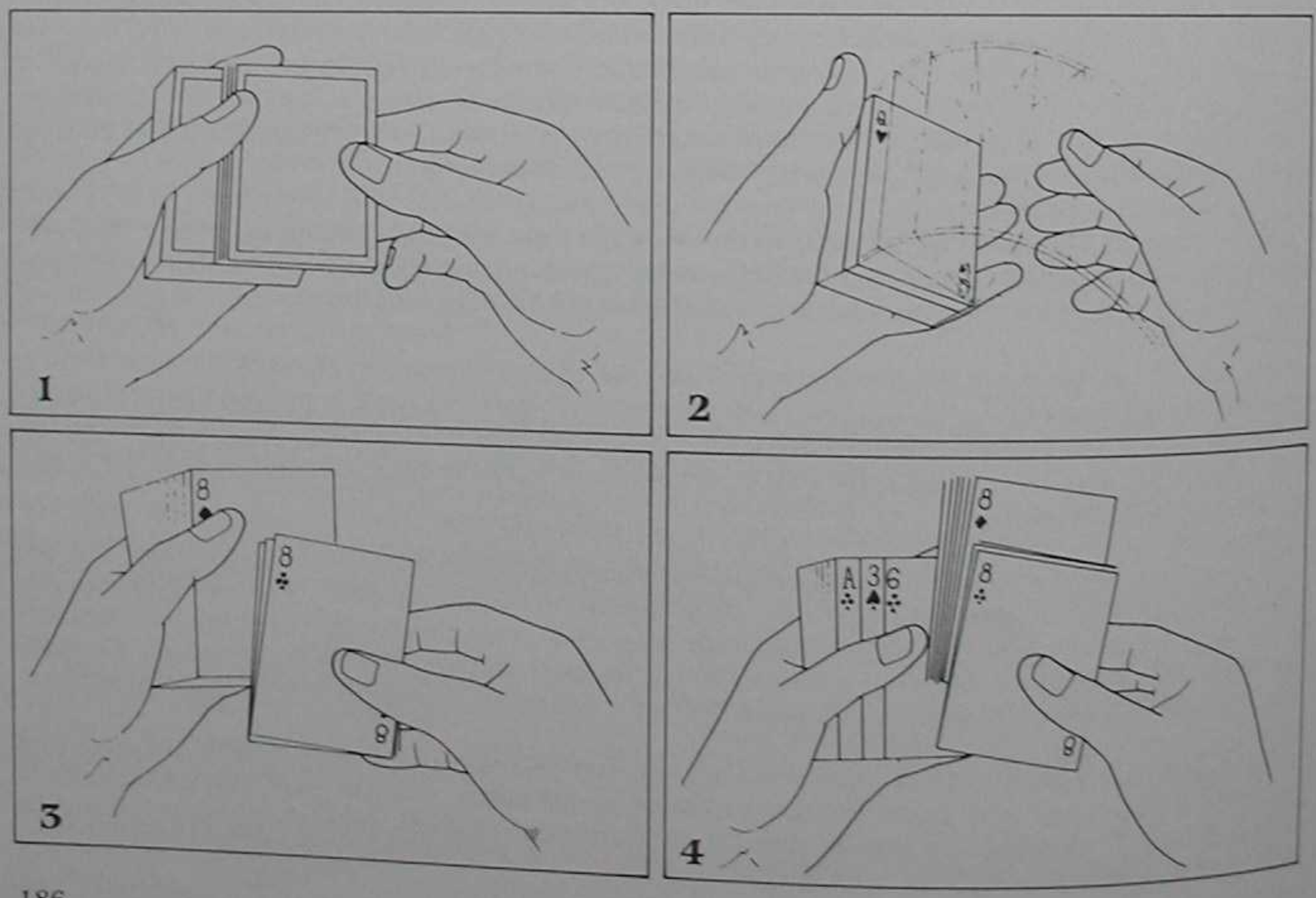
The third and fourth cuts are exactly like the second — your left thumb pushes over any number of cards larger than the face-up group. These are taken by your right hand as described and flipped over onto the deck. Do it a fourth time. All of this is done without pausing, and the effect is that the deck is being thoroughly mixed (a number of spectators will even believe that the cards are shuffled face up and face down).

Spread over all the face-up cards, and the first face-down card, and take them with your right hand. Raise your right hand, tilting the face of the lowermost card (Six of Hearts) toward the audience, as you ask the spectator to remember the "goldfish."

After a moment, drop the packet back onto the deck. Execute The Rolling Control, pushing over any group larger than the face-up cards with your left thumb. Take them with your right hand and flip them over, onto the deck. Next, spread over **just** the face-up cards, take them with your right hand, and flip them over. This controls the Six of Hearts back to the top.

Say, *"After you're done fishing, the water becomes calm."* Ribbon Spread the deck to show that all the cards are face down. Notice the ambiguity of the patter line. For those spectators under the impression that the deck has been mixed face up and face down, a magical effect has occurred. For the rest, nothing has happened and you simply continue.

Square the spread and lift the deck. Say, *"Would you guys like to try your hand at fishing for his card?"* Place the deck back into left-hand dealing position. Say, *"Sir, I'm going to let you fish through the cards until you say 'stop,' and we'll see if you can find that goldfish."* Raise your left hand and do a Peek, your right second finger riffling back the upper right corner of the deck until you are stopped (time it so he stops you in the lower third). Break open the deck a bit wider at that point, grasping all the cards above the gap in right-hand Biddle Grip.



Ask the spectator if he has stopped you at the first selection (the so-called goldfish). Your left thumb should be across the back of the deck. Do a Slip Cut, your left thumb retaining the top card in place while your right hand draws all the cards above the break to the right. The card held in place by your left thumb falls onto the cards remaining in your left hand. The card which the spectator has stopped you at is on the face of the packet held by your right hand.

In answer to your question, the spectator will say "No." Ask him to remember the card he stopped you at. Repeat the Peek and Slip Cut combination (shown to Bro. John by Frank Garcia and published in his book *Exclusive Card Secrets*, in 1980) twice more to two other spectators. Work from left to right, with the second spectator stopping you somewhere near the middle, and the third spectator stopping you in the upper third of the deck. This positions a Six above each peeked selection, with the fourth Six still on top of the deck. During this continue to patter, saying, *"No? Rats! Let's give another gentleman a chance. Say stop. Is that the goldfish? No? Boy, oh boy, okay — remember that card. Let's try one more time. Please say stop. Is that it? Oh, well, remember that one, too."*.

Say, *"Since you fellows didn't do too well fishing, I get three chances."* Flip the deck face up in dealing position, and tilt the faces toward you. Begin spreading the cards between your hands until you come to the first Six. Push the Six, and the card immediately behind it (the second selection — the first peeked card), to the rear of the right-hand cards, squaring them. Your left hand breaks the spread at that point and moves forward. Lower it so the audience can see the face of the uppermost card and ask if it is the goldfish card.

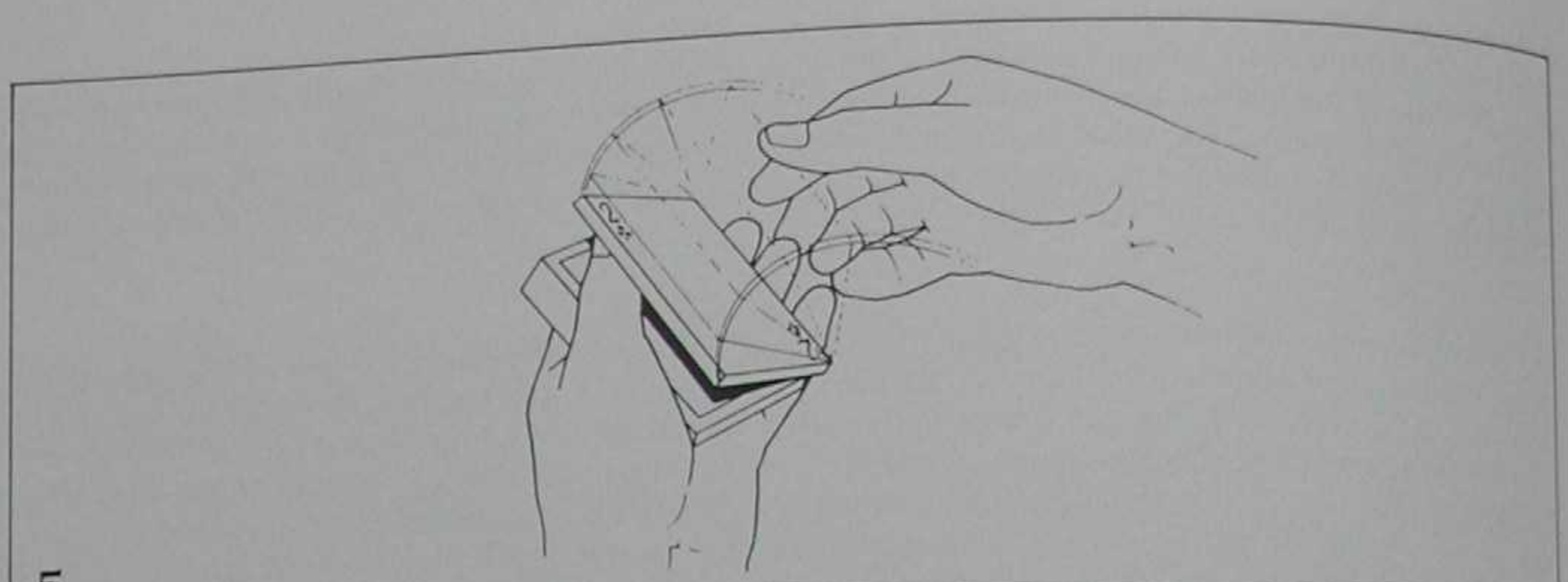
When you are told "No," raise your left hand to beside your right hand and continue spreading, upjogging all the left-hand cards (fig.3). When you come to the next Six, push it, and the card immediately behind it, to the right. They move beside the first Six and selection which you've already passed (fig.4). Again, your left hand breaks the spread at that point and shows the audience the card on the face of the balance of the deck. Ask if this is the goldfish card. When you are told "no," raise your left hand and continue spreading in line with the upjogged cards.

Upon reaching the third Six, push it, and the card immediately behind it, to the right so the pair is in line with the first two Six/selection pairs. Again, your left hand breaks the spread and flashes the card on the face of its half to the audience as you ask if it's the goldfish card. The reply will be negative. Raise your left hand and align its cards with the upjogged portion of the deck. Pull only the rear card, the fourth Six, downward, until it's in line with the other Six/selection pairs.

Maneuver the deck into left-hand dealing position. Your right hand strips out all the outjogged cards and drops them onto the face of the deck. The Sixes and selections now alternate on top of the deck.

Say, *"Well, enough of this — time to go fishing for your card,"* as you point to the gentleman on the extreme right (the third peek). Say, *"What was the name of your card?"* He tells you — assume it's the Two of Clubs. You will do The Rolling Control and cut three times, saying one word on each cut, *"Two...of...Clubs."* The cuts are: 1) your left thumb pushes off any small group (larger than eight cards) and your right hand flips it face up so it falls back onto the deck; 2) your left thumb pushes over a group consisting of *more* than just face-up cards, and your right hand flips these over onto the deck; 3) your left thumb pushes over all the face-up cards, plus the two uppermost face-down cards. Your left thumb doesn't move after it pushes over the group so that, when your right hand flips the packet over, it lands on your left thumb (fig.5). The named selection will be showing.

Lift off the packet that's above your left thumb with your right hand and table it in front of the proper spectator. Repeat the actions described in the preceding paragraph twice more to produce, one at a time, each of the other two peeked cards. Afterward, there will be three piles on the table, each with two face-up cards on top. A small portion of the deck should remain in your left hand afterward.



Say, *"Hey, I've been pretty lucky at finding your three cards, maybe I can catch the big fish."* Repeat the exact same handling of The Rolling Control again, cutting three times and ending with a double card face up on top of the packet. In this case an indifferent card will show, with the Six of Hearts face up beneath it. Say, *"Geez, can't find that card."* Set the balance of the deck, face-up double card on top, to the right of the other three piles.

Say, *"Well, I got three, which isn't really so bad after all."* Pick up the packet farthest to the left and place it into dealing position. Do a Double Turnover to flip the cards face down and immediately thumb off the top card. Table it where the packet was a moment ago. Pick up the next packet (moving from left to right) and drop it on top of the cards in your left hand. Double Turnover the two face-up cards and deal off the top card, tabling it where this packet was.

Pick up the third packet and drop it onto the cards in your left hand. Flip the double card face down as before and deal off the top card, tabling it where the packet was. It appears as if you have turned each of the three peeked cards face down and dealt them to the table. Finally, pick up the final quarter of the deck, where an indifferent card has been, and drop it onto the cards in your left hand.

Turn over the double card and deal off the top card. This sequence reassembles the deck and leaves the goldfish card, the Six of Hearts, in your right hand, and the other three Sixes on the table. Flick the card with your right first finger as you say, *"I think I've finally hooked the big one. What was the name of the goldfish?"* Turn over the card to reveal the Six of Hearts, then turn over the other three cards to reveal the mates, *"the three little goldfish."*

BLIND CHANCE

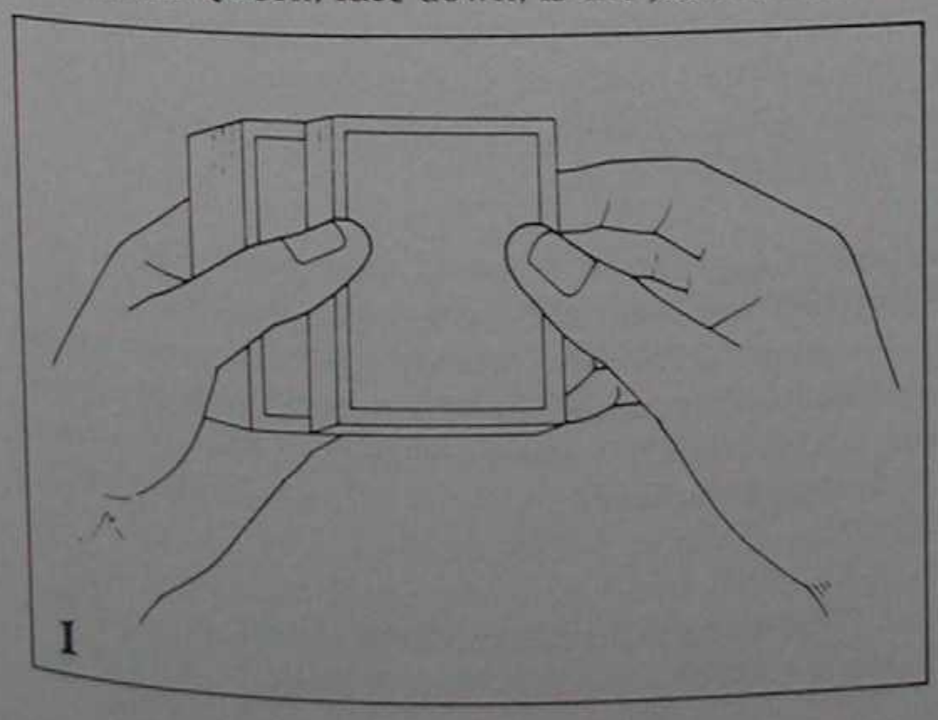
An inexplicable miracle for four. Four cards are chosen and remembered by different spectators. The magician turns half the deck face up and half face down and shuffles them together. He spreads the cards on the table and asks the first spectator if he sees his card among those which are face up. When he replies negatively, the magician tries blind chance, and randomly pushes a face-down card out of the spread and announces that it is the first spectator's card. This is repeated with the other three spectators, turning the deck over each time. When the four cards are ultimately turned over, they *are* the selections!

At first thought, you would assume this has to be a full-deck setup along the lines of "Magic Box" and "Four-Pocket Mirror." It is not. There is no setup. Except for a Faro Shuffle, there are no sleights, either.

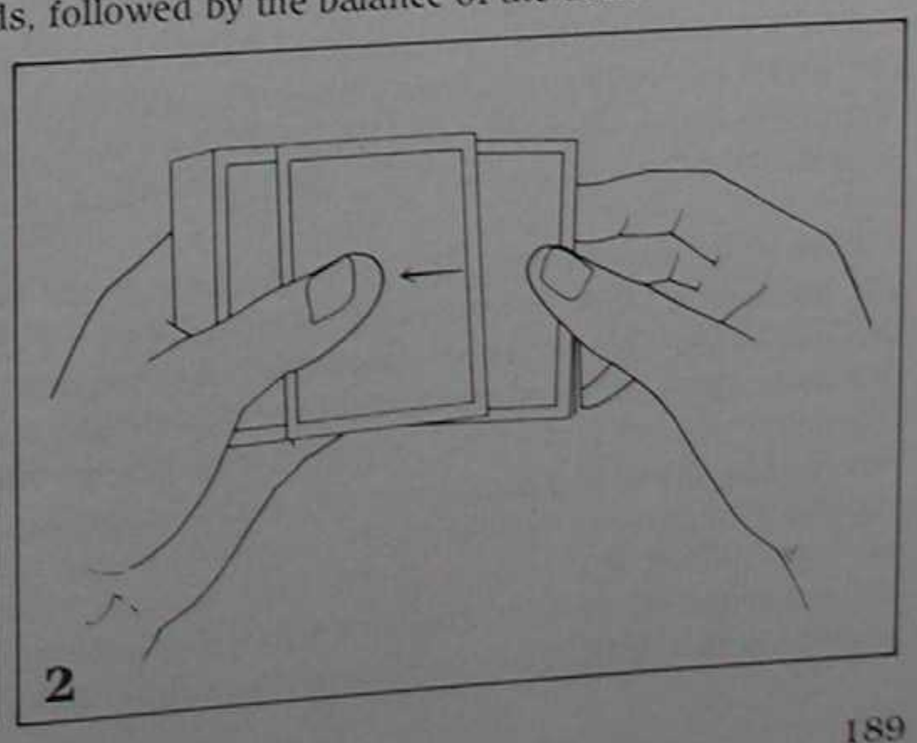
You need two key cards. Providing that you can remember them, the two cards randomly lying on top of the deck may be used. Bro. Hamman takes no chances, however, and arranges to have the Jack of Diamonds and the Queen of Clubs on top of the deck (Jack uppermost).

To perform, shuffle the deck without disturbing the two key cards on top. The four cards are not really chosen by the spectators. A version of Bro. Hamman's Rolling Control is performed, wherein the deck is constantly mixed and four cards are *shown* to the spectators. Sounds bad, looks good.

Begin with the deck in left-hand dealing position. Move your left thumb to the center of the left long side of the deck and shove over about a dozen cards (fig.1). Extend your left thumb onto the top card and, like a Slip Cut, pull it to the left (fig.2). Your right hand flips all the pushed-over cards face up onto the deck. There will now be a small group of face-up cards, at the bottom of which is the Queen of Clubs. Directly beneath the Queen, face down, is the Jack of Diamonds, followed by the balance of the deck.



1



2

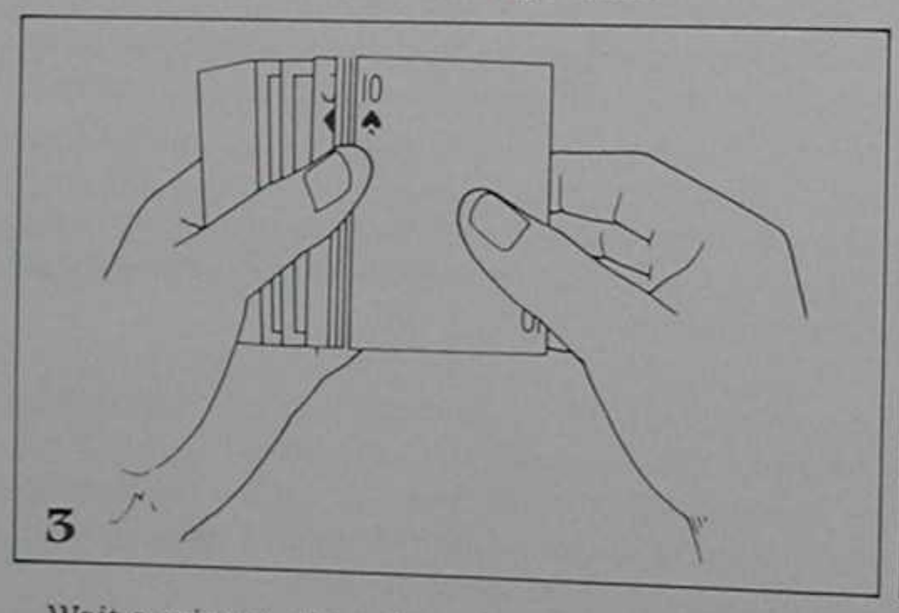
Spread off about two-thirds of the deck with your left thumb. Take the pushed-over packet with your right hand and flip it over, back onto the cards in your left hand. This results in about half of the cards being face up on top. The lowermost card of the face-up group is the Jack of Diamonds. The face-down Queen of Clubs is directly beneath it.

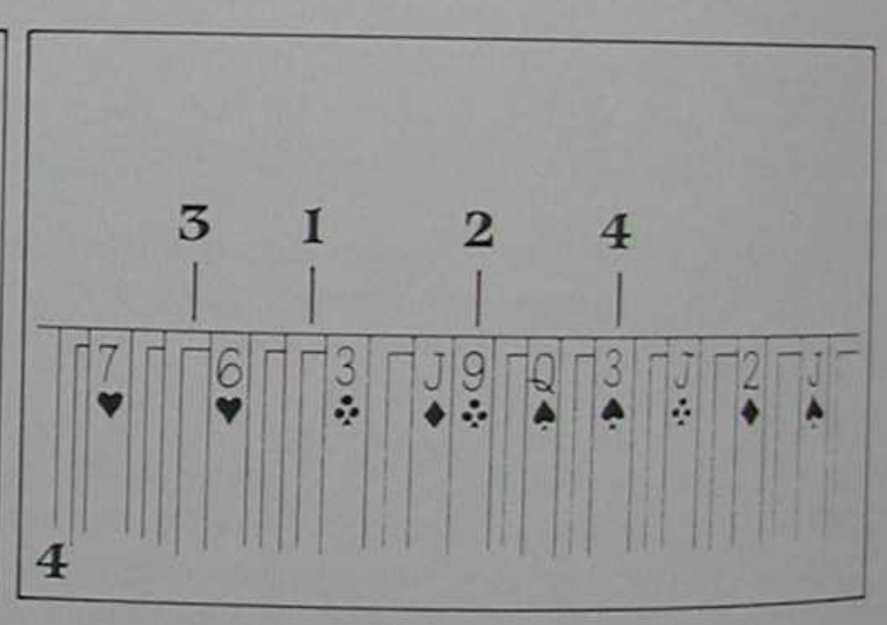
Your left thumb begins spreading the cards into your right hand. They are grasped by the center of their right long sides, thumb above and fingers beneath. The cards square as they go into your right hand. Continue spreading until you see the Jack of Diamonds (fig.3). Push it, and the *two* face-down cards directly beneath, onto the bottom of the right-hand cards. Raise your right hand and flash the indifferent card on the bottom to the first spectator and ask him to remember it.

After a moment, lower your right hand and drop its cards on top of those in your left hand. Remember that you have forced/controlled the first selection beneath the Jack of Diamonds.

Your left thumb pushes over about two-thirds of the deck, spreading into the center of the face-down lower half, and your right hand takes these and flips them over back onto the cards in your left hand. Force/control the second selection exactly as you did the first, though here you look for the Queen of Clubs when you spread. It will be the lowermost face-up card. Spread two more cards into your right hand, then raise the packet to show the second spectator the bottom card.

After a moment, lower your right hand and drop the packet back onto the deck. Flip over the upper two-thirds of the deck and begin spreading the cards into your right hand. Pass the Jack of Diamonds, then shove over **four** face-down cards. Your right hand takes them onto the bottom of its packet, which is then raised and shown to the third spectator.





Wait a minute, then drop those cards back on top of the deck. Flip over the upper two-thirds of the deck and begin spreading the cards into your right hand. Look for the Queen of Clubs, then shove over **four** face-down cards. They go onto the bottom of the right-hand packet, which is raised so the bottom card is seen by the fourth spectator. Drop the right hand's cards on top of the deck.

Look at the inner end of the deck. Because of the natural bridge where the cards meet back to back, you can get a rough idea of how many cards are face up. Since you want the deck to be split almost evenly for the upcoming Faro Shuffle, guess how many cards you must add to the face-up cards to make about twenty-six. Your left thumb pushes over most of the deck, *leaving* in your left hand however many cards you think you need to add to the face-up cards to make about half the deck. It does not have to be exact by any means, and there is no cause for any sort of counting. Just guess and keep going. *It is best to overestimate slightly.*

Once your left thumb has pushed over the bulk of the deck, your right hand flips it over and lets it fall back onto the small group remaining in your left hand.

Push all the face-up cards into your right hand. Each hand now maneuvers its half into position for a Faro Shuffle (left-hand cards face down, right-hand cards face up). Execute the Faro so that a face-down card (from the left-hand half) is on top and a reversed card (from the right-hand half) is on bottom. You may have to physically move one or two cards around after the shuffle to reach that position, but the spectators have no idea what you're doing so it doesn't matter. (The shuffle, incidentally, need not be perfect.) Square the deck.

Cut the deck and ribbon spread it widely on the table so every card can be seen. The audience will see a hodgepodge. You, on the other hand, will instantly see the Jack of Diamonds just left of center (fig.4). That illustration also shows the locations of the four chosen cards. The first selection is the second face-down card to the left of the Jack of Diamonds. The third selection is the *fourth* face-down card to the left of the Jack. The second selection is the first face-up card to the *right* of the Jack, and the fourth is the third face-up card to the right of the Jack.

Say, to the first spectator, *"Do you see your card?"* Let him look for a moment, in vain. Say, *"Let me take a guess, it's just blind chance that I can find it."* Put your finger on the second face-down card to the left of the Jack and slide it out of the spread until it's in front of the first spectator.

Square the deck, turn it over, and repeat with the second spectator. When he says that he does not see his card, put your finger on the second face-down to the *left* of the Queen of Clubs and push it toward him.

Square the deck, turn it over, and repeat with the third spectator. After he looks, put your finger on the **third** face-down card to the left of the Jack of Diamonds and push it toward him.

Square the deck, turn it over, and repeat with the fourth spectator. After he has glanced over the deck, put your finger on the third face-down card to the left of the Queen of Clubs and push it toward him.

That's it. Ask each spectator to name his card aloud, one at a time, and tell them to turn over the cards on the table. At your leisure, gather up the cards and turn them all the same way so you can continue.

♠

CREAM RISES TO THE TOP

Shades of the Karl Fulves' "Progressive Triumph" card problem here. The most notable solution to the Fulves plot was Derek Dingle's routine of the same name, published first in *Epilogue*, and later on p.145 of *The Complete Works of Derek Dingle*, which utilized a riffle shuffle approach. Bro. Hamman's version takes place mostly in the hands and moves off in its own unique direction.

Four cards are chosen by different spectators and mixed in the deck. The magician tries to locate them, mixing the deck face up and face down. Instead, he finds the four Aces, which are the only face-up cards in the deck. These are removed and placed aside. The deck is divided into four packets and one is placed on top of each Ace. One by one the Aces migrate from the bottom of each packet to the top, and they are placed

back on the table. The performer apologizes for fiddling with the Aces when he failed to locate the chosen cards. The deck is mixed again but, when it is spread out, the Aces are found reversed in the center. When the four cards lying on the table, thought to be the Aces, are turned over, they are found to be the selections.

Prepare by reversing the four Aces on the bottom of a face-down deck.

To start, say, *"Some people think that the deck is a creamery. We're going to have a coupie of cards chosen by churning up the deck."* Bro. John's Rolling Control is used to force/control the selections. Spread over about a third of the deck and flip it face up, back onto the cards in your left hand. Spread past the face-up cards, somewhere among the backs, and flip over all the cards on top of the deck. Spread the cards into your right hand as already described in "Blind Chance," taking them in a group at the center of their right long sides, thumb above and fingers beneath. Push over all the face-up cards and the first face-down card. Your right hand lifts them and flashes the underside of the packet toward the first spectator — he is told to remember that card.

Drop the right-hand cards on top of the deck. Do one rolling cut, spreading into the face-down cards, lifting them, and flipping everything over back onto the deck. Repeat a second time.

Spread over all the face-up cards, and *two* face-down cards, into your right hand. (The uppermost face-down card is the first selection.) Take that packet and flash its underside to the second spectator, asking him to remember the card he sees. Then, drop it back on top of the deck.

Do one rolling cut, spreading into the face-down cards, lifting them, and flipping everything over back onto the deck. Repeat a second time.

Spread over all the face-up cards, and *three* face-down cards, into your right hand. (The first two face-down cards are selections one and two.) Take that packet and flash its underside to the third spectator, asking her to remember the card she sees. Then, drop it back on top of the deck.

Do one rolling cut, spreading into the face-down cards, lifting them, and flipping everything over back onto the deck. Repeat a second time.

Spread over all the face-up cards, and *four* face-down cards, into your right hand. (The first three face-down cards are selections one, two, and three.) Take that packet and flash its face to the fourth spectator, asking him to remember the card he sees. Then, drop it back on top of the deck.

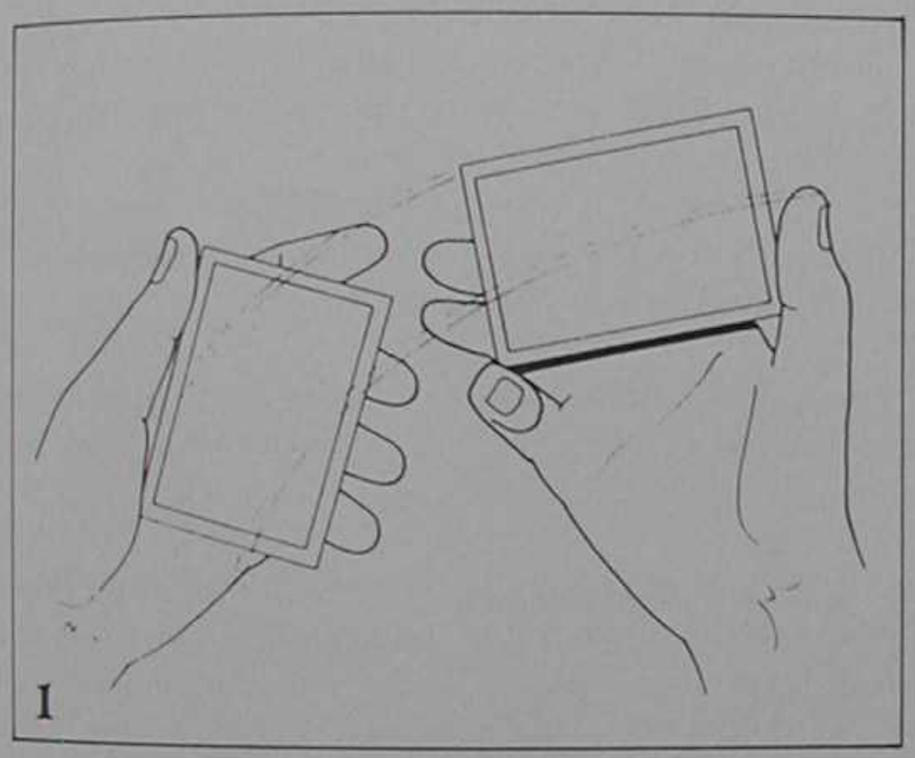
Say, *"Let's churn it up once more."* Look at the inner end of the deck and guess how many cards there are face up on top. You want to arrange things so the deck is divided into approximately equal face-up and face-down halves. Subtract the number of face-up cards from twenty-six, giving you a small number. Your left thumb pushes over most of the deck into your right hand, leaving *about* that number of cards on your left palm. Flip over all the cards above them and square the deck.

Say, *"By this time the cards are all churned up in different directions."* The four cards at the bottom of the face-up upper half are the selections. The reversed Aces should still be on the bottom of the deck.

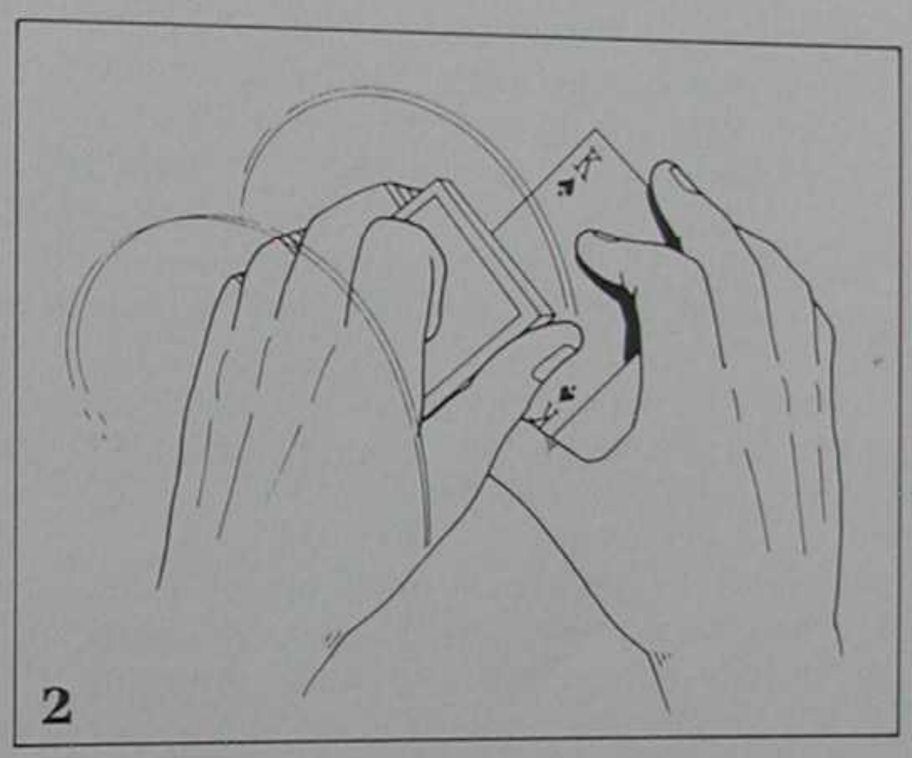
To show that the deck is mixed up, and simultaneously maneuver the Aces to the middle and the selections to the top, the following variation of Vernon's handling from the original "Triumph" is used. Obtain a left pinky break at the spot where the reversed halves of the deck meet. Rubbing your right thumb back and forth against the inner end of the deck in a squaring motion will cause the natural break to widen (an often-overlooked tip from *Expert Card Technique*).

Your right hand lifts about *half* of the cards above the break in Biddle Grip and turns over to flash their underside, showing a back. A face shows on top of the left-hand cards. Turn your right hand over and replace its cards on the deck. In the same motion, take over the break with your right thumb and lift everything except the lower quarter of the deck. Turn your right hand palm up to flash the underside of the cards — a face will show. A back will show on top of the left-hand cards. Turn your right hand over and replace the cards onto those in your left hand. This time, your right hand lifts all the cards above the break and turns over — a back shows on both halves (fig.1).

Turn both hands over at the same time, your right hand moving a bit more quickly than your left (fig.2). Guide the right-hand cards beneath the left-hand cards as shown. This brings the four reversed Aces to the top of the face-up deck. The selections are at the rear. During all of this you should be pattering about face-up and face-down cards, and how mixed up the deck is.



1



2

Table the deck and square it, then cut at the center and complete it. Turn the deck face down and do a wide ribbon spread as you say, "*...and there are your cards — oops! You all didn't take Aces, did you?*" The spectators will reply negatively. Put the deck into dealing position and spread through the cards until you reach the Aces. Outjog them, then spread over the next four face-down cards (the selections) in line with the upper half of the deck. Your left hand flips the remainder of the deck (lower half) face up. Say, "*Let's get these devils out of here.*"

Move your left thumb onto the Aces and strip them out so they fall onto the face-up lower half. Once that's done, your right hand tables the upper, face-down, half.

Your left thumb pushes off the *five* cards on the face of the lower half (the Aces and one indifferent card at the back). To do this, just spread the cards a little with your thumb as you push them over — you'll be able to clearly see and count the proper number, but the spectators will not be watching that closely. Your right hand takes the packet at the center of its right long side, enabling your left thumb to push the cards square. Flip the face-up cards in your left hand face down.

Drop the face-up Ace packet on top of the cards in your left hand. Lift everything out of your left hand and drop it on top of the tabled half of the deck. Pick the whole works up and place it back into your left hand. (The selections are on the bottom.)

Your right hand lifts off the face-up five-card packet in Biddle Grip. There should be no problem in lifting only those five cards because of the natural break beneath them.

Peel the Aces onto the deck one at a time with your left thumb, flipping each face down with the cards

remaining in your right hand. At the end you will be left holding a double card in your right hand, which is flipped face down onto the deck. Call out the name of each Ace as you turn it over.

Immediately deal the top four cards onto the table in a horizontal row from left to right, and repeat the suits you've just spoken in reverse order. The face-down card at the extreme left is an indifferent card, and one of the Aces remains on top of the deck.

Say, *"I'll show you how the cream rises to the top."* The next sequence is repeated four times, once for each Ace. Double Cut the bottom card of the deck to the top. Drop the deck on the tabled card at the right end of the row. Pick up the deck and replace it in dealing position. The first selection is now on top of the deck, with an Ace directly beneath it.

Say, *"Notice that I will not go anywhere near the bottom card. I'll churn up the top of the deck."* Bro. Hamman next does his Rolling Control as a flourish revelation. During this you will say, *"The cream rises to the top."* Your left thumb pushes over about a quarter of the deck, and your right hand flips it over, squared, back onto the cards in your left hand as you say, *"The cream...."*

Spread over all the face-up cards *and* the two uppermost face-down cards. Your right hand takes all of them, squared, and flips them over onto the cards in your left hand as you continue, *"...rises...."*

Spread over the two face-up cards, and the two face-down cards directly beneath them. Your right hand flips all four cards, squared, over onto the cards in your left hand as you say, *"...to the top."* An Ace will be seen face up on top of the deck.

Do a Double Turnover, flipping the double card face down and immediately deal off the top card. Bro. John does this with no getready as described at the beginning of the book. Table the dealt face-down card at the right end of the row. It is, of course, the fourth selection.

Double Cut *two* cards from bottom to top, drop the deck on the face-down card second from the right, and repeat the "cream rises to the top" series of rolling cuts to reveal a second Ace. Flip the double card face down and deal the top card back to the position second from the right.

Repeat the actions described in the preceding paragraph twice more. The first time, after Double Cutting two cards from bottom to top, the deck is dropped on the tabled card second from the left. The second time, after the Double Cut, the deck is dropped on the card at the left end of the row. By the time everything is completed, there will be four face-down cards back on the table. The audience believes these to be the Aces, when they are actually the selections in order from left to right.

Say, *"I haven't found your cards yet, so let's churn up the deck some more."* Start spreading through the face-down deck, outjogging the second, third, fifth, sixth, eighth, and ninth cards. Once that's done, strip them out and place them on the bottom. This brings the four Aces back to the top.

Spread over a group of cards and flip them face up onto the deck as you say, *"The cream...."* Spread over a larger group this time and flip those over onto the deck as you continue, *"...rises...."* Spread over all the face-up cards and the four face-down cards directly beneath, taking all of them with your right hand. Your left thumb moves beneath the cards it holds and flips them face up. Place them beneath the cards in your right hand, then flip the whole thing face down into your left hand as you say, *"...to the top."*

Do a wide ribbon spread to reveal, much to the surprise of the spectators, the four Aces face up in the middle. Look the first spectator, on the left, dead in the eye and ask him the name of his card. Turn over the card at the left end of the row to reveal his selection. Repeat with the other three spectators to end this lesson in dairy products.

THE AXES AND THE JAXES

One of Bro. John's current favorites is this routine, which grew out of his continued experimentation with his well-known trick "The Underground Transposition." The original method for that will be detailed next. What follows is how Bro. John produces both the Jacks and Aces before proceeding, and also a revamped version of the transposition itself.

Set up by secretly culling the Aces and Jacks to the top of the deck (Aces on top of Jacks). The patter is based on the fact that many people mispronounce the word "ask" as "aks," by pronouncing the "k" before the "s." (They may also say "ec-scape" instead of "escape" and "ec-cetera" instead of "etcetera.") For convenience, "Aces" and "Jacks" will be written "Axes" and "Jaxes" so you know how to mispronounce them for the patter.

False shuffle and say, *"This is a story about the most skillful guy I ever saw. He was really good. He was from up north and talked a little funny. I went into a saloon up there one day and he was whipping the cards around and he said to me, 'Okay buddy, what do you want me to cut? I said, 'Don't* **aks** *me!' He said, 'Oh, you want the Axes — just watch this.'"*

The Aces are produced one at a time, in three steps, using Bro. John's Rolling Control. *Step One.* Place the deck into dealing position in your left hand. Move your left thumb to the center of the left long side and shove about a third of the cards to the right. They should spread somewhat as they move. Your right hand grasps their right long sides just long enough to tip them over, face up, back onto the deck. (They square as they turn over.)

Step Two. Your left thumb shoves over all the face-up cards plus a third of the face-down cards as well. Your right hand tips all of these over, back onto the cards in your left hand.

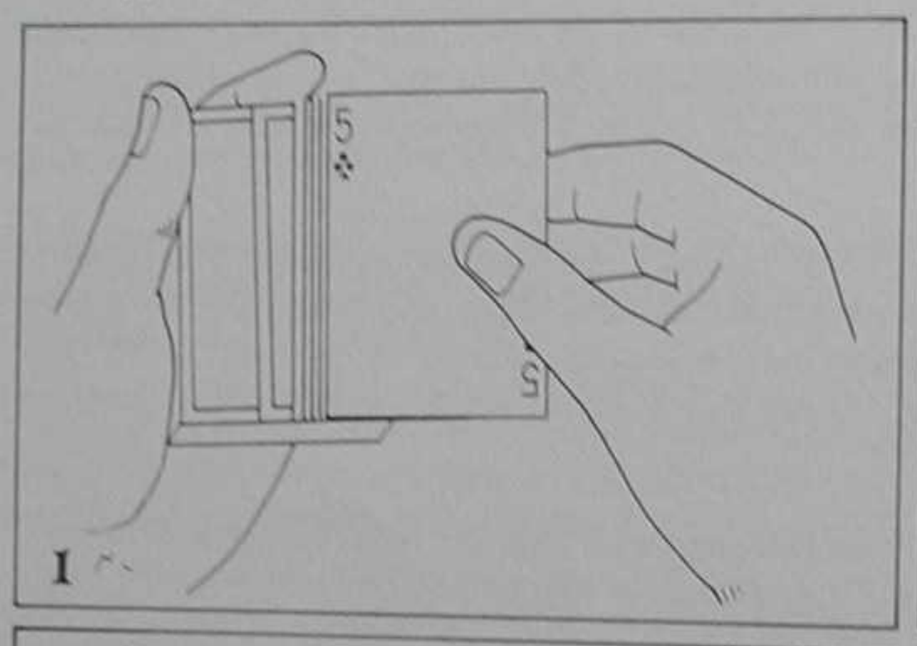
Step Three. Begin the same action again, your left thumb spreading over all the face-up cards *and* the uppermost face-down card (fig.1). Your right hand flips all of them over so they land on top of your left thumb, which simply does not get out of the way as usual (fig.2). An Ace will be face up on top of the packet. Your right hand lifts the packet resting on your left thumb and drops it on the table. Pick off the Ace and drop it forward of the packet.

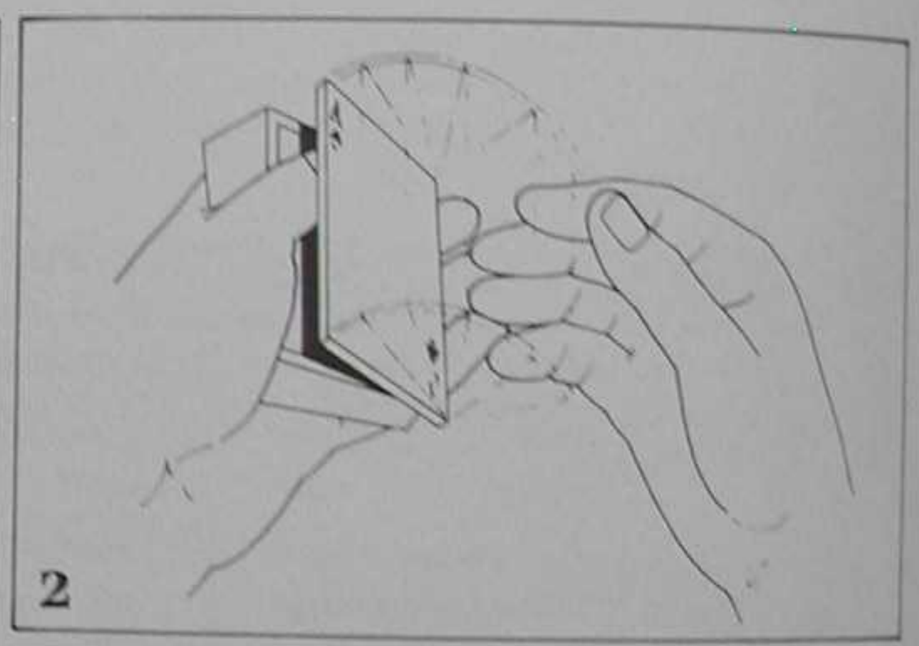
Repeat the same three-step process of cutting and rolling over the packets to produce the other three Aces, one at a time. After each production, your right hand lifts the packet resting on your left thumb and places it onto the portion of the deck already on the table. Then, the Ace is picked off the top and dropped onto the other Aces. At the end, after the production of the fourth Ace, a small packet will remain in your left hand. The Jacks are on top of this packet, which you drop on top of the majority of the deck already on the table.

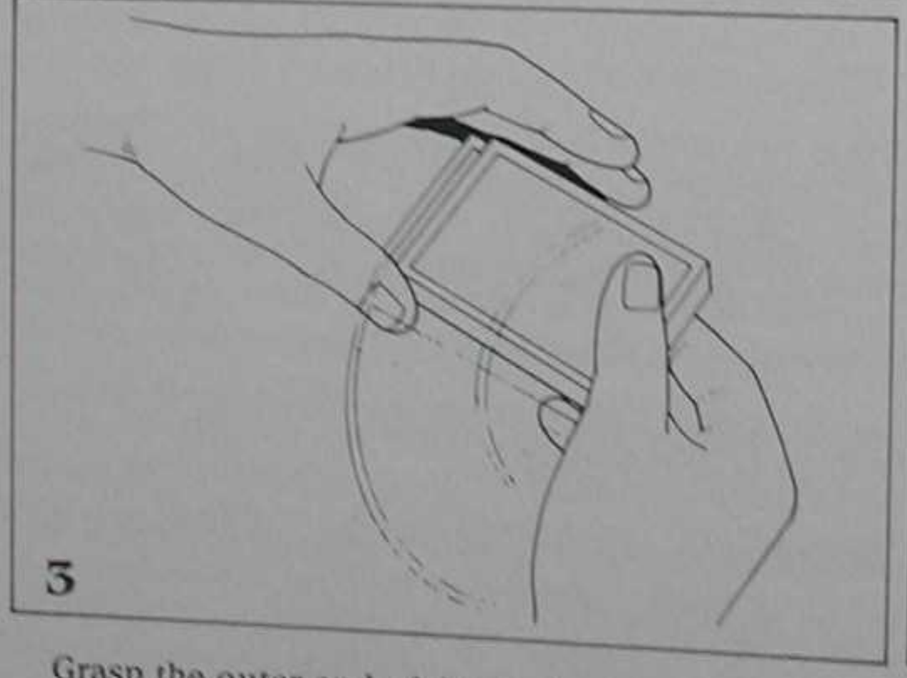
During the production you are speaking as the strange person met by the narrator, and so you refer to the produced cards as "Axes" at all times. Conclude the sequence by saying, "'*And that's four Axes — pretty good, huh buddy?*'"

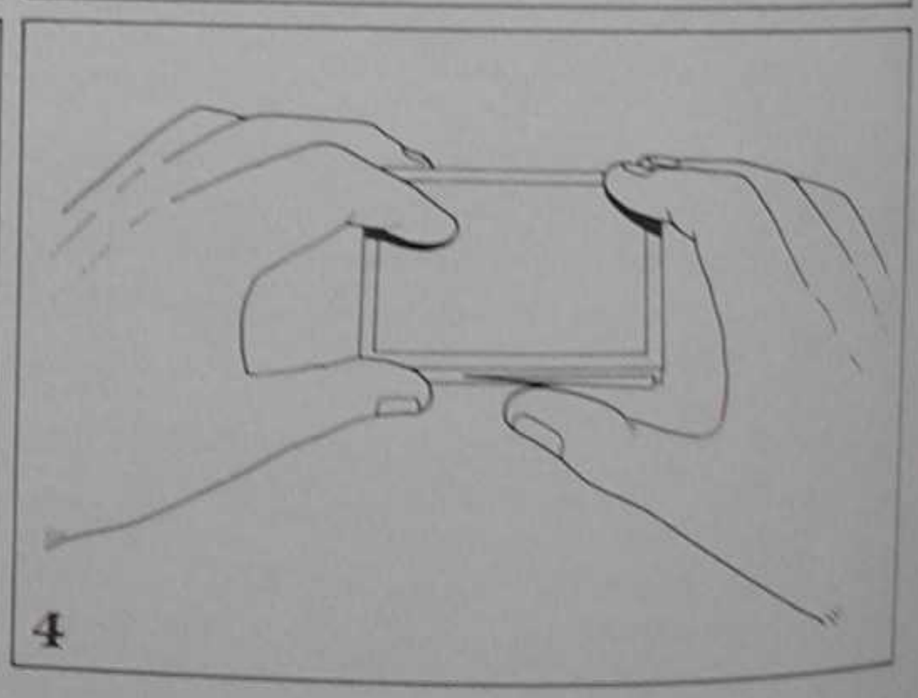
Say, "*Now wait a minute. I really didn't ask for the Aces. You said, 'Where do you want me to cut,' and I said, 'Don't faxe me.' And he said, 'Oh, you want the faxes. I can find those.*'" The patter will die if not delivered in a jaunty manner, and it must be delivered as you do the following.

The production of the Jacks is based on a handling taught to Bro. John by his friend Fred Kaps. Lift the deck into dealing position, maintaining the right-hand Biddle Grip afterward. Your left thumb peels off the top card and places it on the bottom of the deck. Then, your right hand lifts half of the deck out of your left hand. Your left thumb peels a card from the top of the right-hand portion onto the card that has been cut to. Peel a third card off the top of the deck onto that, injogging it half an inch. Finally, lower the upper half back into place on the cards in your left hand. This places one Jack on bottom, two together in the center (the uppermost is injogged), and leaves one on top.



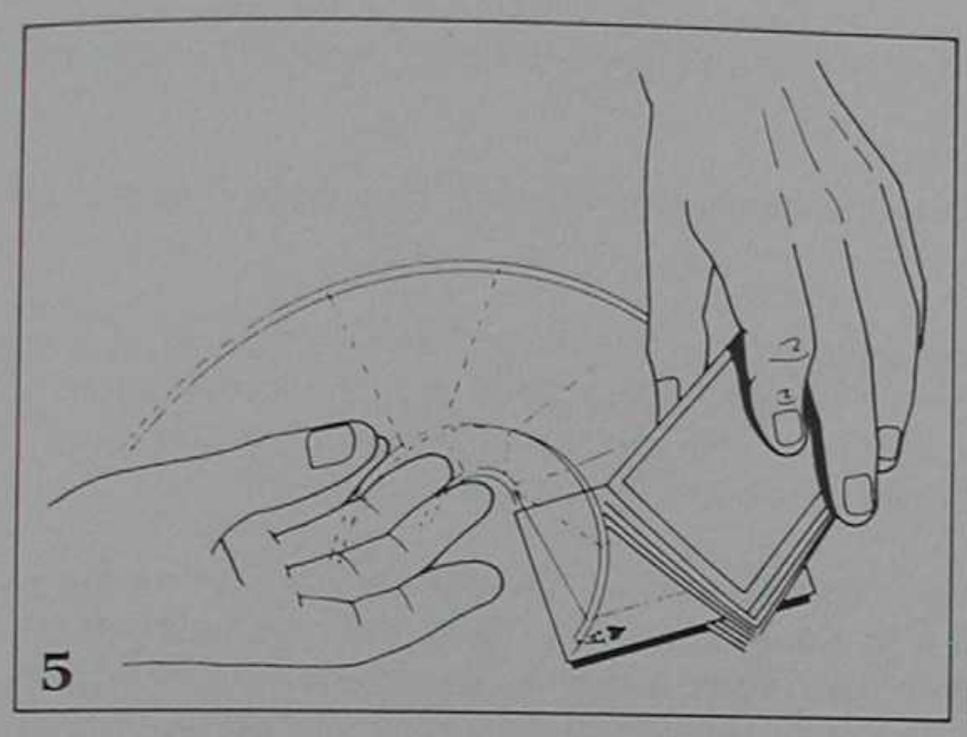




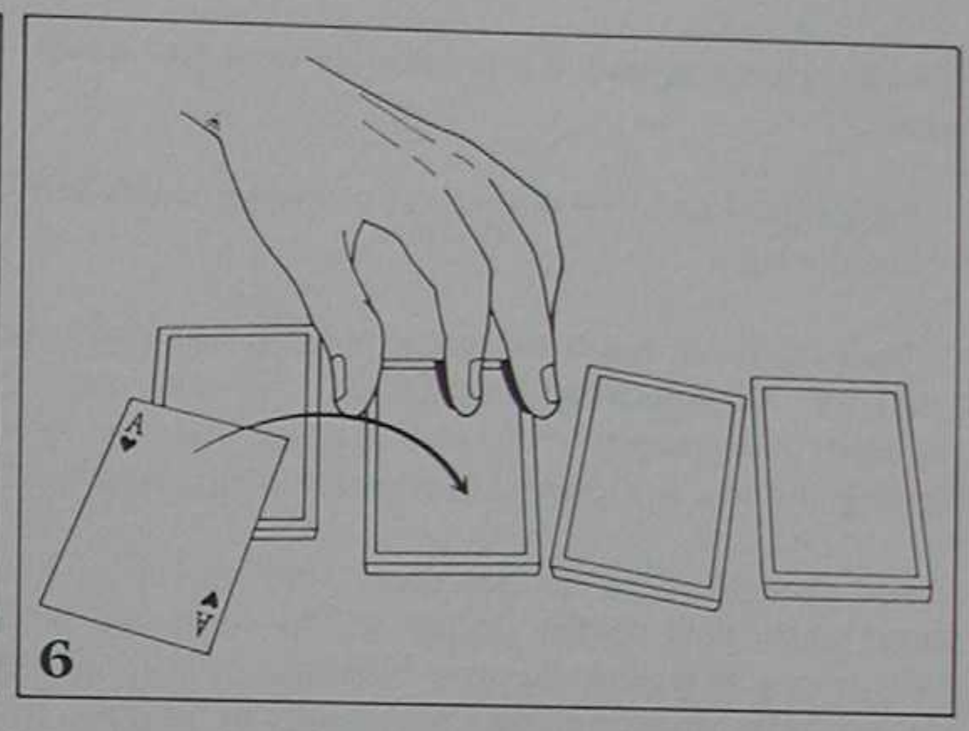


Grasp the outer end of the deck with your right hand, thumb above and fingers beneath. Rotate it so that what has been the inner end is swung to the left (fig.3). The jogged card, now protruding to the left, is concealed by your left fingers. Lower the deck to the table so that your right hand can assume a position identical to your left hand.

Your left third finger moves onto the outer left corner of the jogged card while your right second finger moves onto the outer right corner of the deck. Press both fingers toward each other so the jogged card is pushed diagonally inward and to the right and now protrudes from the inner side (fig.4). Your left thumb riffles the portion of the deck above the jogged card upward a few times.



5



6

Pick up the Ace of Hearts with your right hand and hold it about six inches inward of the deck. Riffle up the inner side of the deck with your left thumb and hold it open beneath the jogged card. This must be timed so that when your right hand tosses the face-up Ace into the deck, it appears to land at a random spot (fig.5).

Your right hand lifts the portion of the deck above the face-up Ace and tables it about eight inches forward of the lower half. Pick up the Ace of Hearts again with your right hand while your left hand moves onto the cut-off packet and begins riffling up the inner side with your thumb. This time, the Ace is really tossed anywhere into the packet. Cut all the cards above the Ace forward onto the table.

Both hands next return to the original lower half of the deck. Repeat what you just did, riffling up the inner side with your left thumb and genuinely tossing the Ace of Hearts into it at random. Lift off all the cards above the Ace and table them directly in front of the lower half (fig.6). Casually toss the Ace of Hearts aside, to the *right*, away from the other Aces. There should now be four packets in a row on the table and, if the one closest to you is considered number one, then there are Jacks on the bottoms of one and three, and Jacks on the tops of two and four.

During this, say (in the voice of the strange person), *"We'll find those Jaxes with a little ziperoo here and ziperoo there — they call this choppin' wood up north."*

Reveal the Jacks by moving your right hand to the fourth packet (farthest from you) and turning the top card face up. Leave it there. Immediately turn the entire third packet over to reveal a Jack on its face. Turn the Jack on top of the second packet face up. Turn the entire first packet face up to reveal the Jack on its face. Say, *"And sure enough the guy found the four Jacks. I thought that was pretty clever. But he didn't stop, he went right on and said, 'Would you like to see a trick with the Axes and the Jaxes?'"*

Lift the Jacks off of the packets and drop them to the right, onto or beside the Ace of Hearts. Reassemble the deck and place it aside, face down.

The cards are now casually rearranged for the improved handling of "The Underground Transposition." The Jacks and Ace of Hearts are arranged, from face to rear: Jack of Clubs, Jack of Hearts, Jack of Spades, Ace of Hearts, Jack of Diamonds. The Aces, on the left, are arranged Spades, Diamonds, Clubs from face to rear, and are in an overlapping face-up spread on the table.

Pick up the Jack packet and place it into face-down dealing position. Do Bro. John's technique for a Double Lift from a five-card packet taught at the beginning of the book. Your left thumb does a Block Pushoff and your left second and third fingertips peel cards off the bottom of the moving block. This leaves a double card to be flipped face up by your right hand, showing the Ace of Hearts. Comment that it should be with

the other Aces as you flip the double card face down. Deal off the face-down top card and drop it onto the Aces.

Your right hand lifts the packet out of your left hand, flashes the Jack on the face, then drops it face down off to the right.

Turn the three face-up Aces face down and place them on top of the fourth card, already face down. Say, *"He said, 'I always keep the Axes and the Jaxes separated. The Axes always go to my left, and the Jaxes to my right. I'm going to make one of these Jaxes go right over here, and one of the Axes go right over there.'"* During the last sentence you indicate that a Jack will travel to the Ace packet and vice versa.

The packet on the left has three Aces on top of a Jack, while the one on the right has an Ace on top of three Jacks. Pick up the packet on the right and hold it in right-hand Biddle Grip. Peel the cards off the *bottom* one at a time, flipping each one face up as it comes off. Once a card is turned face up it is held on the left palm, enabling your left fingers to "scrape" (in Bro. Hamman's words) the next card off the bottom. In this way the three Jacks are turned face up and shown. Finally, turn over the card remaining in your right hand to reveal the Ace of Hearts. The Ace remains on the face of the packet. During this, say, *"'One of the Axes has come over here to join the three Jaxes.'"*

Turn the packet face down and place it into left-hand dealing position. Pick up the other packet with your right hand and turn it face up, placing it between your left thumb and first finger, keeping it well forward, separated from the cards in dealing position. Pull off the Jack on the face of the packet with your right hand to indicate its arrival. The three Aces are seen, spread a bit, in your left hand. Say, *"'And one of the Jaxes has hopped over to these three Axes.'"*

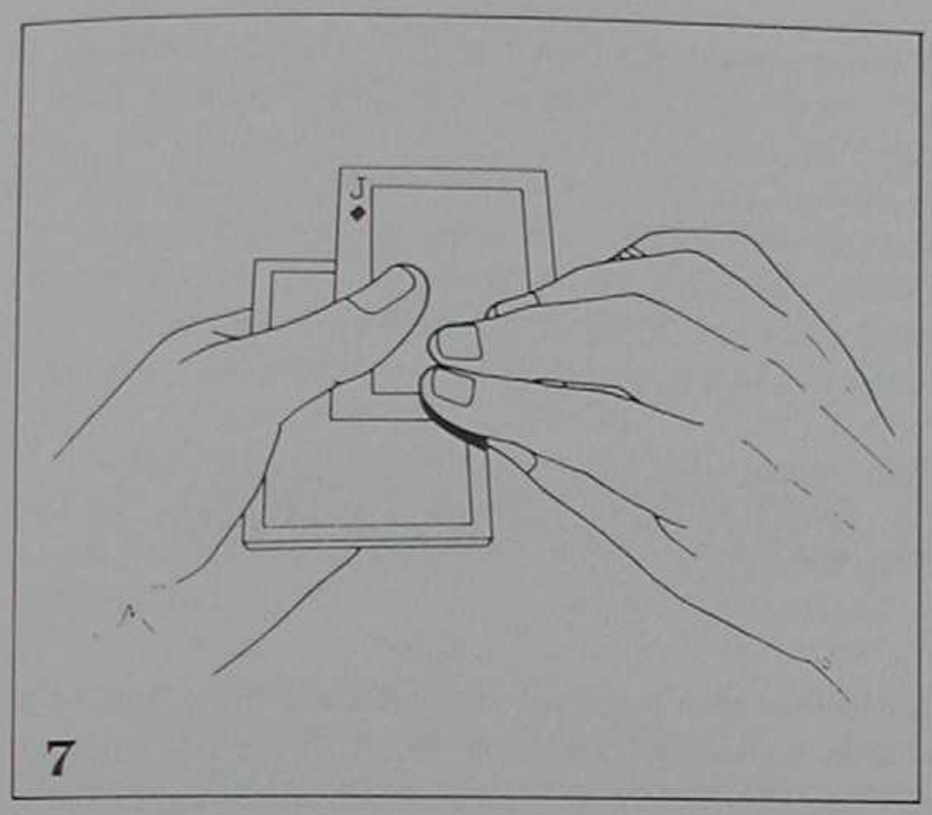
Place the Jack back on the face of the packet. Square those four cards, letting them descend, diagonally outjogged to the right for half their length, onto the cards in dealing position. Now execute Ed Marlo's Key Move (*Marlo Magazine Vol.4*, 1981) with the following patter. Say, *"Did I go too fast for you, sonny?"*

Your right hand moves away and points to a spot on the right as you say, *"Remember that the Jaxes are always to the right...."* Your right hand returns to the cards in your left hand, turns palm down, and grasps them, thumb beneath and fingers above (fig.7). Lift the stepped packets a bit and turn your hand over (fig.8). The cards settle back into your left hand in the same position as you continue, *"...and I always keep the Axes over here."* Your right hand indicates a spot on the left. Bold and effective.

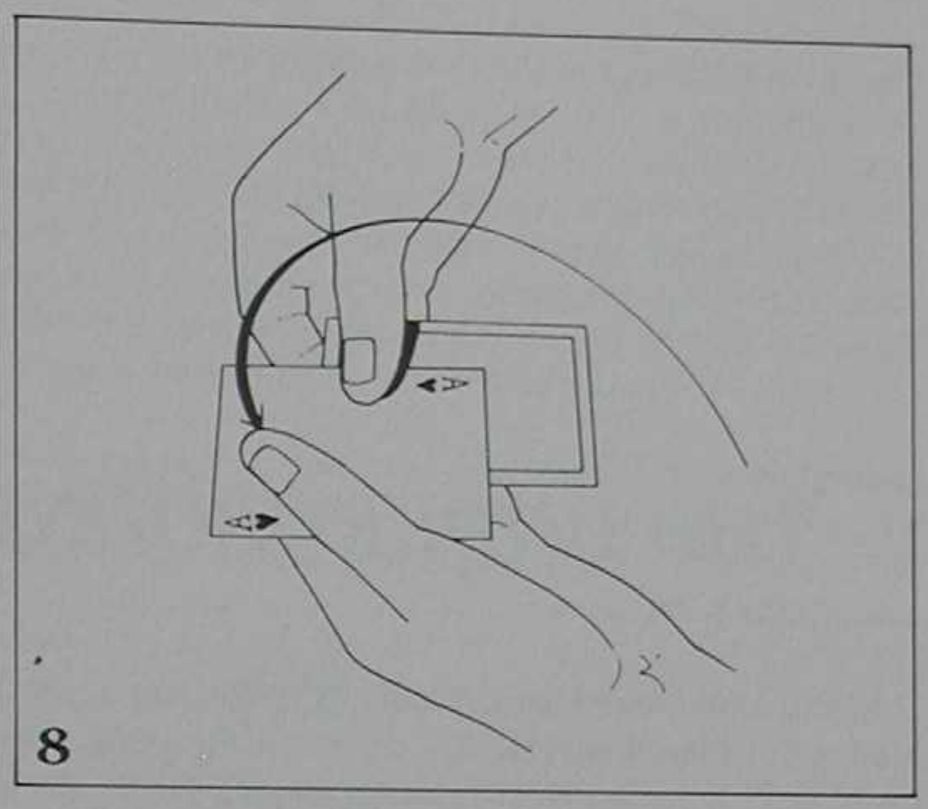
Your right hand pulls off the upper packet (Ace of Hearts on face), turns it face down, and tables it to the left. Lift the second packet out of your left hand, flash the Jack on its face, and table it face down to the right. Spread each packet by patting them with your right fingers so it's clear that there are only four cards in each.

Make a magical gesture and pick up the packet on the right. Square it and flip it face up as you say, *"Note that the black Axes and the black Jaxes have changed position. See, now the black Axes are over here."* Do an Elmsley Count to show two red Jacks and two black Aces. Square the packet afterward, turn it face down, and table it in the same spot.

Lift the packet on the left, turn it face up, and do an Elmsley Count to display two red Aces and two black Jacks. Ask a spectator to blow on the packet and say, *"Now there are three Jaxes and only one Axes on this side."* No need to false count here, just to change the order during display. Peel off the Ace of Hearts, then peel the first black Jack onto it. Peel the red Jack (off the *bottom* of the right-hand cards) onto that, and place the remaining black Jack **beneath** everything. This puts the Ace of Hearts third from the face. Table the packet, face up.



7



8

Pick up the cards on the right and turn them face up to show three Aces and one Jack. Reorganize them as you did with the packet on the other side, so the Jack of Diamonds is third from the face and the Ace of Diamonds is *on* the face. Snap your fingers and immediately do an Elmsley Count to show four Aces. Table that packet, face up, on the right.

Pick up the packet on the left and do an Elmsley Count to show four Jacks. Say, *"'And over here are all the Jaxes. Now, you remember I told you, son, that the Jaxes always got to be on the right, and the Axes on the left. Well, the Jaxes are on the wrong side — the Axes should be on that side.'"*

Deal off the Jack that's on the face of the packet and table it, face up, on the left side. Place the balance of the packet, face down, directly inward of the Jack. Repeat the same business on the right side with the Ace packet. The Ace on the face goes to the table, and the balance of the packet, face down, just inward of it.

Switch the positions of the face-up Jack and Ace (Ace goes to the left, Jack to the right). Your right hand now moves to the packet on the right, your left hand to the packet on the left. Both hands simultaneously turn over the cards on top of each packet and table them with the face-up leader cards. There will be a second Ace on the left and a second Jack on the right.

Next, exchange the face-down cards from the top of each packet (left-side card goes to the right, right-side to the left). Touch each to the face-up cards and turn them over to reveal a third Ace on the left and a third Jack on the right.

Exchange the remaining face-down cards, then turn them over to reveal an Ace on the left and a Jack on the right. Say, *"He looked me dead in the eye and said, 'What else do you want to know about the Axes and the Jaxes?' I don't go up north anymore."*

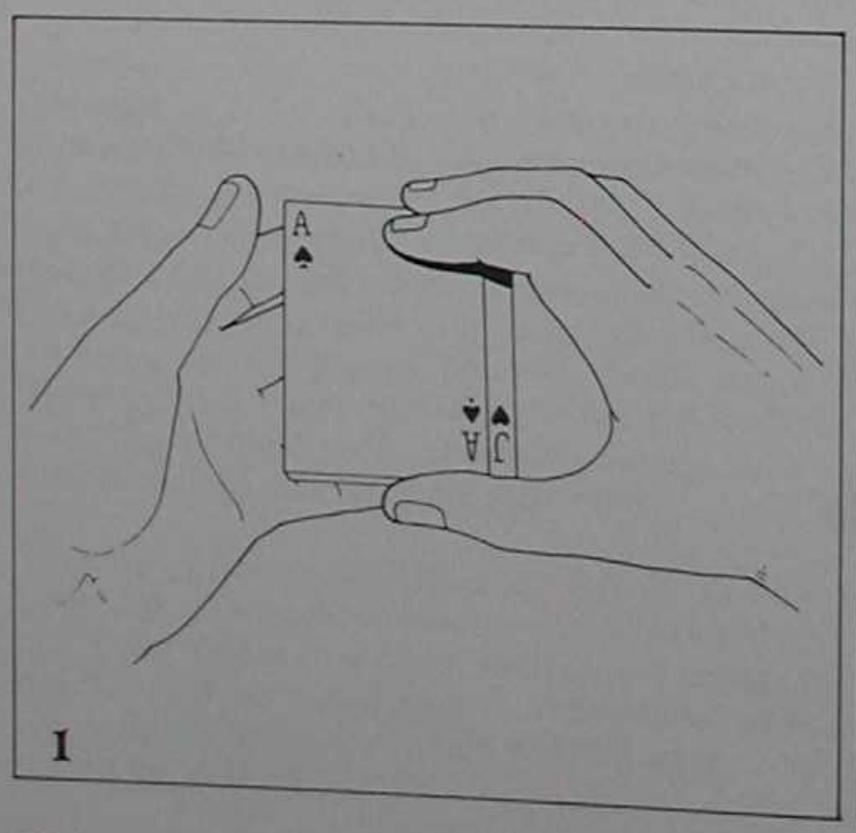
THE UNDERGROUND TRANSPOSITION

In the early sixties Bro. Hamman developed a routine where two packets, each containing a four of a kind, were placed several feet apart on the table. The cards in each of the packets transposed simultaneously until, eventually, they had switched places completely. The handling has gone through many transformations, one of the latest being "The Axes and the Jaxes," which you've just read. The original handling was published by Jon Racherbaumer in *Kabbala*, Vol.1 No.7 (1972), and one of the more popular variations is Paul Harris' "Reset."

To perform, remove the Aces and Jacks from the deck and place it aside. Arrange the cards in this order, from face to rear: Ace of Spades, Ace of Hearts, Ace of Clubs, Ace of Diamonds, Jack of Spades, Jack of Diamonds, Jack of Clubs, Jack of Hearts.

Spread the cards face up in your hands, your right hand taking the Aces. Each hand holds four cards for display. Place the Aces back on top of the Jacks and square the packet.

As you count the Aces off the face of the packet, they will be switched for three Jacks and one Ace using The Veesser Concept. Your right hand takes the packet in Biddle Grip. This frees your left fingers and enables them to slide the bottom card about a quarter inch to the right (fig.1). This jogged Jack of Hearts is concealed from the audience by the back of your right hand, and your right third fingertip rests at its outer right corner.

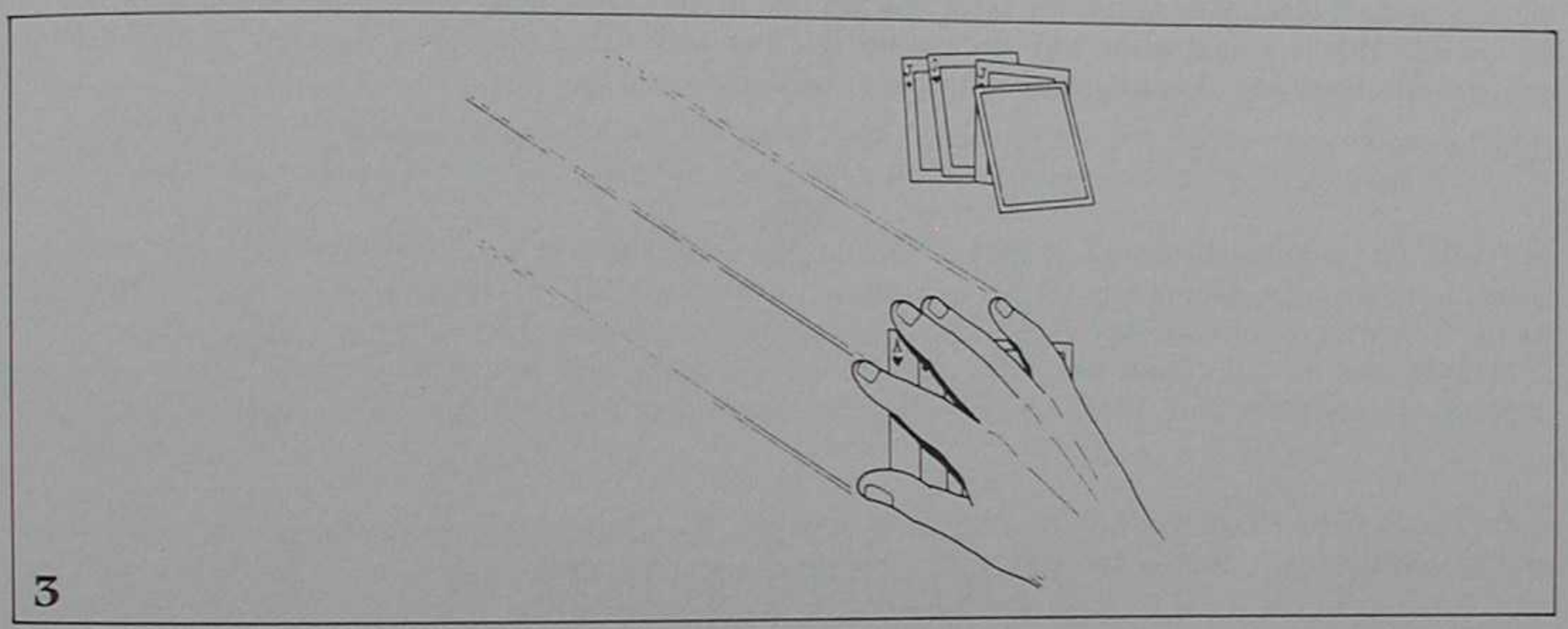


1

2

Your hands move together and apart three times, your left thumb peeling the Aces of Spades, Hearts, and Clubs onto your left palm one at a time. Move your hands together a fourth time, *while maintaining the same rhythm*, as if to peel the Ace of Diamonds onto the other Aces. This time, however, your hands move a bit closer to each other than before, so the Aces in your left palm are aligned with the jogged Jack of Hearts at packet's bottom. At the same instant, your left thumb descends onto the outer right corner of the Ace of Diamonds (fig.2). You will find that your right third finger and thumb are automatically in position to grasp the jogged packet and pull it to the right, while your left thumb retains the upper packet in your left hand. To the audience it appears as if the Ace of Diamonds has been peeled onto the other Aces.

Your left hand immediately turns palm down, tables its cards, and spreads them slightly. Your right hand moves off to the right, ostensibly with the Jacks, and tables them face down and spread as well. Say, *"I'll place the Aces to my left, that's your right, and the Jacks to the right, which is your left."*



3

Continue, *"I'm going to take the two black Jacks and sneak them into the Aces, and the two black Aces and sneak them into the Jacks."* Pick up the packet on the right, turn it face up, and do an Elmsley Count. Two red Jacks and two black Aces are seen. Table the packet, face up, on the right.

Pick up the packet on the left, turn it face up, and do an Elmsley Count to show two red Aces and two black Jacks. Ask the spectator to blow on the packet and say, *"Now there are three Jacks over here."* Reverse count the cards into your right hand one at a time, Ace first, then the Jack of Clubs on top of that, *place the Jack of Spades* **beneath** *the packet*, and finally place the Jack of Diamonds on the face. Return that packet, face up, to the table.

Pick up the packet on the right, ask a spectator to blow on it, and reverse count it from hand to hand exactly as you did the packet on the left. This will position the Jack of Hearts third from the face. Make a magical gesture, then Elmsley Count the packet to show four Aces. Table it, face up.

Pick up the packet on the left and Elmsley Count it to show four Jacks. Deal the Jack of Diamonds off the face and table it on the left. Turn the balance of the packet face down and place it directly inward of the face-up Diamond.

Pick up the packet on the right, deal off the Ace of Hearts and table it, face up. Turn the balance of the packet face down and table it just inward of the Heart.

Say, *"I'll show you how this is done. It's not nearly as miraculous as you think. I'll just exchange these two cards — notice what happens."* Openly switch the positions of the Jack of Diamonds and Ace of Hearts by sliding them on the table. This is done by crossing your hands, lowering a finger from each hand onto one

of the cards, and then uncrossing your hands. Both hands immediately turn over the top card of each packet to reveal the Jack of Hearts on the right and the Ace of Diamonds on the left. Deal the two cards onto the face-up leader Jack and Ace on the table.

Say, *"Now you choose — would you like to exchange the face-up cards, or the face-down cards?"* Comply with the decision, and exchange either the two face-up pairs of Aces and Jacks, or the face-down pairs. Let's assume, just to keep the description simple, that the face-down pairs are selected. Switch them openly, then turn over the top card of each to reveal the Jack of Clubs on the right and Ace of Spades on the left. Table these cards, face up, on their respective leader packets.

Say, *"I can even do it one-handed."* Using only your right hand, pick up each face down card and place it on the face-up cards directly in front of it. First on the right, then on the left. While your hand is still on the Aces, pull them diagonally across the table, inward and to the right (fig.3). Next, pull the Jacks inward and to the left. This is a bold scam, but visually bewildering. Still using only your right hand, turn over the face-down card on top of each packet to reveal the matching Ace and Jack.

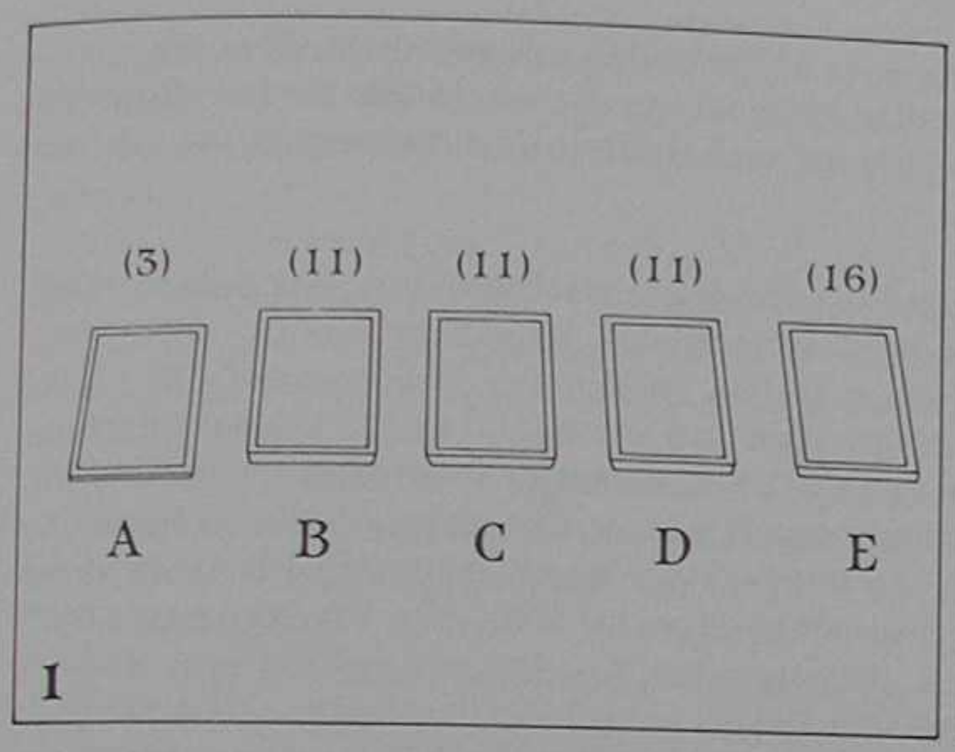
PHOENIX FOUR

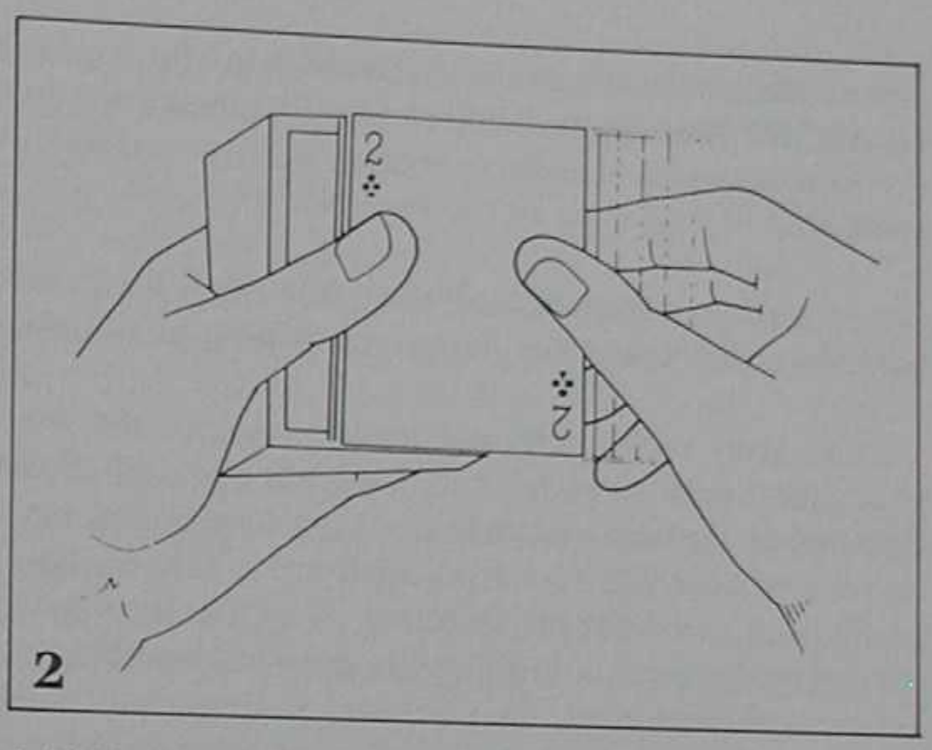
Gene Finell's Free-Cut Principle is one of the most devious hands-off methods of controlling cards ever devised. The only problem with it is that it merely leaves the desired cards at known locations throughout the deck — you can find them only by counting. How to camouflage the necessary steps to regain control of the selections was Bro. Hamman's dilemma. His solution was first published in *The New York Magic Symposium Collection Three* (1984), though the handling presented here differs in small ways.

The deck is cut into five packets. Four spectators cut into the packets and each look at a card. The packets are reassembled and the deck turned face up. With a magical gesture the performer makes the selections disappear. Sensing disbelief on the part of the audience, he spreads through the cards, face up, to show that the selections are no longer in the deck. The performer magically divines each selection, and then spells to it in the deck. Upon reaching the last letter, the selection is revealed face-up at that spot. This is repeated four times to reveal all the selections.

Begin with a shuffled deck, from which the Jokers have been removed, held in face-down dealing position. Give the cards a longitudinal convex bridge.

The Division of the Deck: Your left thumb shoves over the cards in groups of three for rapid counting. Your right hand grasps the cards as they're pushed over. You will make five packets. For the first packet of sixteen cards, your left thumb pushes over five groups of three and one extra card. Your right hand takes this packet and places it on the table to the right of center (it will be the right end of the row). The next three packets consist of eleven cards each, and your left thumb pushes over three groups of three and two extra cards. Your right hand tables each packet to the left of the one before it. After you've done that three times,





there will be three cards remaining in your left hand. Table those to the left of the other packets (fig.1, which is your view). Note that the packets have been given letter designations in the illustration.

Ask the first spectator to cut off any number of cards from packet B, look at the card on the face, and place those cards on top of packet A. Ask the second spectator to cut off any number of cards from packet C, look at the card on the face, and place those cards on top of packet B. Ask the third spectator to cut off any number of cards from packet D, look at the card on the face, and place those cards on top of packet C. Finally, ask the fourth spectator to cut off any number of cards from packet E, look at the card on the face, and place those cards on top of packet D.

Ask one of the spectators to pick up packet E and drop it on D, both of which are dropped onto C, then added to B, and finally everything is dropped onto packet A. It is completely beyond the comprehension of the audience that you could have any control over the four chosen cards.

Do two Zarrow shuffles. The chosen cards are in positions sixteen, twenty-seven, thirty-eight, and forty-nine courtesy of Finell's principle: it's automatic.

Pick up the deck, holding it in face-down dealing position. Make a magical gesture over the deck and say that the chosen cards have vanished. You will spread over the cards in groups of five, flip them face up and spread so the audience may inspect them to see that none of the selections are among them. After a moment, the face-up five-card packet is squared, lifted off the deck, and dropped onto the table. You will go through the entire deck in this manner, stealing the selections along the way. Here are the details.

Spread over the first five cards and flip them face up. Spread them and say, *"Are any of your selections among these?"* Square the cards and drop them to the table. Do this a second time, dropping the second packet to the table on top of the first. Flip over a third group of five cards. When you spread these, face up, also spread over the first face-down card directly beneath them (it is one of the selections). Square these six cards by pushing them to the left with your right hand, your left thumbtip acting as a stop (fig.2). Your right hand moves over the packet and lifts it in Biddle Grip. Drop it onto the other face-up cards on the table.

Now you will alternate the *true* elimination of five cards with the steal of the sixth card. In other words, show five more cards and drop them onto the table. Show another five, steal a sixth (second selection) as described, and drop that packet onto the table. Show five more and drop them to the table. Show another five, steal a sixth (third selection), and drop them to the table. Show five more cards and drop them to the table. Show another five, steal a sixth (fourth selection), and drop them to the table. Show the three remaining cards and drop them on top of all. If some smart devil has been counting the cards (and some of Bro. John's more ingenious students have done *just* that) he will get a total of forty-eight.

Turn the deck face down and table it to your right. Because of the bridge put into the deck at the beginning of the routine, you will clearly be able to see four distinct breaks in the side of the deck — these are the four reversed selections, every eleventh card down. The following series of actions are repeated in the same way to find each of the four chosen cards.

Your right hand lifts off all the cards up to the first break, so one of the selections is on the bottom of the cut-off packet. Place the cards into dealing position in your left hand.

Raise your right hand and gesture toward the fourth spectator (on the right). Under this misdirection, your left thumb does a Block Pushoff, shoving all the cards above the reversed selection over a tiny bit. Glimpse at the exposed index of the chosen card, and immediately square the packet. You now know the identity of his card. You must spell to his card using eleven letters, since that is the number of cards in the packet and you want the selection to appear face up in your left hand on the last letter. Transfer a card from the top of the packet to the bottom for each letter.

With a card like "Ace of Clubs" the selection will appear immediately following the last letter, while with "Four of Clubs" it would *be* the last letter. With "King of Diamonds" you must put one card to the bottom for the *word* "King" and then spell. The various contingencies will become second nature once you practice a bit.

So, having spelled to the card, toss it to the table, face up, and place the packet aside. Pick off another eleven-card packet from the deck and do the same thing to find the third spectator's selection. This is then repeated twice more, to find the second, and first, spectators' selections.

For variety, Bro. Hamman sometimes uses the following *out* when he has a card with too many letters. With one of the eleven-card packets in your left hand, selection reversed on the bottom, ask the spectator to name the suit of his card — he can lie or tell the truth. (Remember that you've already glimpsed his card, so you'll know whether or not he's telling the truth.)

Spell whatever suit he names, dealing the cards to the table. Turn over the next card, letting it fall back on top of the packet, face up. Look at it, as if it gives you some information, then tell him whether he has lied or told the truth. At the same time, do the Small-Packet Double Deal Turnover (described in "Five Kings Royal") to flip both the face-up top card, and the face-up selection, face down on top of the packet. Immediately thumb off the top card and take it with your right hand. Announce the name of the selection and turn it over.

♥

THE HOMING CARD

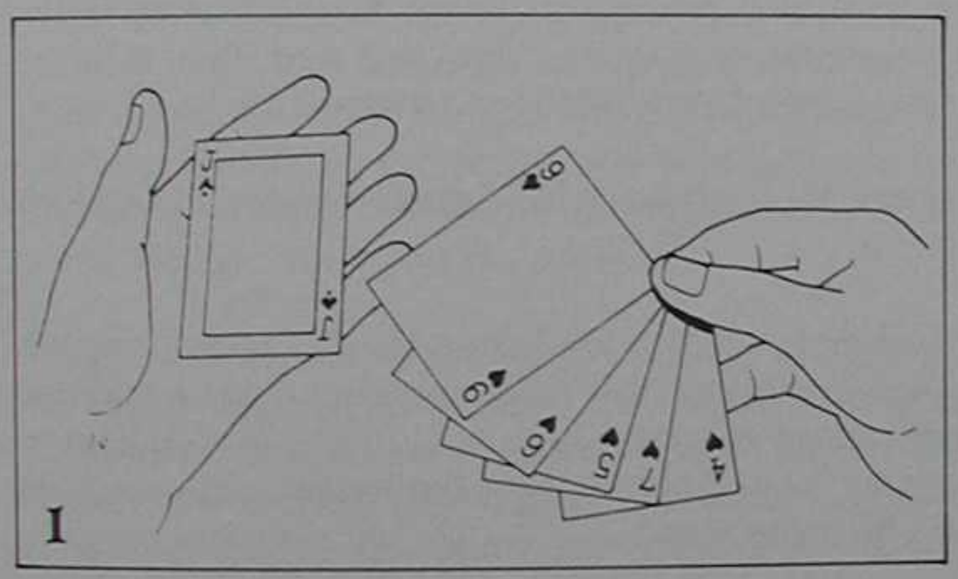
This plot was first published in Hugard and Braue's booklet *Show-Stoppers with Cards* in the forties, and was made quite popular in more recent years by the late Fred Kaps. Most of the methods in common use now utilize The Ascanio Spread, however Brother Hamman has taken a different approach.

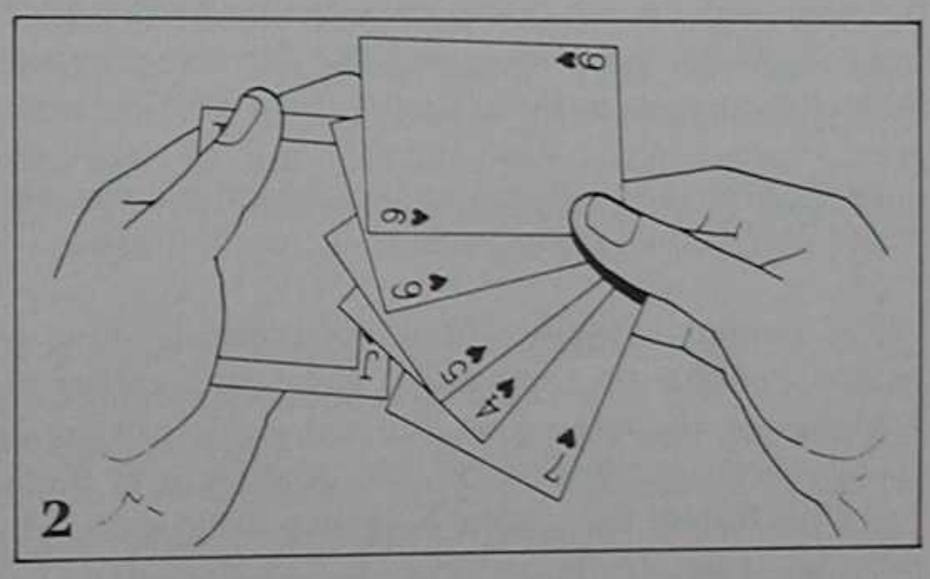
A packet of cards is shown which consists of the Jack of Spades and five red spot cards. While the Jack is repeatedly turned face down and placed aside on the table, it keeps jumping back to the packet. Eventually the packet changes to five Jack of Spades with only one red card, then instantly reverts back to its original content.

To perform, spread through the deck and remove five Heart spot cards and the Jack of Spades. Place the deck aside — it isn't used again. Arrange the six cards so, when they're face up, the Jack is at the rear of the packet. The packet is held in left-hand dealing position.

Part One. Take the five red spot cards into a reverse fan in your right hand, one at a time, the cards' outer right corner pinched between your right thumb and first finger (fig.1). That leaves the Jack in your left hand, which cleanly displays both sides.

When your left hand has turned palm up again, bring your hands together and guide the Jack *above* the lowermost card of the fan. In order to describe this clearly, let's assume that the card second from bottom is the Four of Hearts. The Jack is brought over, beneath the fan, so that its inner right corner presses up against the inner *left* corner of the Four of Hearts (fig.2). A slight upward pressure by your left hand will assure the Jack's easy insertion above the lower card. Immediately square the packet and turn it face down.


1


2

Bro. John now does a Two-Card Pushoff and Double Turnover, flipping the Jack (and a card hidden beneath it) face up onto the packet. This technique is described at the beginning of the book with a full deck, though here it is done with a small packet. After a moment, flip the double card face down. Deal off the top card and take it with your right hand, tabling it to the left in what we'll call the discard pile. Say, *"I have trouble getting rid of this Jack sometimes."*

Move your right hand beside the packet, at the right long side, and move your right first and second fingertips up against the bottom card. **Openly** slide the bottom card to the right, out from beneath the packet, flipping it over, face up, onto the packet as soon as you're able. Immediately deal the face-up red card to the table. Repeat this three more times until four red cards have been shown and dealt to the table in a spread condition. This leaves the Jack in your hand, which you flip face up to reveal that it has magically returned.

Part Two. Your right hand takes the Jack and uses it to scoop up the four red cards on the table. Turn the packet face down and square it. You will now do an open displacement. Spread the packet between your hands until your right fingertips are able to contact the face of the card second from the top. A slight upward pressure will enable you to slide this card out from beneath the top card, which is lightly held in place by your left thumb. Place this card you've just removed on top of the packet and square the cards. This positions a red card on top of the Jack.

Move your right fingers beneath the packet and slide the bottom card out to the right, flipping it sideways, face up onto the other cards. A red card shows. Flip this face down, then deal it to the table. Repeat

this again, pulling out a second card, flipping it over onto the packet, turning it face down, and dealing it to the table on top of the just-dealt card (spread slightly).

Though it appears to the audience as if you do exactly the same thing a third time, you actually do a Double Lift from the bottom. Bro. John does this in his usual fashion, by sliding the top card slightly outward and to the left with his left thumb. This enables your right thumb (above) and fingers (beneath) to grasp the right long side of the lower two cards. Drag them to the right and flip them face up, sideways onto the single card remaining in your left hand. Wait a second so the audience has a chance to see the red card, then flip the double card face down. Deal the top card (actually the Jack) to the table on top of the two already there.

Continue the sequence by pulling out the bottom card with your right fingers and flipping it over onto the packet — a fourth red card will show. Turn this face down and deal it to the table with the others. Your right hand takes the face-down card which remains in your left hand, and which, by elimination, must seem to be the Jack, and places it on the discard pile off to the left.

Pick up the packet of four face-down cards, square it, and place it into left-hand dealing position. Slide out the bottom card and flip it over onto the packet to display a red card. Deal the card, while still face up, to the table. Flip the *top* card over, face up onto the packet to display a second red card. Deal it face up to the table. Slide out the *bottom* card and flip it over, onto the packet, to display a third red card. Deal it to the table, still face up, onto the others. Turn over the card remaining in your left hand to reveal the Jack.

Part Three. Use the face-up Jack to scoop up the three red cards on the table. Square the packet and turn it face down into dealing position in your left hand.

This sequence employs The Undercount handling described in "Watch Me Like a Hawk." Move your left second fingertip up beneath the outer right corner of the bottom card (on the face) and buckle it slightly, just enough to loosen it so you can push it to the right. Grasp the right long side of the card at center, thumb above and fingers beneath. Pull the card (number one) out from beneath the packet and raise it so its face is toward the audience. Glance at the card and say its name aloud.

Begin to lower your right hand, turning it so the card is parallel with the packet. At the same time your left second fingertip buckles and pushes over the packet's bottom card. The card in your right hand lands on top of the packet aligned with the pushed-over bottom card. Your right hand does this by sliding into position from the right side so the pushed-over bottom card is jammed above your right fingertips.

Immediately move your right hand to the right, raising it so the red card now on the face (number two) is seen by the audience. Glance at it and say its name aloud.

Here comes the dirty work. As you lower your right hand back to the packet, your right thumb shoves the rear card of the pair to the *left*. The cards in your right hand land on the packet so that the two cards which were in your left hand are aligned with the lowermost card in your right hand. That leaves the upper card jogged a bit to the left, and your left thumb descends onto its outer left corner to hold it in place. Raise your right hand and tilt the red card now on the face of the packet (number three) toward the audience and say its name aloud. One face-down card remains in your left hand.

Tilt the face of the right-hand packet toward the floor and fan it by simply pushing forward with your thumb and inward with your fingers (there is no change of grip first). Your left hand places the face-down card it holds on the discard pile as you say, *"I'll place the Jack over here."*

Square the packet and place it into your left hand. Draw out the bottom card in the fashion already established, flipping over, face up onto the packet to display a red card. Deal it to the table, face up. Thumb over the *top* card, dragging it to the right and flipping it face up onto the packet to display a second red card.

Deal it to the table beside the first one. Turn over the remaining card to reveal the Jack.

Part Four. Use the Jack to scoop up the two face-up red cards. Square the packet, turn it face down, and place it into your left hand. Your right hand grasps the cards in Biddle Grip so your left hand can draw out the bottom card and place it on top, positioning the Jack between the red cards.

Begin a Double Lift from the bottom. Your left thumb slides the top card a bit forward and to the left so your right hand can grasp the right long side of the lower two cards and drag them to the right, flipping them face up on the card remaining in your left hand. A red card will show. Flip the double card face down and deal the top card to the table.

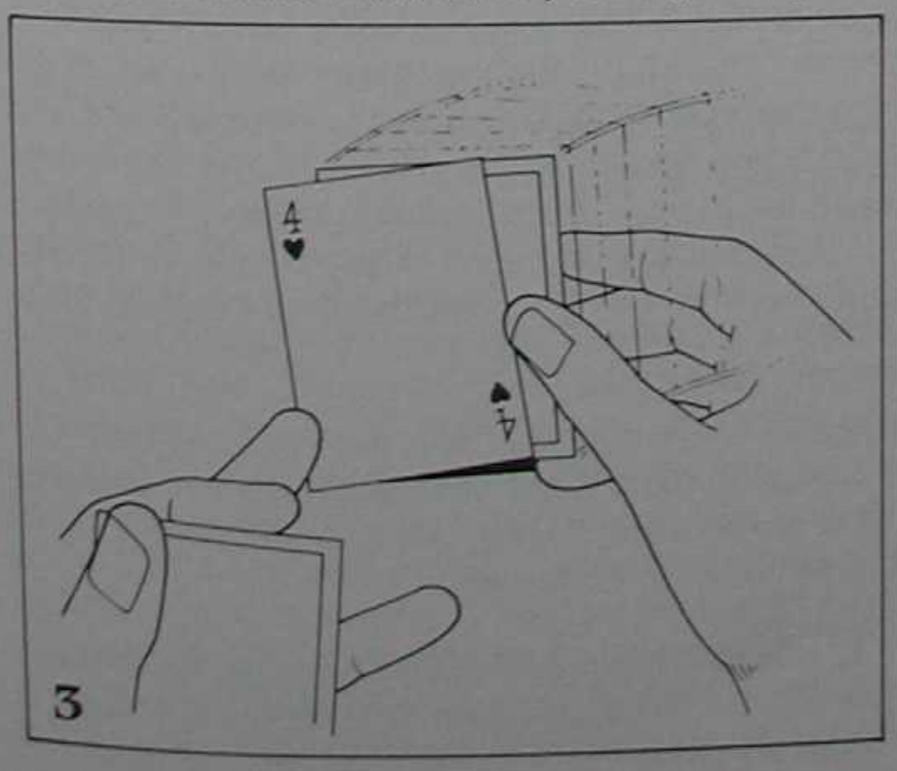
Slide out the bottom card of the packet, dragging it to the right and flipping it over sideways so a second red card is displayed. Flip this card face down and deal it to the table onto the card already there.

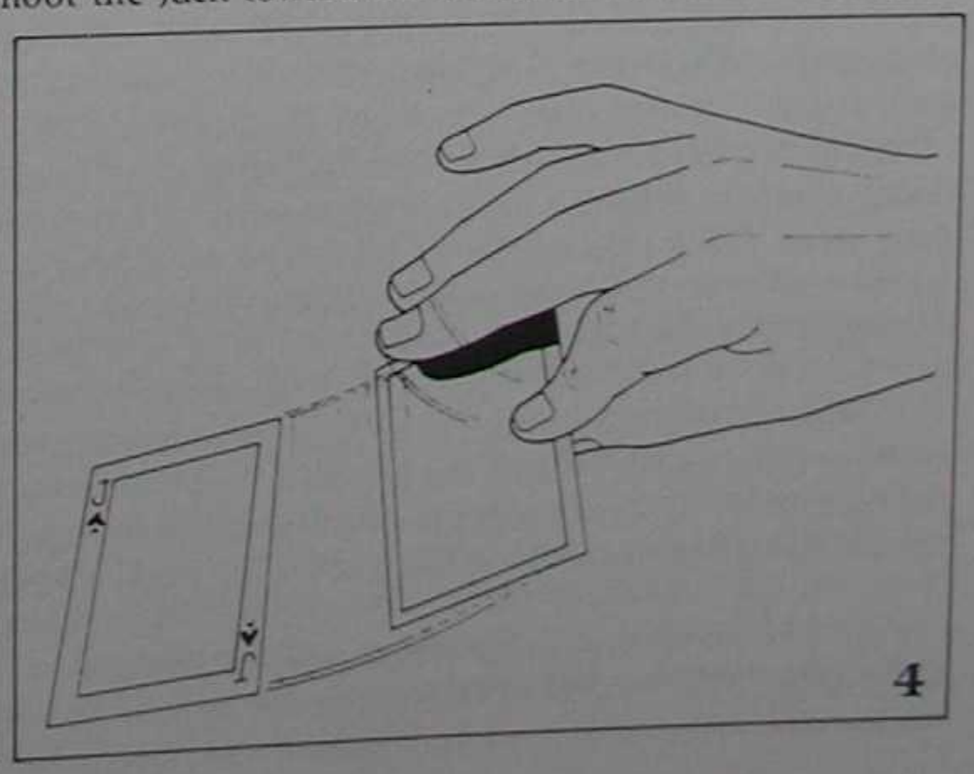
Your left hand places the remaining card on the discard pile. Pick up the two face-down cards, square them, and place them in your left hand. Flip the top card face up to display a red card, then deal it to the table. Turn over the remaining card to reveal the Jack.

Part Five. Turn the Jack face down and use it to scoop up the *discard pile*. Place the packet into your left hand so your right hand can retake the cards in Biddle Grip. Say, *"Some people think I have five Jacks, and I must admit it's true."* Do The Flushtration Count to show that the packet consists of five Jacks, alternately flashing the face of the packet and peeling cards off the top and into your left hand one at a time. This is described in detail in "Brother Hamman's Final Twist." End by placing the card remaining in your right hand, the Jack, on top of the packet.

Say, *"Actually that's not true — I really use one Jack and five red cards."* As you say that, thumb over the top card so your right can take it by its right long side, thumb above and fingers beneath. The next sleight has a long history. It has become known as The Wild-Card Move due to its association with that routine, however its earliest appearance in print is in *Hofzinser's Card Conjuring* (1910), which means Hofzinser probably used the sleight around 1850. It is a bastardized form of The Mexican Turnover and is quite easy to do. Brother Hamman uses it in several routines, "Out of Print" being one of the others in this book.

So, your right hand slides its face-down card beneath the face-up red card on the table, your right thumb moving onto the face-up card as soon as it's able (fig.3). Your left second finger braces the left side of the face-up red card. Your right hand lifts both cards and turns palm down, fingers pointing toward the audience. As the hand turns over, your right fingers shoot the Jack toward the audience onto the table (fig.4).


3


4

Your right hand immediately moves to the packet and drops the face-down card it holds on top.

Flip the packet face up and spread it on the table to reveal five red spot cards.

♠

OUT OF PRINT

Much to Bro. Hamman's dismay, he has never seen anyone perform this routine of his, even though it appeared in the seventh folio of *The Pallbearers Review* in 1972. It is much too good to be lost, and so it is presented here for your enjoyment. The handling has been slightly simplified and the sequence of events altered. Two cards are selected, and their backs turn blank, followed rapidly by their faces. Then the entire deck turns blank. To restore harmony, the backs and faces magically return to all the cards.

This sounds like other less-than-impressive routines of the same type, and perhaps that's why no one bothered to try it when it first appeared in print. It's so convincing, though — if you could just see it....

You need three blank-faced cards whose backs match the deck you're using. Two of them are placed on top of the deck, and the third is on the bottom. Getting into this position is certainly easy enough: load the three cards onto the bottom when attention is somewhere else, then Double Cut two cards to the top.

Begin by doing a wide face-down ribbon spread and asking two spectators each to draw a card out of the deck. Square the deck, holding it face down in dealing position. Tell the two spectators to place their cards on the table, face up. Say, *"There's a funny thing. Of course, cards are printed on the front and the back. I guess everybody knows that. I don't really know whether you're aware how you can tell a selected card. It's very easy — a selected card has no printing at all on the back."* Thumb off the top (blank-faced) card of the deck and take it with your right hand. Do The Wild-Card Move as described and shown in figures 3 and 4 of "The Homing Card." Your right hand uses the card it holds to scoop up one of the selections and flip it over, doing a switch, showing the card apparently to have a blank back. Say, *"It's absolutely blank."* Remember that, when doing this move, it's supposed to appear as if you're using the card in your hand to flip the tabled card over. The hand moves up and down in a hopping motion, and your second finger *rapidly* kicks the upper card away from the hand.

As soon as you can, retract your right hand to the deck and do a Top Change. Bro. John does not use any of the standard misdirection during the sleight — he just brings his right hand over to his left and switches the card. The misdirection is provided by the card which you've just turned over. All eyes will be staring at the blank card for a few seconds, and it only takes a second to do the Top Change.

Say, *"Let me show you the other card, it's also blank on the back."* Your right immediately moves forward and repeats The Wild Card Move with the second selection. It, too, is flipped over and revealed to have a blank back. Afterward, your right hand drops its card on top of the deck.

Say, *"I know you think I'm cheating, but actually they're blank on both sides. This makes them very easy to find in the deck."* Openly take the **bottom** card of the deck with your right hand. This is *not* done in a sleight-of-hand way, but simply by pushing it to the right with your left second finger and taking it at a relaxed and natural speed with your right hand.

Do The Wild-Card Move *several times* with each blank card on the table. You obtain the uncanny illusion that the cards are blank on both sides. Afterward, your right hand places the card it is holding beneath the deck.

Say, *"But, of course, you'd have to have a deck with some faces on it. This deck doesn't have any faces at all, so it's really very difficult to find the selected cards."* Turn the deck face up and fan it one of two ways: A) do a *Reverse* Pressure Fan while holding the deck in your left hand, B) do a regular Pressure or Drag Fan while holding the deck in your right hand. Either way, all the cards appear to be blank. This makes an excellent picture if you pose for a moment with the blank fan held near both blank cards on the table. It's extremely convincing.

Square the deck and turn it face down. Pick up both blank cards from the table and drop them, slightly askew and blank sides upward, on top of the deck. Slightly spread the top four cards so you can obtain a left pinky break beneath them (that is, beneath the two face-down selections under the blank cards). Say, *"I lie to you a lot, as you probably know. It's not that they don't have any printing on the backs and the fronts, but the fronts are printed on the backs, and the backs are printed on the fronts."* Square all four cards above the break and flip the whole block over, letting it fall flush with the deck afterward.

Immediately thumb off the top two cards to reveal the face-up selections. Take them with your right hand, flash the backs, and drop *one* on the table. Turn the other selection face down and place it beneath the deck. Say, *"Actually I've been pulling your leg — the cards really do have faces and backs."* Turn the deck face up and do a Pressure Fan to show that the indices have returned. There are two blanks on top of the deck and one second from the face, but they won't be noticed in the fan.

Pick up the selection on the table and insert it into the fan. Close the fan to end the routine.

♦

UNIVERSAL CARD

Created many years ago and unseen by a single magician to this day, Bro. Hamman's favorite handling for Karl Fulves' "Universal Card" plot avoids the familiar approach. The bulk of the published methods bring all four principal cards together in a packet. Suppose, on the other hand, that the three selected cards are placed on the table in a row, and that the Universal Card (shown to have a red back on both sides) is brought into contact with just one at a time — and that two clean faces are shown to be identical *simultaneously*. Then, the face of the Universal Card turns blank. With no other cards in the hands to distract the audience, their lingering suspicion that you're somehow manipulating the cards to make it appear *as if* there are duplicates vanishes. Ed Marlo's "Favorite Universal" utilized this approach, though the method described in Jon Racherbaumer's *The Universal Card* (1972) also requires certain sleights which prevent it from being used in a practical performing situation.

Bro. John's method has endured over time, and also withstood the merciless peering eyes of the many students in his English classes for whom he has performed it.

You need three gimmicked cards. The first is a red/blue double-backed card. The second is a double-faced card with the Queen of Hearts on one side and the Nine of Spades on the other. The third is a red-backed blank-faced card with the index from an Ace of Clubs in one corner, a configuration credited to Ed Marlo (fig. 1).

Cull the Ace of Clubs, Nine of Spades, and Queen of Hearts from the **blue-backed** deck you'll be using. Set up the deck in the following order, from the top down: Queen of Hearts, double-faced card (Nine of Spades side in the same direction as the other faces), Nine of Spades, Ace of Clubs, balance of deck, red/blue double-backed card (red side in the same direction as the other backs), face-up blank card with the Ace of Clubs index at the outer left corner. *(The blank card should be reversed on the bottom of the deck, with the red/blue double-backed card second from the bottom.)*

To perform, do a false cut and complete it. Table the deck and ask a spectator to cut it. Pick up the lower portion of the deck and place it into dealing position in your left hand. While your right hand continues to hold the half deck in Biddle Grip, obtain a right thumbtip break above the two lowermost cards and Double Cut them to the top. A red back will show.

Say, *"Every deck has a universal card. It's always easy to see because it's a different color. It's also printed the same on both sides."* As you reach the end of the last sentence, do a Double Turnover to apparently show a red back on both sides of the card. Immediately thumb off the top card and take it with your right hand. (A blue back will show on top of the deck, courtesy of the blue side of the red/blue double-backed card.) Your left hand tables its half of the deck off to your left.

Drop the red-backed universal card on the table to your right. Lift the half of the deck which still remains in front of the spectator and place it into left-hand dealing position. As you do that, say, *"Let's look at the cards where you cut."* Of course, it is not at all the place that was cut to, but the spectators will simply accept your statement if delivered matter-of-factly and guilt free.

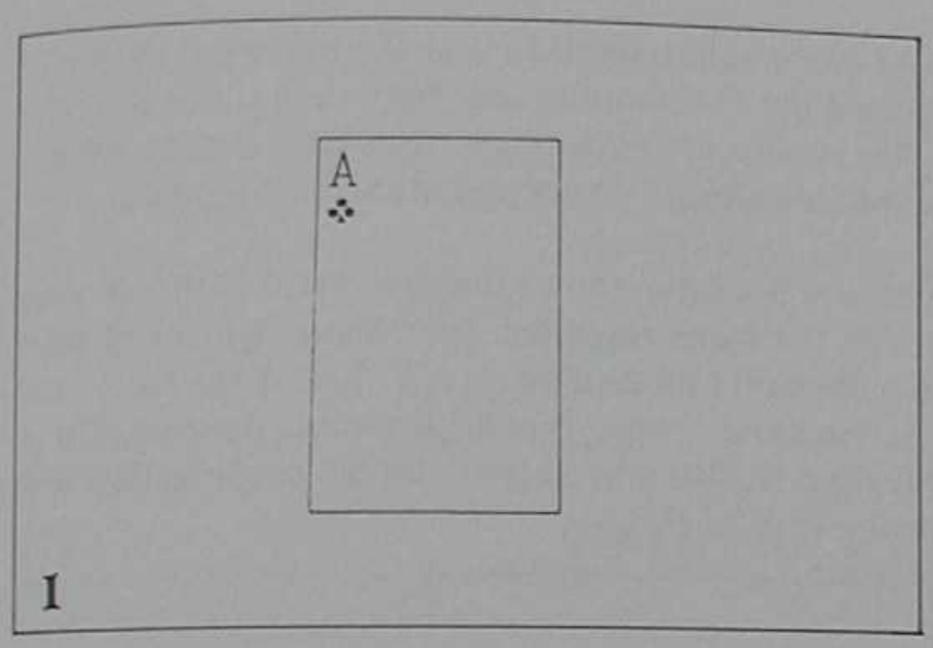
Obtain a left pinky break beneath the top two cards of the deck. Your right hand lifts them in Biddle Grip, perfectly aligned, and places them onto the table just a bit left of center. Thumb over the next card and take it off the same way with your right hand, tabling it an inch or so to the right of the double card. Table a third card, an inch to the right of the other two, in exactly the same manner. The important point here is that all of the cards are put on the table in an identical fashion by your right hand.

Place the remainder of the cards on top of the other half of the deck, off to your left. On the table, from left to right, rests what appears to be a row of three face-down free selections. Farthest to the left is a double card, Queen of Hearts on top of the double-faced card, in the center is the Nine of Spades, and on the right is the Ace of Clubs.

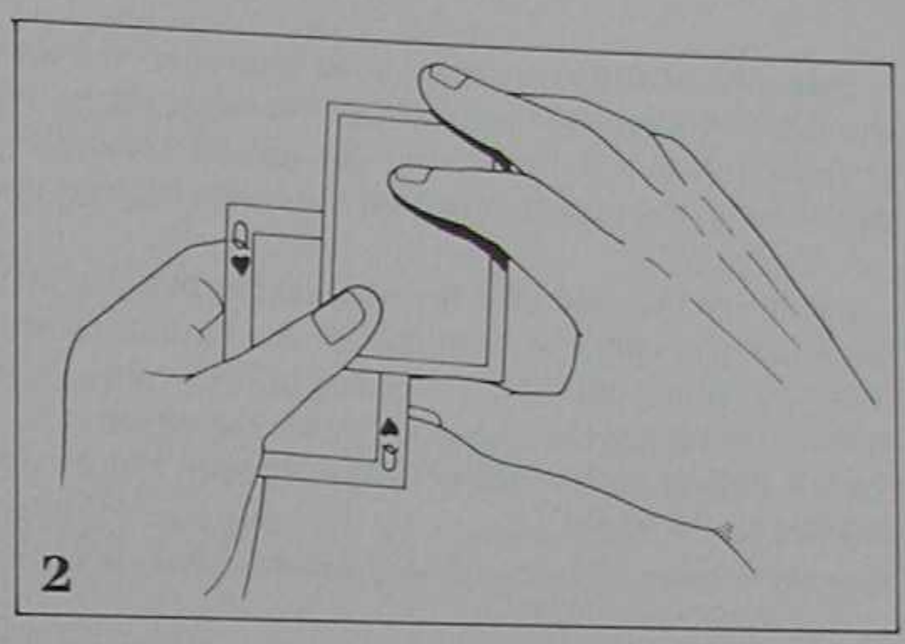
Two Queen of Hearts. Say, *"The universal card has the ability to look like any card it touches."* Pick up the red-backed universal card with your right hand, holding it by the center of its right long side. While your left fingers steady the left long side of the tabled double card on the left, your right hand slides the red card beneath it. Lift everything and place it into dealing position.

Regrip, lifting the packet in right-hand Biddle Grip. This frees your left fingers so they can slide the bottom card to the left, out from beneath the packet. Use the double card held by your right hand to flip the red card face up, *immediately* lowering the double card over it so the face is not seen. Square the packet and flip the entire thing over so the red back is now on top.

Once again grasp the packet in right-hand Biddle Grip and, with your left fingers, draw the bottom card to



1



2

the left exposing the face of the first chosen card, the Queen. Rub the face of the double (universal) card against the Queen as it comes into view. Position the double card so that it covers the outer right quadrant of the face-up Queen, then lower your left thumb onto everything to hold it in place (fig.2). This enables your right hand to turn palm down and regrip *everything*, thumb beneath and fingers above. Let go with your left hand and turn your right hand palm up to expose a duplicate Queen on the face of the universal card.

Say, "*You would swear that the universal card looks just like your Queen of Hearts.*" Take the face-down blue card with your left hand and use the right-hand double card to flip it over, displaying a Queen. There is now a face-up Queen in each hand. Both hands turn over a few times so that the audience has a very clean look at the faces and backs of both cards — unquestionably two Queens.

The red-backed double card should be in your right hand at this point. End this sequence by placing the left-hand card on the table at the left end of the row, face up, so the Queen remains visible.

Two Nine of Spades. Your right hand, holding a double card face up by the center of its right long side, uses it to scoop up the center card. Note that the audience clearly sees a Queen of Hearts being added to the chosen card.

Place the packet in your left hand. Flip everything over so a red back is on top. Thumb over the top card to expose the Nine of Spades in your left hand (really a double card). Your right hand takes the face-down red card and rubs it against the face of the Nine.

Move your left thumb beneath the double card and *carefully* lever it face down. Immediately place the right-hand card on top of the face-down double card in your left hand. Then, without pausing, flip the packet face up again, back into dealing position.

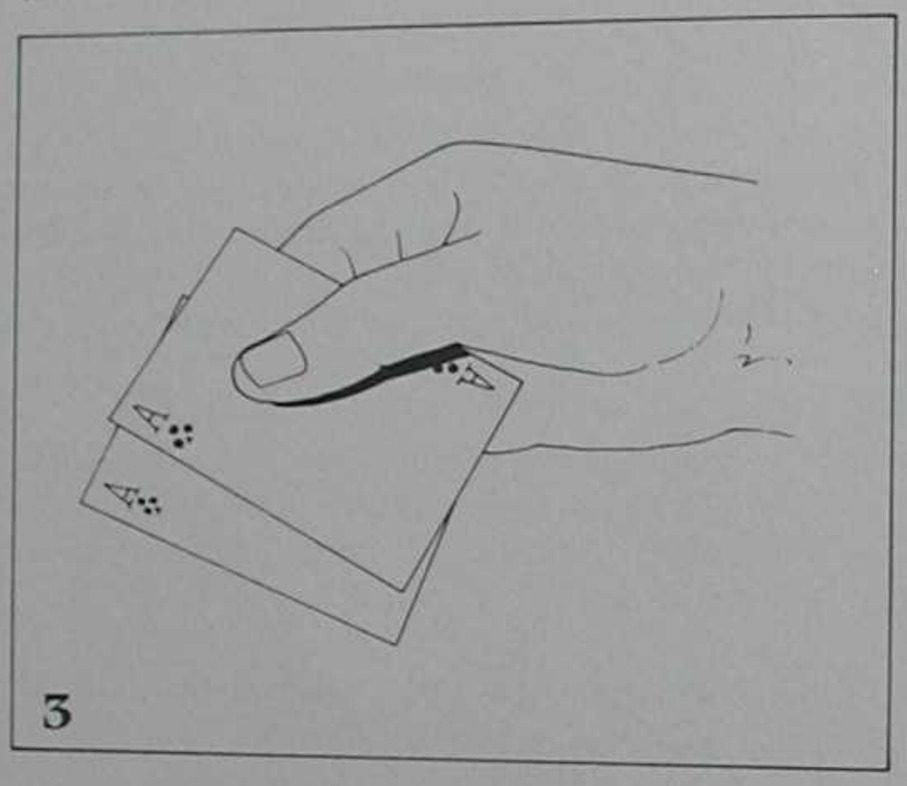
Grasp the packet in Biddle Grip and begin to pull it to the right. At the same time, your left thumb peels off the Nine of Spades on the face so it remains on your left hand. This leaves a double card in your right hand with a duplicate Nine of Spades showing. Say, "*It's amazing how much they look alike.*" Return the left-hand card on top of the double card in your right hand. Flip the packet face down into dealing position.

Do a Double Lift from the bottom of the packet in Bro. Hamman's customary fashion. Your left thumb slides the top card slightly forward and to the left so your right hand can grasp the exposed right long side of the double card. Pull it to the right and flip it face up onto the card in your left hand.

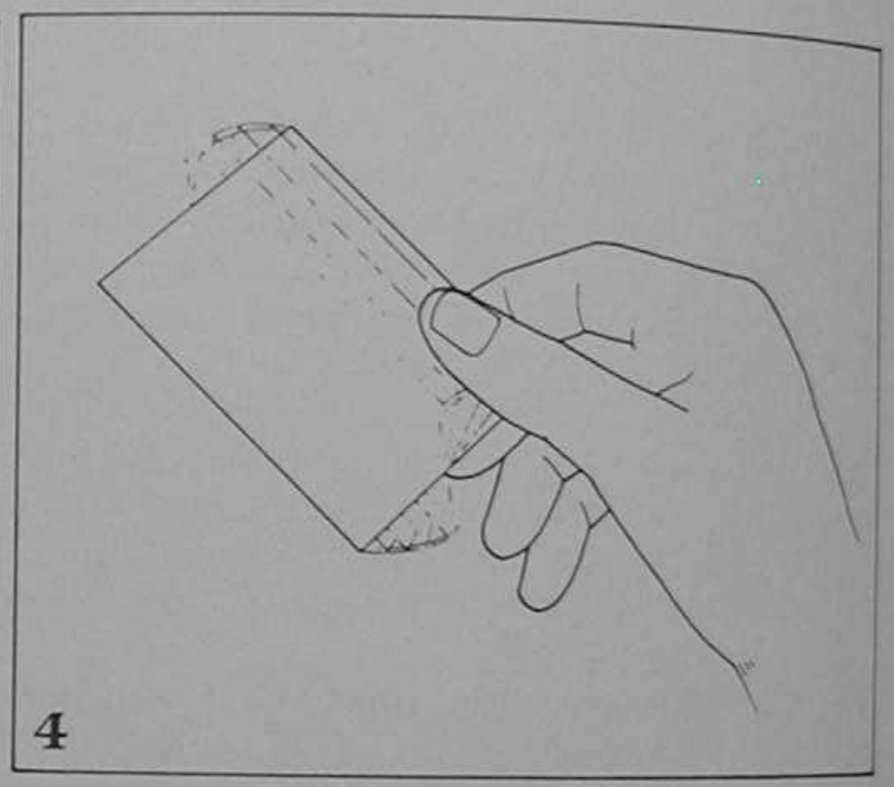
Grasp the packet in right-hand Biddle Grip. Your left fingers slide out the lowermost, red-backed, card. This leaves the double card, with a Nine on the face, in your right hand. *Carefully* table this in the center position of the row. Pay no further attention to it and neither will the audience.

Two Ace of Clubs. Just for your reference, the Ace of Clubs index should be at the inner left corner of the face-down red card in your right hand. If you've followed the instructions precisely, then it will be there. If you think that the card may get turned around in the course of the routine, then you should place a pencil dot at the proper corner of the card's back so you'll know *always* where you stand at this point.

Use the red-backed card to scoop up the blue-backed card at the right end of the row. Place both into your left hand. Transfer the blue card to the bottom as you rub the cards together. Turn your right hand palm down and grasp the right long sides of both cards, thumb beneath and fingers on top. Turn your right hand palm up to expose the Ace of Clubs on the upper card. As the hand turns, your fingers push the rear card to the left slightly so two Ace of Clubs are seen (fig.3). Your right thumb and fingers rub the cards against one another all the while.



3



4

Turn your right hand palm down (reversing the action you used to turn the cards face up a moment earlier) and lower both cards into your left hand, but don't let go. As your right hand moves away, your right thumb drags the lower, blue-backed, card to the right. Once it clears the red-backed card in your left hand, flip it face up so the Ace is seen and table it at the right end of the row.

Your right hand returns to your left hand and grasps the red-backed card by its inner end, thumb at the left side, second finger at the right side, and first finger curled lightly on the back. Press your thumb and first finger together as you turn your hand palm up, so the right side of the cards snaps off your second finger. Your thumb will cover the Ace of Clubs index and the card appears to be blank (fig.4). Flash both sides briefly, then pocket the card, saying, *"I always hold onto a universal card because of its special ability."*

Those who put the effort into learning this superb piece of magic will have the minor challenge of devising a way to clean up.

THE MYSTIC NINE

Created about 1956, this seminal routine first appeared in print in *The Card Magic of Bro. John Hamman, S.M.* in 1958. It is notable for several reasons other than introducing The Hamman Count. It anticipated both "Wild Card" and, in its final phase, the Olram Subtlety, not published until later in *The New Tops.*

Nine black cards and one red card (the Mystic Nine) are shown. When any of the black cards are allowed to touch the red Nine, they change to red. When the red Nine is placed among all the black cards, they all change to red.

Because both Peter Kane's "Watch the Ace" and Frank Garcia's "Wild Card" use The Hamman Count, and the number of cards involved is the same, their debt to this routine is clear.

To perform, spread the deck between your hands with the faces toward you. Upjog the first ten cards you come to from these groups: black Sixes, Eights, Nines, and red Sixes Eights, Nines. You must use five cards of each color, and the Nine of Diamonds or Hearts must be among them. Bro. John's reason for using these particular cards is the similar look of both the numerals in the indices and the cards in general.

Place the deck aside and arrange the ten cards in this order, from the top down: Nine of Diamonds, four red cards, five black cards. The audience still has not seen the faces of the cards.

Stud deal the top card to the table, displaying the Nine of Diamonds. Say, "*A little story about the Mystic Nine — a Nine and nine cards.*" Spread the face-down packet between your hands to display nine cards. Square the packet and turn it face up.

The Hamman Count. Say, "*The Mystic Nine is red, and these cards are all black.*" Next, a false count, immodestly titled by someone other than Bro. Hamman, is performed. Your right hand takes the packet in a modified Biddle Grip, thumb at the inner end (at the inner right corner), second finger at the outer end (at the outer right corner) (fig.1).

Your left thumb moves onto the face card and, *as your hands move apart,* it is peeled onto your left palm (fig.2). The position your left thumb takes on the peeled card is important to the mechanics coming up: it should be *near* (not at) the outer left corner. This can be seen in figure 2. Note that *both* hands move apart. The card in your left hand should naturally fall into dealing position.

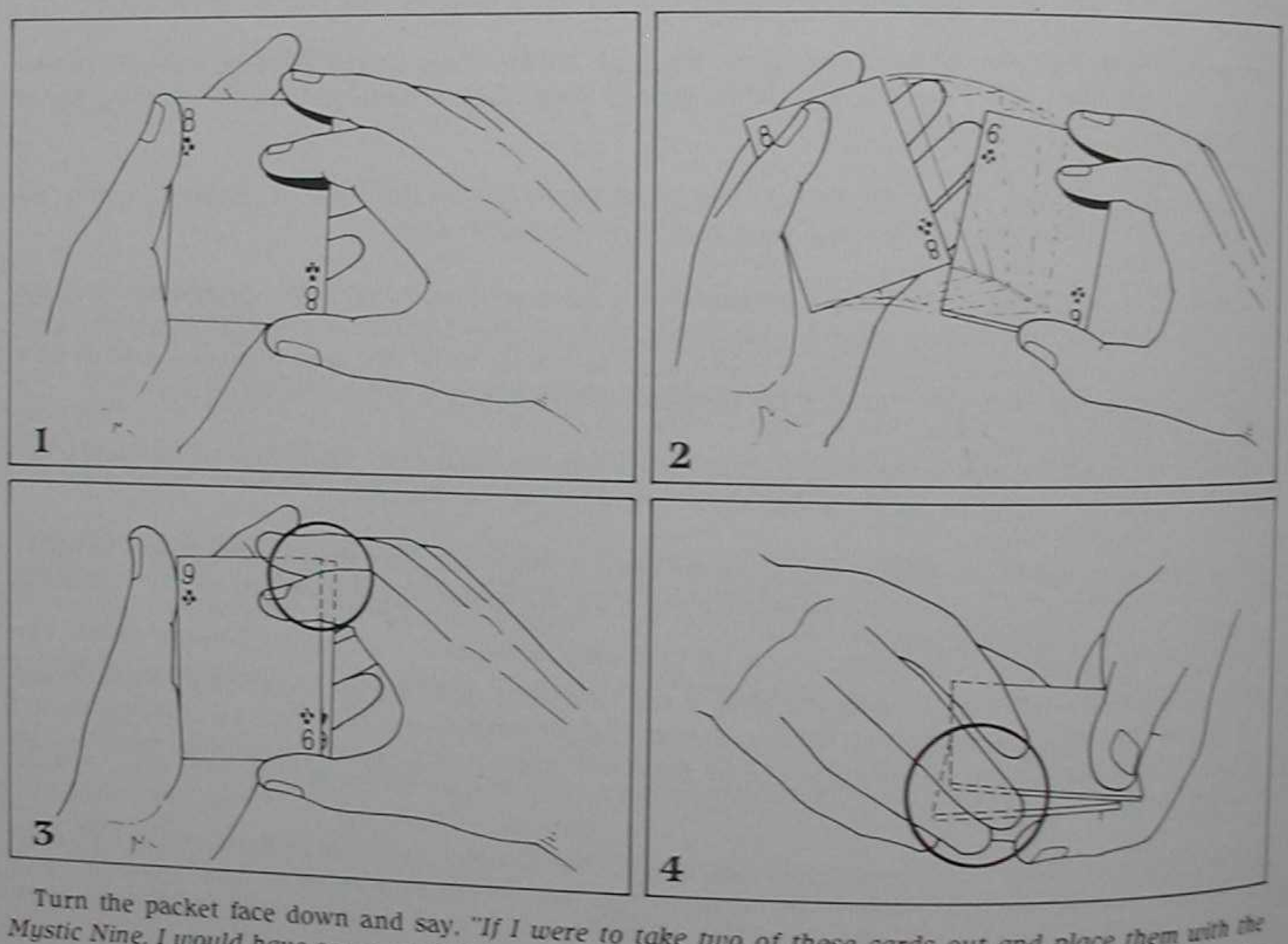
Move your hands together and apart three more times, each time peeling another black card onto your left hand. Move your hands together again, as if to peel off the fifth card. Actually the packets are switched in a natural-looking action that is easily accomplished. Your hands move a bit closer to each other this time, so that the packet in your right hand is a little farther to the left than the cards already in your left hand (fig.3). Your left thumb descends onto the face of the upper packet in its established spot. A light pressure

will cause the outer left corner of the upper packet to press against the base of the left first finger.

At this moment your right third finger, inactive until now, will automatically be touching the outer right corner of the lower packet (fig.4). Your right thumb currently contacts the inner ends of *both* packets – but just for an instant. By pressing your right third finger inward, the lower packet will be pressed against your right thumb. (Do *not* press your thumb toward your third finger, because it will also tend to hold the upper packet in place and foul things up.)

While your left thumb presses the upper packet in place in your left hand, your right hand moves to the right with the lower packet gripped between thumb and third finger (fig.5). Once the packets clear one another, you continue the left-thumb peeling of the remaining four cards into your left hand.

Bro. Hamman counts aloud during this, and the rhythm is dictated by the verbal cue, *"One, two,* **beat** *three, four,* **beat** *five, six,* **beat** *seven, eight,* **beat** *nine."* The beats are all **silent** pauses whose individual length is equal to the the time it takes to say a number. This makes it far easier to do the switch on "five" because you are not fumbling, trying to stay with a constant rhythm (in which the slightest hesitation cries out for attention).



Turn the packet face down and say, *"If I were to take two of these cards out and place them with the Mystic Nine, I would have seven cards."* Spread the packet and remove the cards third and fourth from the top. Drop them, face down, onto the Mystic Nine. Square the packet and turn it face up. Repeat The Hamman Count already described, switching on "four" instead of "five." In other words, peel three into your left hand, switch on the fourth card, and peel three more into your left hand. You will show seven black cards.

Say, *"Because the Mystic Nine is very powerful, it turns both cards which were placed on top of it red."* Turn over both face-down cards to reveal red spot cards. Turn the packet face down. Pick up the two red

spot cards, turn them face down, and insert them into the packet in the third and fourth positions (from where they were taken).

Say, *"But when I take them away from the Mystic Nine and return them to the packet, they become black once again."* Square the packet, turn it face up, and perform The Hamman Count as initially described. Peel four cards, switch on the fifth, and peel four more to show nine black cards.

Say, *"That's wonderful, but what do you think would happen if the Mystic Nine were placed among the black cards? Let's put one card aside so we still have nine cards."* Turn the packet face down. Pick up the Nine of Diamonds and turn it face down. Spread off the four uppermost cards from the packet on top of the Nine of Diamonds, and place all five cards to the bottom. The four black cards are now in the upper half of the packet. Thumb off the top face-down card and place it where the Mystic Nine was, on the table.

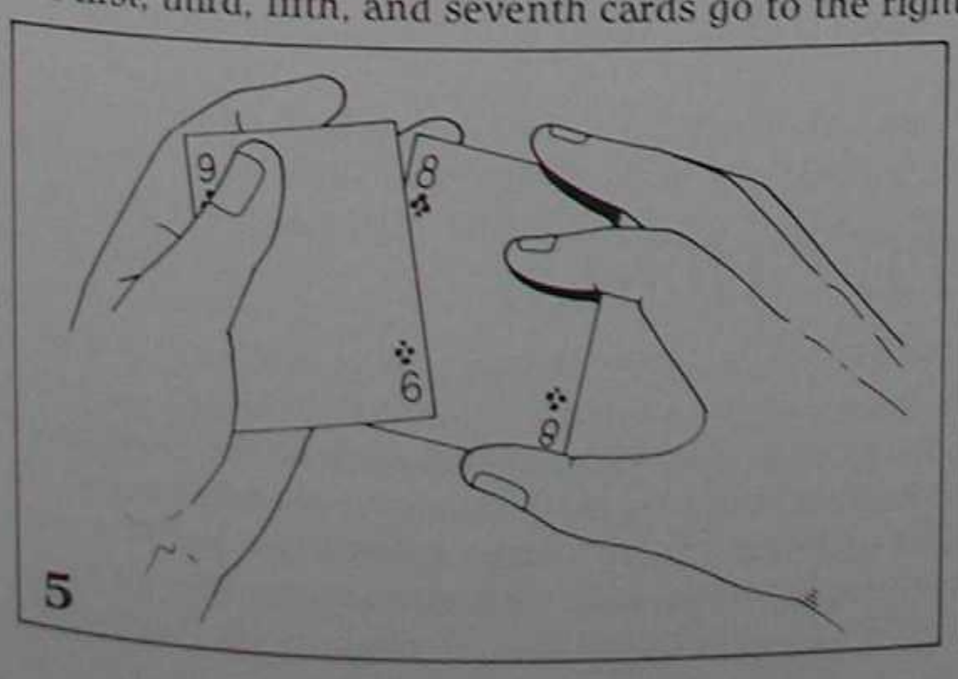
Turn the packet face up and do The Hamman Count as first described, to show nine red cards (peel four, switch on five, peel four more). Say, *"And because this card was on the table, it remained black."* Turn over the isolated card to reveal a black spot card.

Spread over the top four face-up red cards and take them with your right hand, squared, into dealing position. Holding cards in dealing position in the right hand will feel somewhat strange at first. The packet in your left hand has a red card at the face, and four black cards beneath it. Say, *"I really do have Nine red cards."* You will now deal cards to the table, alternating hands — the left-hand's cards come off the back of the packet, while the right-hand's cards come off the face.

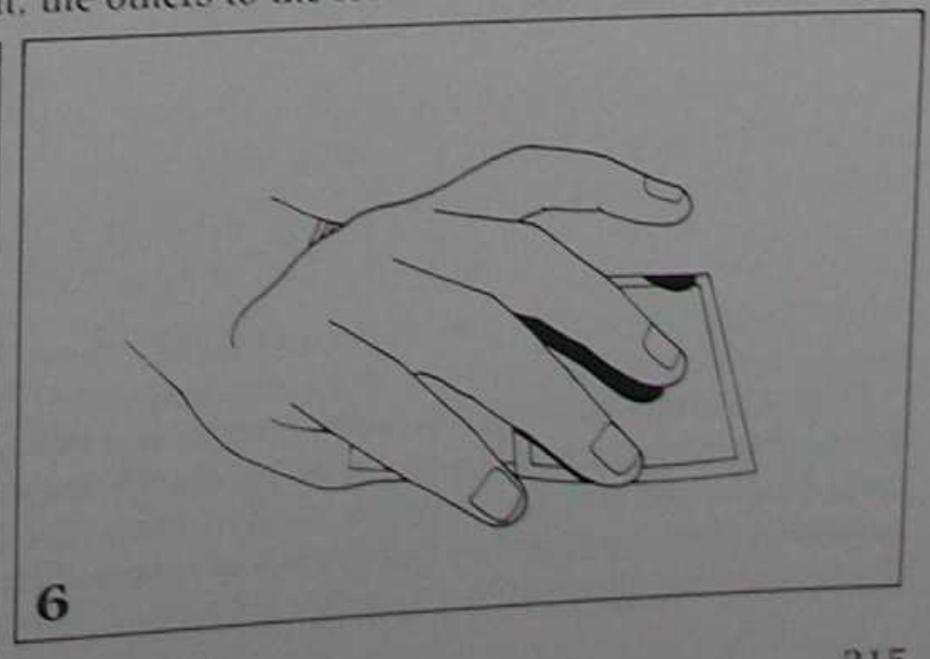
In other words, turn your left hand over and, with your fingers, push the bottom card onto the table (fig.6). This is *not* a sleight, simply an open action. Afterward, your left hand turns palm up so the red card is again seen on the face of the packet. Now, your right hand turns over and thumbs a card off the *face* of the packet. It lands on top of the card just deposited by your left hand. Continue combining the packets into one pile in this way, alternating hands, and counting aloud from one to nine as you do. The audience will see the red card on the face of the left-hand packet after each card is dealt, and will have the impression that all the cards dealt from that hand are red.

There are actually two red cards on top of the packet, and the cards alternate red/black beneath that. Square the packet, leaving it on the table, and rotate it so that the narrow ends are toward and away from you.

Take off the top card with your right hand, turn it face up, and table it to the right. Say, *"I'll place half the cards on the red card, and the other half on the black card."* Slide the face-up black card to the left. Deal the packet onto the two face-up cards, beginning with the red card on the right and alternating between them. The first, third, fifth, and seventh cards go to the right, the others to the left.



5


6

Say, *"Because these have touched the black card they turn black, and those on the red card remain red."* Turn over the packets and spread them to end.

♥

THE FAKED DECK

Bro. Hamman's philosophy about using gimmicked cards can be summed up very simply — do **not** take a packet out of your pocket and proceed to do a trick with it. Unless the cards have unusual printing, or obviously do not come from a regular deck (such as "Five Kings Royal"), who do you think you're fooling? Only yourself.

To add an air of naturalness to the introduction of gimmicked cards, Bro. Hamman began using something he calls "The Faked Deck" in the late fifties. It's a simple thought. He combines six tricks using gimmicked cards to make a fifty-one card deck.

The tricks are stacked on the deck, in this order, from the top down: 1) Four-tunate Choice, 2) Haldeucination, 3) The Amorphous Aces, 4) Bro. Hamman's Final Twist, 5) Wild all the Way, 6) Final Aces.

To do all of the tricks, simply bring out the deck, take the cards off the top, do the trick, and put them back into the deck afterward. Then proceed to the next trick. You could, of course, just do one or two of the tricks. Take the cards out of the deck as needed. (But treat the deck *as a deck*, not as packets.)

Bro. John frequently did tricks 4, 5, and 6 as a routine with which to open his performance. Half the deck is normal, and the other half is set for those tricks. After each trick is performed, the cards are placed to the bottom of the deck. When doing "Final Aces," the gaffed deck was put in the pocket on the left side of a piece of cardboard — a stacked deck was on the right side. After "Final Aces," the left hand, holding the packet, reaches into the left jacket pocket. It deposits the "Final Ace" packet on the left side of the cardboard and brings out the regular deck that's on the other side of the divider. You're free to proceed with whatever routine comes next.

With a little experimentation, you'll find some creative ways in which to combine your favorite routines using gimmicked cards into a "Faked Deck."

♠

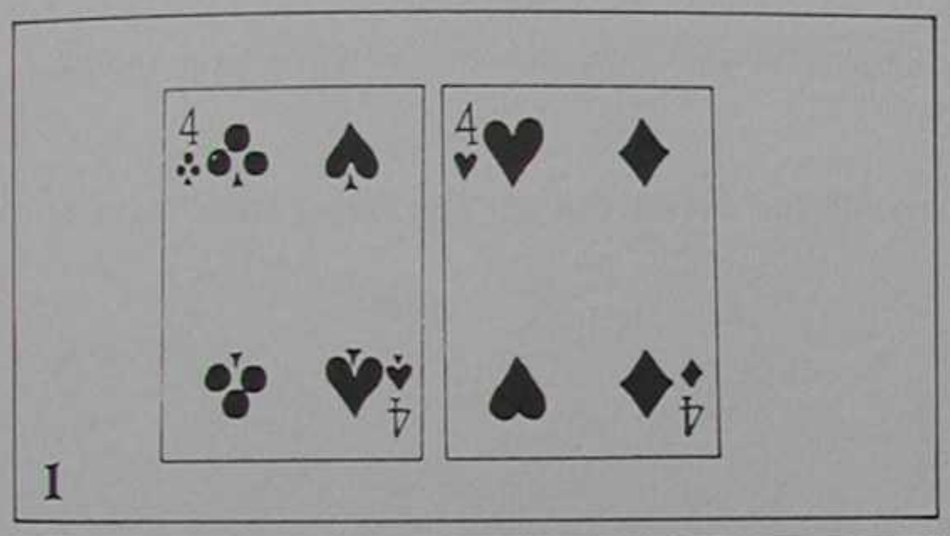
FOUR-TUNATE CHOICE

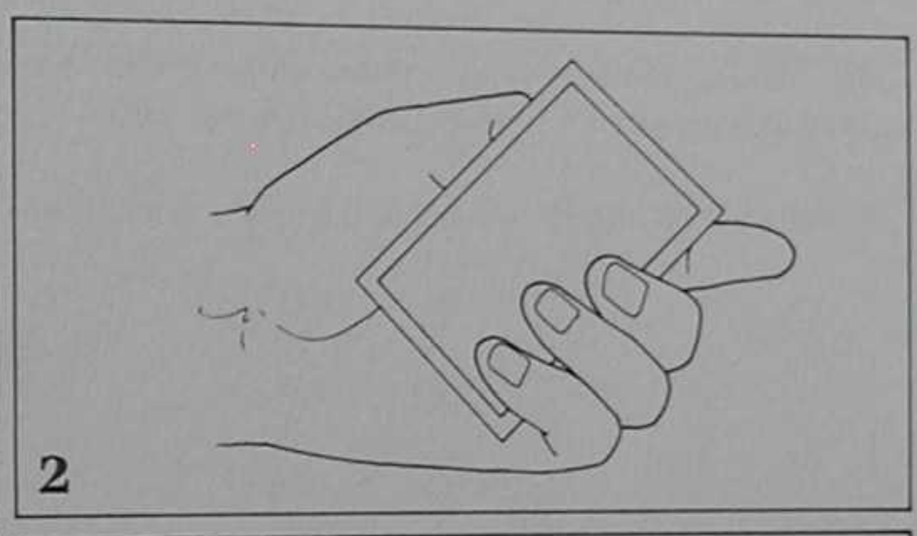
First published in *The Pallbearers Review* in 1972, this brief effect makes sublime use of the principle of the double-ended card. The Fours of Hearts, Clubs, Diamonds, and Spades are shown on both sides — all have blue backs. The spectator is asked to name any two of them. The performer reveals that only the chosen Fours have red backs. Finally it is revealed that the two Fours which were not chosen are not really Fours at all, having changed into two red Jacks.

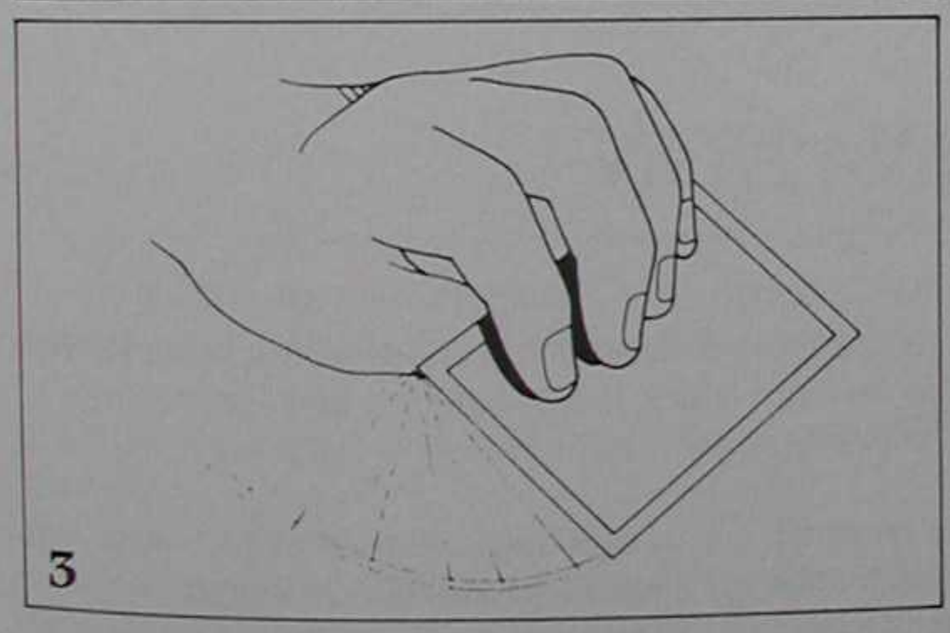
This trick is so easy that *anyone* can perform it. You need two blue-backed cards: the Jack of Hearts and the Jack of Diamonds. You also need two red-backed cards: both are longitudinal double-enders (fig.1). One card shows the Four of Spades and the Four of Clubs, the other shows the Four of Hearts and the Four of Diamonds.

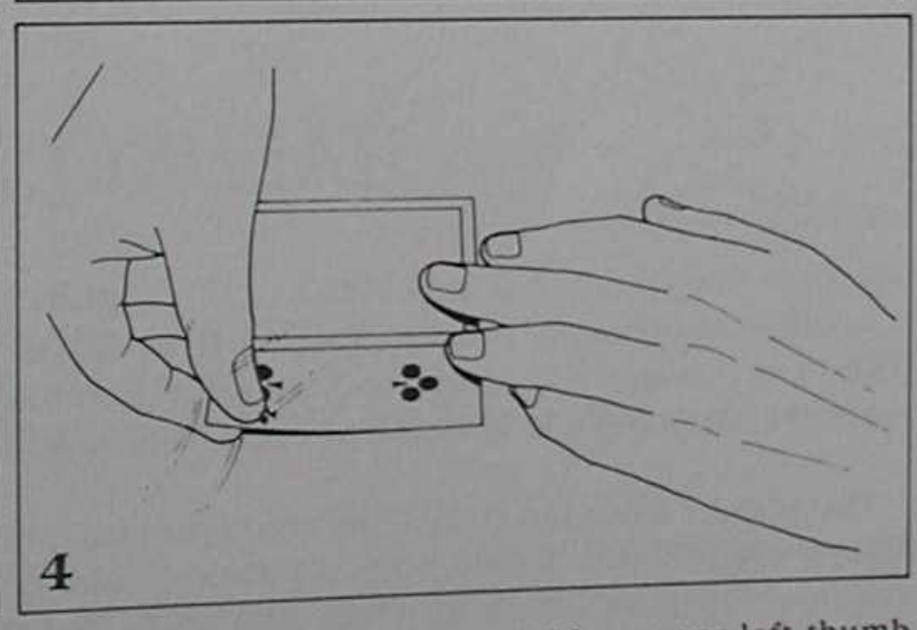
Set up the cards in this order, from the top down: face-down blue Jack, face-up red Four(s), face-down blue Jack, face-up black Four(s). This packet would be on top of "The Faked Deck."

To perform, lift or spread this four-card packet off the top of the deck without exposing its condition, then place the deck aside, face down. Spread the packet between your hands so that one red Four is seen face up in the second position, and one black Four is face up in the fourth position. Name the Fours which are showing.









Square the packet and execute Francis Carlyle's Paddle Turnover Move for cards. Move your left thumb beneath the packet (fig.2). Simultaneously turn your hand palm down and straighten your thumb (fig.3). This keeps the same side of the packet upward, even though it *appears* as if it has been turned over.

Spread the packet to show the two *other* Fours and name them. *The spectators believe they have seen the faces and backs of all four cards.* Split the packet, placing the upper pair, still spread, on the table to the right, and the lower pair, also spread, on the table to the left. (In both cases the blue-backed card is spread to the right.)

Pick up the packet on the left, supposedly containing the black Fours and say, *"I'd like you to choose either the Spade or the Club."* Hold the cards spread for a moment so one of the Fours is seen, then square it and do Carlyle's Turnover. Immediately spread it so the other Four is seen. Depending upon which suit the spectator chooses, you may have to do the Turnover move again. In other words, if he selects the suit now showing, then stop, and table the spread pair as is. If, on the other hand, he names the other black suit, do the Carlyle move again and table the spread pair. Either way, the black Four of his chosen suit will be visible when the cards are returned to the table.

Pick up the packet on the right and repeat the actions described in the preceding paragraph so that a red Four is chosen and the packet tabled once again.

Say, *"It's strange that you should choose the Four of —* " and name whatever black Four was selected. Turn your right hand palm down and grasp the black Four by its index corner, thumb beneath and fingers above (fig.4). Your left second finger steadies the face-down card. Slide the face-up card to the left and simultaneously turn it over to expose its red back. The front of the card will go out of sight just as the "wrong" pips start to come into view. Leave the red-backed card on the table, just inward of the blue-backed card.

Repeat the same thing with the pair of red Fours, pulling out the face-up card and turning it over to expose its red back. Leave it face down on the table.

Say, *"It's a good thing you chose those Fours, because they're the only two here!"* Turn over the blue-backed cards one at a time to reveal two red Jacks.

Scoop everything up and place it in your pocket, or beneath the deck if doing "The Faked Deck" routine.

♦

HALDEUCINATION

Another of the many routines sold by Gene DeVoe in the early sixties is this modest little miracle. The performer shows two red Jacks on both sides. These turn into two black Jacks. Sensing that the audience is suspicious, he admits to having four cards — the four Deuces!

This is quite a devil to make. You need four cards, two of which are double-faced double-ended cards, and all four are stripped. Figure 1 gives a clear picture of both sides of each card, and the stripping has been greatly exaggerated for clarity. From left to right: Card **A** is a Two of Clubs, with a regular back, whose outer end is stripped. The "2" in the index at the outer end has a pinhole in it.

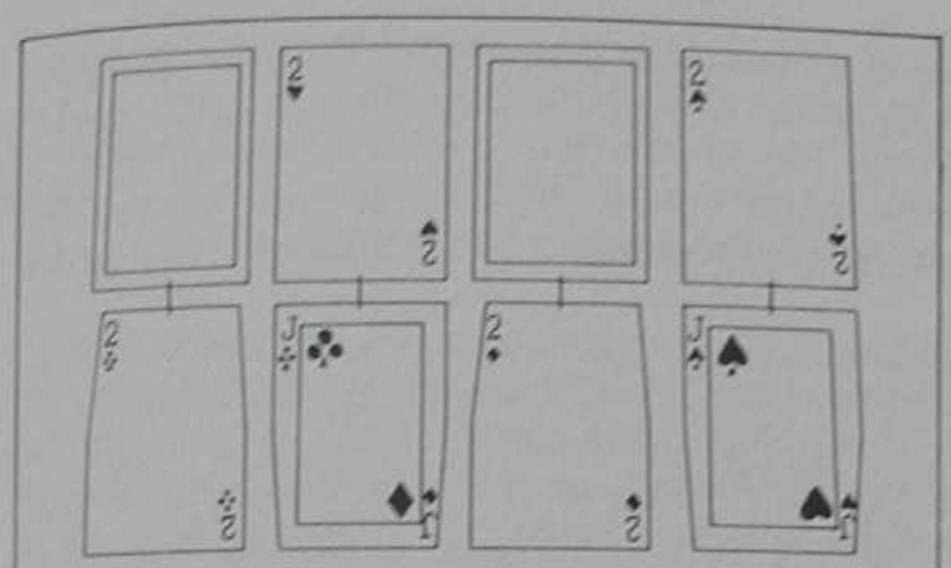
Card **B** is a double-faced card. The back side is a Two of Hearts. The front side is a double-ended Jack of Clubs/Jack of Diamonds. The "J" in the Club index has a pinhole in it for identification. The *inner* end of the card is stripped.

Card **C** is a Two of Diamonds, with a regular back, whose outer end is stripped. The "2" in the index at the outer end has a pinhole in it.

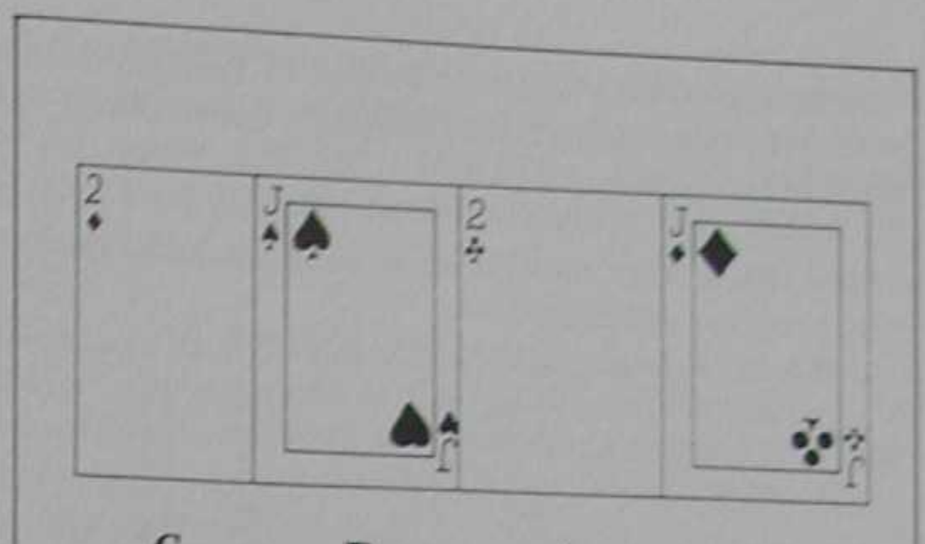
Card **D** is a double-ended card. The back side is a Two of Spades. The front side is a double-ended Jack of Spades/Jack of Hearts. The "J" in the Spade index has a pinhole in it. The *inner* end of the card is stripped.

Finally, the faces of all four Deuces must be coated with roughing fluid.

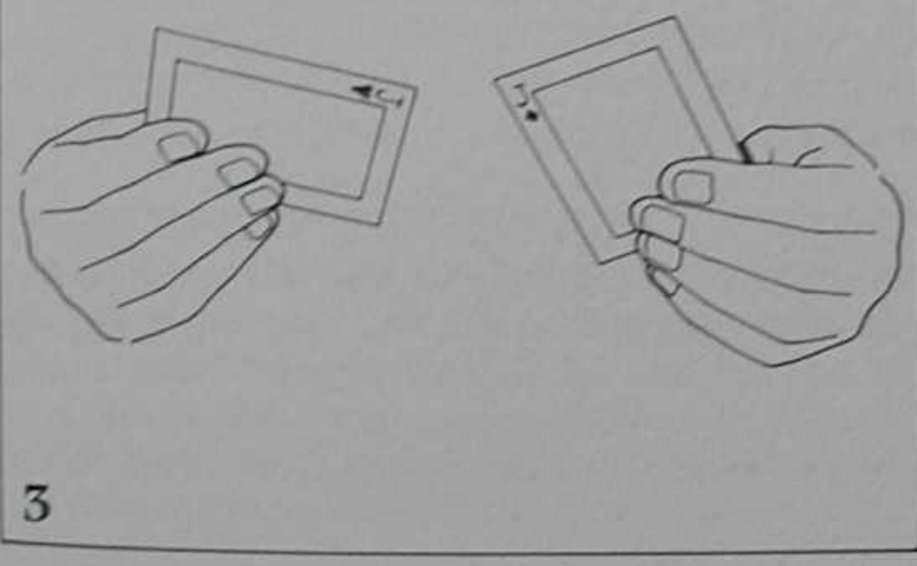
The order of the packet, from face to rear, is Card **B**, double-ended side upward (Jack of Diamonds end outward), Card **A**, Two of Clubs side upward, Card **D**, double-ended side upward (Jack of Spades end out-

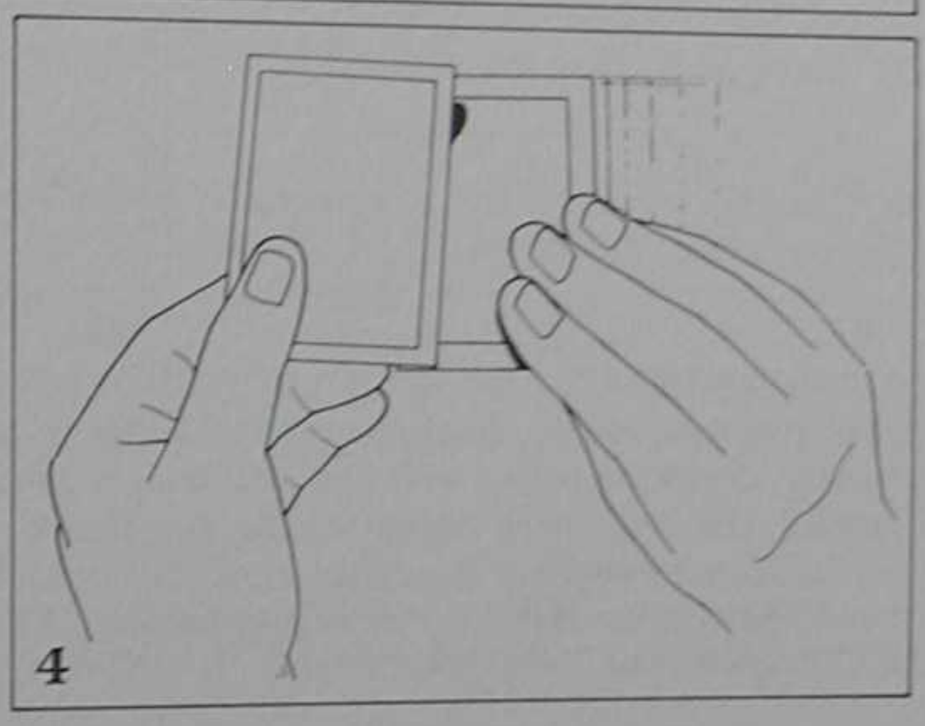


1



2


3


4

ward). Card **C**, Two of Diamonds side upward. The pinholed end of Cards **B** and **A** are inward, while the pinholed end of Cards **D** and **C** are outward (fig.2).

Square the packet and hold it face down in your left hand so the pinholed ends of the top two cards are outward.

To perform, say, *"This is a little two-card trick. We have two cards here and both of them are red Jacks."* Spread over the top card with your left thumb. It will actually be a double card due to the roughing fluid. Your right hand grasps the outer right corners of *both* cards and pulls them forward. Your left hand regrips the inner left corner of the lowermost double card, while your right hand takes the upper double card. Tilt the faces of both double cards toward the audience (fig.3). Your fingers cover the indices of the black Jacks on both cards.

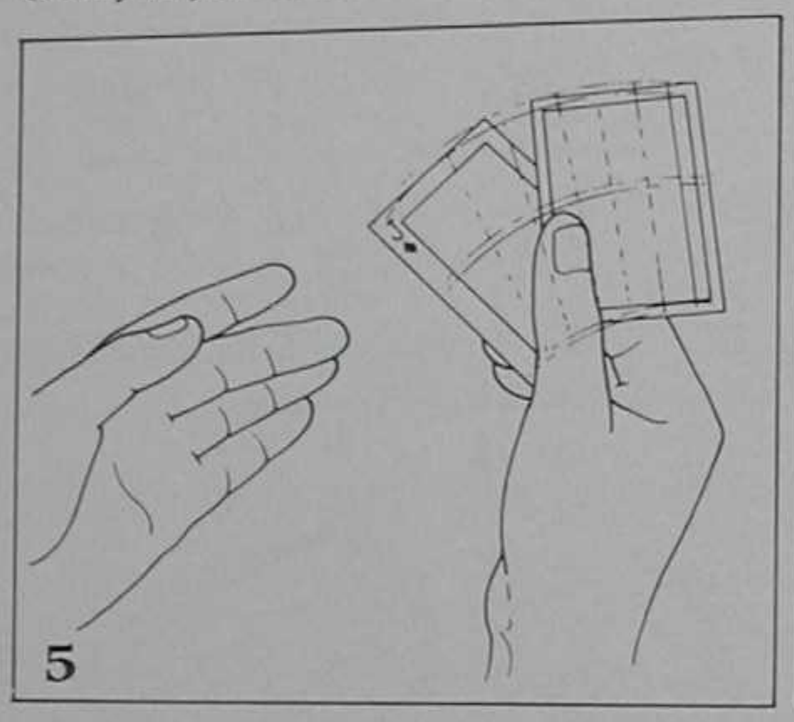
Turn your left hand back to its original position. Your right hand, however, turns palm down and slips its double card beneath the cards in your left hand (fig.4).

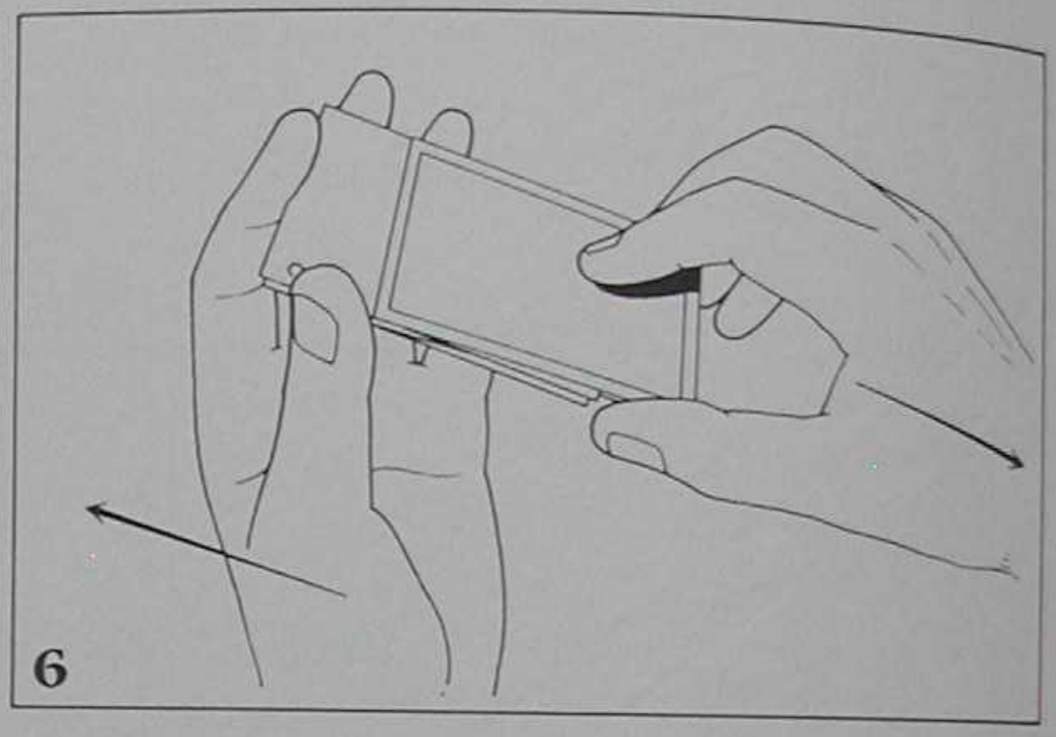
Square the packet. Turn your right hand palm down and grasp the inner end of the packet near the right corner, thumb beneath and fingers above. Lift the cards out of your left hand, turn your right hand over, and move your right thumb and fingers in opposite directions, spreading the cards (fig.5). Due to the roughing fluid, the cards will remain paired. Turn your hand over a few times to display both red Jacks.

Stop when your right hand is palm up. Bend your right hand inward at the wrist so that the outer end of the cards is turned toward you as you place them into your left hand. This turns the packet end for end, and it is immediately squared.

Make a magical gesture and say, *"A little magic and they turn into two black Jacks."* Grasp the cards with your right hand as already shown in figure 5 and spread them, turning your hand over several times to display two black Jacks.

Stop when your right hand is palm up and replace the packet in your left hand, turning it end for end exactly as you did before.


5


6

Say, *"You're probably thinking that I've been cheating, using four cards. That's true, but I use the four Deuces."* Grasp the packet with both hands as if about to split it for a Faro Shuffle. Your left hand slides outward, your right hand inward (fig.6). Two Deuces will emerge face up, held by your left hand, leaving two face-down Deuces in your right hand. The *instant* that the cards have cleared one another, your right thumb snaps its cards face up while your left thumb spreads its cards. Four Deuces are revealed and spread on the table to end.

THE AMORPHOUS ACE

This is *neither* the routine marketed as a small booklet by Gene DeVoe in the early sixties, nor the trick of the same name which appeared in *MUM* in May, 1963. Like many of Bro. Hamman's routines, the original "Amorphous Ace" underwent continual revision until the early seventies. Bro. John's face takes on a pleasant glow as he recalls thrashing one of the world's finest cardmen with this routine in 1974 at a convention in Kansas City.

You need three regular cards (Ace and Jack of Hearts, and Ace of Clubs) and two double-faced cards (Seven of Hearts/Ace of Diamonds and Four of Hearts/Ace of Spades). They are set, in this order, from the top down: Ace of Clubs, Jack of Hearts, Seven of Hearts/Ace of Diamonds, Four of Hearts/Ace of Spades, Ace of Hearts. The sides of the cards which show the Aces of Diamonds and Spades face the same way as the *backs* of the other three cards.

Part One: *The Ace Reverses Itself.* The packet begins face up in your left hand in dealing position. Spread over the first three cards to display the uppermost four cards — the four Hearts. The Ace of Clubs remains concealed beneath the Jack, both held as one. Square the packet and flip it face down. Grasp it with your right hand for a moment, lift it out of your left hand, and flash the face to the audience. Say, *"Watch the Ace."* Lower the packet back into left-hand dealing position.

Do an Elmsley Count to show four backs. The fact that you're counting five cards as four does not alter the mechanics, except that your thumb will push over three cards instead of the usual two (this will happen automatically). At the end of the count, continue to hold the last-counted card separate from the packet. Flip the packet face up and slide it *beneath* the last face-down card. During the count, say, *"The Jack, the Seven, the Four, and the Ace — I'll place the Ace face down on top of the others."*

Thumb over the first three cards into a spread and repeat, *"Ace, Four, Seven, and Jack."* The packet is now fanned between your hands with the last two cards, the Jack and the Ace of Hearts beneath it, held as one. What the five-card Elmsley Count has done (aside from concealing the double-faced cards) is exchange the positions of the Aces of Hearts and Clubs.

Openly place the face-down top card *beneath* the packet as you square things. Snap your fingers and immediately spread over the top three cards to reveal the Ace of Hearts, having apparently turned face up, beneath the Jack. The Ace of Clubs is held squarely beneath the Ace of Hearts.

Square the upper three cards (Four, Seven, and Jack), turn them face down, and place them beneath the double card in your left hand. Then, thumb over the Ace of Hearts, turn it face down, and place it beneath the packet. The cards are now back in starting order.

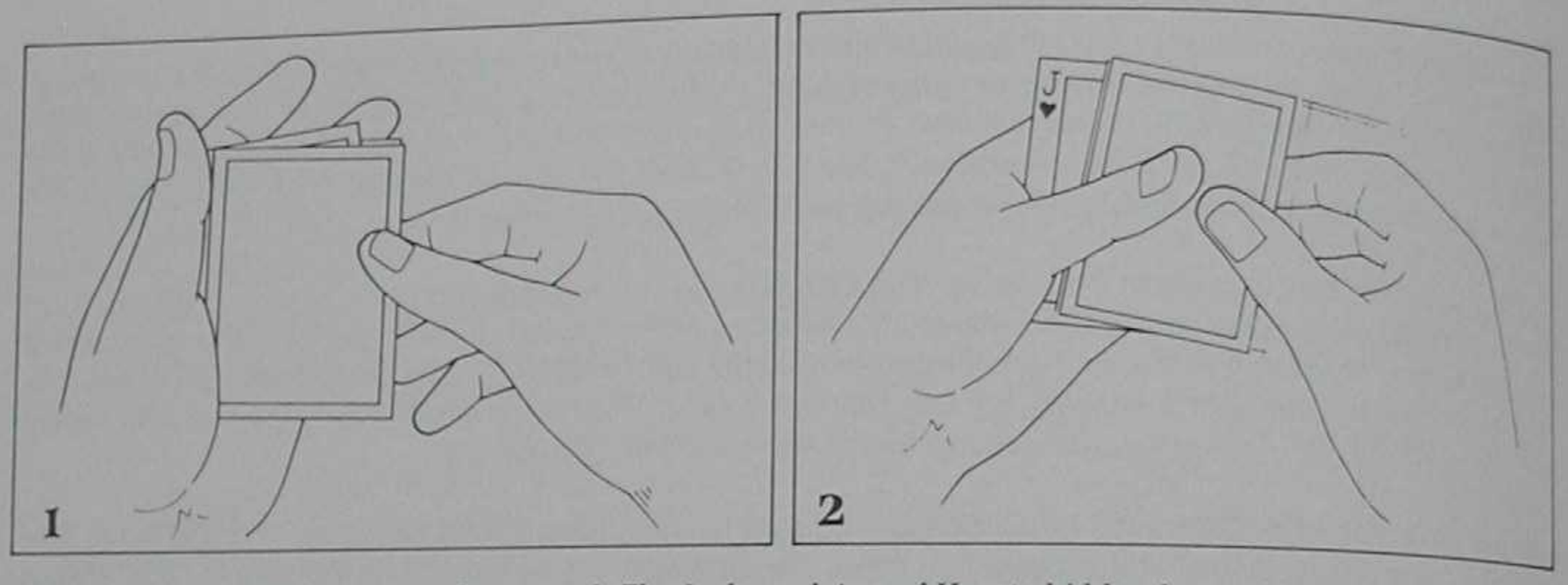
Part Two: *The Ace Rises to the Top.* Grasp the packet with your right hand, lift it out of your left hand, and flash the face toward the audience as you say, *"Watch the Ace."* Replace the packet, face down, in your left hand.

Repeat the five-card Elmsley Count and subsequent actions, turning the packet face up and placing it beneath the face-down last counted card (ostensibly the Ace of Hearts). Spread over the top three cards — the Four, Seven, and Jack will be seen face up beneath the uppermost face-down card. The Ace of Hearts is concealed beneath the Jack.

While your left hand continues to hold the face-up cards spread, your right hand deals the face-down card to the table as you call it "the Ace." Square the cards in your left hand, turn them face down, and drop them on top of the tabled card. Snap your fingers over the packet, pick it up, and place it into dealing position. Flip over the top card to reveal that the Ace of Hearts has jumped to the top.

You must now execute an open displacement in order to continue. If done casually it will attract no attention. Flip the Ace of Hearts face down and take it by the center of its right long side with your right hand. Your left thumb does a Block Pushoff of all three cards above the bottom card. That leaves your left thumb lying on top of the outer left corner of the packet's bottom card. Your right hand slides its card beneath the packet until it is in line with the pushed-over block (fig. 1). At this point you'll find your right hand holding everything *except* the card second from bottom, which lies beneath your left thumb. Your left thumb presses downward to retain that card in place as your right hand pulls the balance of the packet to the right. The card which remains in your left hand is then placed on top of the packet.

Part Three: *The Ace Changes Color.* Your right hand tilts the face of the squared packet toward the audience, showing the Ace of Hearts on bottom, as you say, *"Watch the Ace."* Lower the packet into dealing position. Repeat the five-card Elmsley Count and subsequent actions, turning the packet face up and placing it beneath the last counted (face-down) card. Spread over the top three cards so the Four, Seven, and



Jack are seen beneath the face-down card. The Jack, and Ace of Hearts hidden beneath it, are held as one.

While your left hand continues to hold the face-up cards spread, your right hand takes the face-down card as you say, *"This Ace is a tough one because it's a different color."* Turn the card over to reveal the Ace of Clubs.

Turn the Club face down and place it on top of the Four of Hearts. Shove those two cards, plus the Seven directly beneath them, into alignment against your left thumb (fig.2). *Immediately* flip the three-card block over, letting it fall squarely on top of the Jack in your left hand.

Part Four: *All Four Cards Become Aces.* Do Bro. John's Small-Packet Reverse Fan Display, described in "Brother Hamman's Second Twist," to reveal the four Aces. The Aces are thumbed over one at a time and taken at their outer right corners by your right thumb and fingers. They are overlapped to the left, and the third card is actually two, facilitated by a Block Pushoff. The fourth, single, card is placed on top of all and helps to cover the edges of the double card in the second-from-face position.

Hold this position for a moment so the effect has a chance to register (the spectators will be quite shocked), then square the packet and put it away.

♥

WILD ALL THE WAY

The second piece in Bro. John's "Faked Deck" sequence, this routine follows "Bro. Hamman's Final Twist." At the end of *that* trick, he places the packet on top of the deck. Then he picks up the deck and continues with one of the most elegant versions of "Wild Card" ever to grace the fingers of an artist.

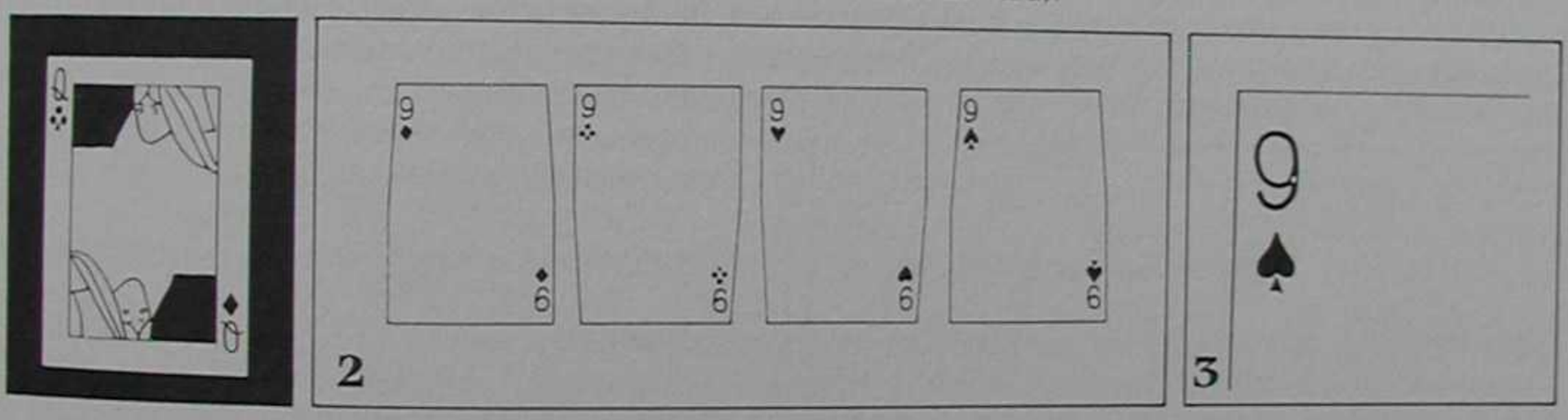
The plot of changing numerous different cards to a particular card may be traced back to Hofzinser's third method of "Everywhere and Nowhere" in the mid 1800s, where nine different cards all change to match a chosen King of Diamonds. The idea was generally overlooked until Bro. Hamman published something

along those lines in "The Mystic Nine" in 1959. There, a group of nine black cards all changed to match a "mystic" red Nine. This routine introduced The Hamman Count. The next step was the publication of Peter Kane's "Watch the Ace" in *Hugard's Magic Monthly* in 1962. He added double-faced cards to the method, but retained the use of The Hamman Count. In 1962 Frank Garcia marketed a considerably reworked version of the Kane routine (it would become the model for almost all subsequent handlings) and, in dubbing it "Wild Card," unwittingly chose two words destined to be heard thousands of times for decades to come.

So many versions of this type of routine have been published that it is certainly brazen to call any one "the ultimate." Brazen or not — this routine is the ultimate performance piece of the "Wild Card" notion. Prepare once, and perform for life.

You need a double-ended Queen with two windows cut out as shown in figure 1. This is Bro. John's creation and was originally used in his DeVoe marketed routine "Fantabulous." The Queen has one Diamond index and one Club index.

You need four double-faced Nines, one of each suit, with the Queens of corresponding suits on the backs. The cards are stripped as shown in figure 2, with the shaving beginning at the center of each long side (not from end to end). All four Nines have a scratch in the index's numeral at one end (fig.3). When the cards are lined up as in figure 2, all the scratched indices should be at the outer ends (the stripped ends of the Spade and Diamond, and the normal ends of the Heart and Club, are outward).



1

2

3

You also need four regular Nines (one of each suit), five Kings of Diamonds, and four double-faced Nines (one of each suit), each with a King of Diamonds on the other side.

Once prepared and gathered, the eighteen cards are set in the following order, from face to rear: double-faced 9D/QD (scratched "9" at outer end, tapered at outer end), double-faced 9C/QC (scratched "9" at outer end, tapered at inner end), double-faced 9H/QH (scratched "9" at outer end, tapered at inner end), double-faced 9S/QS (scratched "9" at outer end, tapered at outer end), double-ended Queen of Clubs/Diamonds (Club end inward), 9D, 9C, 9H, 9S, double-faced 9D/KD, KD, double-faced 9C/KD, KD, double-faced 9H/KD, KD, double-faced 9S/KD, KD, KD.

Those eighteen cards are placed on the face of a regular deck from which an equal number of cards have been removed. If you are doing Bro. Hammans "Faked Deck" routine, these eighteen cards will be directly behind the cards for "Brother Hamman's Final Twist" on the face of the deck.

Part One. This is a slightly different handling of "Ace-Sational," which appeared in the seventh folio of *The Pallbearers Review* in 1972. It is based on Chick Schoke's "Hippity Hop Aces" published in *Tarbell No.5*.

1) Hold the prepared deck face up in left-hand dealing position. The scratched "9" should be in the outer left corner. Spread off the first four cards, the Nines, in a small fan and take them with your right hand. As the cards are lifted away, your left hand turns palm down to avoid exposing the double-ended Queen, and the deck is tabled to the left.

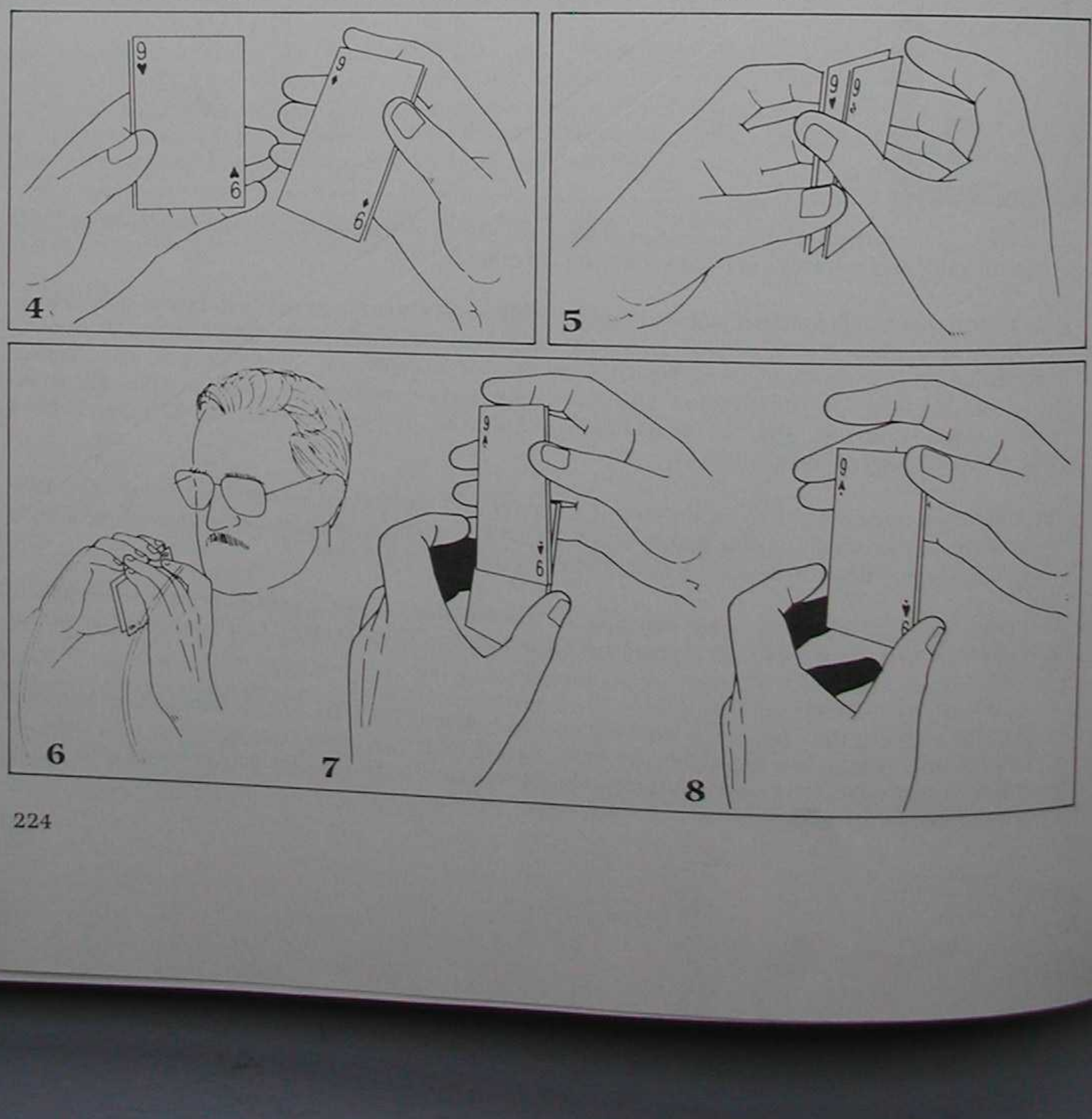
2) Say, *"Is the hand quicker than the eye, or the eye quicker than the hand?"* Spread the Nines on the table in a horizontal row, from left to right: Spades, Hearts, Clubs, and Diamonds.

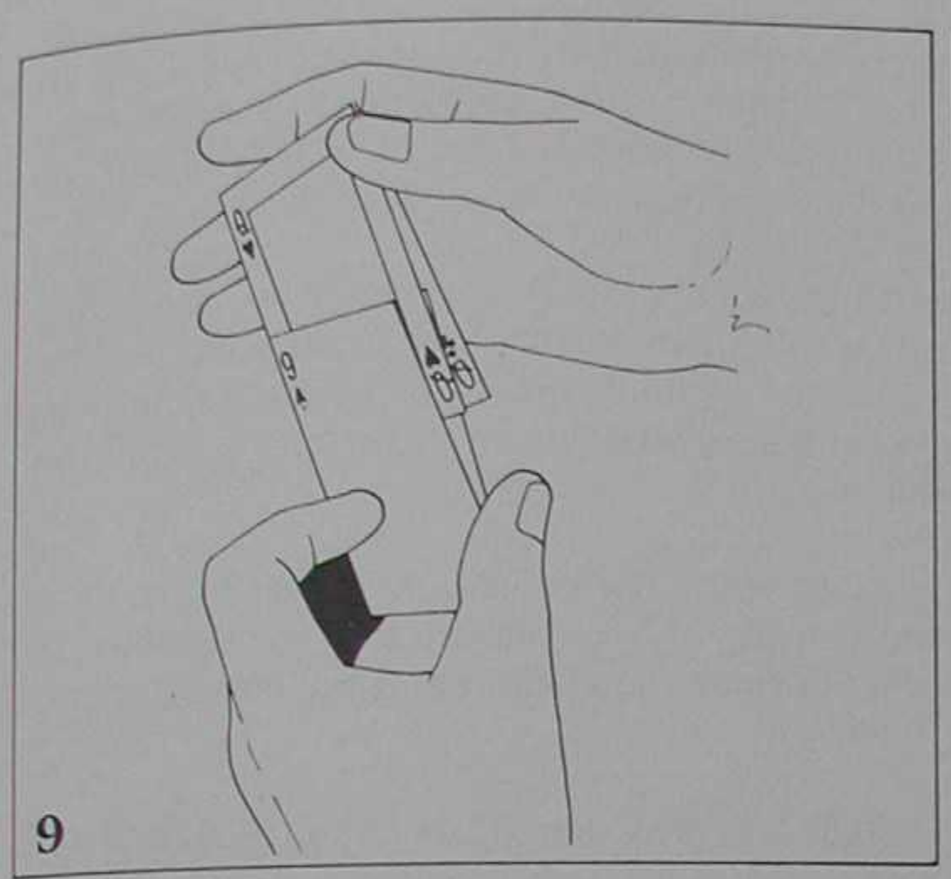
3) Your right hand lifts the Nine of Spades in Biddle Grip and drops it onto your palm-up left hand. Pick up the Nine of Hearts and use it to lever the Nine of Spades face down. *Immediately* lower the Heart onto the Spade as it turns over so the Queen on the back isn't exposed. Table the pair, Heart side up.

4) Repeat step 3 with the Club and Diamond. Pick up the Club, put it in your left hand, then use the Diamond to flip it over. Momentarily grasp this back-to-back pair, Diamond side up, with your left hand so your right hand can regrip.

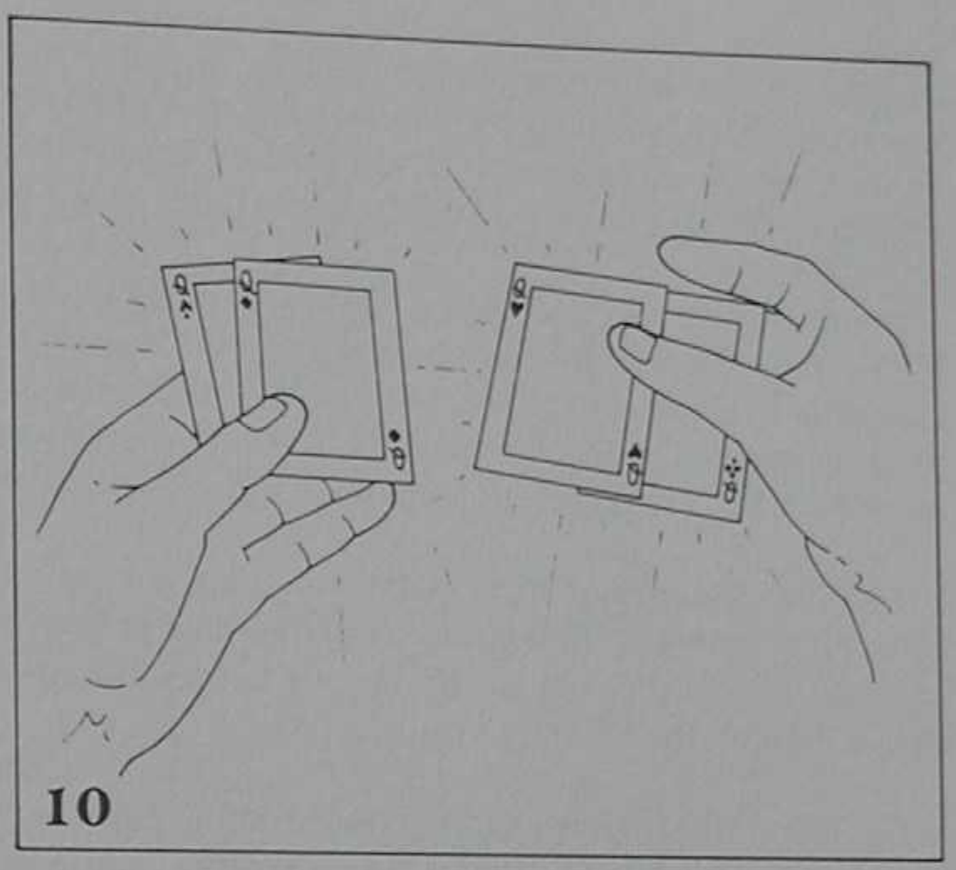
5) Turn your right hand palm up and move it beneath the pair. Extend your second finger onto the left long side and your thumb onto the right long side. The cards rest in the outermost joint, away from the fingertips. Once your right hand has a secure grip on its pair, your left hand moves away. It picks up the Spade/Heart pair and grips it in an identical manner (fig.4). Note that both hands grip the pairs near the centers of the long sides. Your left thumb and second finger are a bit inward of the center, and your right thumb and second finger are a bit outward of it.

6) Move your hands together, almost kissing the faces of the Heart and Diamond (fig.5). The pairs are held about a half inch apart from one another. Your thumbs and second fingers are in perfect position to simultaneously grasp **both** pairs by pressing lightly inward. Point out to the audience that the red pair is on the inside and that the black pair is on the outside (indicate by tapping with your first fingers). Your right thumb and second finger rest directly above your left thumb and second finger.





9



10

Raise your hands to your mouth and blow on the pairs (fig.6). By pressing your thumb and fingertips toward each other, you'll find that your right hand can easily grip the Heart/Spade pair that's on the left, while your left hand can grip the Diamond/Club pair on the right. Begin to lower your hands, your left hand moving more quickly than your right (fig.7). As soon as the pairs clear one another, move your hands about three inches apart and tilt the faces of the now inner black pair slightly upward so the audience can see them. It appears as if the black and red pairs have magically changed places since the larger motion of your hands descending conceals the smaller movement of the left hand.

7) Repeat step 6 again, this time causing the red pair to magically jump back inside.

8) Put the red cards face to face, letting the pairs fall flush against one another. Change your grip so that your right thumb and second finger grasp the outer end of the packet, and your left thumb and second finger grasp the inner end (fig.8). Raise your hands to your mouth and blow. As you lower your hands, your left hand pulls downward and automatically strips out the Spade and Diamond cards (fig.9). Once the cards clear those remaining in your right hand, turn both hands palm up and spread all four cards to reveal the Queens (fig.10).

9) Act surprised, glance around, and say, *"Where'd those Nines go?"* Table the Queens in a horizontal row, from left to right: Spade, Diamond, Club, Heart.

Part Two. This utilizes Bro. John's routine "Fantabulous." Say, *"Since you did so well with the Nines, let's try a little something with the Queens."*

10) Your left hand turns palm down and picks up the deck. It turns palm up, but keeps the face of the deck tilted toward you so the audience cannot see it. The Club index of the gimmicked Queen is at the inner end of the deck. Spread off the five face cards — the double-ended Queen and four Nines behind it. The cards must be kept fairly close together while this is done. Take the squared packet in Biddle Grip in your right hand, keeping the faces tilted toward you. Your left hand turns palm down and places the deck on the table to the left.

11) Your left hand returns and grasps the packet for a moment so that your right hand can regrip. Grasp the inner right corner of the packet, thumb on face (covering the Club index), first and second fingers beneath. Lower your right hand, tilting the face of the packet upward so it's visible to the audience (fig.11). The large Diamond pip which shows through the window actually belongs to the Nine of Diamonds beneath the Queen.

12) Say, *"I'll give you another chance to see if the hand is really quicker than the eye. See if you can remember...the Queen of Diamonds goes with the Queen of Diamonds."* You need enough space to start a second row of cards inward of the face-up tabled Queens. Use the right-hand packet to tap the table just inward of the Queen of Diamonds in the outer row. Lower the packet into left-hand dealing position.

Begin to turn your left hand toward you so the face of the packet is no longer visible to the audience, then remove your right thumb from the Club index. Turn your left hand palm down to Glide position. This sleight is automatic — your right second finger simply pulls the second card out by reaching through the window cut in the Queen (fig.12). Your right hand tables the supposed Queen of Diamonds, face down, inward of the first Queen of Diamonds already on the table.

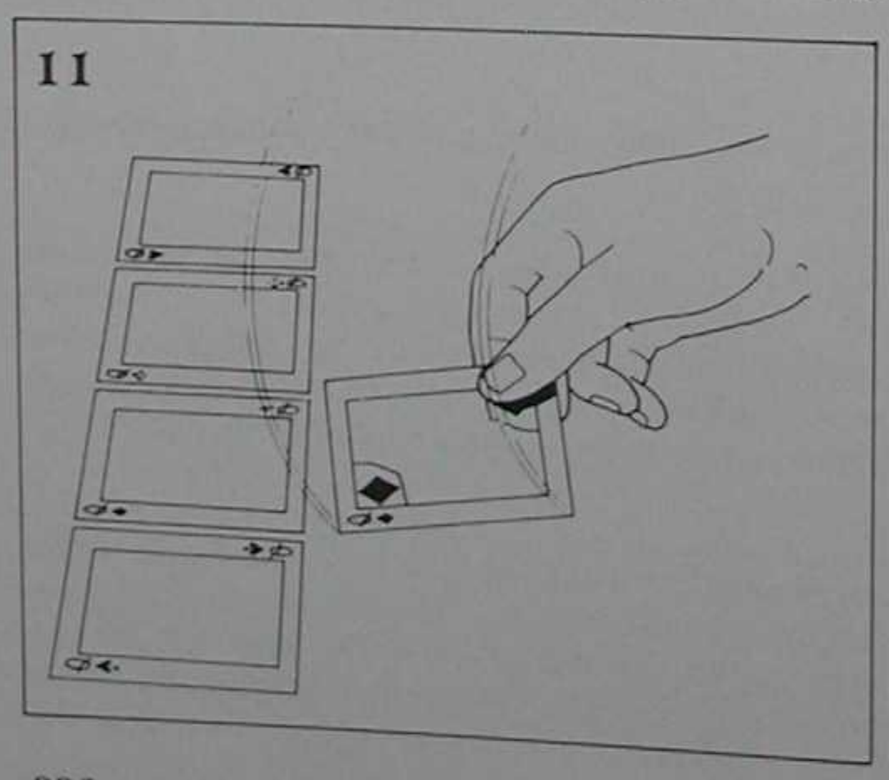
13) Turn your right hand palm down and grasp what is presently the inner right corner of the packet between thumb and first finger (fig.13). This is Bro. John's sneaky way of turning the double-ended card around. Just lift the packet out of your left hand and turn your right hand palm up. It will now appear as if you're holding the Queen of Clubs.

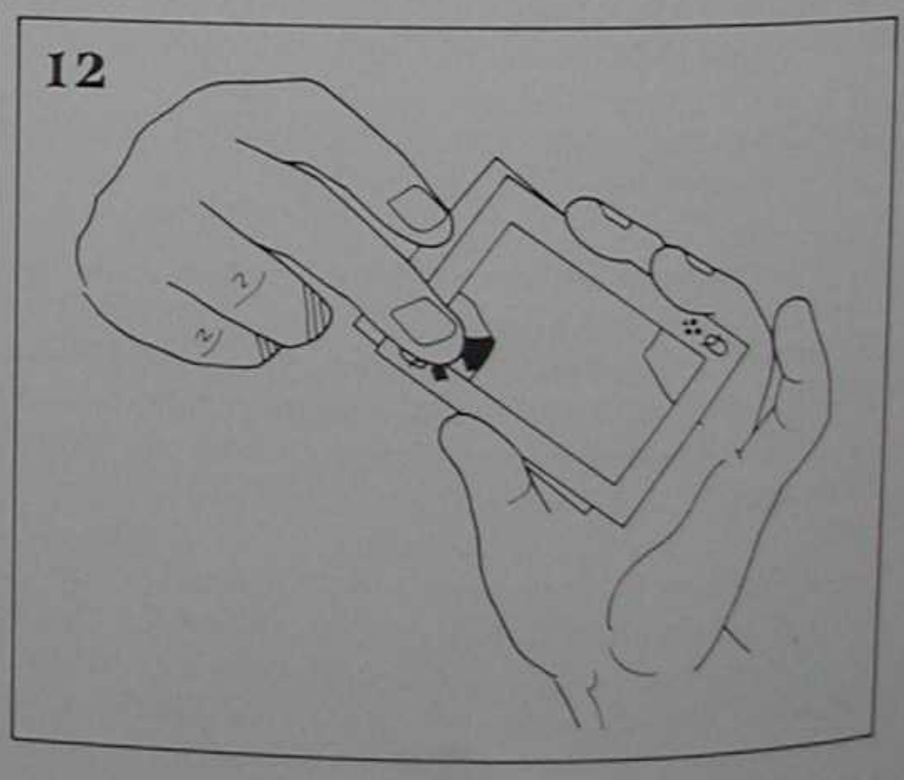
14) Say, *"The Queen of Clubs goes with the Queen of Clubs."* Repeat step 12, tapping the table just inward of the Queen of Clubs in the outer row. Do the Glide as described and place the face-down card just inward of the Queen of Clubs.

15) Repeat step 13 to secretly turn the packet end for end. When your right hand turns palm up, the Queen of Hearts will appear to be on the face. The audience sees the large Heart pip (from the Nine beneath) show through the window — *they ignore* the little Diamond pip beneath the "Q." They just don't see it.

16) Repeat step 12, first tapping the table inward of the Queen of Hearts, then gliding out the face-down card and tabling it. Say, *"The Queen of Hearts goes with the Queen of Hearts."*

17) Repeat step 13, secretly turning the remaining double card end for end so that, as your right hand turns palm up, the audience sees the Queen of Spades on the face. As with the Heart, they focus on the large Spade which shows through the window from the Nine beneath. The small Club pip goes unnoticed. Tap the table just inward of the Queen of Spades. Say, *"And the Queen of Spades...I'll tell you what — let's put it over here. That's just to confuse you."* Place the double card into face-up dealing position in your left hand. Turn your left hand palm down and place both cards on top of the deck. Say, *"Where's the Queen of Hearts?"* Regardless of the answer, reply, *"I think you're a little confused. Let's put this back over here."*

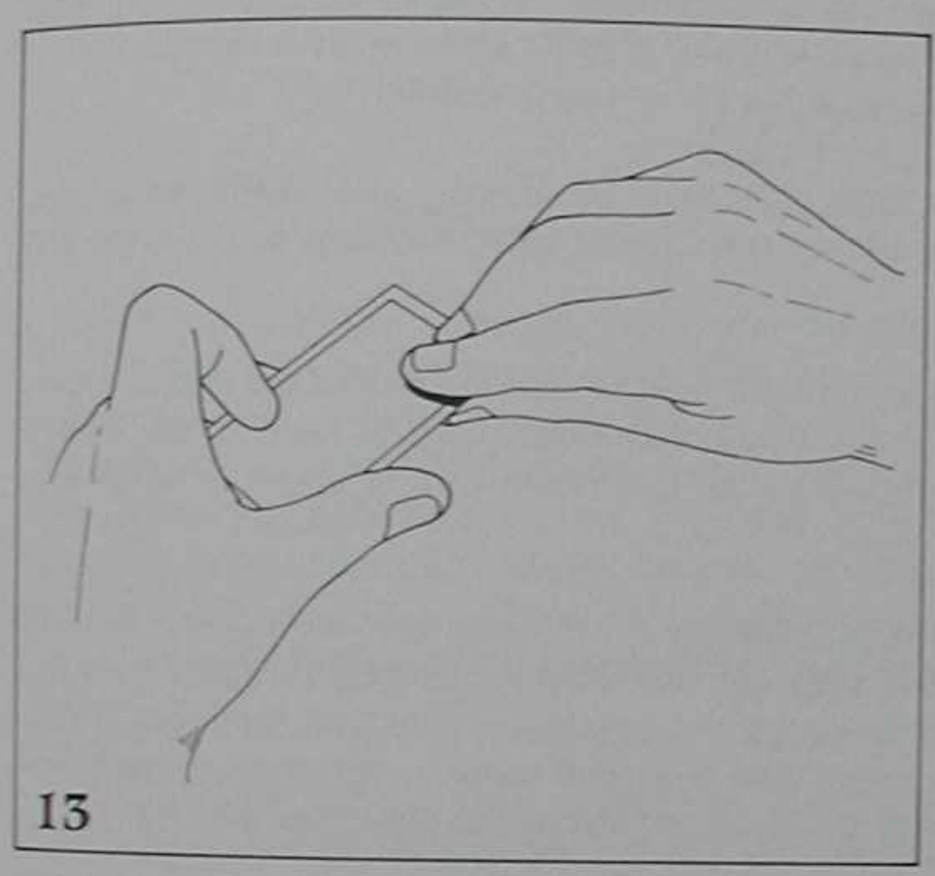




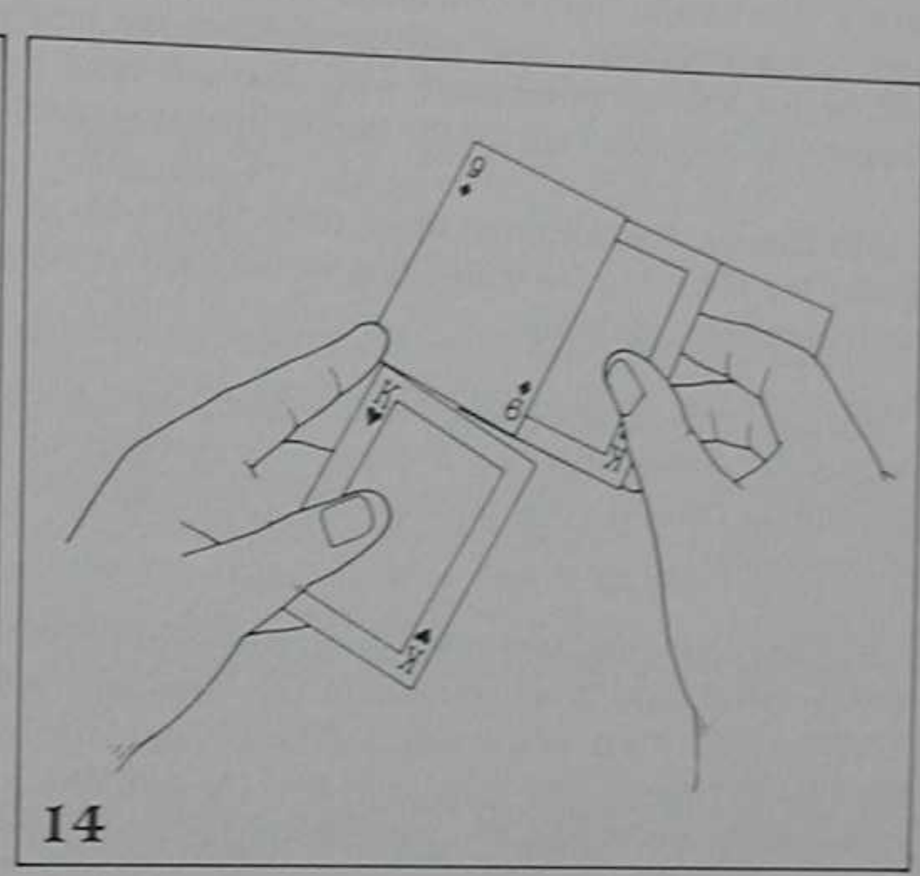
Pluck the top card off of the deck and table it just inward of the face-up Queen of Spades, completing the row of face-down cards.

18) Say, *"While you weren't looking, the Nines came back. I knew I put them someplace."* Turn over the four face-down cards to reveal a Nine of matching suit beneath each Queen. The gimmicked Queen, with its cutout windows, lies innocently on top of the deck.

Part Three. "Wild Card" begins.



13



14

19) Say, *"I'll give you another chance. Watch the Queens, particularly the Queen of Hearts."* Your right hand lifts the Nine of Clubs and slips it beneath the Queen of Clubs. Do the Wild-Card Move, described in "The Homing Card." Both cards are turned over and the uppermost, a face-down card, is kicked away with your second finger. Your right hand drags the face-up Nine of Clubs it holds inward a few inches and leaves it on the table.

20) Repeat the Wild-Card Move with the other three Nines and Queens. You have apparently turned each Queen face down in the outer row, and replaced all the face-up Nines in the inner row. Of course, you have switched the cards, so the face-up Nines are really the double-faced cards, and the face-down cards are really the Nines.

21) Ask, *"Where's the Queen of Hearts?"* Regardless of the answer, say, *"I think you're still a bit confused."* Turn over all the face-down cards to reveal a second set of Nines.

Part Four. You'll now switch the eight cards on the table for the "Wild Card" set on the face of the deck.

22) Your right hand lifts the Nine of Diamonds in the inner row in Biddle Grip and picks up the outer-row Diamond beneath it. Pick up all the Nines beneath the packet, paired in suit this way, always lifting the card in the inner row first. Place the packet, face up (Diamond), into your left hand. Say, *"I'm going to give you one more chance. Let's try something a little bit different with this. Have you ever played poker before?"* The patter makes the spectators think for a moment and they lose visual focus. Turn your left hand palm down and plop the cards it holds on top of the deck. In the same motion, lift the deck and immediately turn your left hand palm up again. This is illogical, but goes right by the sharpest eyes.

23) Say, *"Do you know what a wild card is? Let's put these Nines back on the table."* With the face of the deck tilted toward you, spread off and remove the first nine cards, which is everything up to and including a

pair of Kings of Diamonds. Keep the cards as close together as possible while you count and spread off so the undersides of the double-faced cards are not exposed to the audience. Your right hand takes these nine cards in a squared packet, held in Biddle Grip, while your left hand turns palm down and tables the deck to the left.

24) Place the packet into your left hand in Glide position. Begin the standard laydown procedure for "Wild Card" as devised by Frank Garcia (it bears *no* resemblence to what Peter Kane did in "Watch the Ace"). Display the Nine of Diamonds on the face of the packet. Your left hand turns palm down and Glides back the bottom card. Your right hand takes the card second from bottom and tables it to the left, in what will be the left end of an outer row. Your left hand turns palm up to display supposedly a second Nine of Diamonds. Peel this card off the face of the packet and table it inward of the face-down card.

25) Repeat step 24 three more times, first with the Club pair, then the Hearts, and finally the Spades. Each time the cards are tabled just to the right of those before them. Afterward, the King of Diamonds will remain in your left hand.

26) Say, *"This is the wild card. It's contagious, and every time it touches a Nine it changes into a King of Diamonds."* Work from left to right. Use the King to scoop up the face-down card in front of the Nine of Diamonds. Rub the cards together for a moment, then turn over the face-down card to reveal a second King of Diamonds.

27) Your left hand takes one King, while your right hand holds the other. Both are face up. Use the King held in your right hand to execute the Wild-Card Move with the face-down card just inward of the first "transformed" King. While your left first finger is used to steady the face-down card, the King scoops it up (fig.14). The right hand turns over and the face-down upper card is kicked away by the second finger so it goes into the outer row. The face-up King of Diamonds in the right hand is left in the inner row.

28) Use the King in your left hand to scoop up the face-down card in front of the Nine of Clubs, and repeat everything described in steps 26 and 27.

29) Repeats steps 26 and 27 with the next two cards, the supposed Nines of Hearts.

30) Repeat steps 26 and 27 with the supposed Nines of Spades.

31)Tap each of the face-down cards in the outer row with the face-up King of Diamonds which remains in your hand and turn them over to reveal now nine Kings of Diamonds on the table.

If doing his "Faked Deck" routine, Bro. Hamman would gather all the Kings into a pile, making sure that one which has a back is on the bottom. Drop the squared packet face up into your left hand. Turn your left hand over and place the packet on top of the deck, in the same motion lifting the deck and turning it face up. Now the "Final Aces" begins.

At one point Bro. John changed the entire deck into Kings of Diamonds at the end of the routine. This meant he was *not* doing the "Faked Deck" routine. The deck, which he switched in, consisted entirely of the eighteen cards for this routine and lots more Kings of Diamonds. At the end of the trick, wave the King of Diamonds in your hand over the deck. Turn the deck face up and ribbon spread it, being careful not to spread the top group or the Nines from the beginning of the routine will be exposed.

FINAL ACES

When Bro. Hamman was age twenty-five he was stricken with polio. He spent many months laying in a hospital bed, almost completely paralyzed. Though he had already been interested in magic for years, it was not until he was unable to move that he began to create card tricks. The first of these was "Final Aces," which he devised completely in his mind — he was not able to move his arms at the time (he still suffers from partial paralysis in one arm). For most, busy fingers are a liability when it comes to creating magic. The mind often stops prematurely because the fingers are too eager to move. Bro. John was forced to formulate a way of thinking about card magic that put intellectual activity first. This manner of creation, of dreaming some new thing up and figuring it out completely in the mind, has stayed with Bro. Hamman. It is his way.

Though he devised the trick in 1952, he didn't perform it for anyone until 1954. Then, Gene DeVoe put it on the market in 1956. Not since Hofzinser's subtle uses of double-ended cards had anyone utilized these potentially miraculous "aid" cards in such an ingenious fashion. For those all too familiar with the many versions of the so-called "McDonald Aces" (actually one of Hofzinser's creations, as well), "Final Aces" proved a new and potent routine with which to devastate fellow magicians as well as laymen.

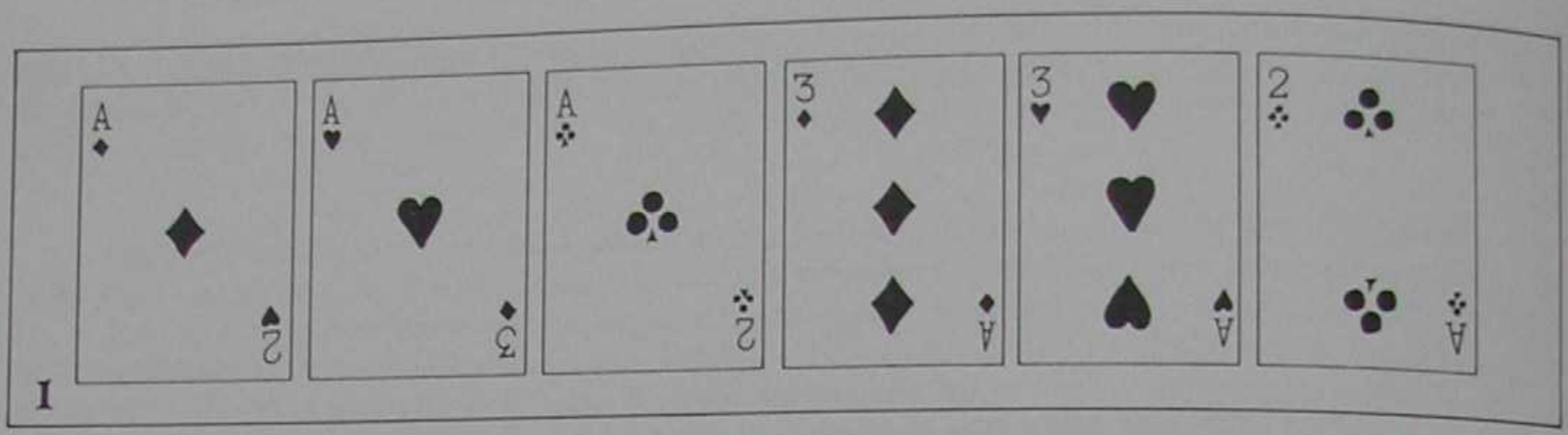
The plot is the classic "Ace Assembly" with Vernon's T-Formation added. The four Aces are dealt to the table and three indifferent cards are placed on top of each. The Aces collect in one pile, leaving four indifferent cards in each of the others. This is repeated three times. What makes Bro. Hamman's version of this old-timer so thrilling is that there are no false moves and nothing to suggest subterfuge or sleight of hand. Every other routine has some sort of fiddling, rearranging, maneuvering — *something* that sullies it.

The handling that follows differs in two respects from the original marketed item. First, there are only three phases instead of four (it's never wise to overplay your hand). Second, when the Elmsley Count spread across this continent in a wave which has yet to subside after thirty years, Bro. John immediately saw its value and substituted it for a less graceful sleight already in the routine.

You need sixteen cards. Ten are ordinary spot cards, while the other six are double-ended. One of the ten regular spot cards is the Ace of Spades. The exact gimmicked cards are shown in figure 1. Three of them consist of Aces (Hearts, Clubs, and Diamonds) with the index from an indifferent card of the same suit at one end. The other three are indifferent cards with an Ace index of the same suit (Hearts, Clubs, or Diamonds) at one end. The former cards shall be known as "gimmicked Aces," while the latter will be "gimmicked spot cards."

The *back* of each of the six gimmicked cards has a pencil dot in the corner where the Ace index is located.

Set up the packet, in this order from face to rear: Ace of Spades, gimmicked Aces of Diamonds, Clubs, and Hearts (indifferent indexes toward you), three regular spot cards, gimmicked Diamond spot card (Ace end



toward you), three regular spot cards, gimmicked Clubs spot card (Ace end toward you), three regular spot cards, gimmicked Heart spot card (Ace end toward you). Drop these on the face of a deck and you're ready to begin. (For Bro. John's "Faked Deck" routine, a cardboard divider is in your left jacket pocket. On the outer side is a complete deck of cards.)

Part One. When you first place the deck into dealing position in your left hand, you may not be sure which end is which. To check, tilt the faces toward you and spread over the Ace of Spades just a bit with your left thumb. If you see the Ace of Diamonds at the outer left corner, then everything is perfect. If not, square the deck and turn it end for end with a squaring action.

Spread off the first four cards into a fan, taking them with your right hand and dropping them onto the table. Casually spread them a little more. Do *not* make a contrived activity out of spreading each card so most of the face of each Ace is seen and only the "bad" corners are covered.

Spread off the next twelve cards and take them with your right hand. Your left hand turns palm down and tables the deck to your left. (If doing Bro. John's "Faked Deck" routine, your left hand would place the deck into your jacket pocket, on the inner side of the divider.)

When he first performed "Final Aces," at this point Bro. Hamman would hand the Aces to one spectator and the indifferent cards to another. Perhaps this is why Paul LePaul was fooled so badly by this routine — he had the Aces in his own hands and did not see anything amiss. If you hand them the cards so the "good" ends are rightside up *for them*, they will merely spread through the cards and hand them back to you. This takes both guts and good management. Bro. John has not gone to this extreme for twenty years — he learned that it isn't necessary.

Spread the twelve spot cards into a fan so the index of each is visible. Show them to the audience and say, *"Let's use the four Aces and these twelve spot cards — no picture cards."* After allowing enough time for the audience to see each card, square the fan and turn it face down *sideways*.

Count the face-down cards to the table one at a time, into a pile, reversing their order (you will see the pencil dots on the inner left corners of the first, fifth, and ninth cards dealt). Count aloud as you do this so there is no question in the spectators' minds that there are only twelve cards.

Using only your right hand (to lend a casual air), square the Aces and grasp them at their outer ends. Turn them face down, *end over end*, and put them back on the table (fig.2). You will see a pencil dot on the inner left corner of the top card.

Immediately slide the top three Aces, one at a time, into a row with your right hand (fig.3). The Ace of Spades, which was at the bottom of the packet, is left isolated in front of the others. This is the leader Ace.

Pick up the face-down packet of spot cards and place it into dealing position. Say, *"I'll place three cards on top of each Ace. That leaves an Ace on the bottom of each stack."* Begin dealing on top of the Ace

farthest to the right in the row of three. One card goes on top of it, and you deal around clockwise, as if dealing poker hands, a card onto each of the other Aces. Deal two more rounds in this fashion until the packet is depleted.

If you look at the leader Ace packet you will see pencil dots on the inner left corners of the cards.

Pick up the other three packets in any order, dropping each on top of the next, then put the combined packet in dealing position. Say, *"That makes three Aces in my hand. Now, what I'm going to try to do is make these three Aces go over here to join the Ace of Spades."* Riffle the inner end of the packet and say, *"Did you see that? It gets the Aces to the top."* Thumb off the top card of the packet and take it with your right hand. Pass the card over the leader packet and flick it with your first finger in a magical gesture as you say, *"I'm going to take this Ace and exchange it for the top card* (flick), *see that?"* Place it *beneath* the left-hand packet.

Take the next card off the top of the packet and hold it off to the right. Say, *"I'll do it right-handed and exchange it for the second Ace."* Flick the card and pass it over the leader packet in a magical gesture. Place it beneath the left-hand packet. Take a third card off the packet and say, *"I'll do it the hard way, and exchange it for the third Ace."* Cross your right hand, holding the card, over your left arm, and flick it with your right first finger. Then, wave it over the leader packet it a magical gesture before placing it under the left-hand cards.

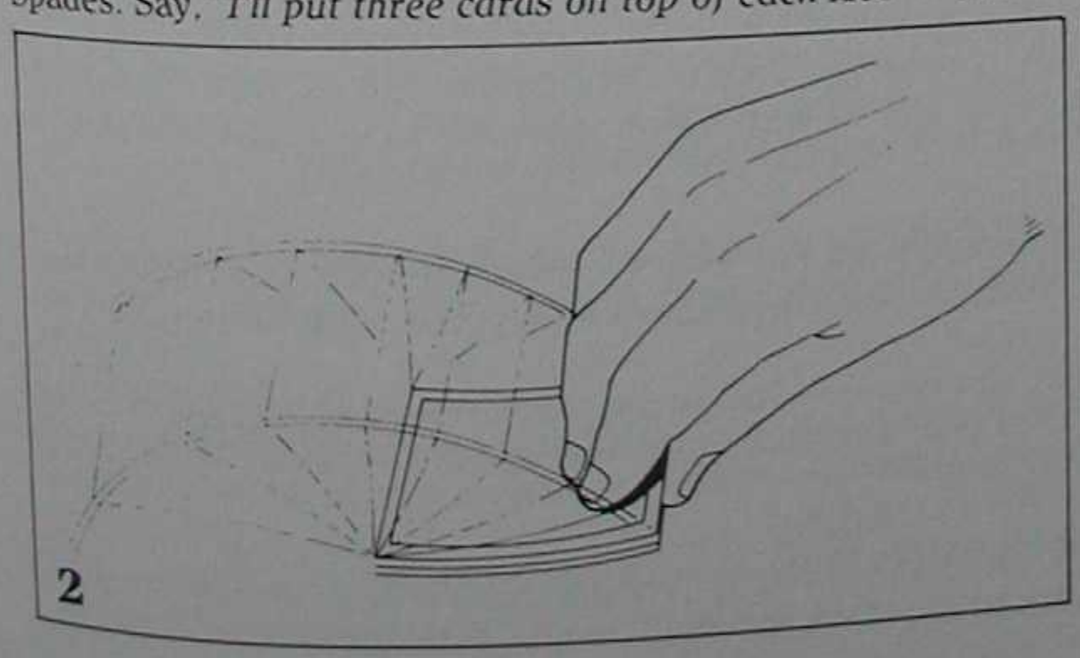
It's all an excuse for transferring three cards from top to bottom, and explaining the plot, but with a little bit of showmanship it gives the audience something to think about.

Say, *"Now the Aces are gone."* Turn the packet face up *sideways* and fan it so the index of every card is visible — no Aces will be seen. Lay the fan on the table as is. Turn the leader packet face up, end over end, as already shown in figure 2. Spread them to the right to reveal four Aces. Don't spread past the indexes because you'll expose the spots from the indifferent cards.

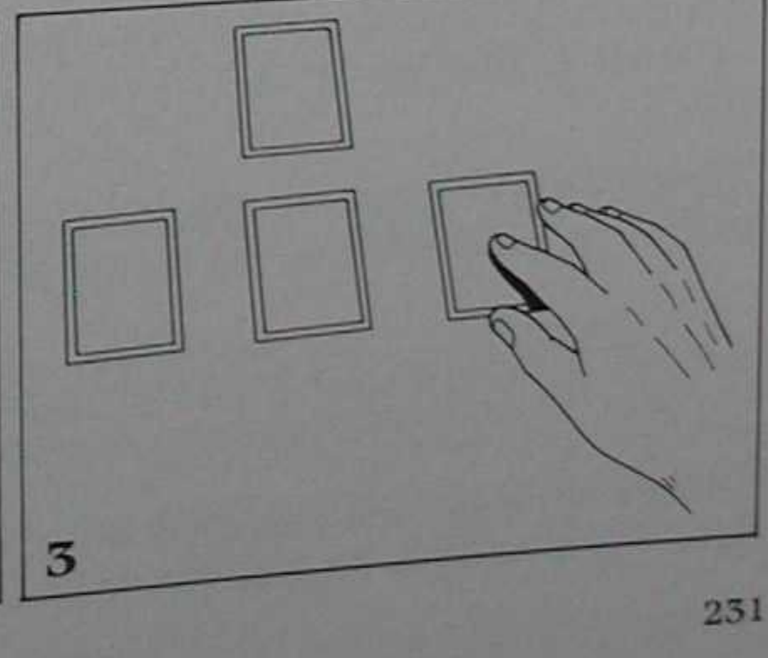
Part Two. Say, *"Maybe I went too fast for you, so let's try this again."* Square the spot cards, turn them face down *end over end*, and place the packet in dealing position. The pencil dot on the back of the top card will be at the outer right corner.

Using only your right hand, push the Aces square and turn them face down *sideways* onto the table. Arrange the Aces into a T formation exactly as before, leaving the lowermost Ace of Spades where it lies in the leader position. The pencil dots on each card will be at the outer right corners.

Deal out the spot cards in three rounds onto the Aces as before, this time *starting* on the leader Ace of Spades. Say, *"I'll put three cards on top of each Ace — watch me."*

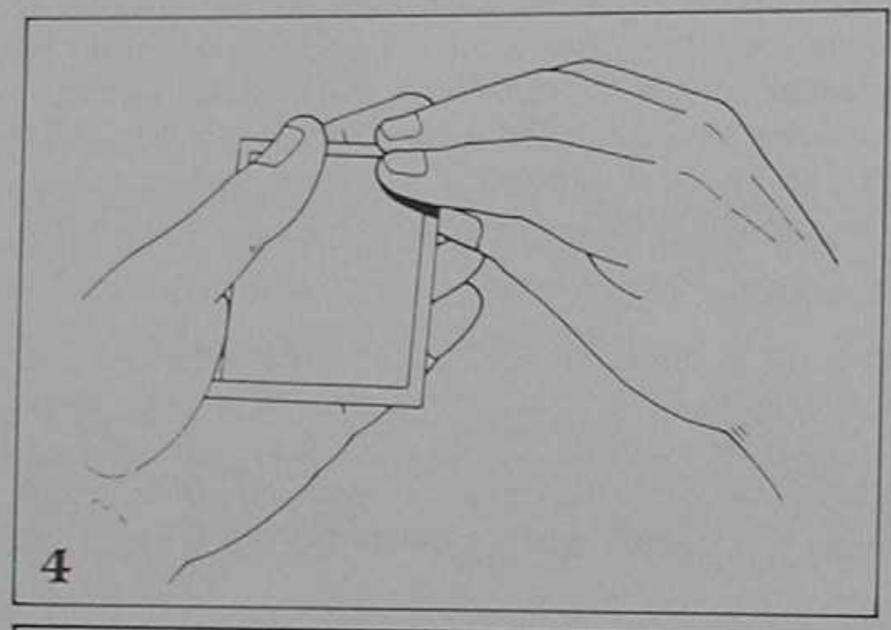


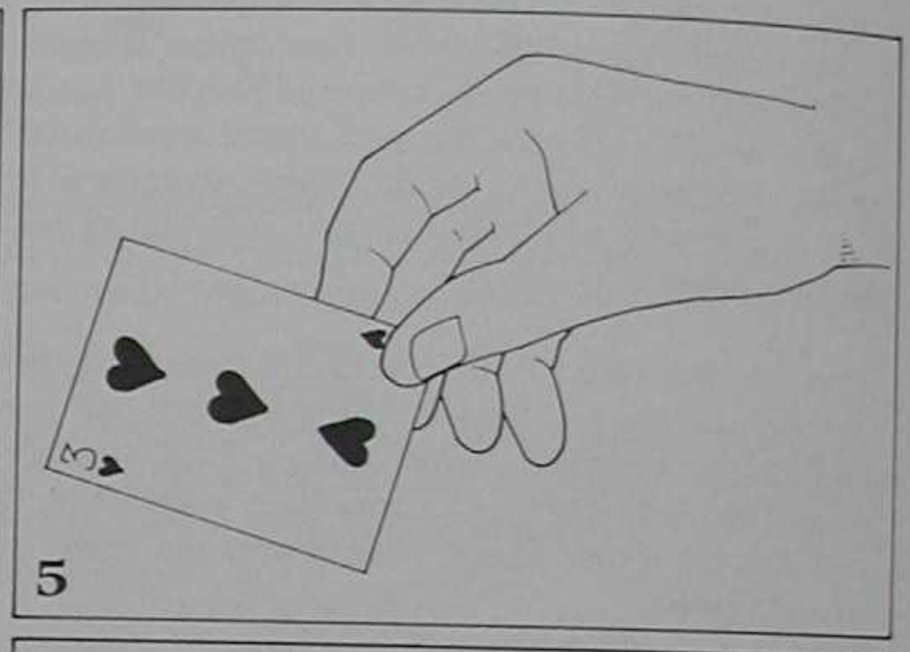
2

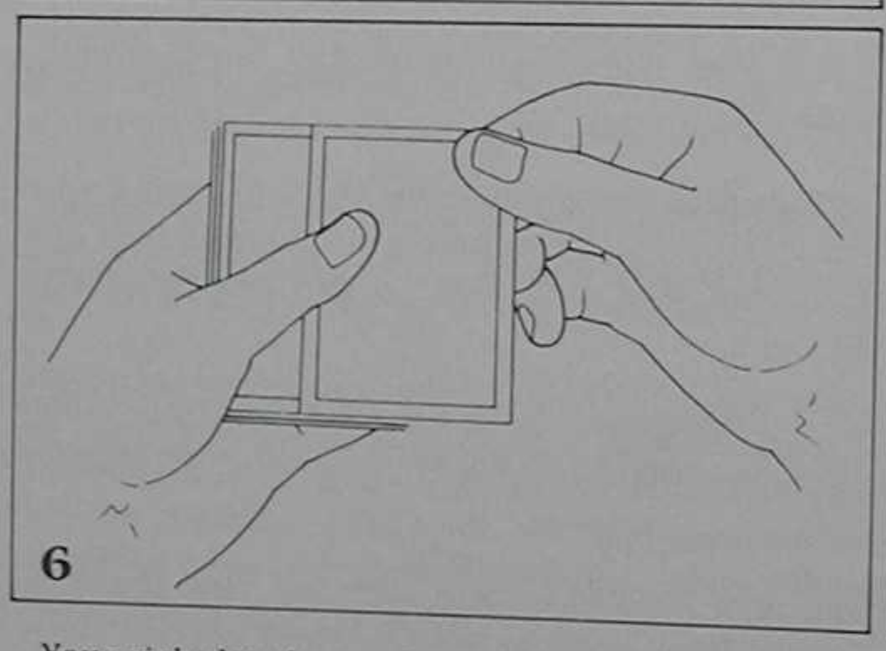


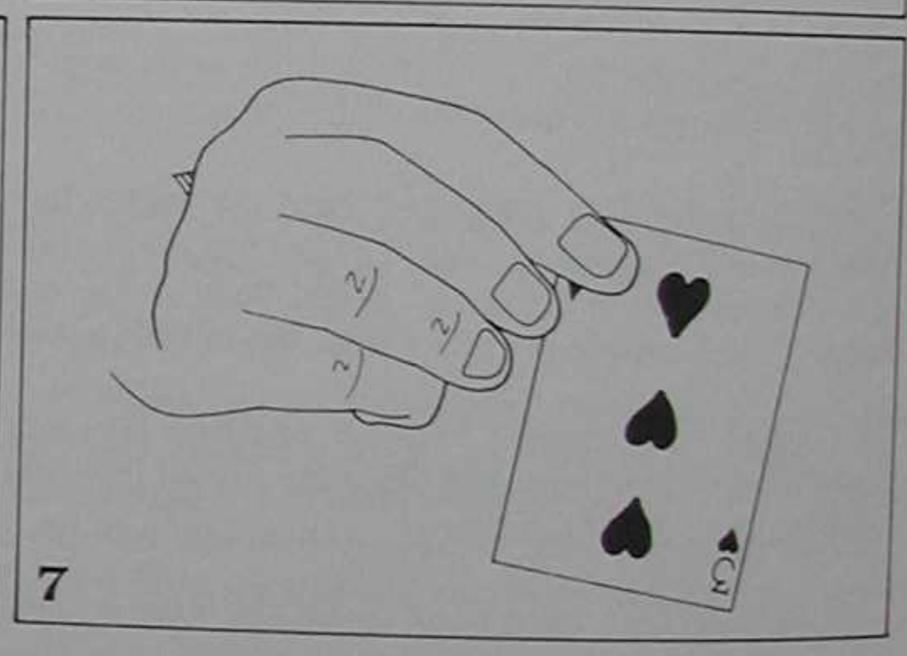
3

Make a magical gesture. Pick up any one of the packets (except the cards at leader position) and place it into dealing position. Stud deal the cards to the table one at a time, displaying three spot cards, counting aloud as you do. Flick the remaining card and say, *"It's the little flick that makes the Ace go."* On the fourth card, which your preceding stud dealing should mimic, your right thumb moves beneath the outer right corner of the card, your first finger above it (fig.4). Turn the card face up end over end, your thumb concealing *only the* **A** in the index (fig.5). Note that the small pip remains visible. Say, *"...and the Ace is gone."*


4


5


6


7

Your right hand uses that card to scoop up the three face-up cards on the table. Slide the double-ended card beneath the packet. Now, respread the packet between your hands, fanning it to the right. Say, *"See, no Ace."* Drop it, spread, on the table, so all four indifferent cards are visible to the audience.

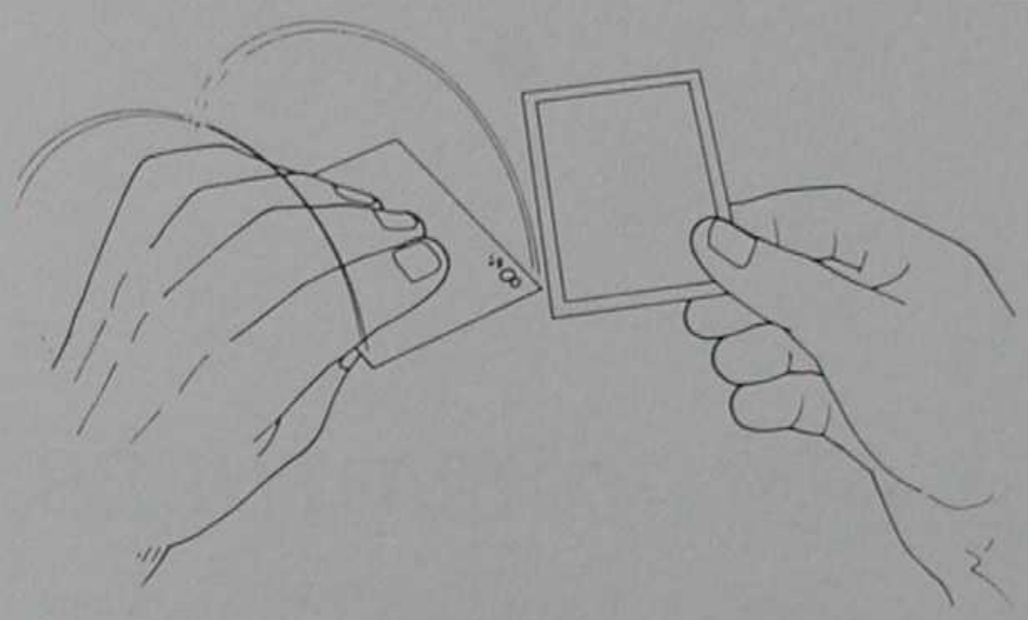
Repeat the actions described in the two preceding paragraphs with the other two packets to show that the three Aces have vanished. As each packet is dropped back to the table, face up and spread, let it overlap the one before it. Afterward, all twelve indifferent cards will be face up on the table in a spread from left to right.

Turn the leader packet face up *sideways* and spread it on the table to reveal the four Aces. Since these cards are the gimmicked Aces, you can spread them a bit more (casually!) than you did last time.

Part Three. Say, *"I'll show you that once more, and everyone has to pay close attention."* Square the spot cards and, as you pick them up, turn them end over end, and place them into dealing position. There should be a pencil dot at the outer right corner of the top card.

Square the face-up Aces and turn them face down end over end *as you lift them.* Place them on top of the cards in your left hand. The pencil dot on the back of the top card will be at the inner left corner.

Ask the spectators to try and remember the position of each Ace as you deal it to the table. Thumb over the top card and take it as shown in figures 4 and 5, turning the card face up with your right hand stud-style. One of the Aces will show on the face. Lower it to the table, starting at the left end of the row, and flip it face down sideways. Say, *"Watch the Ace of...if I get away with it, it's your fault."* The pencil dot on the back of this card should now be at the outer right corner.



8

Deal the next two Aces to the table in the same fashion, the first in the center, and the second to the right, repeating the patter to two *other* spectators. Then, deal the fourth Ace, the Spade, to the table the same way. It goes in front of the others in leader position.

The spot cards are dealt somewhat differently. Thumb over the first card and take it with your right hand at the outer right corner, thumb above and fingers beneath (fig.6). Tilt the face of the card toward the audience (fig.7). Lower the card's face toward the table once again, and deal it onto the Ace of Spades at leader position. All eleven remaining spot cards are dealt in exactly the same way, clockwise onto the Aces poker-hand style. During this, say, *"Now you'll notice that there aren't any other Aces stuck to the fronts or backs of these cards."*

Pick up the packet at the left end of the row and hold it in face-down dealing position. Your palm-down right hand descends over the packet, slipping its thumb beneath the inner *left* corner. Lever the packet face up to show the Ace on the face, your right thumb covering the spot card index. Turn the packet face down, back into dealing position. This emphasizes that the Ace is at the bottom of the packet.

Say, *"I'll make it easy for you to watch by leaving it face down on top."* Do an Elmsley Count, but retain the last counted card — don't put it on top of the packet. Instead, turn the packet face up *end over end* (fig.8) and put the face-down card on top of it. Your right hand grasps the whole thing for a moment so your left hand can turn palm up again. Fan the cards. The audience sees three spot cards and a face-down card on top, which must be the Ace as far as they're concerned. The double-ended card is actually on bottom, masquerading as a spot card. Lower the spread to the table, as is.

Repeat the actions and patter described in the two preceding paragraphs with the other two packets. Afterward, there will be three face-up spread packets of spot cards on the table with a face-down card on top of each one.

Ask the spectator who is watching the Ace of Hearts if he remembers where it is. He'll indicate one of the face-down cards. Pick it up with your right hand and wave it over the leader packet. Snap the card over, face up, to reveal an indifferent card. Drop it on top of the pile of three indifferent cards from which you picked it up. Repeat with the other two packets. Once all three have been turned face up, turn the leader packet face up *sideways* and spread it to reveal the Aces.

Gather all the cards and put them away. If you're finishing the "Faked Deck" routine, your left hand takes the face-up cards and goes into your jacket pocket as if to get the other half of the deck. Actually, it leaves the packet it holds on the inner side of the cardboard and picks up the whole deck on the outer side. This deck is brought out, false shuffled (since it should be stacked to a fare-thee-well), and utilized for further routines.

♦

THE MARX BROTHERS

Here is a superb routine, truly one of Bro. Hamman's masterpieces. The stage is set, a drama enacted, and a miraculous climax takes place. The four Jacks are shown and introduced as the Marx Brothers. Three cards are chosen and three of the Jacks turn into duplicates of each selection, then one of the Jacks turns into one of each selection, then the Jacks turn into the Aces, and the Jacks eventually turn out to be sitting in plain sight the entire time. It sounds terribly confusing in summary, but nothing could be further from the truth of its performance.

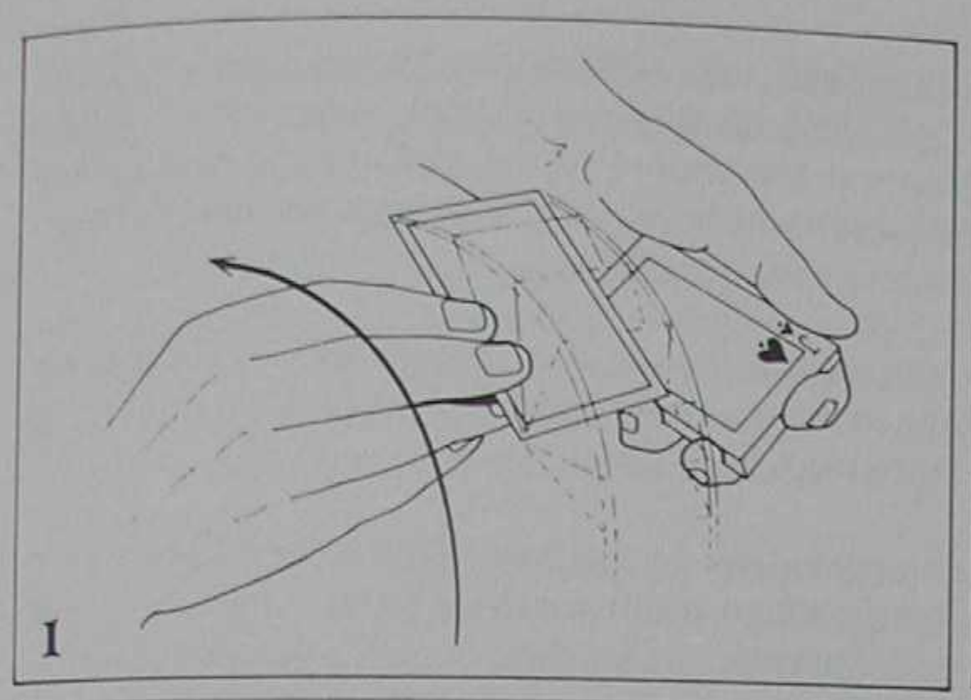
Spread through the deck and remove the Jacks and Aces. The Ace of Spades is placed on the bottom of the deck, out of the way, so it isn't chosen by accident later on. The other seven cards are placed on top of the deck in this order, from the top down: three Aces, Jack of Hearts, Jack of Diamonds, Jack of Spades, Jack of Clubs, rest of deck. The deck, which is given a convex longitudinal bridge, begins face down in your left hand. The routine begins with a typically ingenious sleight of Bro. Hamman's.

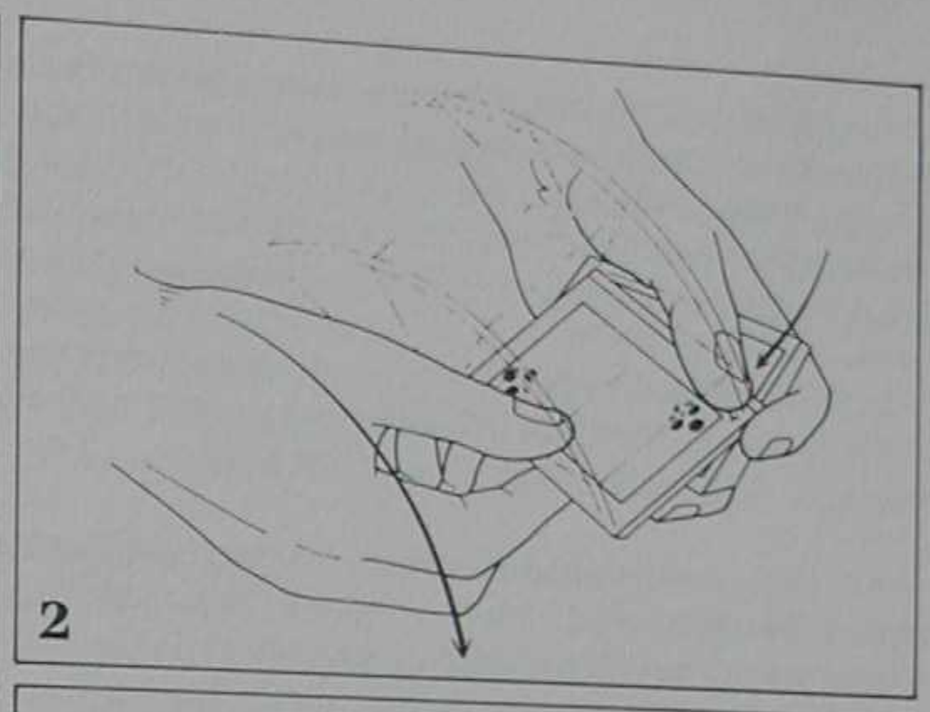
The Swivel Switch. Say, *"Did you ever hear of the four Marx Brothers? Well, this is a Marx Brothers' deck, and these are the four Marx Brothers."* At the same time spread over the top seven cards between your hands and obtain a left pinky break beneath them. The top four cards should be spread farther apart than the lower three. Your right hand shoves its cards to the left so all seven cards above the break are squared, and then it flips the whole block over sideways. Let it fall flush with the deck.

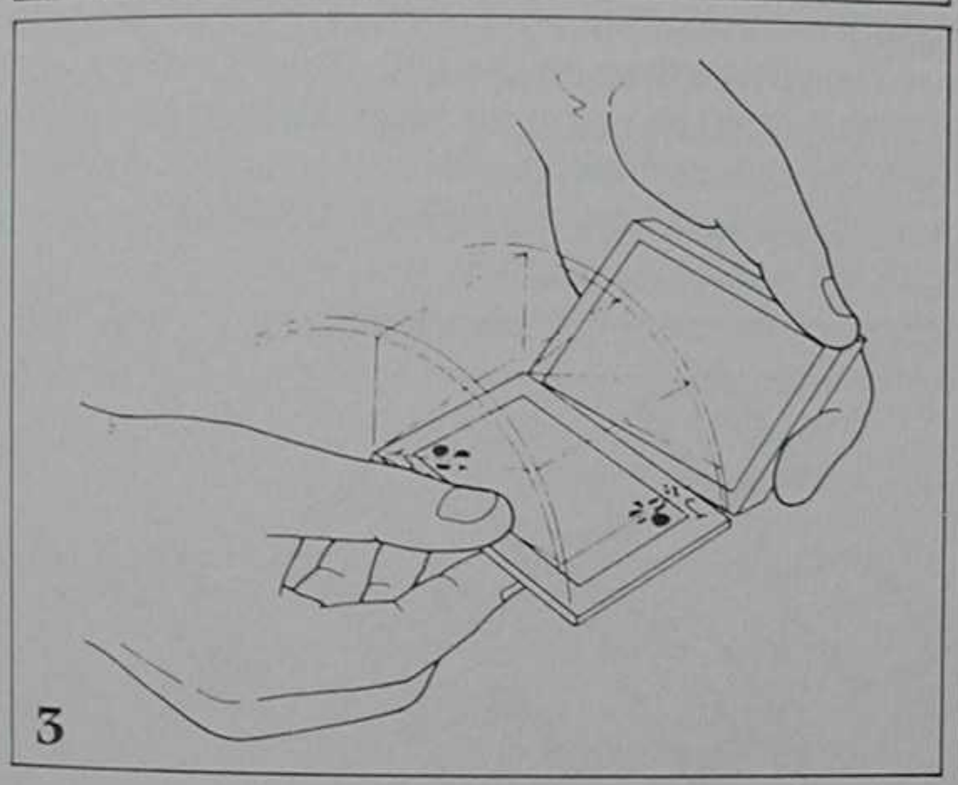
Immediately thumb over the Jack of Clubs with your left thumb and take it at the center of its right long side between your right thumb (above) and fingers (beneath). Your right hand ascends a few inches and turns over to flash the back of the card as you say, "*Groucho...*" (fig.1).

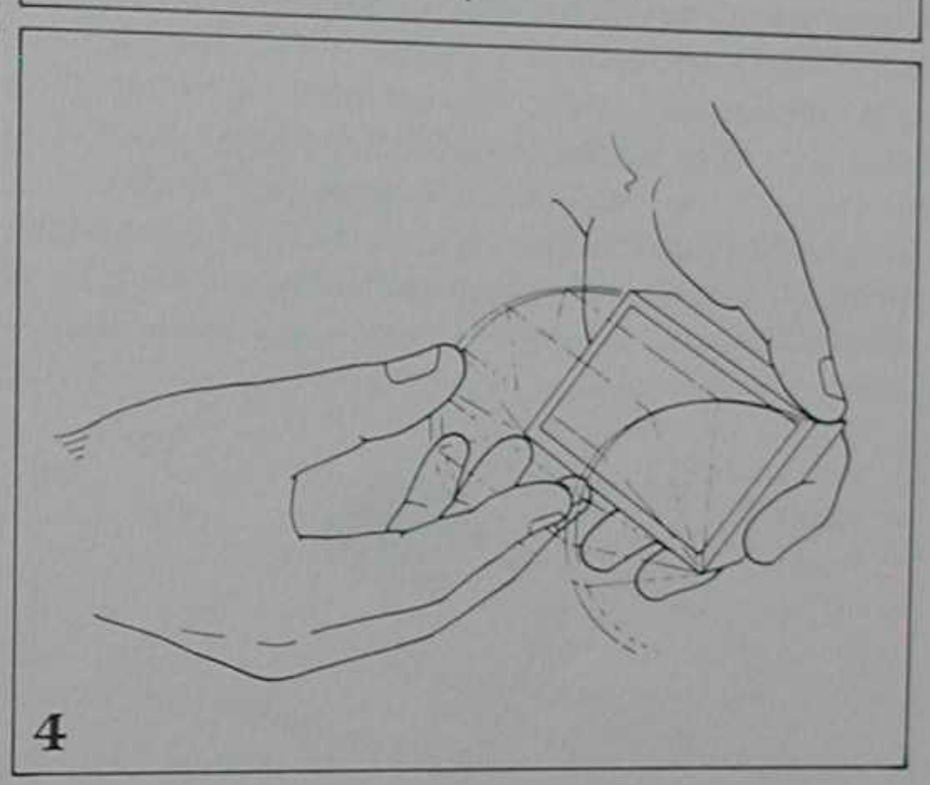
Turn your right hand palm up again and push over the Jack of Spades with your left thumb. Your right hand lowers the Jack of Clubs squarely onto the Spade so it can lift both and turn over again as you say, "*Chico....*" Your left thumb next pushes over the Jack of Diamonds. Your right hand turns palm up and lowers the two black Jacks onto the Diamond. As all three are lifted, and the back flashed again, you say, "*Harpo....*"

Without pausing, and in a motion identical to those which have preceded it, your left thumb (which rests on the outer left corner, on the **edge**), pushes over all four remaining face-up cards as one. Jack of Hearts on the face. This is fairly easy because they are reversed. Your right hand has turned palm up by now and *immediately* lowers its three cards onto the pushed-over four-card block (fig.2). All of this takes place under









the misdirective line, *"...and what was the name of the fourth one?"* as you look up at the spectator. Your right hand has not paused — the moment it turns face down to flash the back of the entire packet, it instantly turns palm up again and lowers the left long side of the cards onto the right long side of the deck (fig.3). Your right fingers kick the packet over, face down onto the deck (fig.4).

The one thing that can not be communicated to you with this description is the rhythm that adds so much to the deceptiveness of the switch. The right hand rocks palm down, palm up, palm down, palm up, palm down, palm up, palm down, palm up, and over (that's when the seven card block is flopped over onto the deck). The rhythm and repetitive movement of the right hand make it impossible to see a large block of cards at any time.

So, the patter for the switch, unbroken, is *"Groucho, Chico, Harpo, and what was the name of the fourth one?"* As you, or an audience member, supply the name, *"Oh, Zeppo...,"* spread off the top four face-down cards, square them, and take them with your right hand. Flash the Jack of Hearts on the packet's face as you say, *"...but he never did much."* Table the packet, face down, to the right.

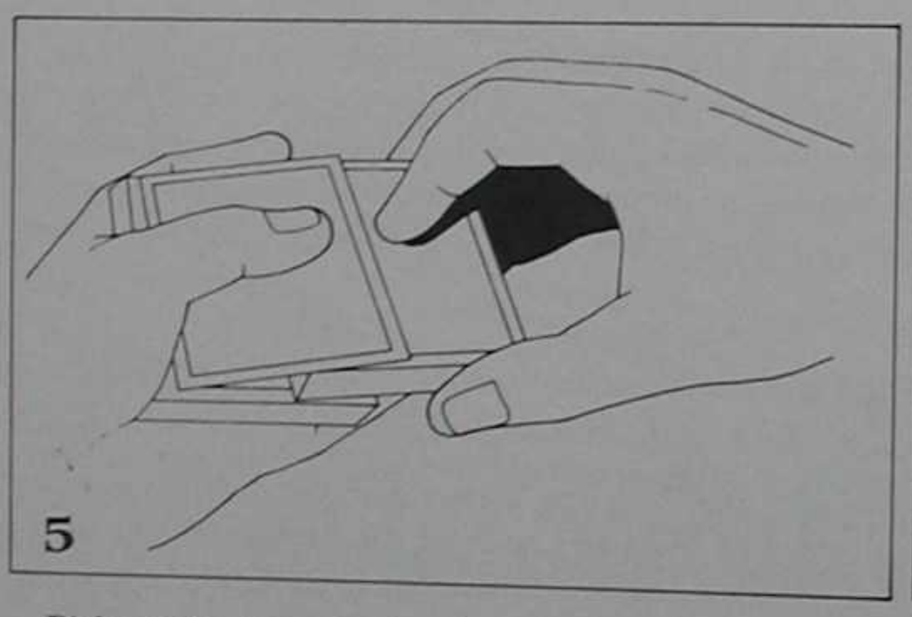
THE LAYOUT

Say, *"There's also a theater where the Marx Brothers performed."* Here you will do two consecutive Slip Cuts. Your right hand grasps the deck lightly from above and, with the tip of the thumb, lifts about two-thirds of the cards at the inner end. Your left hand, cradling the lower third of the deck, moves off to the left, your left thumb dragging the top card off the deck and onto the packet (fig.5). Table that packet in line with your left shoulder.

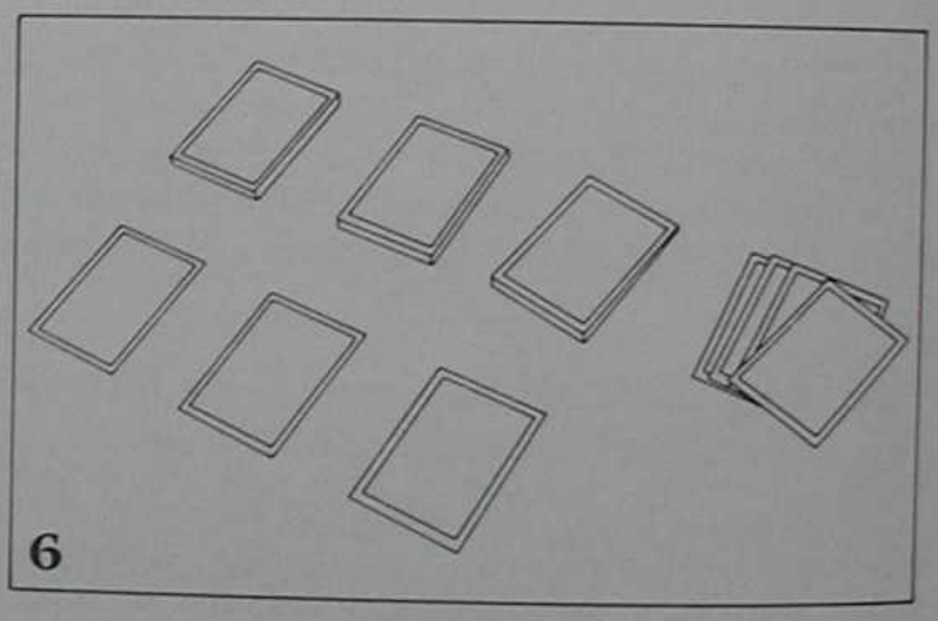
Your left hand returns to the deck and the Slip Cut is repeated, your right thumb letting another third of the deck (i.e., half the remaining cards) drop into your left hand. These are removed with your left thumb dragging along the top card of the deck. Table this packet a few inches to the right of the first packet. Finally, your right hand tables the cards it's holding farthest to right in the row. The deck has now been cut into three approximately equal piles, a Jack on top of each.

Indicate the spaces between the tabled piles and say, *"These are the aisles in the theater, and this is the wings, which is where the Marx Brothers wait."* At the end of the sentence gesture toward the packet off to the right. Also explain that the area on your side of the three packets is the stage.

A card is now selected from each of the three portions of the deck as you say, *"The Marx Brothers need three spectators to join them on stage. The stage is a bit small, so we'll use three cards to represent the spectators."* If you have three spectators available, use one for each pile. If there's only one person watching, he will have to choose all three cards. Do this by asking the spectator to cut the packet at some random spot, and indicate what you mean by lifting a portion of the pile farthest to the left. When he lifts some cards, you slide out the top card of the lower portion and drag it toward you on the table. Tell him to replace the cut-off cards back onto the same pile. Repeat this with the two remaining piles so the layout now appears as in figure 6. The packet off to the right consists of three Aces and the Jack of Hearts on the face. There is a Jack on top of each portion of the deck.



5



6

Pick up the four-card packet which has been off to the right and spread it between your hands, face down, as you say, *"Let me tell you something about Groucho, Harpo, Chico, and Karl...what's that? You're right, it's Zeppo — but he never did much so let's leave him over in the wings."* Accompany that patter by squaring the packet so, by the time you mention "Karl," the cards are flush and you can flash the Jack of Hearts on the bottom. As a spectator corrects you (if no one does, simply continue), turn the packet face down and place it into your left hand. Reach beneath with your right fingers and slide out the bottom card. Drop that card, the Jack of Hearts, face up onto the table a few inches to the right of the portion of the deck at the right end of the row.

THE QUICK-CHANGE SEQUENCE

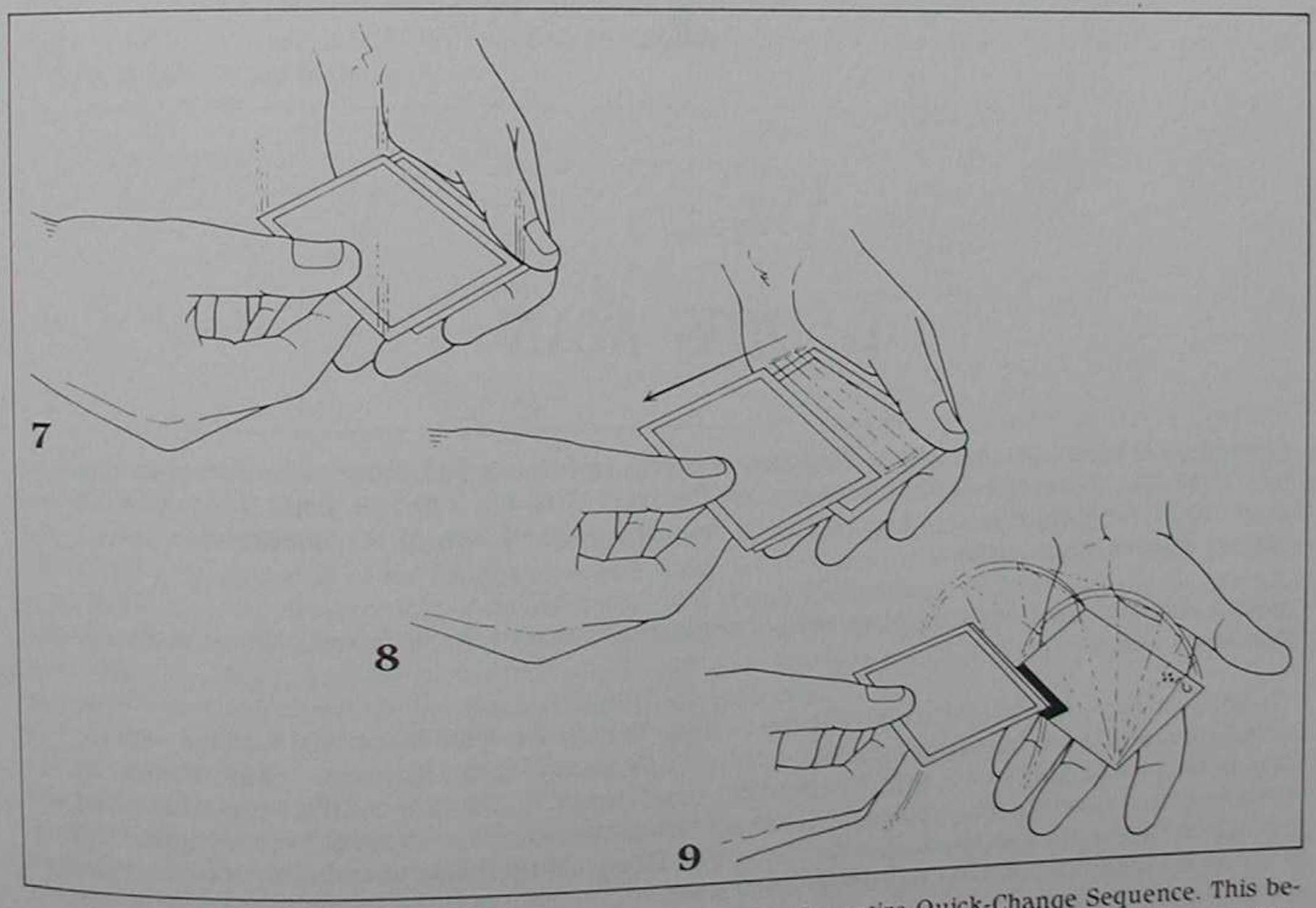
You are now holding three face-down cards in your hands. Say, *"The Marx Brothers were actually quick-change artists, not comedians. What they would do is to run over and take a look at the first spectator...."* Drop the three face-down cards onto the selection at the left end of the row. Lift all four cards and hold them in left-hand dealing position. Your left thumb slides the top card slightly to the left, your first finger making sure only one card moves (this is identical to the very first thing you do in The Gemini Count). This exposes the right long sides of the lower three cards. Your right thumb, above, and fingers, beneath, grasp the triple card at that side and pull it out from beneath the top card. As soon as you're able, flip the triple card over, face up onto the card in your left hand, and announce the name of the card that you now see face up in your left hand — this is the first selection. Let's assume it's the Two of Clubs.

Do a Block Pushoff and flip the triple card face down onto the card in your left hand. Immediately thumb off the top card, take it with your right hand, and table it in the spot the first selection originally occupied.

Say, *"Now Groucho looks like the Two of Clubs, Chico looks like the Two of Clubs, and Harpo looks like the Two of Clubs."* To accompany that patter you will show all three cards as the same. Begin by doing a Block Pushoff and flipping a double card face up to reveal the first Deuce. Flip that double card face down and thumb over the top card into your right hand, taken between thumb and fingers. Next, to show the second Deuce, thumb over the center card and use the card in your right hand to flip it face up displaying another Two of Clubs. Use the right-hand card to flip it face down.

It now appears as if you pick up the center card beneath the card in your right hand. Actually, you bring your hands together, your right hand lowering its card onto the top of the packet (fig.7). The cards are almost completely square, except that your left thumb rests on the exposed outer left corner of the center card. Your right fingertips will automatically be in position to grip the right long side of the lowermost card and press it against the underside of the top card. Your right hand immediately slides both the top and bottom cards to the right, your left thumb retaining the center card in your left hand (fig.8).

When the center card is just about to clear the top and bottom cards, move your right hand upward and use its cards to flip the left-hand card face up (fig.9). The Deuce will show again. Move your left thumb beneath the Two of Clubs and flip it face down. Drop the other two cards on top of it and square the packet.



7

8

9

Drop the packet onto the selection in the middle and repeat the entire Quick-Change Sequence. This begins with a Triple Turnover from the *bottom* of the packet, after which a face-down card is dealt to the table. This is followed by showing all three cards to be the selection, during which the patter from the first segment is repeated with the name of the current indifferent card inserted. The actions shown in figures 7, 8 and 9 are performed. Remember that the selected cards are always referred to as "spectators."

Drop the packet onto the selection at the right end of the row and repeat the Quick-Change Sequence a third time. After the Triple Turnover from the bottom, a card is dealt back to the table. Show all three cards to be the third selection.

THE BIG FINISH

All the work has been done, and you're set for three climaxes, one after another.

Use the squared three-card packet to tap each of the single face-down cards, thought to be the selections, on the table. Say, *"Finally each of them turned into one of the spectators."* Turn the three cards face up and fan them to reveal the three selections, then table the fan to the right.

Say, *"But of course the Brothers were the stars at this theater, and you can tell they were by the stars right in the middle of each one."* At the same time turn over the three single face-down cards to reveal the Aces. Indicate the center pip when you reach the end of the sentence.

Continue, saying, *"You might wonder what happened to the Marx Brothers? They were out in the theater watching the whole show."* At the same time turn the card on top of each third of the deck face up, leaving it in position. Afterward all four Jacks will be in a row.

LADIES' MAN

Haven't there been numerous times when you wanted a certain young lady (or young man) to have your phone number, but it seemed awkward to just hand it over? Wouldn't it be just dandy if a magician helped you get *your* phone number into *her/his* hand? From the point of view of the appropriate audience, you could perform no better service!

Before you begin, secretly control the four Queens to the face of the deck and give the cards a convex longitudinal bridge.

To perform, hold the deck in face-up dealing position in your left hand in a casual manner, with the face neither concealed from the spectators, nor tilted directly toward them. Say, to a young woman, *"Please name your favorite spot card."* Let's assume she says "Two of Clubs." Repeat the name of the card and continue, *"Two of Clubs..then let's use the Deuces. I believe there are four of them."* Openly spread through the deck with the faces toward you and upjog the four Deuces. Strip them out and place them onto the face of the deck. Without making any attempt to conceal the action, maneuver the Two of Clubs to third from the face.

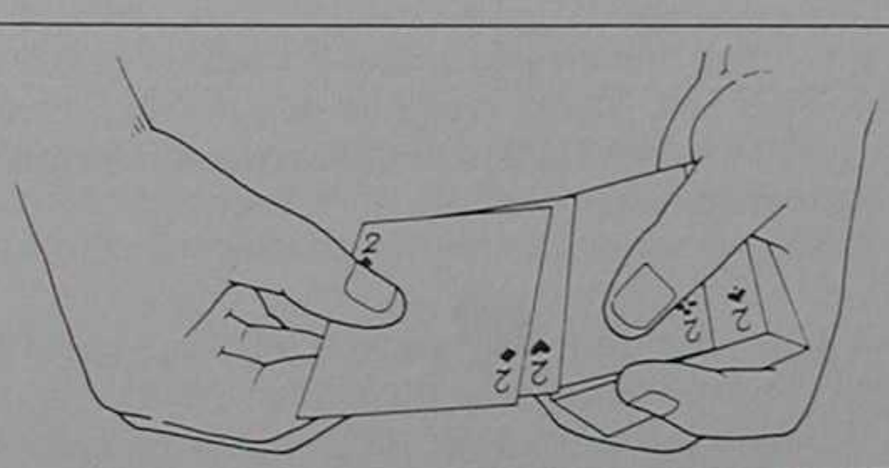
Spread over the first eight cards with your left thumb. They are **not** spread between your hands, but allowed to bunch together, jogged to the right about an inch, your right thumb and fingers holding them by the right long sides. Once these eight cards have been pushed over, and the block formed, your right hand

lifts it. Flip the deck face down and drop the face-up right-hand cards, *as they are*, back on top. From the top of the deck down, the order is, four face-up Deuces, four face-up Queens, rest of face-down deck.

Execute The Swivel Switch described and shown in illustrations 1 through 4 of "The Marx Brothers." You will be displaying the four Deuces (and naming them), lifting each card one at a time with your right hand and flashing the back. (The second Deuce is taken *beneath* the first one, etc.) For this particular effect, the first two Deuces should not be squared in your right hand. This gives the spectator a good look at all four Deuces when your left thumb shoves over the third one (fig.1). At that moment say, *"And this is the one you're thinking of."* This third Deuce is then taken beneath the first two, and its back is flashed. Finally, your left thumb shoves over the fourth Deuce and all four face-up cards beneath it as one. Your right hand takes this block onto the rear of its packet, then lifts the whole thing and flashes the back. The switch concludes by turning the right hand palm up and flipping the packet over onto the deck. Done smoothly, the block cannot be seen.

Immediately thumb off the top four cards into your right hand without reversing their order. Spread them on the table in a horizontal row so the uppermost card goes to the right. Say, *"I want you to watch these and make sure that I don't come back and steal them. You also better watch this gentleman — he looks like a ladies' man".*

As you talk, execute a Slip Cut to lose the top card near the top of the deck. Your right hand simply lifts about ten to fifteen cards in Biddle Grip and pulls them to the right while your left thumb retains the top card in position, pulling it onto the lower half of the deck. Drop the right-hand cards back on top. The Two of Clubs is now on top of the deck.



1

Say, to the gentleman, *"Sir, would you please cut the deck anywhere you like, turn those cards over onto the ones still in my hand, and we'll use your choice."* This is the same Force already used in "The Magic Cards." The spectator follows your instructions, and you immediately turn your left hand over (rolling the deck). The hand descends to the table and does a wide ribbon spread from left to right. Locate the uppermost face-down card in the center of the deck and push it out of the spread, in front of the gentleman. Ask him to write his phone number on the back of the card in large letters (it's best to have a marker ready for him). While he's busy, turn the upper half of the deck face down, reassemble it, and place it aside. Watch him as he writes and repeat the number to yourself several times.

Take the face-down card from him once he's done writing, and call out the phone number aloud. You should know it by now. Say, to the lady, *"Miss, do you remember which one of these was your favorite Deuce — just point to it, maybe you'll be lucky."* You'll use the gentleman's card with the phone number on it to flip over whichever face-down card she picks. You cheat, of course, and do the Wild-Card Move as already described and shown in illustrations 3 and 4 of "The Homing Card." Your right hand takes the face-down card with the phone number and slips it beneath the indicated face-down card. Both cards are rapidly lifted, the hand turns palm down, and the now uppermost card, the Two of Clubs, is kicked forward with the right second finger. The card remaining in your right hand, thought by the audience to be the gentleman's card with the phone number, is seen by the audience for the first time to be a Queen. Say, *"I could tell he's a ladies' man."*

Glance at the back of the Queen held by your right hand and repeat the phone number aloud as if reading off the back of the card. Of course there is nothing written there since the number is actually on the back of the woman's selection which is face up on the table. As is Bro. Hamman's habit, you are way ahead.

Shove the face-up Two of Clubs forward a few inches, then place the face-up Queen, held by your right hand, back into the vacant spot in the horizontal row of face-down cards. Say, *"A real ladies' man isn't satisfied with just one girl, and so this gentleman would probably like to have all the ladies."* Turn over the three face-down cards one at a time to reveal the other three Queens.

The handling now departs the realm of logic with a slight lurch: Lift the face-up Queen originally chosen by the gentleman with your right hand, slip it beneath the Two of Clubs, and repeat the Wild-Card Move. Both cards are scooped up, the hand turns over, and the uppermost card slides back onto the table beside the three face-up Queens. Instantly focus all attention on the card in your right hand by asking the lady if she remembers the gentleman's phone number. Repeat the number aloud and hand her the face-down card with the request that she hold onto *"the gentleman's Queen."*

Scoop up all four cards on the table and mix them together. Ask the gentleman, *"Do you mind if she keeps your phone number? Then let's magically put it on her card — the Deuce. Here's your Queen, with no phone number."* After a bit of shuffling, turn all the cards face up to reveal that the Queen originally chosen has returned to the packet. Next, turn the cards face down one at a time to reveal that the gentleman's phone number has vanished from the back of the Queen. Finally, ask the lady to turn the card she is holding face up to reveal that his phone number is on the back of her Two of Clubs — the card she named and was watching all the time!

One last presentational note. If you find that the gentleman is hesitant to write his phone number on the card, *don't press the issue.* Immediately add, *"It can really be any number, or a picture, or even just your signature."* You don't want to create an uncomfortable situation (after all, he might be having a rotten evening and not want this girl to have his phone number!).

♥

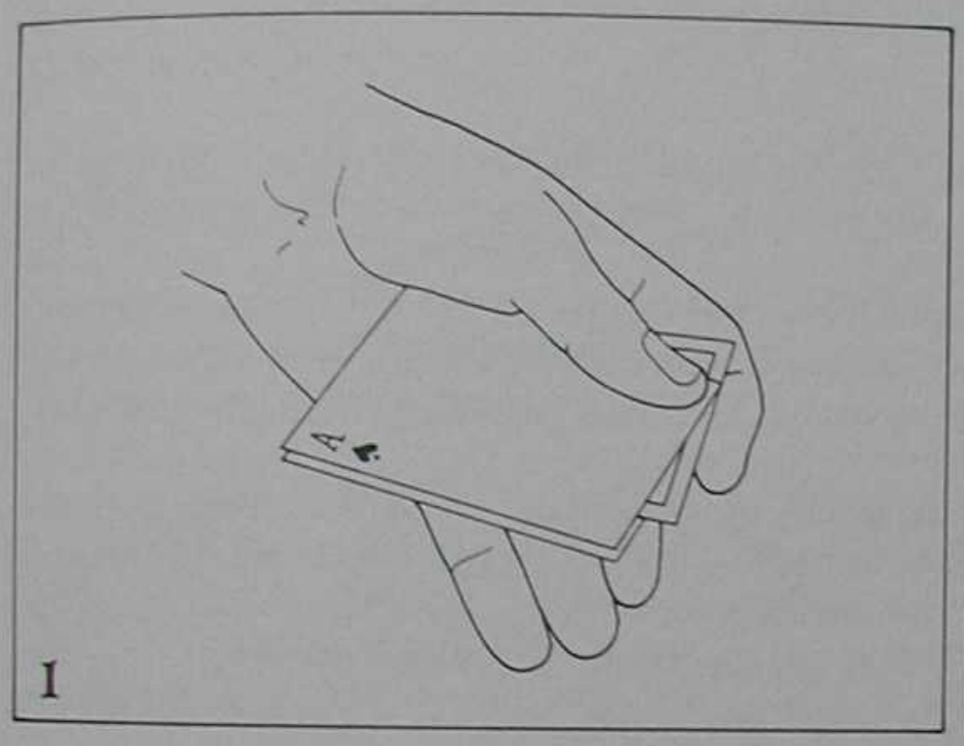
MIXED-UP MATES

Eight cards — the Ace through Four of Hearts, and the Ace through Four of Spades — are repeatedly mixed, and yet the black and red values always match (Four with Four, Ace with Ace, etc). One could easily imagine this being a dry puzzlish affair, but the devilish construction elevates it into the realm of mystery. The repetition deepens the spectators' consternation. Early versions of this routine have appeared in *Linking Ring* (August, 1982) and *Legerdemain* (August, 1977).

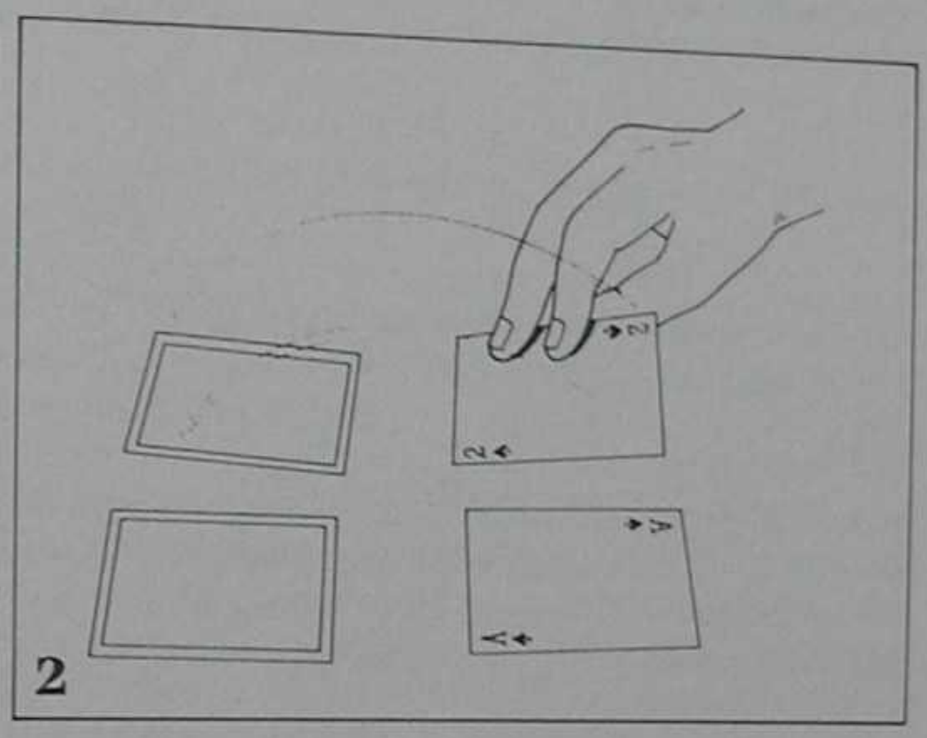
Openly remove the aforementioned eight cards from the deck and place the balance of the cards aside. Arrange the eight cards face up in two horizontal rows, in numerical order from left to right, with the Hearts being the row closest to you. Say, *"Here's a mystery with just eight cards."* Pick up the Four of Hearts and

lay it onto the Four of Spades. Lift both and lay them onto the Three of Hearts, then pick up everything and place it onto the Three of Spades. Place the whole bundle onto the Two of Hearts, then lift everything and lay it onto the Two of Spades. Finally, everything goes onto the Ace of Hearts, and then onto the Ace of Spades. As you do this, announce the color and value of each card aloud.

Part One. Lift the packet and flip it into face-down dealing position in your left hand. Flip the top card face up to display the Ace of Spades. This card remains on top of the packet, jogged to the right about half an inch. Your left second fingertip moves onto the lowermost card, the red Four, and pushes it to the right until it's almost directly in line with the Ace of Spades (fig.1). Your right hand comes over and grasps both jogged cards at their outer right corner, thumb above and fingers beneath.



1



2

Both cards are taken by your right hand, which moves forward to the table. Without pausing, leave the face-down Four of Hearts on the table and place the face-up Ace of Spades just inward of it. You will again form two horizontal rows of cards. The spectators believe that the face-down card is the red Ace.

Thumb over the next *two* cards and take the pair with your right hand. Let the **upper** face-down card of the pair slide onto the table just to the right of the first face-down card. Immediately turn your right hand over to display the Two of Spades, placing it to the right of the Ace (fig.2).

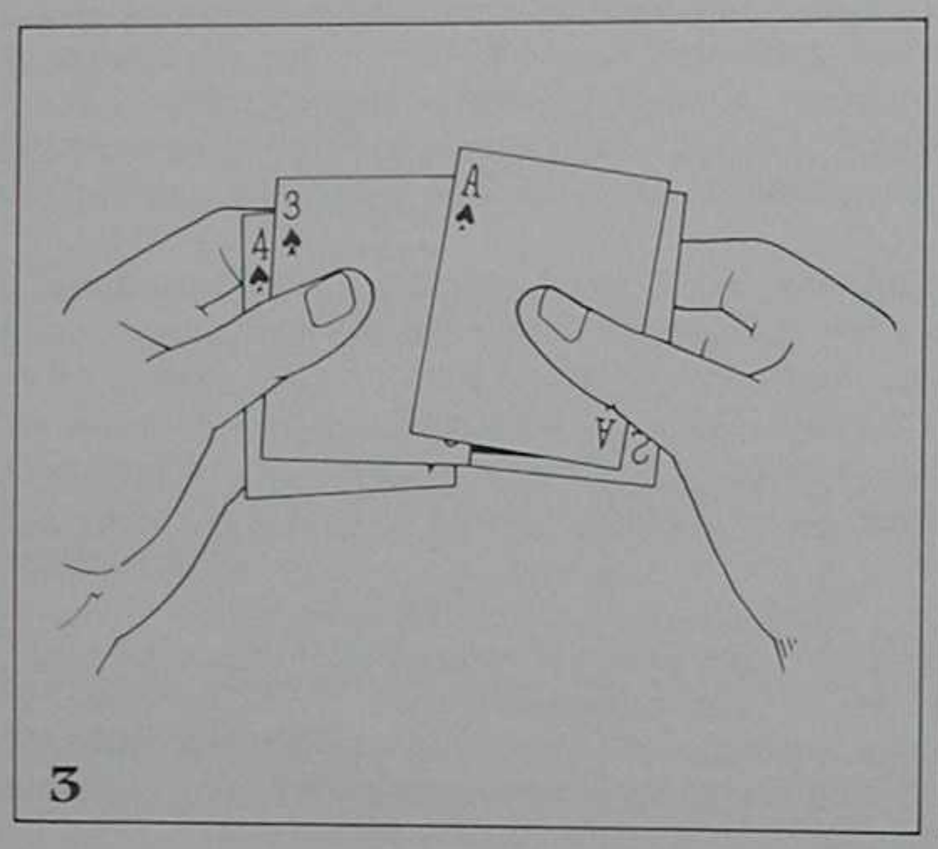
Repeat the actions described in the preceding paragraph to lay down the remaining cards. The third pair, ostensibly both Threes, is thumbed off and the upper card is placed face down in the outer row to the right of the Deuce, while the lower card is left face up in the inner row to the right of the Deuce of Spades. The remaining pair is handled the same way so that there are now four face-down cards in the outer row and the Ace through Four of Spades (from left to right) face up in the inner row.

Say, "*As long as the black cards are in order, the red cards will always follow.*" Openly switch the positions of the face-down cards in front of the Ace and Two of Spades. Snap your fingers and turn over the card in front of the Ace of Spades to reveal the Ace of Hearts. Openly switch the positions of the face-down cards in front of the Two and Three of Spades. Snap your fingers and turn over the card in front of the Two of Spades to reveal the Two of Hearts. Openly switch the positions of the face-down cards in front of the Three and Four of Spades. Snap your fingers and turn over the card in front of the Three of Spades to reveal the Three of Hearts. Finally, turn over the remaining card to reveal the Four of Hearts.

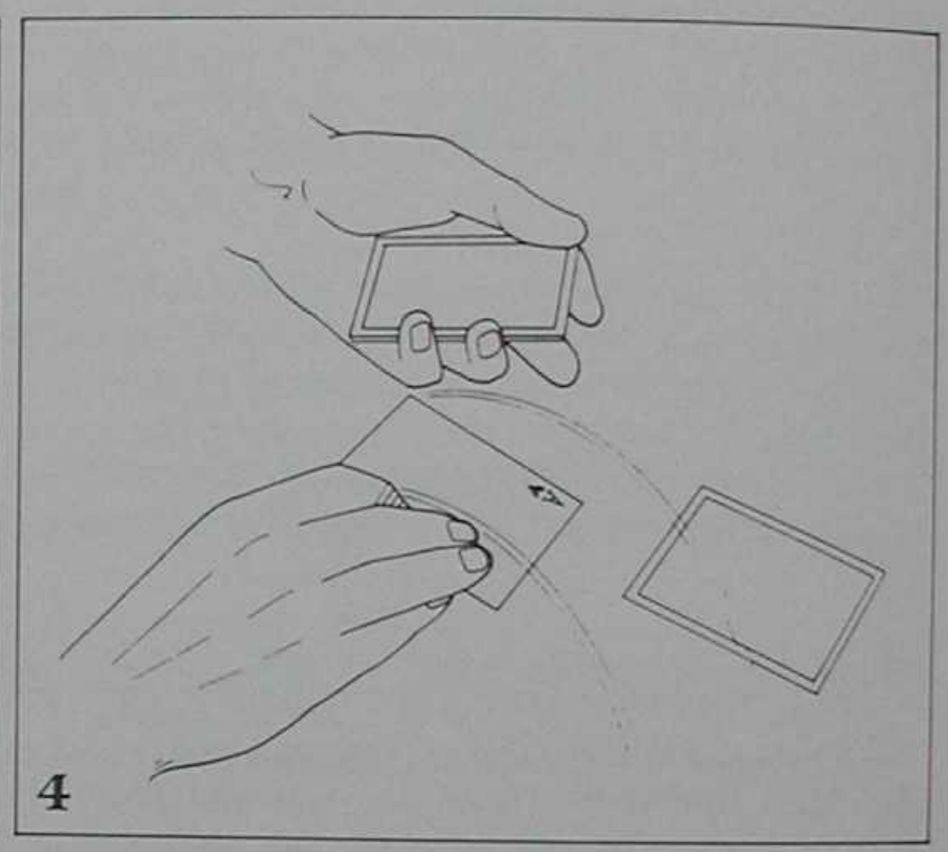
Part Two. Scoop up the black cards so they are in numerical order from face to rear. Immediately spread them out and take the upper two, Ace and Deuce, in your right hand. Slide the cards against one another (the Four against the Three, the Ace against the Two) and push the Ace to the left with your right thumb. Bring your hands together, secretly letting the Three and Four slip between the Ace and Deuce (fig.3). Immediately square the packet and flip it face down.

Do a Triple Lift from the bottom of the packet using Bro. John's usual handling, i.e., your left thumb slides the top card slightly to the left enabling your right thumb and fingers to grasp the right long sides of the three cards beneath. These are dragged to the right until the three-card block can be flipped over, face up, onto the card remaining in your left hand. The Ace of Spades will show.

Flip the triple card face down and thumb over the top card. Take it with your right hand and table it just inward of the Ace of Hearts. Do a Double Lift from the bottom of the packet using the same technique (Two of Spades will show), levering the double card face up onto the card remaining in your left hand. Flip the double card face down. Thumb off the top card, take it with your right hand, and table it just inward of the Two of Hearts.



3


4

Drag a single card out from the bottom of the packet simulating the multiple lift technique you've been using, and flip the card over to display the Three of Spades. Turn it face down and table it inward of the Three of Hearts. Your right hand lifts the remaining face-down card out of your left hand and places it inward of the Four of Hearts as you announce confidently, *"Four."*

Openly exchange the positions of the Ace and Two of *Hearts*. Next, openly exchange the positions of the Two and Four of *Hearts*. Turn over the inner row of Spades one at a time to reveal that the values match.

Part Three. Scoop up the Spades and arrange them in Four, Three, Two, Ace order from face to rear. Spread them between your hands and take the upper two (Three and Four) in your right hand. Display the cards then slip the left-hand cards *between* the Three and Four as already shown in figure 3. Immediately square the packet and turn it face down.

Execute a handling much like that already done in Part Two. Do a Triple Lift from the bottom of the packet so the Four of Spades is seen on top of the left-hand cards. Flip the triple card face down and deal off the top card. Your right hand tables it inward of the Four of Hearts. Do a Double Lift from the bottom of the packet to display the Three of Spades. Flip the double card face down. Thumb off the top card, take it with your right hand, and table it inward of the Three of Hearts. Slip a single card out from beneath the packet, flipping it face up onto the card remaining in your left hand, to display the Two of Spades. Turn the card face down and table it inward of the Two of Hearts. Take the remaining face-down card from your left hand and confidently table it inward of the Ace of Hearts as you say, *"Ace."*

Snap your fingers and say, *"Look, even though they match when I laid them down, they no longer do!"* Turn over the face-down cards one at a time from left to right (Ace, Three, Four, Deuce).

Part Four. Pick up the black cards in order, Ace first (on the face). Spread them between your hands, then take the Ace and Deuce with your right hand. Slip the Three and Four between the Ace and Deuce exactly as already shown in figure 3. Square the packet and flip it face down.

Say, *"Now I'll put the black cards down in numerical order so they do* **not** *match the red cards."* You now repeat the exact same layout sequence you've already done in Parts Two and Three. Begin with a Triple Lift from the bottom of the packet to display an Ace — this is flipped face down and the top card is tabled inward of the Four of Hearts. Then, do a Double Lift from the bottom of the packet to display a Deuce — this is flipped face down and the top card is tabled inward of the Ace of Hearts. Next, slip a single card out from the bottom of the packet to display a Three — this is flipped face down and tabled inward of the Three of Hearts. The last face-down card is taken from your left hand, miscalled the *"Four,"* and tabled inward of the Two of Hearts.

Snap your fingers and turn over the face-down cards one at a time from left to right to reveal that they are in the same order as the red cards (Four, Ace, Three, Two).

Part Five. Say, *"Let's openly mix all eight card."* Place the Two of Spades onto the Ace of Hearts. Place the Four of Spades onto the Three of Hearts, Place the Three of Spades onto the Two of Hearts, and the Ace of Spades onto the Four of Hearts. This creates four pairs of cards on the table.

The pair with the Three of Spades on the face is placed onto the Two of Spades pair. The pair with the Ace of Spades on the face is placed onto the Four of Spades pair. The entire packet with the Ace of Spades on the face is placed onto the Three of Spades packet. This should appear to be a random sequence to the audience. Finally, lift the Ace of Spades off the face of the cards and use it to scoop up the packet. Turn the cards face down.

The cards have been secretly rearranged into perfect order! Thumb over the first pair of cards and take them with your right hand. Lower your hand to the table and allow the pair's upper card to slide off. Turn your right hand palm down to reveal the face of the card it's holding, the Ace of Hearts, as you table it inward of the face-down card (fig.4). This begins two horizontal rows. Repeat the action just described to lay down three more pairs of cards, each to the right of the one before. Afterward, there will be a row of face-down cards and a row of face-up cards (Hearts, in Ace to Four order from left to right). Snap your fingers and turn over the face-down cards one at a time to reveal the Spades in matching order.

♠

FIVE KINGS ROYAL

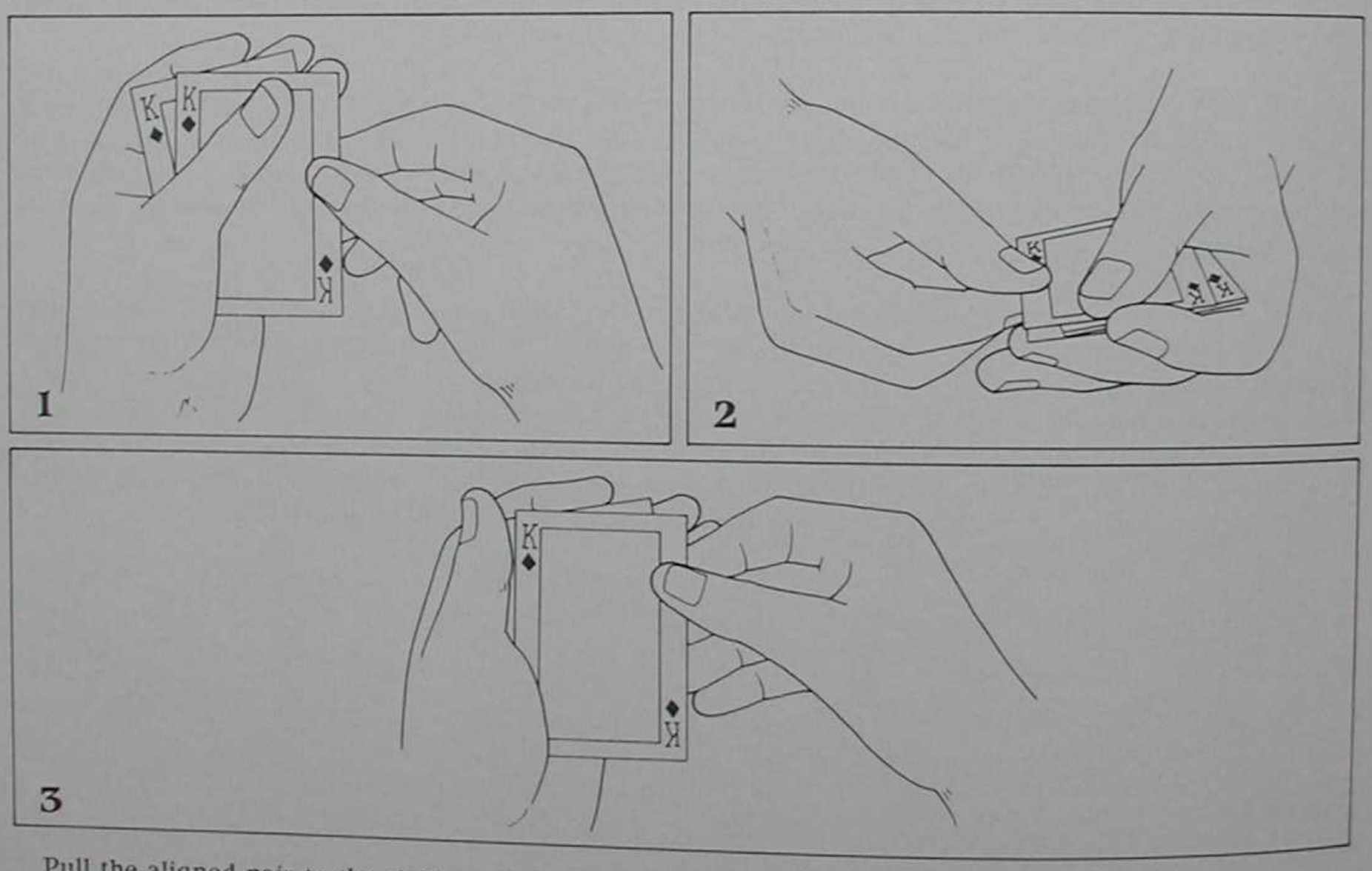
Bro. Hamman's short effects are very sweet. Here, five King of Diamonds change into a royal flush in Spades. It is his method which raises this item to an interesting level.

You need a royal flush in Spades and the King of Diamonds from a regular deck. You also need a double-faced card which has a King of Diamonds on *both* sides.

The packet is set up, from face to rear: double-faced King of Diamonds, King of Diamonds, *face-down* King of Spades, Ace, Queen, Jack, and Ten of Spades. All the cards are face up except the King of Spades. Place this in your pocket and you're ready to go.

To perform, bring out the packet and place it into face-down dealing position in your left hand. Say, *"Here's a very strange poker hand I was dealt in Las Vegas last week."* As you talk, obtain a left pinky break above the lowermost two cards. Spread the packet between your hands, taking the first three cards singly. Insert your right fingertips into the break, so the fourth card taken is a double. The remaining two cards are held as one in your left hand. Square the packet and turn it face up, holding it once again in dealing position.

Small-Packet Double Deal Turnover. Spread over the face card, King of Diamonds, about a quarter of an inch with your left thumb. The inner left corner of the card remains pressed against your left thumb base so the card is angled slightly. Your right thumb and fingers grasp the right long side of the pushed-over card at center (fig.1). Your left second fingertip moves up against the outer right corner of the lowermost card and shoves it to the right until it is *roughly* (no need to be perfect) in line with the top card (fig.2). Move your left thumb to the outer left corner of the packet (fig.3).



Pull the aligned pair to the right until the bottom card just about clears the packet, then flip them over, face down, onto the cards in your left hand. Both cards will align automatically as they turn over. Once they land on the packet, your fingers lightly squeeze everything square.

With such a small packet, this sleight is extremely easy to do. As with any sleight, Bro. John doesn't worry *too much* about the perfection of technique, i.e., keeping the cards exactly aligned, etc. He's learned that it simply isn't necessary. Just do it and keep going.

The instant that both cards land face down on the packet, deal off the top face-down card to the table. It's important that this occur right away because there are two switches taking place simultaneously during this

move. The first is, of course, the card that is being flipped face down and dealt off. The second is less obvious — but the card which lies second, on the face of the packet beneath the double card which is turned face down, is also switched. The audience sees a King of Diamonds in the second position as the uppermost King of Diamonds is pushed over and turned face down. And, they still see a King of Diamonds in the second position when the face-down card is dealt off. But — it isn't the same King of Diamonds! First, they see the face of the regular King of Diamonds, then they see one side of the double-faced card. This amplifies the visual effect that the card which has been turned over is isolated from the packet.

So, you repeat the Small-Packet Double Deal Turnover twice *more*. Each time you apparently turn a King of Diamonds face down and deal it to the table. Afterward, you will have three face-down cards on the table from the Spade flush.

Do the Small-Packet Double Deal Turnover a fourth time, turning another King of Diamonds face down onto the packet. Here, things change. The audience has apparently just seen you deal three King of Diamonds to the table. In the course of turning the fourth King of Diamonds face down, they have also seen the fifth King of Diamonds. The illusion is very convincing.

Do *not* deal off the top card. Instead, repeat the Small-Packet Double Deal Turnover again (this is the fifth time), turning the face-down card on the face of the packet face up to reveal the King of Spades. *Immediately* spread the King to the right to reveal the Ace of Spades beneath it. The lowermost three cards are held as one. Your left thumb holds the King spread slightly off the Ace, freeing your right hand. Turn over the three cards on the table to reveal the balance of the royal flush.

Put the three cards, face up, onto the King and hold the packet spread between your hands for a moment. Square the cards and pocket them to end.

One final thing. The Small-Packet Double Deal Turnover, which is used in another trick or two in this book, is not a new idea. Others have done this type of thing before using various techniques. It is *application* to this trick that will leave them in disbelief.

♦

THE OLD CLASSIC

Bro. Hamman sometimes refers to this as "Final Aces Outdone" because it is his favorite Ace Assembly using regular cards. It incorporates ideas from Ed Marlo's Ace Assemblies using less than twelve cards and Larry Jennings' "Open Travelers" into an Ace Assembly that has it all.

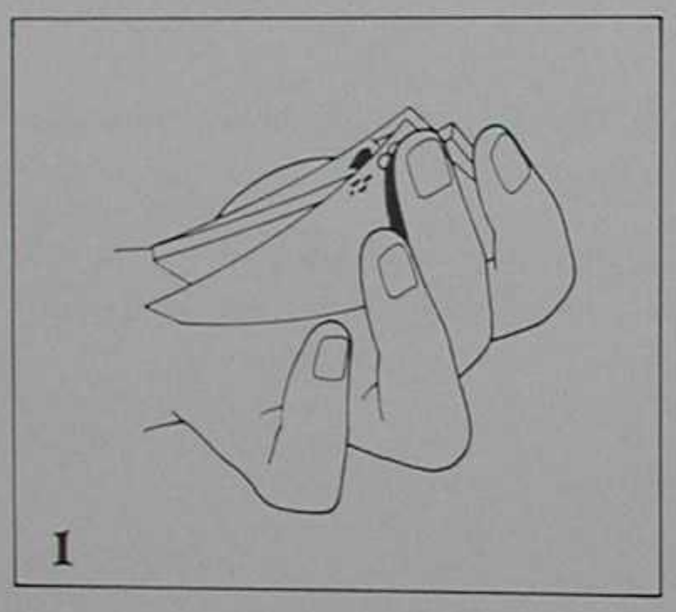
Use the two black Sixes, two black Eights, and two black Nines. Those six spot cards and the four Kings are openly removed from the deck. Give the face-down packet a convex longitudinal bridge. Arrange the Kings in Diamonds, Clubs, Hearts, Spades order from face to rear — these are held, face up and fanned, in your right hand. The six black cards are held in your left hand, also spread. Place the Kings on top of the cards in your left hand and, as you square everything, obtain a left pinky break above the lowermost three cards.

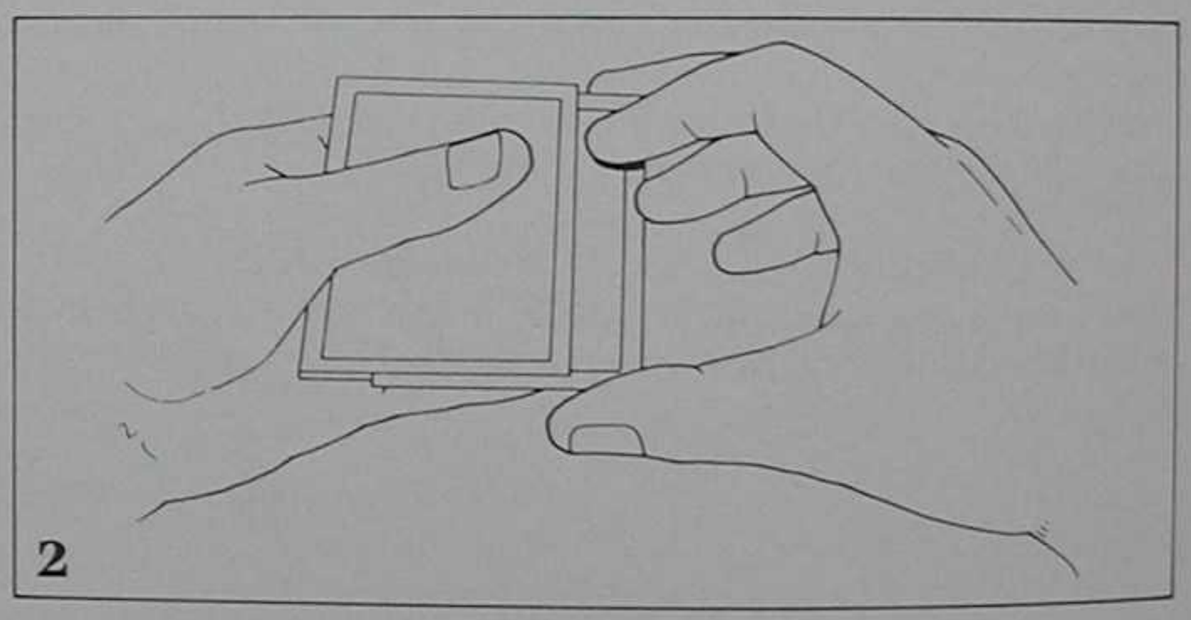
Your right hand lifts all the cards above the break, holding them by the centers of their right long sides. Your left hand flips the three cards it holds face down, and your right hand drops its cards, face up, on top.

Part One. *Laying down the Kings:* Move your right hand to the table and gesture toward it as you say, *"I'm going to place the Kings in a row."* Do The Swivel Switch as explained in "The Marx Brothers." The first three Kings are thumbed, one at a time, into your right hand and taken one beneath the other. Finally, the remaining four face-up cards are pushed over as one and taken beneath all. The block is flipped over, face down, onto the deck. This places three spot cards on top of the Kings.

Deal the top three cards in a row on the table from left to right, saying, *"Diamonds, Clubs, Hearts, and Spades."* As you announce the final suit, deal a fourth card off the top of the deck and move it to a position in front of the center card of the row (creating an inverted T formation). Just before you table it, flash its face so they see the King of Spades. Then, turn it face down and leave it there.

Laying down the spot cards: Three black cards are apparently placed onto the King of Spades. Do Bro. John's Small-Packet Double Deal Turnover described in "Five Kings Royal." Your right hand grasps the top card at the center of its right long side, thumb above and fingers beneath. Your left thumb pushes over the top card (it's angled because its inner left corner remains pressed against your left thumb base) while your second finger presses upward against the outer right corner of the lowermost card and pushes it in line with the top card. Your second finger buckles the bottom card in doing this, so it doesn't flash from above as it moves over (fig.1, in which the right hand has been removed for clarity).


1


2

Pull the double card to the right until both cards almost clear the packet, then flip it over onto the cards remaining in your left hand. A spot card shows.

Flip the double card face down and deal off the top card, tabling it on top of the King of Spades.

Deal off the next card, without showing it, and drop it onto the face-down card at the left end of the row.

Next, do a Double Lift from the center of the packet in Bro. John's usual fashion, by sliding the top card slightly outward and to the left, and buckling the bottom card with your second finger. This exposes the right long sides of the two cards in the center of the packet. Your right hand grasps the center of the double card's right long side, pulls it out, and flips it over onto the packet. Another black spot card is seen.

Flip the double card face down using Bro. John's technique for a four-card packet with no getready (Block Pushoff, then the left second fingertip holds back the second-from-bottom card). Deal the top card onto the King of Spades' packet — there are now three cards in that spot.

Do a Double Lift from the bottom of the packet, your left thumb sliding the top card to the left so your right hand can grasp the exposed right long sides of the two cards beneath it. Pull them to the right and flip

them face up onto the card in your left hand to show another black spot card. Flip the double card face down by doing a Block Pushoff, and deal the top card onto the King of Spades packet.

Take one of the remaining cards in each hand. *Briefly* flash their faces, turn them face down, and drop one onto each of the single face-down cards in the row (in the center and on the right).

Make a magical gesture and turn over the three pairs of cards in the row to reveal all the spot cards. Turn over the King of Spades packet to reveal all four Kings (in Spades, Hearts, Diamonds, Clubs order from face to rear).

Part Two. *Laying down the Kings:* Gather the spot cards and place them, face up, into dealing position in your left hand. Drop the face-up Kings on top of them. Say, *"I'll place the Kings on the bottom."*

Turn the packet face down. Spread the cards between your hands, saying, *"Remember that the Kings are on the bottom."* Your right hand grasps the five uppermost cards and flips them face up onto the other cards, your left fingers squeezing everything square at the same time. It appears as if you've turned all six black cards over.

Spread over the top seven cards (five face-up spot cards and two face-down cards) and flip everything over, letting all the cards square as they turn. The King of Clubs will show. (This is a packet version of Bro. John's Rolling Control.) Turn the double card face down and deal off the top card, tabling it to the left. Say, *"Watch the King of Clubs."*

Spread over the top five cards and flip them face up, letting them square. Even though you are holding more than four cards, execute Bro. John's handling for doing a Double Lift from a four-card packet with no getready. Your right thumb and fingers gently grasp the right long side of the packet. Your left thumb does a Block Pushoff, shoving over everything above the bottom card. Your left second finger moves up beneath the outer right corner of the card second from bottom, on the face of the moving block. A light upward pressure holds that card in place as your left thumb keeps pushing. That leaves your right hand holding a block of seven cards, which it flips face up. There is *no* attempt to hide the number of cards being turned over from the audience.

A face-up double card is now on top of the packet, King of Diamonds showing. Flip the double card face down and deal off the top card. Table it to the right of the supposed King of Clubs, in what is the center position of the row. Say, *"Watch the Diamond."*

Spread over the top five face-down cards and flip them face up, letting them square as they fall onto the cards in your left hand. Do a Block Pushoff, and turn over all the cards above the bottom card — the King of Hearts will now be face up on top. Flip the double card that's on top face down and deal off the top card. Table it to the right of the supposed King of Diamonds at the right end of the row. Say, *"...and the Heart."*

Pull the bottom card out from beneath the left-hand packet, flash it to show the King of Spades, and table it in the leader position, face down.

Laying down the spot cards: Repeat the same sequence for laying out the six spot cards already used in Part One. There is one difference. Do not place any spot cards on top of the three supposed Kings in the row. Instead, make a new packet off to the right. So, begin with the Small-Packet Double Deal Turnover to show a (double) spot card. Flip it face down and deal the top card onto the King of Spades. Deal off the packet's top card and place it off to the right with the excuse, *"Maybe I'm using too many cards."*

Do a Double Lift from the center of the packet, flipping a double card face up to show another spot card. Flip it face down and deal the top card onto the King of Spades packet.

Do a Double Lift from the bottom to flip over another double card, showing a spot card. Flip it face down and deal off the top card onto the King of Spades packet. Briefly flash the faces of the two remaining cards and drop them, face down, onto the black spot card already off to the right.

Make a magical gesture and turn over the three cards in the row to reveal black spot cards. Turn over the King of Spades packet to reveal four Kings.

Part Three. Say, *"Perhaps I'm still using too many cards."* Scoop up the three face-up black spot cards, taking them into left-hand dealing position. Pick up the Kings with your right hand, keeping them spread. Bring them over to the cards in your left hand, enabling your left thumb and fingers to help support the left side of the spread Kings.

With your right hand, openly transfer the King of Spades from the front to beneath the other Kings. Act as if you're going to do this again with the King of Hearts, but slide the Heart beneath *the entire packet.* Don't pause, square the cards and turn everything face down.

Say, *"Let's get rid of these spot cards."* Spread off the top three cards, face down, and take them with your right hand. Drop those three cards onto the three face-down spot cards already off to the right. The King of Hearts now rests on top of that packet.

Returning to the packet in your left hand, openly transfer the bottom card to the top. Flip the packet face up and do an Elmsley Count to show four Kings. Flip the packet face down and spread it to show four cards.

Square the packet. Your right hand grasps the packet in Biddle Grip. Shift it to the right, onto your outstretched left fingers, and lower your left thumb on top. This enables your right hand to draw the center double card to the right while your left hand holds the top and bottom cards in place (fig.2). Table the right-hand double card close to you, slightly to the right, and say, *"One King goes over here."*

Shift the left-hand cards back to dealing position and false count them as three. This is done by grasping the right long side of the packet with your right hand. Your left thumb peels the top card off of the packet while your right hand moves away — "one." Your hands come together, the card in your right hand moving on top of the card in your left hand. Lower your left thumb onto the top card while your right fingertips nip the right long side of the bottom card. Separate your hands, your right hand taking the lower card and your left hand taking the upper — "two." Conclude by placing the card in your right hand on top of the one in your left hand - "three."

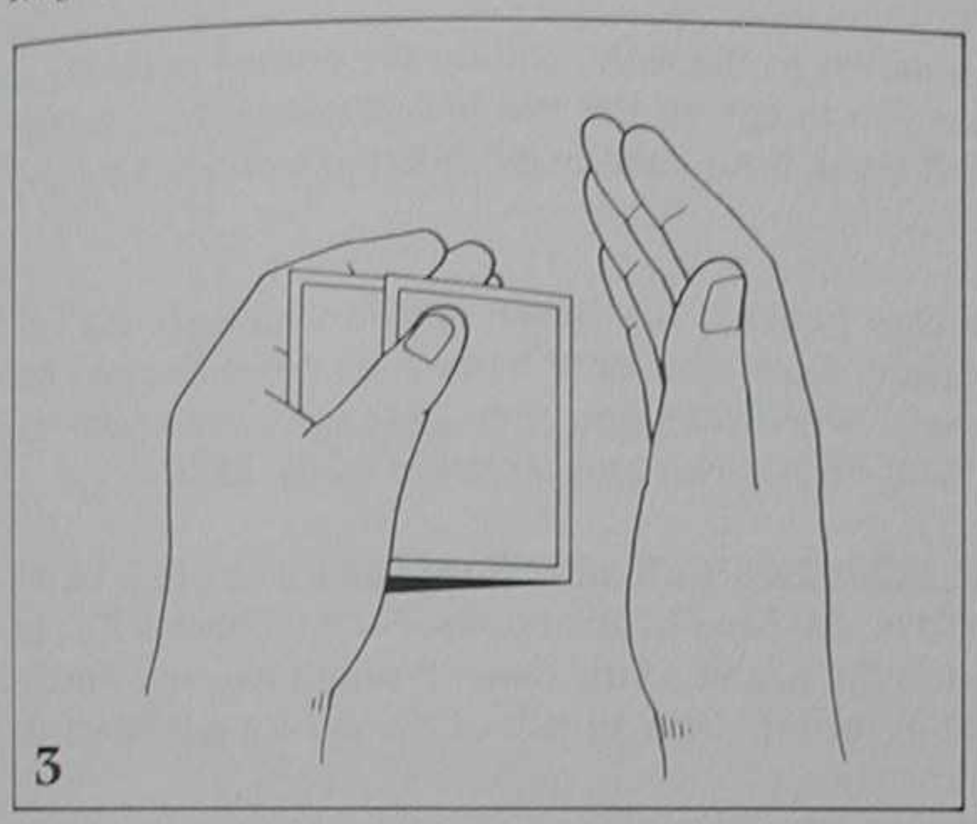
Lower your hands to just above the table and do the "Rub-A-Dub-Dub" vanish originally described in *Expert Card Technique.* Say, *"Watch the Spade."* Your left thumb pushes the top card to the right so its right side touches the table (fig.3). Your right hand, held palm down with the fingers straight and together, descends over the jogged card. Your left thumb pulls the card square with the card below it and moves to the left (fig.4). At the same time, your right hand flattens onto the table as if trapping the card beneath it. Rub the table in small circles for a moment, then lift your hand to show that the card has disappeared.

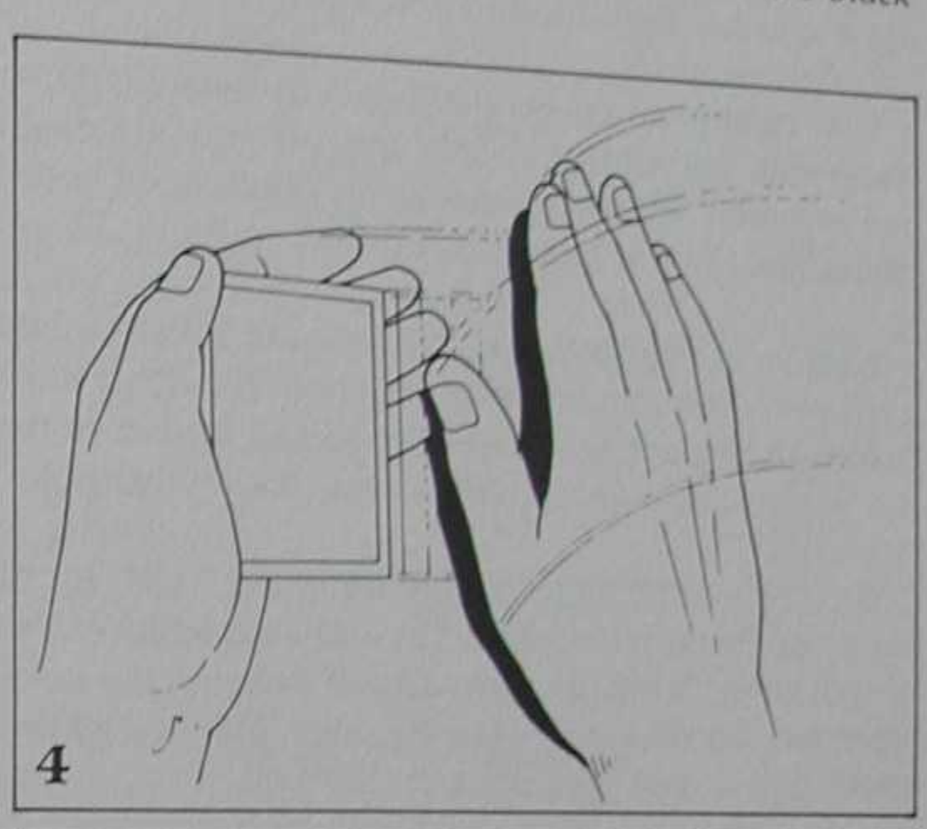
While keeping your fingers together, as if palming the card, say, *"It's still in my hand, but it's invisible."* Turn your hand over a few times so it is clearly seen empty.

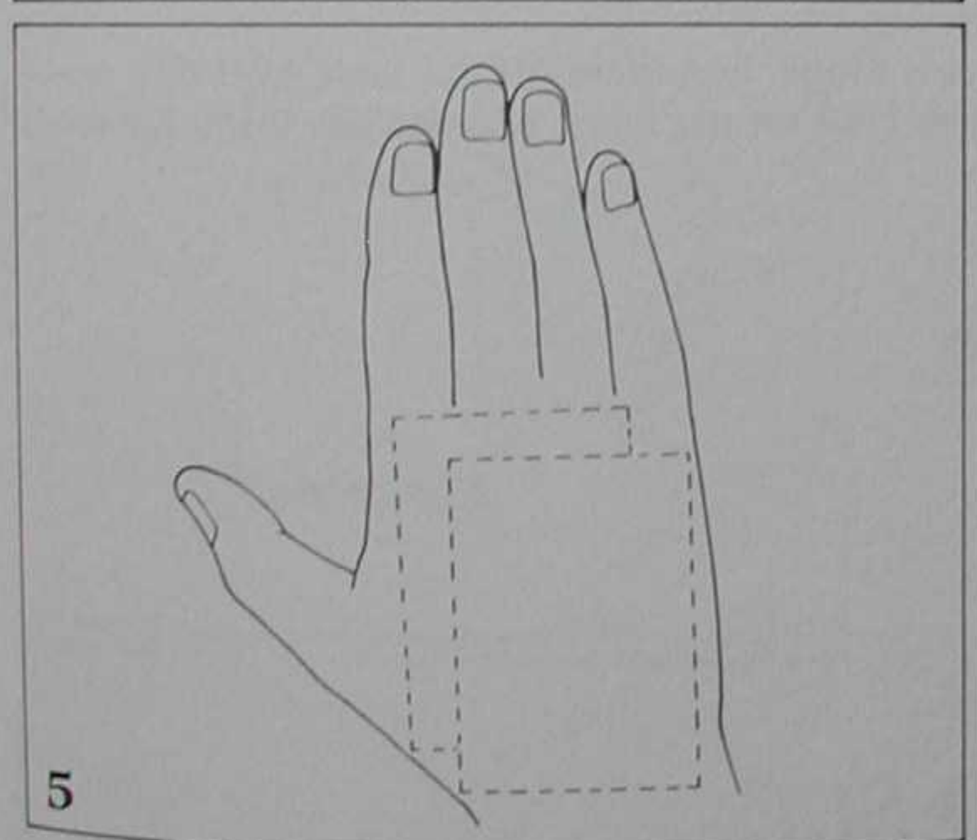
Turn your hand palm down and lower it over the double card on the table. Spread the top inward and slightly to the right with the palm of your hand (fig.5, in which the hand is transparent). Lift your hand to reveal two cards to the audience.

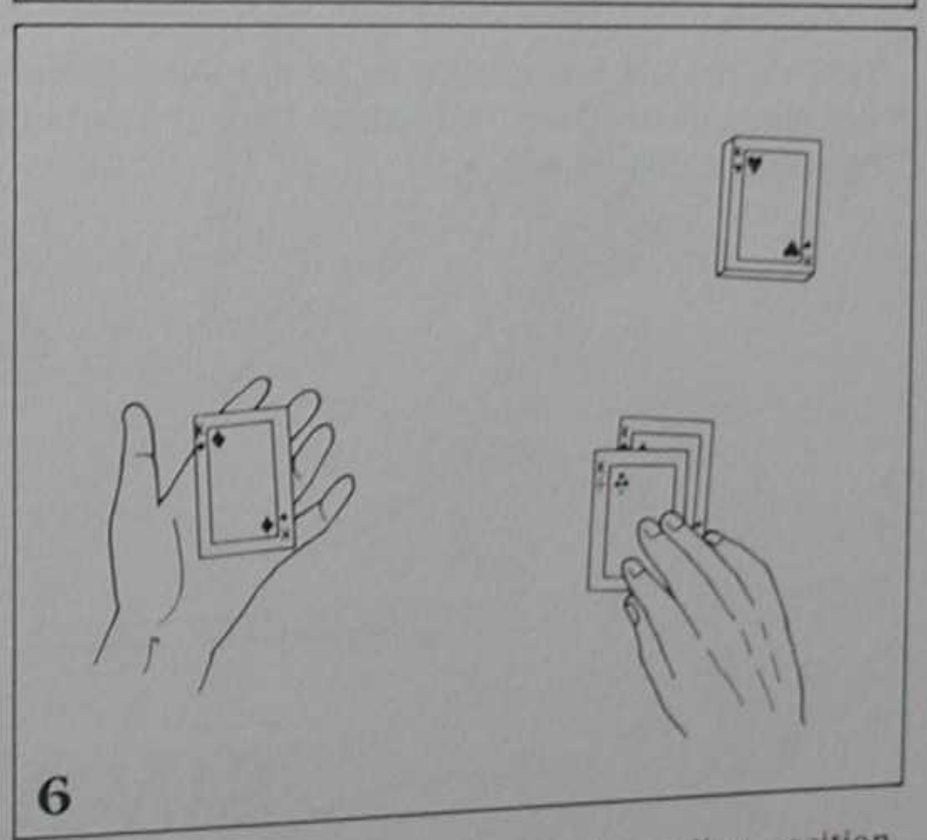
Show that there are only two cards in your left hand, then square and table them. Your right hand turns over the cards it has just uncovered to display two black Kings. Pick those up and place them into left-hand dealing position, face down.

Take the top card in right-hand Biddle Grip and turn your hand over to flash its face. Now take the second King beneath it, spread slightly to the left, and turn your right hand over again to flash the faces of both cards. Turn your right hand palm down and table the spread cards slightly to the right. Say, *"The two black Kings go here."*


3


4


5


6

Pick up the two face-down cards from which the third King vanished and hold them in dealing position. Say, *"Now, watch the Heart."* Do Findley's Tent Vanish, as described in "False Witness," raising the uppermost card to a tilted position. Pretend to palm it with your right hand, letting it fall back onto the card in your left hand.

Show your right hand empty as if the invisible card is palmed. Bring your right hand over in an arc and lower it onto the packet of *spot cards*. Say, *"Oh, the wrong place. That's okay."* Raise your hand and turn over the top card to reveal the King of Hearts. Leave the Heart face up on the packet.

Your right hand circles around to your left hand and flips the double card it holds face up, as one, to display the King of Diamonds. It continues moving and turns over the two face-down cards to display the black Kings (fig.6).

Pick up the King of Hearts and drop it onto the King of Diamonds. Flip those cards face down. Deal off the top card and table it. That leaves a double card in your left hand.

Say, *"That leaves the King of Diamonds."* Turn your right hand palm down and grasp the double card, thumb beneath and fingers above, at its right long side. Lift it out of your left hand and turn your right hand over to display the King of Hearts. Use it to scoop up the black Kings, then flip the whole packet face down into left-hand dealing position.

Your right hand grasps the packet in Biddle Grip and moves to the right, sliding the bottom of the cards along your left fingers. A light upward pressure enables you to spread the two lowermost cards to the left one at a time, slightly spread, so they remain on your left hand. Your right is left holding a double card and flashes the King of Hearts on its face.

Turn your right hand palm down and take the next card beneath the Heart, spread slightly to the left. Turn your right hand over to flash both the Heart and Spade. Turn your right hand palm down and take the final card beneath the other two, spread farther to the left. Now, when you turn your right hand palm up, the Heart, Spade, and Club are seen. Turn your right hand palm down and table the cards, as is.

Say, *"One to go — watch the Diamond."* Pick up the single card with your right hand, holding it by the center of the right long side. The audience believes this to be the King of Diamonds. Slide it beneath the pile of spot cards, scooping them up and carrying the packet to the center of the table. Without pausing, flip the cards face up sideways, onto the table, and spread them to the left. This vanish of the red King is strangely effective — it just isn't there.

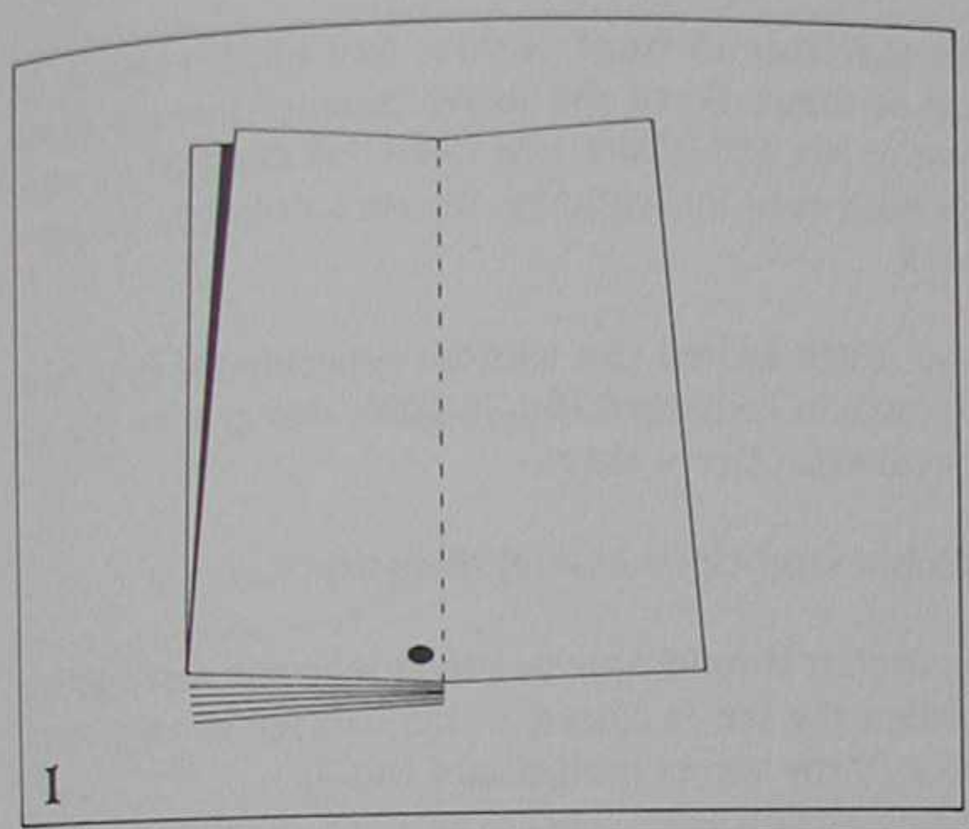
Your right hand moves directly to the three face-down Kings, lifts them off the table as if they were a poker hand, immediately turns them over and puts them back on the table, and spreads them. The fourth King appears from nowhere.

FAN-TO-SEE

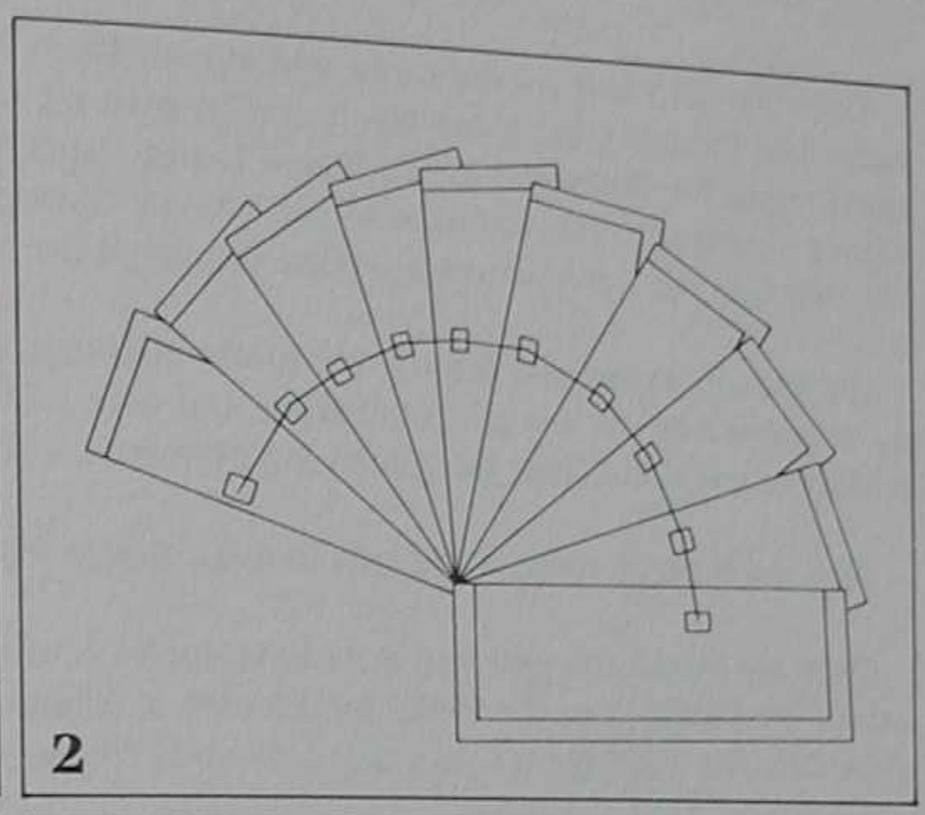
This particular item will be unfamiliar to those of you who concern yourselves only with *close-up* card magic. The ones who have dabbled with the stage end of pasteboard manipulation know this item because so many professionals use it, and because it has been pilfered by numerous dealers on more than one continent over the past twenty-eight years. It is a simple and visual change of a normal size fan of cards into a fan of jumbo cards. It was originally marketed by Gene DeVoe.

You need thread, scotch tape, glue, about thirteen poker-size cards and ten jumbo cards, and a brass paper fastener. Cut nine of the jumbo cards in half longitudinally down the center. Place one set of halves aside since it is not used. (More than one professional uses two of these simultaneously, one in each hand, and so you may wish to utilize the extra pieces of the jumbo cards.)

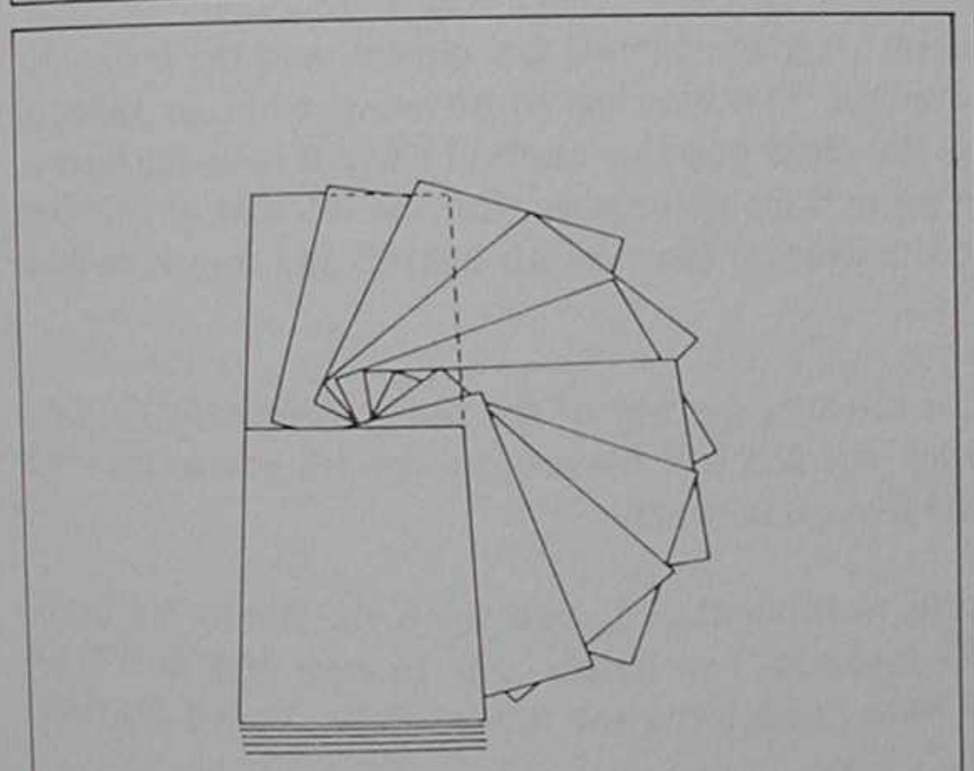
Take the remaining whole jumbo card and fold it longitudinally in half, face inward. Crease the fold. You may want to reinforce the fold on the back of the card with heavy-duty two-inch cellophane tape.



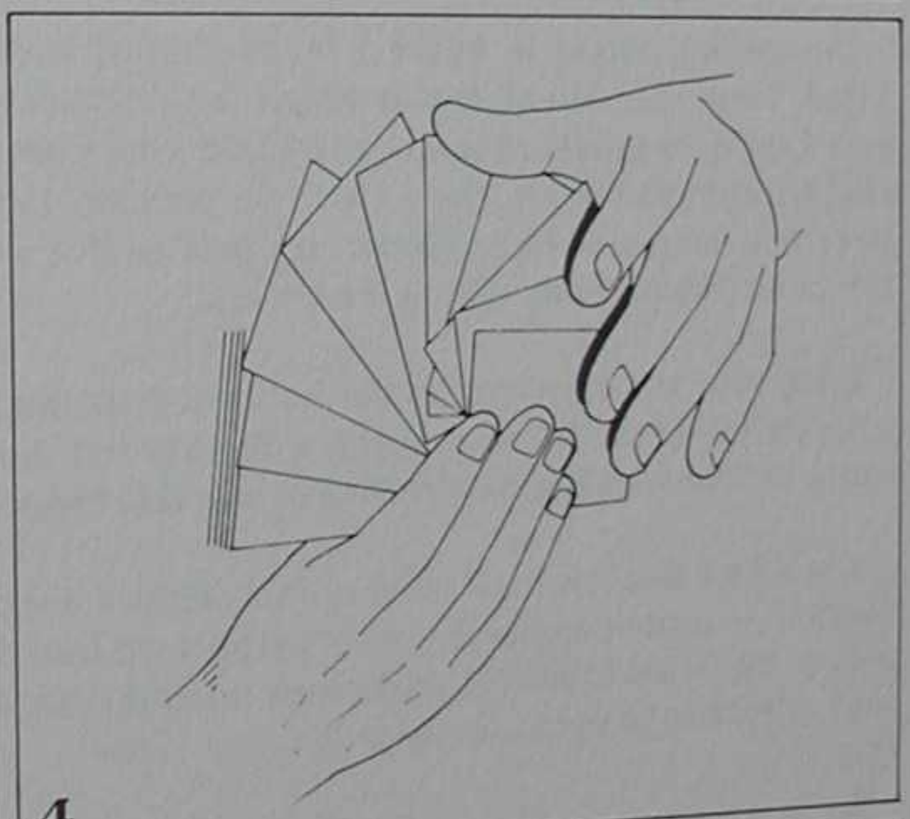
1



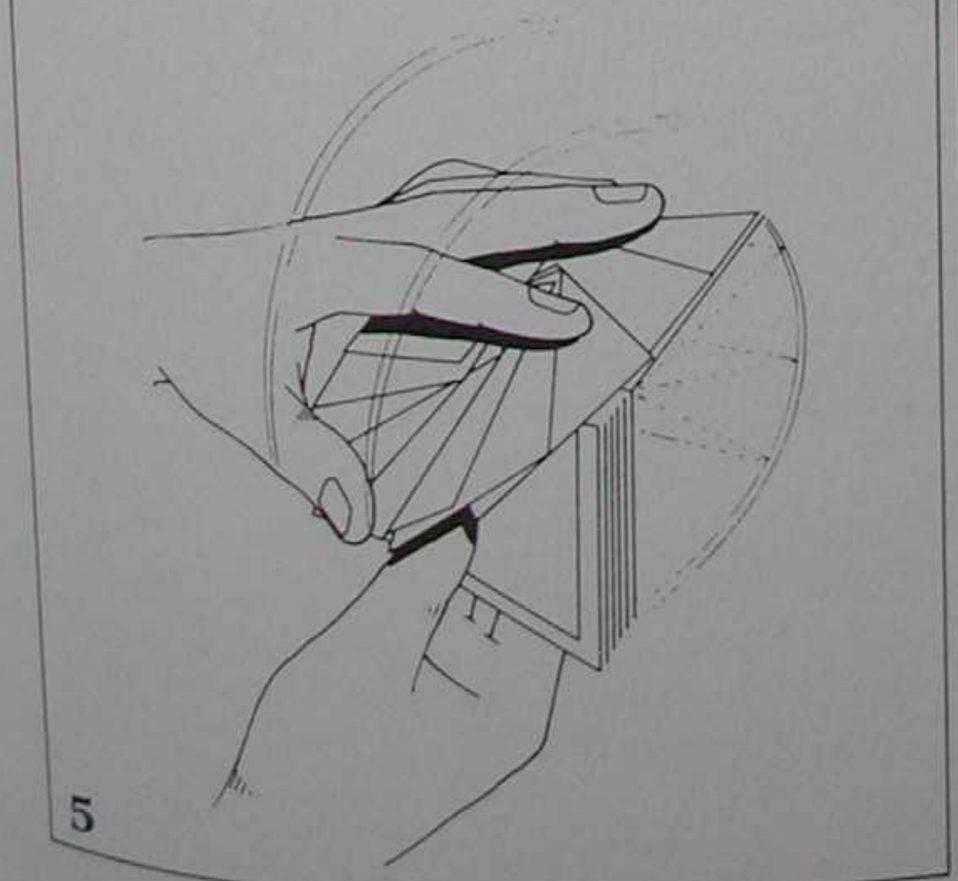
2



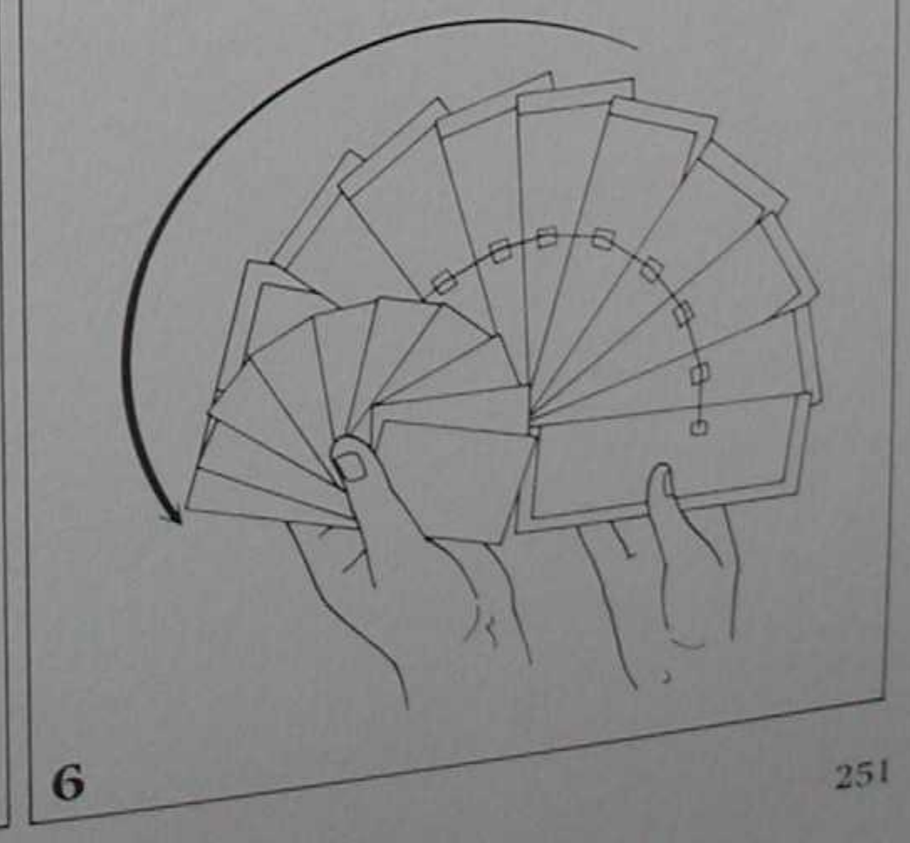
3



4



5



6

Take the nine half Jumbo cards and square them on the table in front of you, face up, cut side to the right. Lay the left side of the whole jumbo card on top of them. Force the paper fastener through all ten cards along the inner end of the folded jumbo card, just to the left of the fold (fig.1). (I said that for expediency — actually, you will have to poke a hole through each card individually, or use a drill) Slip the paper fastener through the hole and open the prongs at the back.

Flip the thing over and fan out the jumbo half-cards as much as you can without exposing the cuts. Now, lay a thread over the fan in a semi-circle and tape it in place on each card (fig.2). Once this is done you will be able to open and close the jumbo fan perfectly, and with ease, every time.

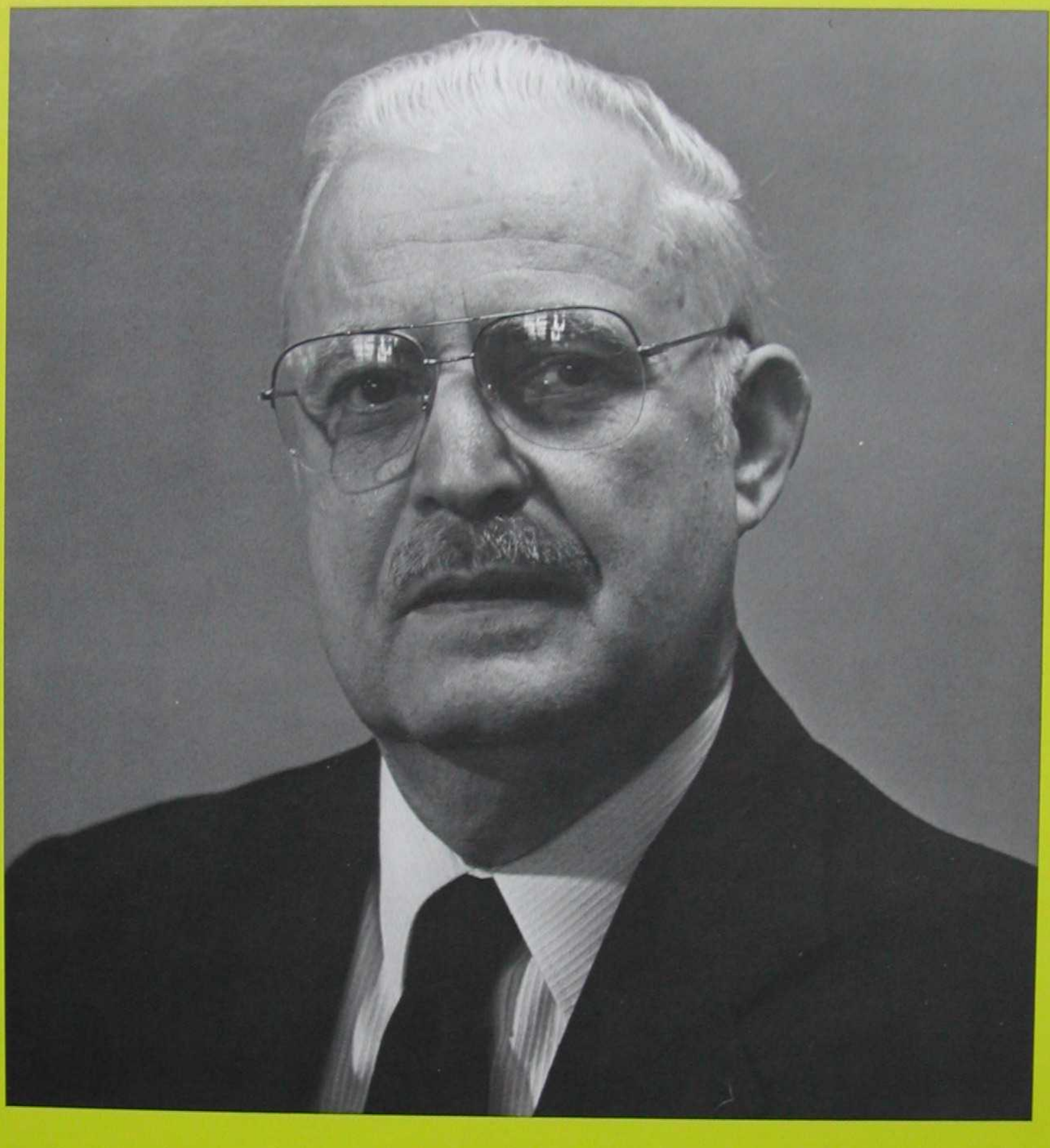
Glue the thirteen poker-size cards in a fan that is a perfect semi-circle and let them dry.

Close the jumbo fan and fold the whole jumbo card in half. It should now be obvious to you that only one half of the backside of the whole jumbo card is visible when the fan is closed — the half-jumbo cards cover the other side. Glue the fan of poker-size cards to the back of the whole jumbo card (fig.3).

The position shown in figure 3 is the starting position, with the jumbo fan closed, and the jumbo card folded. From one side all that is visible is the poker-size fan. This fan has to be switched in, or picked up from a table, or produced from beneath the coat (this is the most popular method since it justs sits there on a holder until you bring it into view). So, let's say that your right hand goes into the left side of your coat, grabs this thing, and brings it out. It's held as if it were a normal fan, thumb behind and fingers in front. The paper fastener should be at the left end.

Bring your left hand over to the cards so your thumb touches the top of the fan at center (fig.4). If you push the top of the fan toward you with your left thumb, the fan will tilt around toward you as the whole jumbo card unfolds (fig.5). Needless to say, this happens instantaneously.

You'll find that your left hand is in a perfect position to *immediately* pull open the jumbo fan (fig.6). That's it — instant applause. Those performers who do this with two hands, one in each, jerk their hands back at the wrists to flip the poker fans around toward them, unfolding the jumbo cards. Then a downward snap of each wrist opens the large fan.



KAUFMAN and GREENBERG

◆ ALL THE BEST BOOKS ON MAGIC ◆

Richard Kaufman, 4200 Wisconsin Ave. NW
Suite 106-292
Washington, DC 20016