

JAY SANKEY'S

# BURIED TREASURE



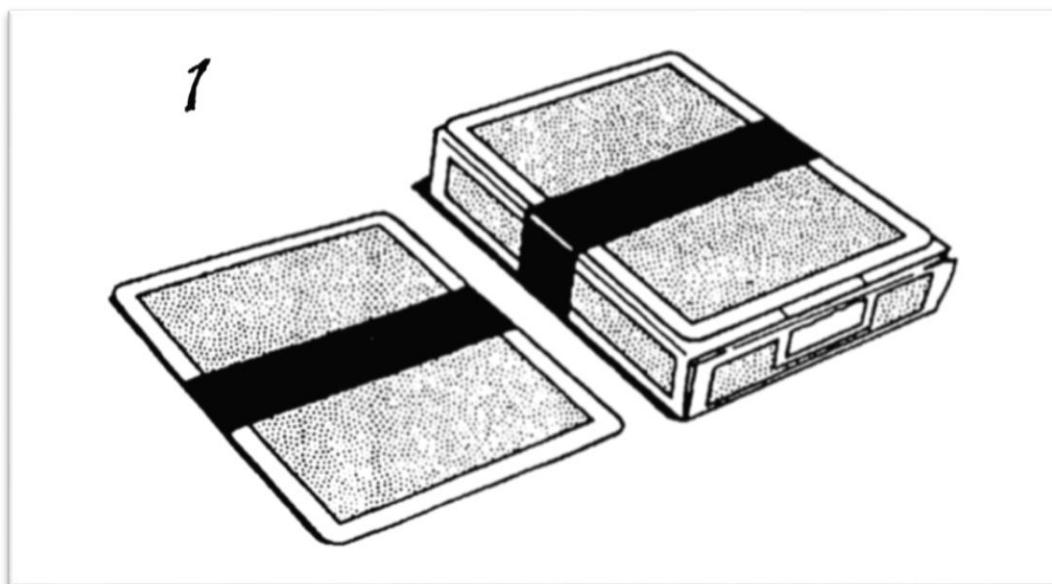
10 Lesser Known Card Magic Gems

# HOUSE BOUND

**Effect:** The magician introduces a cased deck. Taped to the case is a single playing card, the identity of which IS unknown. The deck is uncased, whereupon the spectator chooses a card, signs it, then returns it to the deck. The magician picks up the card case, slices the taped card off the back, and slowly turns it face up, showing it to be the signed selection!"

This is yet another of Jay's approaches to Bro. John Hamman's "The Signed Card" plot (see The Secrets of Bro. John Hamman, 1989, p. 47). Jay's first approach, called "#\*@!," was published in 100% Sankey (1990), p. 36, and also appears on The Magic of Canada, No.2 (Steven's Intl. Video Series, 1994).

**Requirements:** (1) A deck of cards and its case; (2) Black electrician's tape; (3) Scissors; (4) A small pocket knife; (5) A Sharpie pen.



**Preparation:** Place a loose card-say, a Joker-face down onto the face-down card case, then affix a strip of tape across the width of the card and case at midpoint. The tape should extend across the entire back of the case and down both sides. Another strip is affixed to the back of a single playing card in the same manner (fig.1).

**Set-up:** Place the taped card on the bottom of the deck, then case the deck. Drop the deck into your right side jacket pocket, and put the knife and pen in your left side jacket pocket.

**Method:** Introduce the taped case and slide out the deck. Show the taped side of the case and point out the bound card. Say, 'I know this looks a bit strange, but this is my lucky card!' Close the flap of the case and table it to your left with the taped side uppermost.

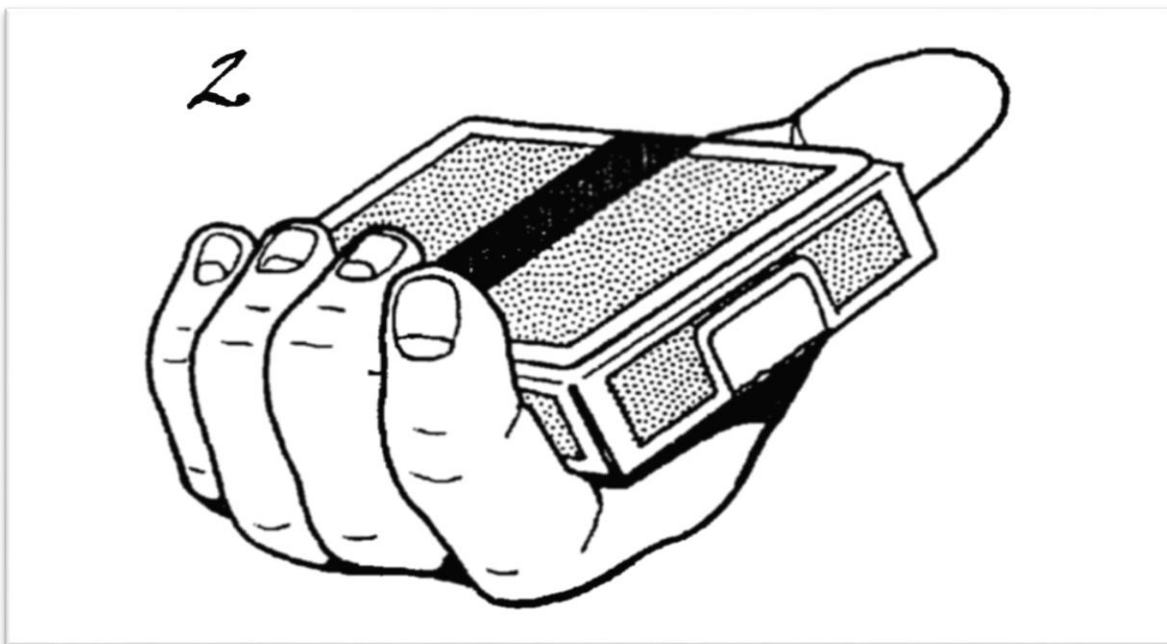
Cut the deck to centralize your force card, then execute a Riffle Force. Since you are holding the deck face down, it is necessary to separate the sections after the force so that the prepared card is at the face of the top section. Flash the face of the Six of Hearts, then complete the cut so that the Six of Hearts becomes the bottom card of the deck. Alternatively, if you're familiar with the "Wichita Slip," you can use it instead.

Hold the deck face up, displaying the Six of Hearts again. Introduce the Sharpie and have the spectator sign the selection. Ask the spectator to remember the card. Obtain a left pinky break under the selection, then Double Undercut it to the back (bottom) of the deck.

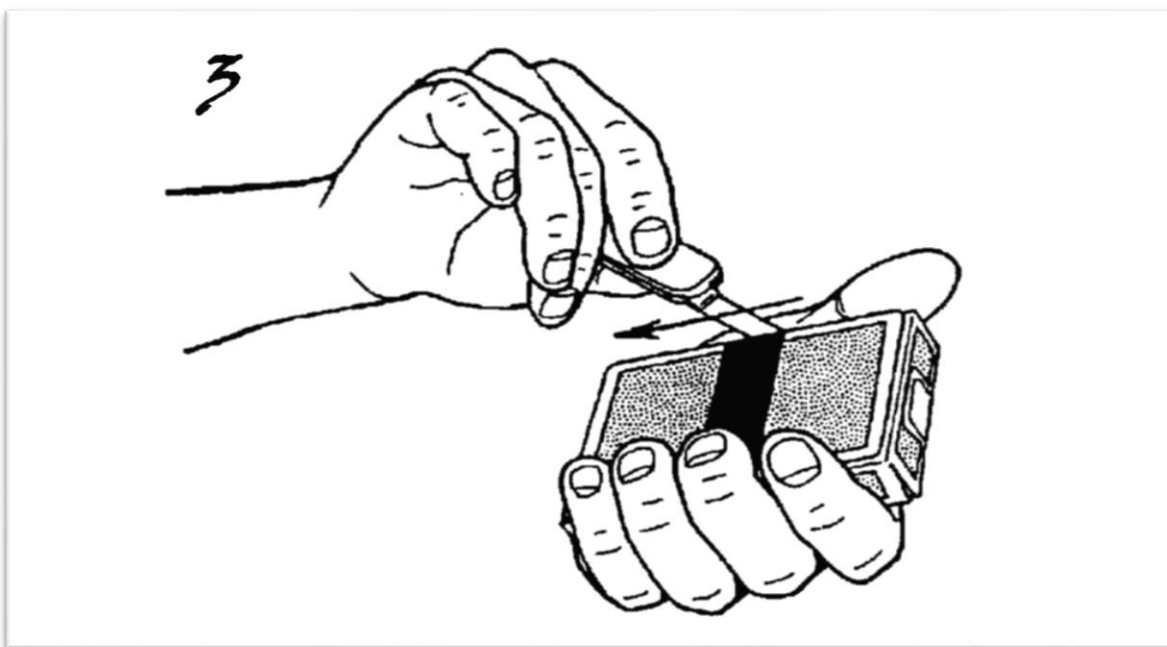
Momentarily take the face-up deck in right-hand Biddle Grip, then re-grasp it with your palm-down left hand and neck-tie the deck, turning its back toward you, so that you do not expose the taped back of the selection. Still keeping the deck with its face toward the audience, grasp the deck in right-hand Biddle Grip as your left hand simultaneously reaches into your left jacket pocket to obtain the pocket knife.

Hand the knife to the spectator as ask him to open it. This provides enough misdirection for your right hand to perform a One-Hand Top Palm as it tables the deck (see "Jaw-Dropper").

Your palm-down right hand now descends over the card case, grasps it, and raises it to your left hand, at the same time adding the palmed card squarely on top of the case. Your right hand then releases the case and immediately moves forward to retrieve the open knife. The vulnerable point where the tape on the added card meets the tape running around the card case is covered by your left fingers (fig.2).



Turn slightly to your left so that the concealed right side of the case is toward the audience. Slide the blade of the knife under the left side of the face-down selection, then make a sliding, cutting action (fig.3). Turn to your right and ostensibly "slice" the other side as well to "cut off" the lucky card.



Extend your left hand toward the audience and tilt the case downward, letting the lucky card slide-off onto the table as you Wrist Kill the case. All that remains is to reveal that the taped card is the signed selection, as your left hand pockets the case. Extend your

left hand toward the audience and tilt the case downward, letting the lucky card slide-off onto the table as you Wrist Kill the case. All that remains is to reveal that the taped card is the signed selection, as your left hand pockets the case.

**Comments:** You may want to leave the taped card in your pocket at all times, rather than set up in the deck. That way, at the beginning of your show, you can introduce the cased deck, slide it out from the taped case, then drop the case to the table without commenting on its taped state. Then, after you've already done a handful of card tricks, simply ring in the taped card as you say, "Oh, by the way. You're probably wondering why there's a card taped to this card case," and proceed with the routine.

# **GUARANTEED**

(By Jay Sankey and Allan Nackan)

**Effect:** The magi tosses a \$20-bill on the table and states that if he doesn't find the selection, the spectator may keep the money. To reassure the incredulous, the magician goes so far as to remove the "Guarantee" card from his pocket (typically included in most packs of playing cards) and writes "100%" on the back of the card, to suggest that it is an unlimited, 100% guarantee. This card is tossed onto the money on the table. A card is then selected, signed and returned to the deck, but when the magician fails to find it-and the spectator reaches for the \$20-bill, the guarantee card is found to have magically changed into the signed selection.

**Method:** The idea for this routine came from my friend Allan Nackan, and I simply tidied-up the handling and re-worked it so you can do it with no extra cards nor any set-up. You'll need to get one of those "Guarantee" cards that come with most decks of cards, guaranteeing the quality of their production. However, if your brand doesn't come with such a card, refer to the end of this description for an equally as effective (perhaps better) handling. But assuming you do have such a card on hand, let's continue.

To Perform: Slap a \$20 bill onto the table, stating that for your next trick, if you don't find the selected card, the spectator gets to keep the cash. Holding the pack of cards face-up in your left hand, go further by saying, "And I'm not just talking off the top of my head. I guarantee that you'll get to keep the money." Reach into your pocket with your right hand, retrieve the guarantee card, - and- show it around. "

This card comes with a new pack, guaranteeing the quality of the cards, but will use it as a kind of guarantee card, guaranteeing you get to keep the cash." As you say these brazen statements, your left hand (still holding the pack) should be lying down at your side. But now, with all attention on the guarantee card, your left thumb secretly pushes the top face-up card of the pack, slightly off the deck, and then immediately pulls it back flush onto the pack, but as this occurs, the left pinky gets a small break beneath the face-up card.

NOW, as you say, "And this isn't a limited guarantee. It's 100% guaranteed!" Swing your left hand up to your waist, smoothly toss the guarantee card face-up onto the face-up pack (trying to give the crowd as little a look at the card beneath it as possible) and immediately execute a Double Lift, turning the two cards as one face-down onto the pack. Then with your right hand get a marker out of your pocket. Pull the cap off the

marker with your left first finger and thumb while still holding the pack (perhaps the toughest part of the trick!) and quickly write "100%" on the back of the top card (the x-card). Recap the marker and pocket it as you blow on the ink. Then smoothly turn the two cards face-up as one, take the guarantee card into the right hand (the left hand wrist killing the pack so as to not flash the face of the x-card) and gently toss the guarantee card face-up onto the \$20 bill on the table.

To force the selection, simply turn the deck face-down in the left hand, cut the pack and keep a left pinky break, and then Riffle Force to the 100\ card. When they call "stop" and you break the deck at ~he card (taking the top half into the right hand) turn the top half face-up to show the face of the card, then turn the left hand's half face-up, and reassemble the face-up pack with the "selection" uppermost. Have someone sign it.

Take the selection into the right hand and as you remind them that, if you don't late; find the card, they keep the \$20 (guaranteed!) turnover the tabled guarantee card with the selection. But as you do, execute the Mexican Turnover, i.e. as the tip of the left first finger presses down on one long side of the face-up guarantee card, the right hand slips the selection beneath the opposite long side and -then is used to apparently turns the guarantee card face-down like a spatula turning over a burger, but in the process, the two cards are actually switched and the right hand moves away with the face-down guarantee card, leaving the selection face-down on the table on the \$20 bill.

To end, slip the face-down guarantee card into the pack, control it to the bottom, give the deck a few false cuts or shuffles, make a few failing attempts to "find the selection", and pocket the pack in frustration. Admitting defeat, draw attention towards the tabled \$20, lift the 100% card and begin to hand the dough to the spectator, but then notice ...the signature.

As already mentioned, you can do this routine without the guarantee card as follows: with the face-up deck in your hand, simply write the word "Guarantee" on the face of the top card, then do a Double- Lift, turning over the top two cards as one, and write "100%11 on the back of the second card from the top. Turn it back over, toss the first card face-up on the table and continue as described.

# ALONG FOR THE RIDE

**Effect:** The performer removes the Ace, Two, and Three of Clubs from the pack, crimps them long ways in the common three-card Monte style, and starts to toss them around on the table in the usual circular fashion while mentioning to the crowd that if he was a gambler he would go into a gambling demonstration, but since he is NOT a gambler, he'll show them something with the FOUR KINGS instead.

Immediately the three tabled cards are flipped face-up and are revealed to being the four Kings!

**You Need:** A pack of cards

**To Perform:** Cull the four Kings to the top of the face-down deck, then hold it up and quickly run through the cards with the faces towards you, removing the Ace, Two, and Three of Clubs one at a time and tossing them face-down onto the table. Gather the face-down cards so that the Three is on the bottom, the Two is in the middle, and the Ace is on top.

Turn to a spectator and ask him to name any suit and briefly name them for him "Hearts, Diamonds, Clubs, Spades." I've found that at least half the time they'll say clubs. Thus, if he says clubs, say "If you insist" and turn the cards face-up in a fan. And if clubs is not named, simply state in your best tongue-in-cheek manner, "Wrong" and turn the cards face-up! Either way, keep the trick moving.

Now toss the three cards face-up onto the deck and smoothly spread them in a displaying action, getting a pinky break below the four face-down Kings at the same time. Square up the deck and the three cards by grasping them from above in the right hand Biddle Grip and sliding them against the edge of your left thumb. Immediately lift up all seven cards above the break, and extend your right middle, third, and pinky across the front edge of the packet to give you more than enough cover from any prying eyes.

Then perform a common variation of A.T.F.U.S. by first dragging each of the three face-up cards to the left with the left thumb, and then flipping them face-down onto the bottom of the packet one-by-one. Each time you flip one to the bottom, make a point of side-jogging slightly more to the left than the one before it.

To end the switch, casually move the three-side jogged cards (with the four face-down Kings now on top of them) above the deck and against your left thumb in a squaring



action, allowing the three cards below the Kings to fall onto the deck. Then move away with just the four Kings.

Place the deck aside, and then, using both hands to not only help with the bending but also for cover, neatly bend the packet of four cards in half-lengthwise. Now deal the top one to your right, the next one to your left, and then pick up the final two as one from above in the right hand Biddle Grip. Immediately go into the familiar three-card Monte circular switching motions, always picking up and putting down the cards in the Biddle Grip in both hands.

Do this casually and gently, and without fear of the double card splitting. The large crimp will keep them aligned.

To set up for the final pop-over revelation, stop the brief series of mixing motions so that the double is left in your right hand. Table the double in front of you, then pick up the left card and table it on top of the double, but have it jogged forward about a third of its length. Finally, pick up the right card and place it on top of the cards, but have it jogged forward of the card below it. Thus, you have a row of apparently three cards with each expose for at least a third of its length.

To end, slide the tip of your right index finger, nail uppermost, under the back end of the crimped double card and, in ONE deft motion, tip up and forward the row of three cards by raising your finger until the cards are nearly upright and then push them forward, face-up onto the table as your finger tip pulls back a little on the face of the King against it as the cards fall face-up on the table, enabling the fourth King to appear in the blur of the pop-over.

# AMATEUR VS. PROFESSIONAL

This is just the type of thing that often gets overlooked in a book of this scope, so, in an attempt to preempt that most likely of events, allow me to say that this is what one would refer to as a "worker." Simple in its structure, the presentation is what brings this sweet little ditty to life.

**Effect:** The performer dramatically demonstrates the difference between an amateur and professional card-trickster.

**Requirements:** A deck of cards.

**Method:** Introduce the deck and ask, 'Have you ever wondered what the difference is between an amateur magician and a professional magician? Actually it's quite simple. The amateur magician spreads through the cards and actually has you pick one.' Spread the cards face down between your hands and invite someone to remove a card. Suppose it is the Four of Spades. Continue: 'He then has the card returned to the deck.' Have the card returned and control it to the top.

Say, "The professional magician simply has someone peek at a card." Suiting actions to words, hold the deck in Spectator Peek position and have another spectator peek at a card. Retain a left pinky break under this second selection. Suppose it is the Ace of Hearts. Add, "This way, you only have to retain the image of a card in your mind. It's a minimalists dream ... no spreading ..."

As you say "no spreading," casually and quickly spread the cards by way of explanation. In the process, secretly spread-cull the second selection to the bottom. Say, "They also differ in the way that they find selections. The amateur must cut the cards." Perform the Reverse Double Undercut and maneuver the bottom card to the top.

**Reverse Double Undercut:** With the deck face down in left-hand Dealing Position, and with your left thumb alongside the left side of the deck, grasp the top half in Biddle Grip with your right hand and lift it away. As your left hand moves its half to place it on top of the right-hand half, push against the outer left corner of the deck with your left thumb, forcing all the cards except the bottom one to the right. This is almost a full deck push off at a slight diagonal. Your left thumb covers the exposed bottom card and rests on its outer left corner.

Place and slide the left-hand half onto the right-hand half. When the halves come together and are aligned, the original bottom card remains angle-jagged under your left thumb. Press down on this card with your left thumb to keep it stationary. Take all the cards above it as a squared unit in Biddle Grip with your right hand. The original bottom card stays on top of the left-hand half.

Complete the cut by placing the left-hand portion onto the right-hand portion, then square-up, the bottom card is now on top." Thus the order of the deck from top to bottom is now second selection, first selection, remainder of deck.

Perform a Double Turnover to show the first selection (Four of Spades) and address the first spectator: "Is that your card?" He will affirm. Repeat the Double Turnover to apparently turn the Four of Spades face down. Deal the top card (Ace of Hearts) face down to the table.

Continue: "The professional, on the other hand, Simply has to snap his fingers ... n Snap your right fingers over the deck and add, "...to ..."Move your right hand toward the tabled card, pick it up, and show the second selection as you end the patter line: "find it!"

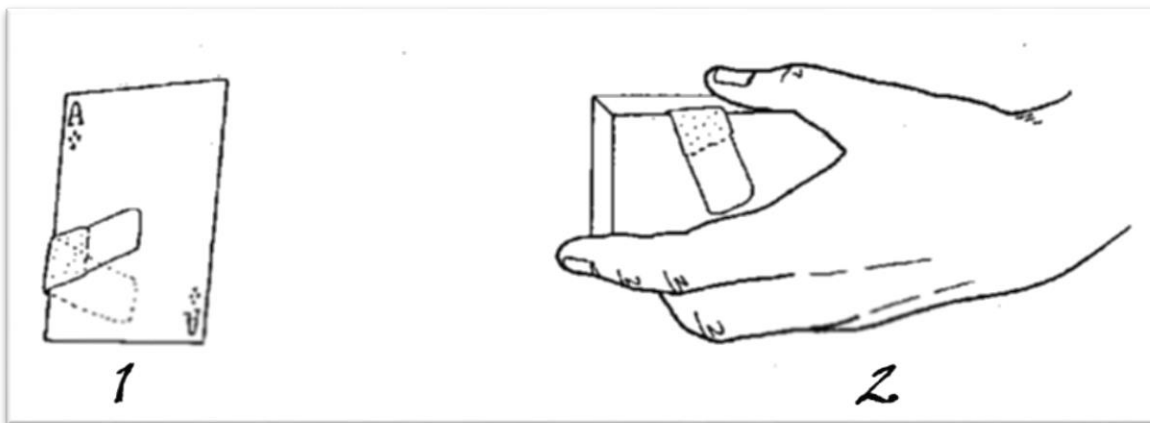
**Comments:** This is powerful because of its directness. It also provides a memory-hook for the audience ("The amateur versus the professional").

# BANDAID

You need two regular size Band-Aids, an indelible felt-tipped marker, and any deck of cards. Before you begin, open one of the Band-Aids and place it onto a card as shown in figure 1. You may have to adjust the position depending upon the size of your left thumb - but you'll understand more about that in a few moments. Place this prepared card on the bottom of the deck so the Band-Aid is near the outer left corner and hold the face-down deck in left-hand dealing position (fig. 2 is an exposed view). Have the marker on the table and the unused Band-Aid in a pocket convenient to your right hand.

To perform, begin doing a false Hindu or Overhand Shuffle, pulling out cards from the center of the deck and shuffling then off on top. When you're done, grasp the deck from above in Biddle Grip with your right hand, lift it, and tilt the face of the deck toward you. Move your left hand around the deck in dealing positions, your thumb covering the Band-Aid (fig. 3).

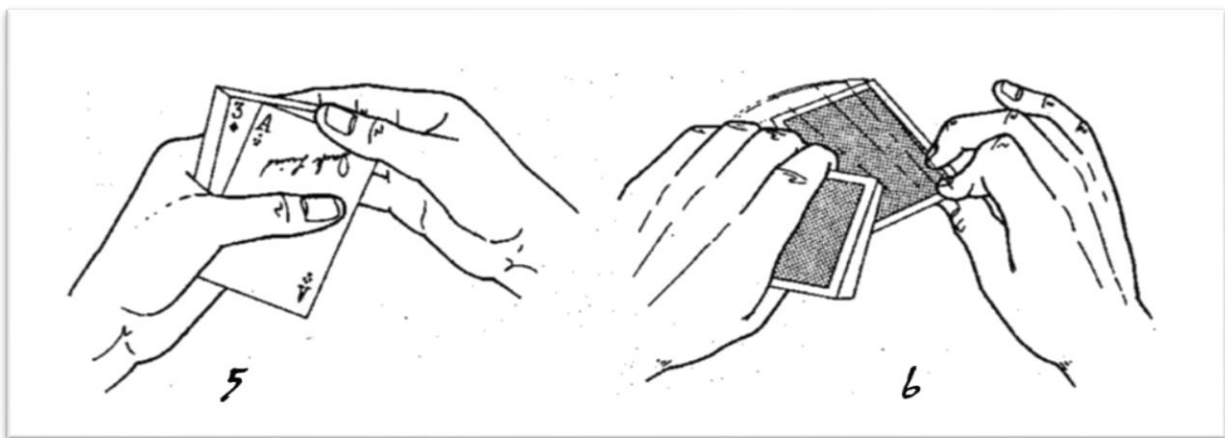
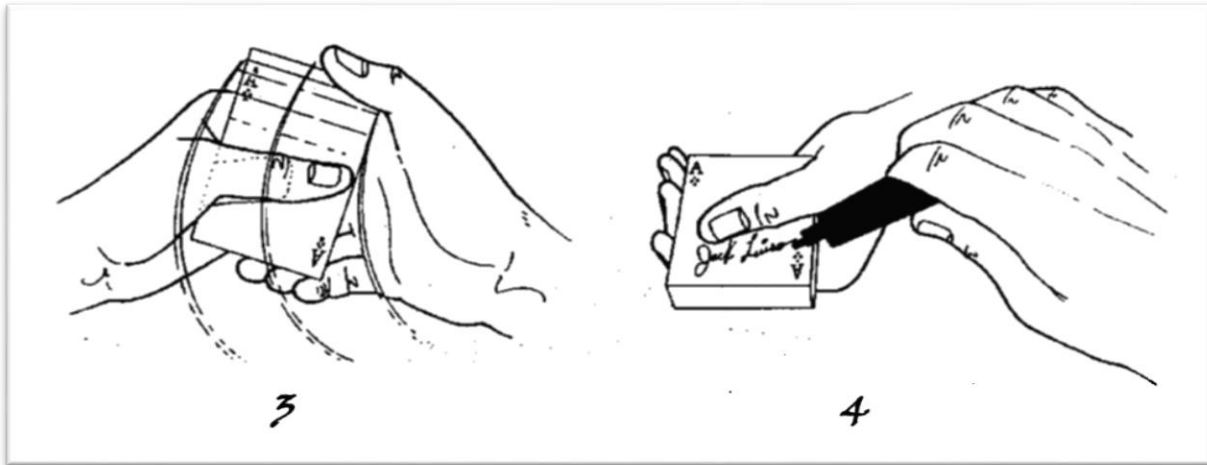
Release the right-hand grip and lower your left hand to normal position so the face of the deck is visible to the audience. Have a spectator uncap the marker and sign her name across the outer end of the card (fig. 4). Sankey does not force a card in this effect - he doesn't feel it's necessary. Afterward have the cap replaced on the marker and set it aside. (A similar signing sequence was used by Paul Harris and Looy Simonoff in one of their stapled card routines.)



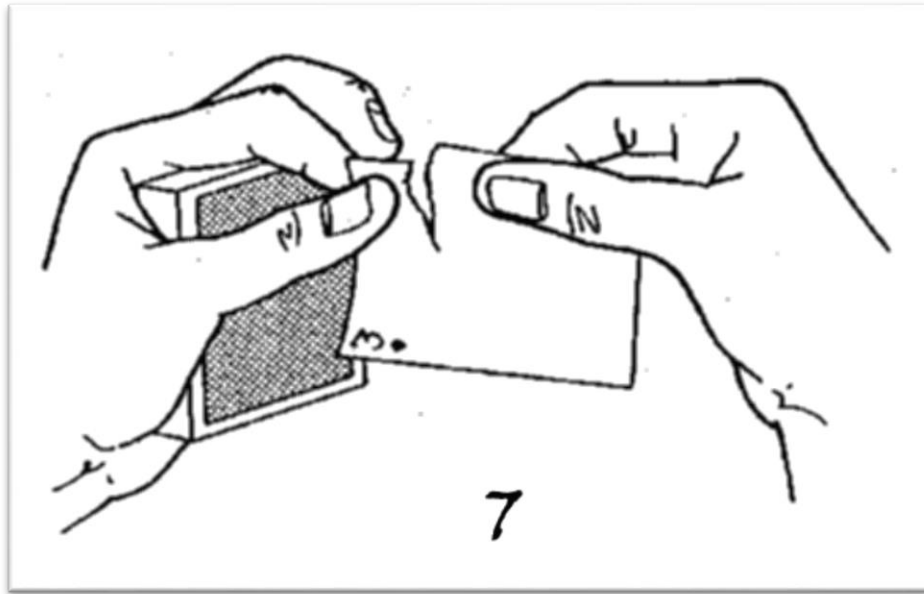
Tilt the face of the deck toward you and move your hands together. You'll apparently take the face card with your right hand, but you'll actually do a real simple second deal. Your left thumb pushes the face card a bit to the right so your right thumb can contact the face of the second card at the outer corner (fig. 5). As both hands continue turning

toward you until they're palm down your right thumb pulls out the second card (fig. 6). Table that card.

Immediately grasp the outer end of the deck with your right hand so your left hand can let go and re-grip, turning palm up and grasping the deck in face-down dealing position so the Band-Aid is now at the inner right corner. Obtain a break above the deck's bottom two cards and double cut them to the top.

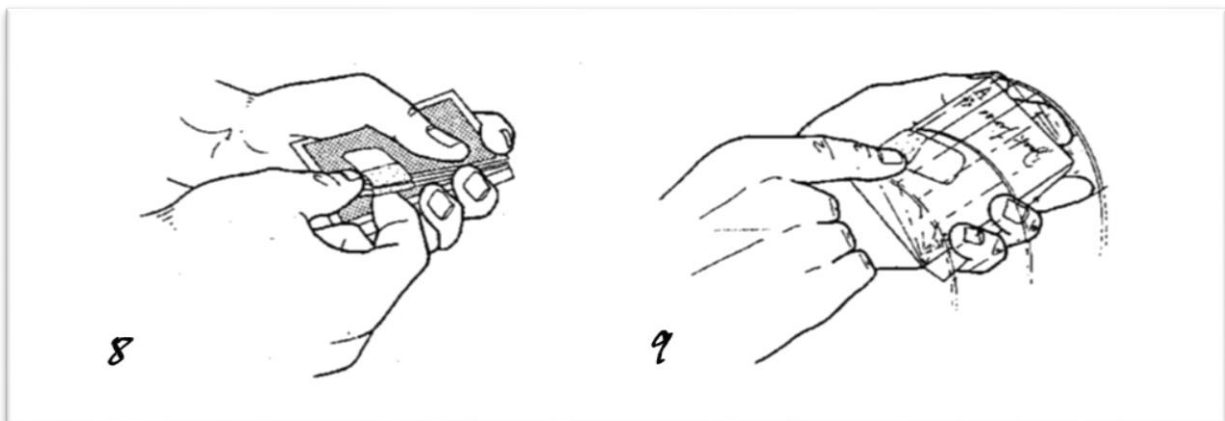


Pick up the card from the table and grasp one end in each hand, holding it face toward you so you don't expose it to the audience, Say, "When you sign this card an interesting thing happens to it - it becomes indestructible. I can snap it, smack, and even try to tear it - oops." Suit action to words and tug on the card and snap it a few times. When you talk about tearing it, do exactly that (fig. 7). Then say "oops." Note that the tear should be in about the same position as the Band-Aid on the prepared card.



Say, "A good magician is like a good boy scout: always prepared. I just happen to have a Band-Aid." Your left thumb and first finger hold the torn card while your right hand reaches into your pocket and brings out the Band-Aid. Have a spectator open it and peel off the tabs, handing it to you afterward (you can try to do it yourself but it's a bit awkward while holding both the deck and torn card).

Apply the Band-Aid to the card in exactly the same position as the Band-Aid on the prepared card, then lay the card face down on top of the deck, it's Band-Aid at the inner right corner. Turn your right hand palm up and locate the Band-Aid on the card third from top (fig. 8).



This is the easiest break you'll ever pick up. Grasp the whole block between right thumb and first finger and flip it over sideways back onto the deck (fig. 9). The illusion of the

Band-Aid running around the card from back to face is perfect, though you have actually switched the cards.

Move your left thumb onto the signed card and, as you turn your left hand palm down, thumb off the card into your right hand (that's necessary to conceal the reversed card on top of the deck). Place the deck aside. Very cleanly display both sides of the signed card and then peel off the Band-Aid to reveal the restoration.

# PLEASE DON'T FEED THE PLAYING CARDS

**Effect:** A spectator shuffles and cuts the pack and an elastic band is put around one of the halves. Then a card is selected from the other half and returned. That half is then shuffled by a spectator making any finding of the selection seemingly impossible.

Undaunted, the performer dribbles the freshly shuffled and un-banded cards down onto the table and then thrusts the banded half into the stream of cards. When the cards have cleared, a single face-down card is seen to be caught in the jowls of the face-up banded half. It is turned over and shown to be the selection!

Note that the inspiration for this routine was Daryl's "In a Pinch" from Secrets of a Puerto Rican Gambler.

**You Need:** A pack of cards and an elastic band.

**To Perform:** Demonstrate the pack's defensive abilities by performing "Pyramid" from Richard's Almanac Vol 5-6., referring to the banded triangle as first an instant ramp able to send the motorbikes of an attacking Hell's Angels gang in- to the air, and then (tipping it on its side) referring to it as a defense against any tribes of North American Indians for the cards move into the famous "wagon-circle" position to protect themselves from all sides.

I usually use Racherbaumer's hands-off handling of my pyramid idea as explained in issue 8 of the same volume in the Almanac. Briefly, by butting two-thirds of the banded deck against each other with the final third resting, centered, on top of these butted thirds, the pack is in a potentially unstable position.

Therefore, just by giving a tug on the edge of the close-up pad, the banded deck will pop up into the Pyramid position.

Having demonstrated the packs defensive skills, you now offer to display its attack skills. Take the elastic band off, have a spectator shuffle the pack and cut it into two piles. Have him indicate a half, put the elastic band around it WIDTHWISE, and then table it face-down to your left.

From the other half have a card selected and possibly signed, and then apparently lose it into the center of the cards but really control it to the bottom via your favorite



method. I usually use Earl Nelson's variation of Marlo's "Convincing Control" from Nelson's Variations.

The right hand now takes the loose half of the pack from the left hand and holds it from above in Biddle Grip, at the same time getting a gap above the bottom card (the selection) at the back end of the pack. Now the palm down left hand moves over and picks up the tabled banded half, turning it face-up in the process.

While pattering, the two halves momentarily come together, the face-up banded half moving below the face-down loose half. In that moment, the right thumb allows the face-down selection to be taken by the left fingers onto the face-up banded half, after which the left hand immediately turns palm down to avoid any flashes~ as the right hand gives the loose half to a spectator to shuffle.

Stating that you are setting the banded half in the "attack position", take the face-down half in the right hand for a moment then put it back face-down into the palm up left hand, with the selection loose on the bottom. Come over from above with your right hand and riffle up the back of the banded half with your right thumb and get a break about half way up.

The right hand then momentarily holds the entire half from above (along with selection) as the left hand first rolls palm down and then pulls all the banded cards above the break fa the left with the left thumb at the inner end and the middle finger at the opposite end.

To complete the set-up the left hand pivots back, so that the palm is facing the audience. Once the half has been turned entirely face-up in a continuing action, the left hand readjusts and flips the half under the right hand portion much like closing a book. This leaves you with two face-down halves separated by a single face-up card which is caught in a twist of elastic.

Turn this bundle over, end-far-end, and hold it face-up in your palm up right hand with your thumb on top and your fingers on the bottom, making sure that you do not let up on the pressure. All is now set to attack.

To end, take the shuffled half from the spectator and hold it from above in the left hand Biddle Grip. Now dribble the cards face-down onto the table and swing the right hand with the banded half into the stream of cards as your right thumb releases the pressure on the banded bundle. The face-down selection will be quickly pivoted out and come to

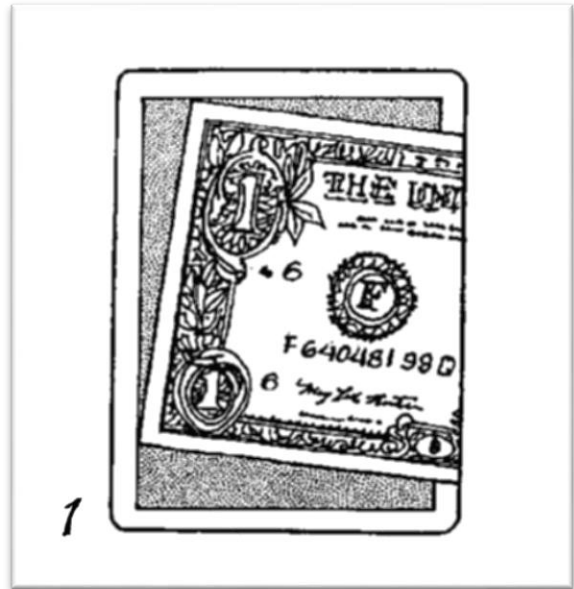
rest protruding out of the face-up banded half. Slowly turn over the half to show that the cards have actually caught the selection.

Note that the idea of having a card pivot out or fly out of a pack of cards via an elastic is an old one and everyone from Grant to Fr. Cyprian has been credited with it. I do not claim that I can up with it, only with this application.

# THROUGH AND THROUGH

**Effect:** A card is selected and lost in the deck. A spectator selects three more cards, which are removed and tabled. The performer wraps a dollar bill around the packet to more or less "trap" the cards. He then, in full view, causes one card to mysteriously penetrate the bill, sliding it through the currency as if it weren't there. The bill is unfolded and shown to be unharmed, then the card that was removed is turned over, revealing it to be the selection!

**Requirements:** (1) A deck of cards; (2) Two one-dollar bills; (3) A gimmicked card with an end-section of one of the bills glued to its back; (4) Rubber cement.



**Preparation:** Place an indifferent card face down on the table. Place one of the dollar bills, portraiture-side up, onto the card so that the bill's left end is cocked at a slight angle. Using a straight-edge, draw a vertical line that coincides with the right side of the card. Remove the bill and cut it along the line, then glue the appropriate end to the back of the card so that the right side of the bill is flush with the right side of the face-down card (fig.1). This is your gimmick.

**Set-up:** Place the gimmicked card on the bottom of the deck with its flush-side to the right.

**Method:** Introduce the deck and spread the cards face down between your hands, inviting someone to select a card. Have it noted and remembered, then returned to the pack. Control it to the bottom, using a Hofzinser Cull or Kelly Bottom Placement, then Double Undercut the top card to the bottom. Shuffle if you must, retaining the three bottom cards.

**Situation Check:** The order of the three bottom cards from the face should be: indifferent card, selection, gimmicked card.

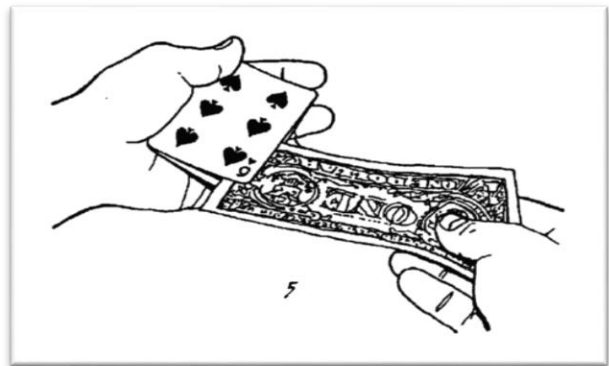
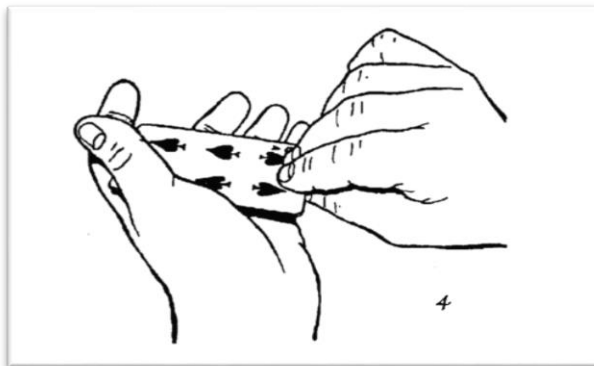
Hold the deck face down in your left hand, get a left pinky break above the three bottom cards, then begin spreading cards into your right hand. Have the spectator point

to three face- down cards, each of which you out jog half its length. After you out jog the last card, close the spread and square up, still retaining a left pinky break above the bottom three cards. These three cards are held by their lower sides between your left pinky and the heel of your left thumb.



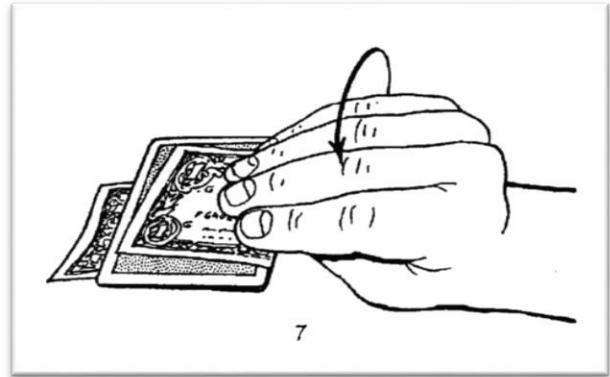
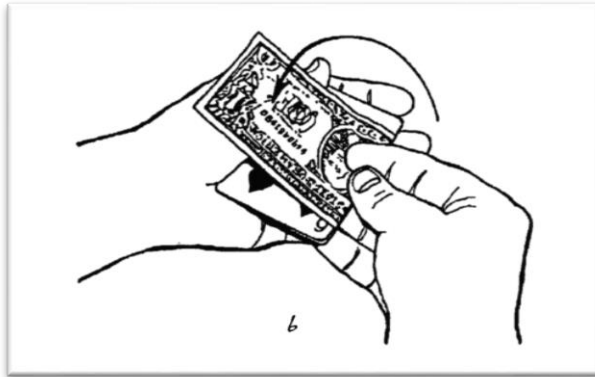
Execute a Vernon Strip-Out Switch (see "Wham Bam!"), but at the point at which the top three cards of the left-hand packet are stolen beneath the deck, you continue to slide the deck forward until it is out jogged over the left- hand packet about two inches (fig.2). The deck and packet are held with only your left hand as it turns palm down, then moves to your right and tables the deck face up.

Now, your palm-down right hand takes hold of the right narrow end of the face up packet, fingers on top, thumb beneath (fig.5). Draw the packet out from your left hand, then turn your left hand palm up. Finally, your right hand lowers the face-up packet into left-hand Dealing Position (fig.4).



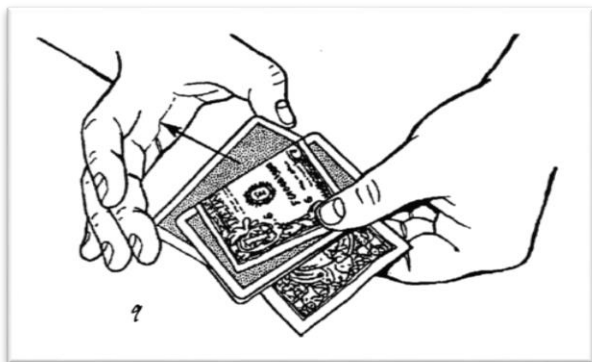
Introduce the whole dollar-bill with your right hand (or, if you think a borrowed bill will closely match your gaff, ask a spectator to loan you a buck). Obtain a break below the top card by simply pushing it over with your left thumb, then dragging it back, getting the break beneath it in the process.

While holding the bill with George Washington's back-side up in your right hand, apparently place it lengthwise under the packet. In reality, you slide its left (third) end under only the top card (fig.5). Using your right hand, fold the right end of the bill overtop the packet (fig.6).



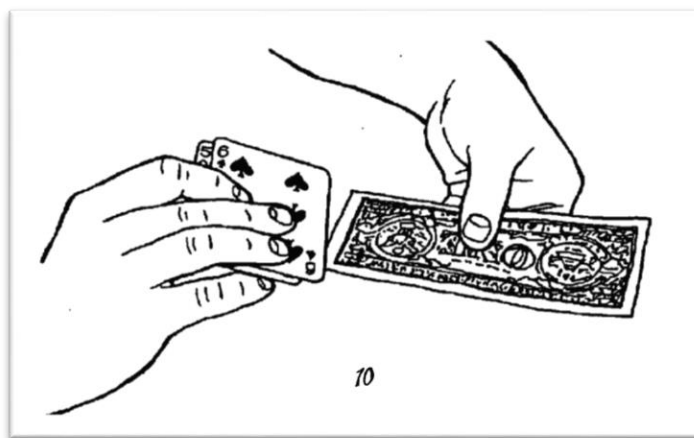
Pinch the right side of the packet-and-bill between your right thumb (on top) and fingers (below), then turn your hand palm down (fig.7). From the audience's perspective, it looks like the cards are wrapped in the bill.

Grasp the left end of the packet with your left thumb (on top) and fingers (below) as your right hand turns palm up and re-grips the packet by its right end (fig.8).



All that remains is to spookily slide out the selection (now second from the top) by its ends (fig.9).

As soon as it slides free, toss it face down in front of the spectator. Turn the remaining two cards end-over-end, then take the cards in your right hand as you unfold the bill with your left (fig.10).



Ask the spectator, "Did you select either one of these cards?" When you receive a negative reply, toss the bill toward the spectator and place the other cards aside. They are no longer important. Ask the spectator to name the selection, then disclose it. Skeptics can now examine the selection and bill to their heart's content, and if you'd like, you can now go into a routine using the borrowed bill.

# DOWSING

**Effect:** The magician spreads the pack face down between his hands as a spectator, using a face-up red card as a "dowsing stick" touches five face down cards she feels "drawn to." This is repeated with a black card, with another five cards selected. The first five cards are revealed to be red, and the last five black.

**Method:** To my mind, Paul Curry's "Out of the World" is a wonderful routine, but I have never liked the "changing of the leader cards" moment, I find the routine a little long for many performance situations (and my style). I don't want to have to use a set-up pack if I can avoid it, and I never came up with a presentation that had a strong "visual hook." This routine more than fulfills my personal requirements.

Have the deck thoroughly shuffled as you patter about dowsing rods and how since before recorded history there have always been certain extremely sensitive individuals, capable of revealing the locations of hidden bodies of water with a simple wooden stick. Draw attention to the fact that playing cards are also made from wood (though very flat wood)!

Take back the pack and spread out the cards in front of your face with the backs towards the audience. Casually run through the pack and up jog the first six or seven black cards you come to. Pause and ask a spectator, "Do you have any idea which of these cards is red and which is black?" They probably won't. Casually spin out these up jogged cards and take them onto the face of the pack (the cards still held with the backs towards the audience, the faces towards you).

I should tell you right now, you may need to up jog a few more (or less) than six or seven black cards, because as you up jog these cards you must note how many RED cards will BE LEFT TOGETHER when you spin out all the black cards. The goal is to be left with five black cards on the face of the pack with five red cards directly below them. Sometimes this will require you up jogging just three or four black cards. Other times this will require eight or nine black cards. As you do this, don't so much monitor the black cards, but rather the number of red cards you are having to up jog to arrive at a total of AT LEAST five red cards.

After you spin out the black cards (and replace them on the bottom of the pack) you should have at least five black cards followed by at least five red cards. Turn the deck face down and hold it in the left hand dealing position. Say, "Let's begin with a black card," and turn over the top card of the pack. If it's a black card, fine, if not, turn over the

next card and the next, until you find a black card. Hand it to the spectator to hold face-up between the very tips of her first finger and thumb so she can "feel the vibrations."

Spread the face down cards between your hands and have her touch five face down cards one at a time. As she does, out-jog that card. When she is finished and there are five cards out-jogged from the pack, continue spreading to the bottom cards as you say, "You could have touched any of these fifty-two cards." Spot the fifth card from the bottom and obtain a left pinky break above it.

Now execute Vernon's marvelous "Strip-out Substitute Transfer" to switch the five out-jogged cards for the five black cards on the bottom of the pack. After the switch, casually drop the left hand's packet of five cards onto the table and ask the spectator to drop her face-up black card beside them. Spread out the cards between your hands, spot the bottom five cards (+ the number of black cards MORE THAN FIVE you originally up-jogged from the pack) and Double Cut them to the top of the pack. This "cleans up" the bottom of the pack, leaving you with just red cards on the bottom.

Pull a red card from somewhere in the pack and once again have the spectator touch five cards from the face down spread. Again, switch them for the bottom cards of the pack and drop the packet of switched-in cards face down onto the table. Have the spectator drop the red card face up beside them. Finish by using both hands to turn the cards of BOTH PACKETS face-up on-by-one. Boom, boom, boom, boom . . . boom.



# STUCK UP

**Effect:** Two cards are stapled together. Then the close-up, finger flicking freak has the remainder of the pack shuffled, a card FREELY touched, and peeked at. But a moment later, when the magician tears the two stapled card apart, the selection is found stapled between them "snugger than a convict 3- way!"

**Method:** This is a profoundly improved version of my trick "Trio", originally printed in 100% Sankey. I admit, the selection is no longer signed, but a Turnover Pass, a cull and a slightly awkward "signing the card" moment have all been eliminated. And, given that the selection is now merely peeked at rather than everyone seeing its face during a signing, it has a powerful wallop all its own. And blessedly, it is still a completely impromptu ditty (if you happen to have a pack of cards and a small stapler on your person)!

**Performance:** Ask a nearby human to name a pair of cards. For example, two Sixes. Spread through the face-up pack and remove two Sixes. Turn the deck face-down and momentarily place the Sixes face-up on top.

Introduce the stapler. Now, as you hold the pack in your palm-up left hand (dealing position) reach over from above with the palm down right hand and lift the top THREE cards up and off the pack, holding the cards in right hand Biddle Grip. Slowly turn the right hand palm up until the face of the indifferent card is facing you. At the same time, necktie the pack, i.e. the left hand TILTS the pack up and slightly back towards you. Finally, retake the three-card packet on top of the deck, but side-jogged for about 2/3rds of its width.

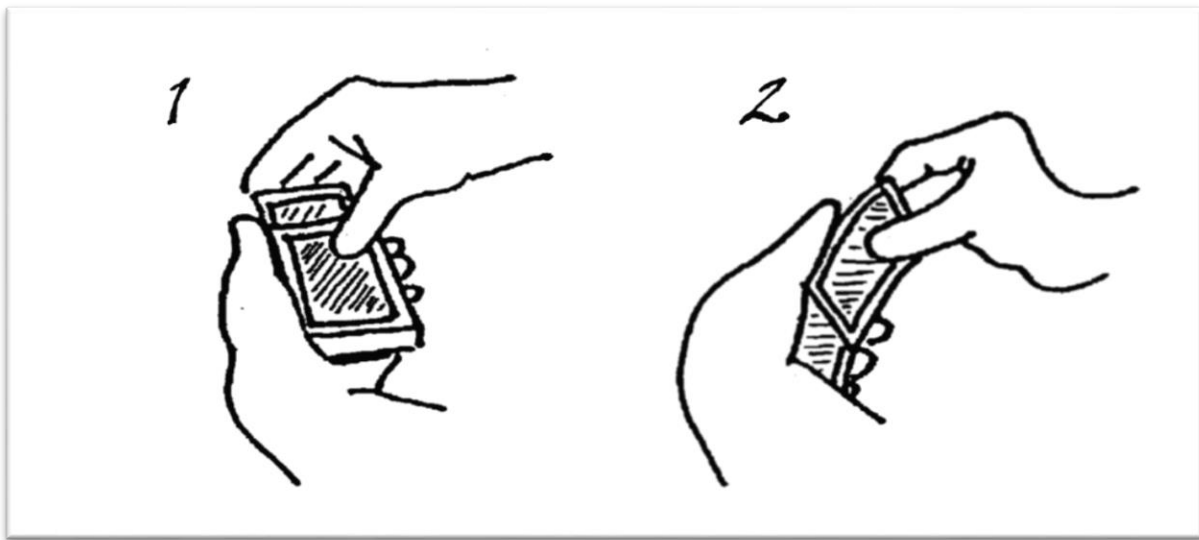
I know the above sounds like a lot, but it only takes a second and serves to turn the packet over onto the deck without flashing the face of the indifferent card to the audience. It also positions the packet so that you can now easily pick-up the small stapler with your right hand and squeeze a staple through the very middle of the 3-card packet. Be sure that the 3-card packet is as neatly squared as possible before stapling.

Pocket the stapler, and as you lower the deck back down to waist level, pinch the upper right corner of the packet between right thumb and first finger and casually turnover the packet end for end. This should leave you where you began, with the Sixes resting face-up on the pack, and the face down indifferent card secretly lying beneath them.

Spread-out the face down pack between your hands and have a spectator touch any card they want. Be sure to emphasize the fairness of this choice and that they should feel free to change their mind if they want. Out jog their face down selection for about a third of its length.

Now, while averting your eyes, you are going to apparently give them a quick peek at the face of the out jogged card. But what you are in fact going to do, is give them a quick peek' at the face of the indifferent card already stapled to the pair of Sixes! You are going to do this with Frank Garcia's fine move, "Topper Tack."

Bring your right hand, over from above as in Figure 1. Now, as you raise your hands to give the nearby spectator a peek at the card, smoothly push the out-jogged card flush into the deck with the underside of your right fingers. The very instant the card squares into the pack, simply drag the 3-card packet forward an inch or so with the right thumb (Fig.2).

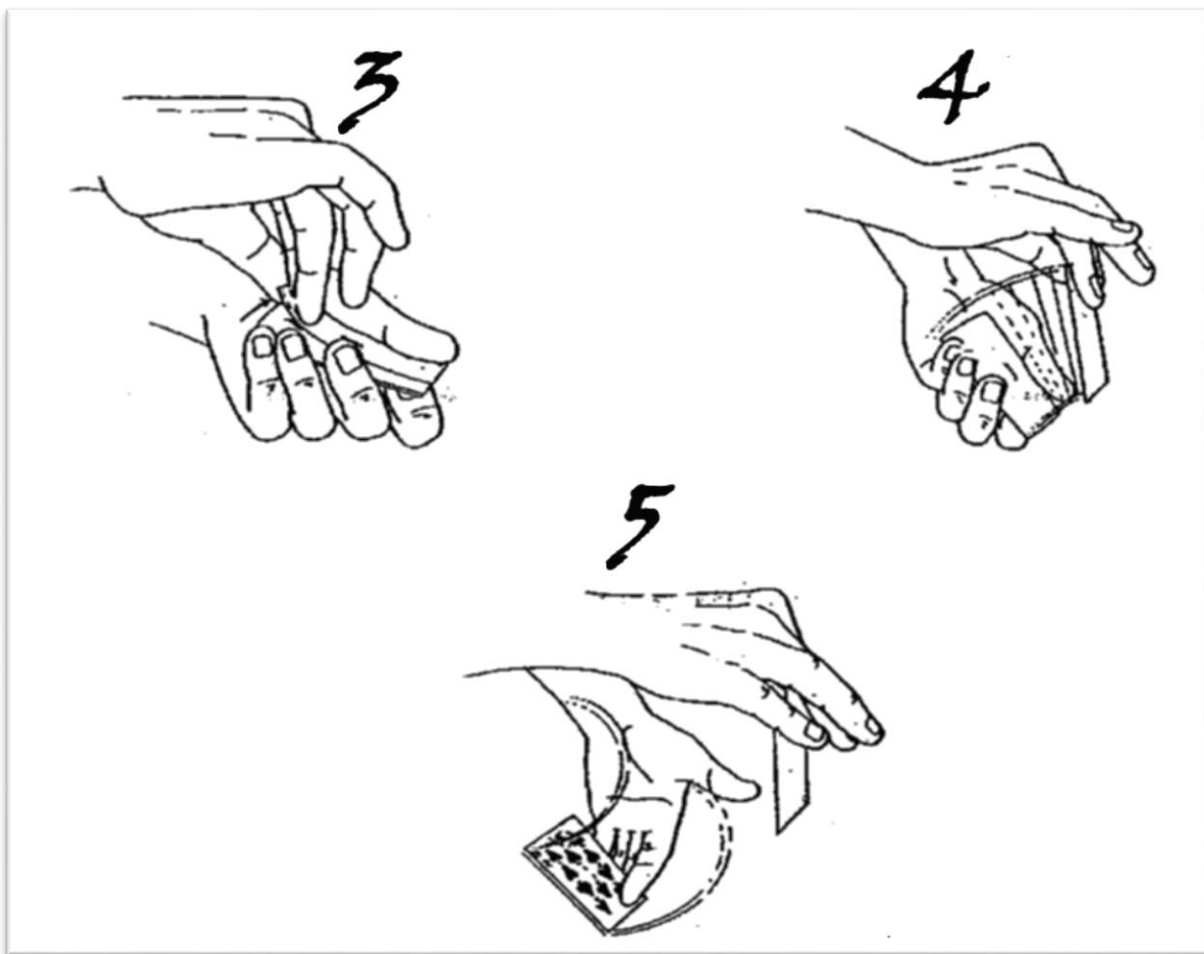


This leaves the indifferent card-stapled to the bottom of the packet staring the spectator in the face! Give her a moment to note the card, and then, again using the underside of the right fingers, openly "tap her selection" back into the middle of the deck. This of course merely serves to neatly square the packet on top of the deck.

Ask the spectator to "concentrate on her card" and state that the stapled pair will find it! Take the stapled packet off the deck in the right fingers and casually spin the packet up into the air and catch it in the right hand. This simple gesture shouts, "Everything's fair!" Hand the deck to the spectator to hold as you mysteriously wave the "stapled pair" over the deck.

To finish, have the spectator name her card, take the packet in the palm-up left hand (dealing position) and then neatly tear the stapled cards apart to reveal the selection as follows: lift the back edge of the uppermost Six with the first two fingers on top and thumb below (Fig. 3). At the Same time, curl your left first finger below the packet. Now, as your left second, third and little fingers pull down on the right sides of the two lower cards, violently rip the uppermost Six FORWARD and UP off the packet (Fig.4). As the Six clears the staple, straighten your curled left finger and turnover the remaining 2-card packet (Fig.5). This brings the face of the selection into view. The right hand's sudden and broad, action offers ample coyer for the left hand's turning over of the packet.

Without pausing, lower the right hand's Six back down onto the face-up selection and REPEAT the "tearing off" actions, this time turning over the bottom Six under cover 'of tearing the selection up and away. This leaves the staple itself precisely where you want it most: stuck to the belly of the selection!



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# THEY KNOW

This is a prime example of Tai Chi as applied to card tricks in that the audience's own suspicions are used again them to reinforce the deception. This is an extremely commercial piece.

**Effect:** A card is selected (let's say the Ten of Hearts.) The magical performer suggests a playful battle of wits and neatly cuts two more cards from the pack. Slowly mixing the three face down cards, the magician urges the spectators to, "Keep your eyes on the Ten."

After a sudden high-speed mix-up, the magician asks, "Is the Ten the bottom card, the top card or the middle card?" Before anyone has a chance to guess, the magician adds, "Oh, and just so you know, if you say the bottom card you'll be right . . . and wrong. You see, the bottom card IS a Ten, but it's the Ten of Diamonds, not Hearts." He then goes on to show that all three cards are the Ten of Diamonds Then all three are shown to be the Ten of Spades.

Finally, two of the three cards are dealt face-up on the table, "Last time. If this is the Ten of Diamonds, and this is the Ten of Spades . . . "the magician is left holding one face down card," . . . this of course must be the Ten . . . of Clubs!" With empty hands, the performer spreads out the deck that was put aside at the beginning of the trick, and the originally selected Ten of Hearts is discovered face up in the middle!

**Method:** When I first started performing magic with cards, one of my favorite routines was Emerson & West's "Color Monte." Over the years I have become disenchanted with the "trick cards look" of the Color Monte back design as well with the graphics on the faces and the somewhat corny storyline, though I'm still a big fan of the handling.

However, as clean and convincing as the handling is, I believe it is still obvious to the audience that the magician is displaying the cards in a less than 100% fair fashion. So of course they think you are secretly "moving cards around," and it occurred to me to create an effect and handling that uses this exceedingly reasonable presumption to maximize impact. In the case of "They Know," the slightly suspicious displays serve to powerfully convince the spectators that the selected card is still among the packet of cards (though it has in fact been missing from the very beginning)!

Set-up the four Tens face down on top of the deck as follows: Ten of Clubs, Hearts, Spades and then Diamonds lowermost. To perform the effect, cut the pack, hold a break

between the halves with the left pinky and then execute a Riffle Force and cut the cards at the break.

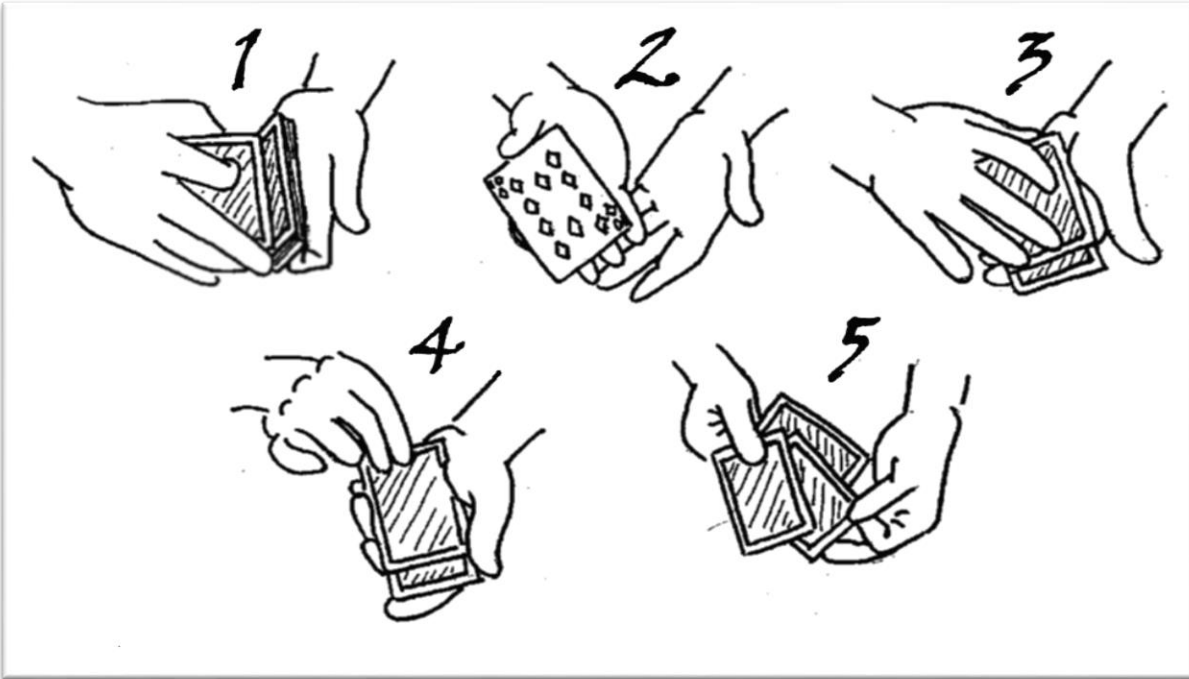
Double Lift to show the Ten of Hearts (second from the top) then turn the double face down on top of the pack and deal the Ten of Clubs on to the table. Obtain a pinky break beneath the Ten of Hearts face down on top of the pack, and then transfer this break to the right thumb as the right hand takes hold of the pack from above in Biddle Grip. Immediately take the bottom half of the pack into the palm up left hand and roll that half FACE UP (Fig.1) and deposit that half on top of the face down half still held from above in the right hand.

Without pausing, take all the cards BELOW THE THUMB'S BREAK into the left hand and thumb off the top two cards of the face down half onto the table on either side of the already tabled card. To finish this first phase, roll the left hand's half face up and neatly take it beneath the right hand's face up half. Square the pack and put it off to the side (with the selection secretly reversed in the middle.)

Gather up the three cards, ask the audience to keep their eyes on "the Ten" and give the packet a slow and deliberate mix. Then give them a sudden high-speed mix. This should get a good laugh. You are now going to perform the display sequence from "Color Monte" twice in a row.

Here's how: square the cards, turn your right hand palm up to show the face of the bottom card (Fig.2) and then deposit the packet face down in the left hand. Slide back the top card (Fig.3) and then rest the tip of your right middle finger on the back of the middle card. In a single action, push the top two cards forward so that the middle card remains out jogged and the top and bottom cards ALIGN. Neatly pinch the back ends of the top and bottom card together (Fig.4) and turn both cards end for end as one, up and forward, face up on to the single face down card in the left hand.

This sequence shows the same card "on top of the packet" as was first shown on the bottom. To finish the sequence, turn the double face down on top of the packet, fan out the three cards in the right hand and slowly pull-out the middle card with your left first finger and thumb (Fig.5) and show that to be the same Ten as well.



Replace the Ten into the middle position. Repeat the same sequence to show all three cards to be a different Ten, but at the very end of the sequence, do NOT replace the Ten into the middle position. Rather, deposit it ON TOP of the packet. The cards should now be arranged with the top and bottom cards of the packet being the two Tens you have shown to the audience. The middle card is the one Ten that has yet to be seen.

To finish, one-by-one turn over the top and bottom cards and drop them face up on the table as you say, "But of course, if the Ten of X is the bottom card, and the Ten of Y is the top card, the middle card must be . . . the Ten of Z!" Having assumed all along that their selection MUST be among the cards, this final revelation inevitably inspires a very strong reaction. Allow everyone a moment or two to revel in this magic. Finally, ride this wave of emotion by drawing attention to the deck, spreading out the cards and showing the selection face-up in the middle.