

# Clean, Simple, Direct

Seven Tricks with Cards  
by Tom Salinsky

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## SEVEN TRICKS WITH CARDS

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## Introduction

I've been practicing Paul Harris's *Reset* lately. Lots of double lifts, it's pretty fiddly stuff. Doubles from the centre, packets of five counted as four. It's awkward. And even though it's a very strong trick, and Paul's worked out all the details beautifully, I'm not sure I'm ever going to perform it for anyone. Not because I'm under-confident about the sleights (although some of them are rather daunting) but because the whole thing looks so "magician-y".

Every time I turn a card over, or remove a card from a packet, or divide eight cards into two piles of four, I find myself performing all manner of bizarre flourishes, of which not one is remotely natural. It made me think about the magic I'm performing, and the impact that an easy self-working trick can have if you perform it strongly and simply.

So, Vernon-like, I set myself the task of removing all unnecessary flips, flourishes and twirls from my card magic, leaving only simple, direct pieces of impossible. If sleights are required, they are to be well-concealed through well-routined misdirection moments, or in the guise of natural, purposeful movements.

I also wanted impromptu card effects which can be done with an ungimmicked shuffled deck with no set-ups, stacks or stranger cards. In fact, one of these effects does require a certain amount of preparation, but this preparation can be done with any deck and allows for any other regular card effects to be performed. The last two tricks require a little bit of preparation, but no gaffed cards of any kind (and they aren't tricks you'd do with someone else's shuffled deck any way for reasons which will become clear).

I hope you like, and use, the effects herein.

## A note about terminology

In the UK we say “little finger” not “pinky”. I therefore have referred to “little finger breaks” throughout and not “pinky breaks”. I ask any American readers to code-switch as necessary.

It’s not like the last finger is any pinker than the rest anyway.



## Gemini Twins Plus

*Gemini Twins*, Karl Fulves's trick, is an absolute gem. It is one of the strongest things I do, and, as originally conceived, it contains not a single sleight. The only weakness is that it begins with the *magician* selecting two "random" cards. A little thought allowed me to plug that weakness, and the results follow.

As an aside, the remaining effects contain a lot more original thought than this, but I wanted to include *Gemini Twins* as it is a perfect example of the kind of magic I am striving for at present and, I think, a forgotten gem, which knuckle-busting magicians will enjoy rediscovering.

### Effect

Two cards are named by the spectator and removed from the pack. The magician deals cards off the top of the deck until commanded to stop. The first card is put face up on the pile to mark the position, and the spectator now deals through the cards until "moved" to stop. The second card is inserted at that point. When the cards are spread, each card is next to its "twin", the other card of like value and colour.

### Working

Apart from the selection of the cards and a couple of presentational felicities, this is Karl Fulves' trick, which revolves around the mates of the selected cards being positioned at the top and bottom of the deck. In Fulves' handling, after handing out the cards for shuffling, the magician withdraws two cards which he secretly ensures are the mates of the top and bottom cards. This is a weakness, I feel, since if no rationale is given for the selection of the cards, then it invites suspicion. Unfortunately, so does suggesting that these are "lucky" cards, or weakly suggesting that they are random (when you're clearly searching for the cards you want!).

If instead you have two cards *named*, you can position their mates under guise of searching for the named cards without attracting any attention, and also benefit from the fact that a savvy audience who understands the notion of forcing (more common than you might think) appreciates that a freely-named card can't be forced.

Let us say that the cards named are the Ace of Spades and the Queen of Hearts. Begin pushing cards from left hand to right until you find either the Ace of Clubs or the Queen of Diamonds (ignore the named cards if you encounter them first). Cut the deck to bring this card to the face. Let us say you now have the Ace of Clubs at the face. Keep pushing cards across until you find either of the named cards, in which case upjog it, or the other mate, in which case cull it, angling the deck to conceal the cull.

You may now upjog the final named card when you find it. Pull out the named cards so that the mate of the face card is uppermost.

Take the deck face down in left-hand dealing position and start dealing cards face down on to the table. Invite your spectator to say “stop” at any point. When they say stop, have them drop the first tabled card (Ace of Spades in our example) on the dealt pile. Now drop the rest of the deck on top.

Hand the deck to your spectator and have them deal for the until the elect to stop. Again, insert the tabled card and have them drop the remainder of the pack on top. Take the pack back and ribbon-spread. Remind the spectator what has occurred. Emphasise the freedom of choice and the random positions now marked by the two face-up chosen cards. Push each chosen card slightly out of the spread, and the card to its right, commenting that there is only one other card in the deck which is the same colour and the same value as (in this case) the Ace of Spades. Very slowly, very cleanly, turn the next-door card over to reveal the Ace of Clubs. Then reveal the Queen of Diamonds.

### Presentation notes

The exact handling described is just one option of several I have tried. Try having the spectator deal both times while you count the cards dealt aloud. This can be interpreted as “influencing” them in some subtle way. Have two spectators each name a card and have one deal and the other say “stop” each time. Play it straight. You don’t have any triple lifts or gambler’s cops to worry about, so build the presentation.



Fig 1: Face card of deck is “mate” of top card on table.



Fig 2: The initial display



Fig 3: The final display

## Forget-me-Not

I came up with this after a spectator ruined the climax to a trick which depended on several minutes build up by naming the wrong card. He had misremembered the card I had so skillfully forced on him, and seemingly plucked from the card box some minutes later. I had also been playing around with card-reverse effects, but I kept finding compromises. I wanted the card cleanly returned to the deck (my centre reverse won't stand much heat!) and the reversal to be more-or-less instantaneous (no point doing a lot of cutting and manipulating and *then* expecting them to be amazed that one card is the wrong way up!). This is what I came up with.

### Effect

The magician invites the spectator to pick a card and be certain to remember it. This point is stressed, as the card is very cleanly and visibly pushed back into the deck. When the deck is spread, one card is shown face-up. Alas, the spectator maintains that this is not the right card. "Are you sure you haven't misremembered?" implores the magician reassembling the deck. The spectator is certain. "What was the card you saw reversed in the deck?" asks the magician. The spectator answers correctly. "And what was the card you chose?" Again the spectator answers correctly. "Are you sure you didn't see that card in the deck?" "I'm sure." And yet, when the deck is spread, the spectator's card *is* seen face up.

### Working

No set up whatsoever. Deck in dealing position. Buckle the bottom card, or by some means acquire a left little-finger break under it. Spread the cards between your hands and have one selected. Implore your spectator to remember it and as they stare at it, reverse the bottom card.

Take the deck into your right hand and swing cut the top half into your left and have the selection replaced on the left-hand portion. Outjog the selected card for half its length and drop the right hand portion on top. Square the cards, except for the outjogged selection. Hold up the cards so that the spectator can see the selection clearly and slowly push it home. Handle the deck at fingertips so it is clear you are not holding any breaks.

Repeat the need to remember the card, make a magical gesture and spread the cards between your hands until you arrive at the reversed card. Wait for the spectator to point out that this is the wrong card. A bit of acting is required here. Try and sell this as a genuine mistake. In a minute you will right the situation. The selection is directly below the reversed card, and we would rather it was directly above it.

Your left thumb presses down on the face of the reversed card, and your right fingers press against the back of the card below it. Your left hand moves to the left, taking the reversed card with it, but your right fingers keep the selection with the right cards.

Peer at both sides of the reversed card as if looking for some errant gimmick or mark. Replace the left hand cards under the right hand cards and slide the selection under the lowest of the right hand cards. Flip over both cards as one (the face up card and the selection) and square up the deck. This is the “Lar-reverse” or “Larryverse” move and it is performed with a grumpy attitude and as you address the spectator. If they notice the flip-over at all, it will seem as if you flipped over the errant card.

Mechanically, the trick is now done. Ask the spectator again “are you sure you remembered the card right? What card did you see reversed in the deck?” and so on, as described under “Effect”. With luck there will be a similarity between the card. “Seven of hearts and five of hearts. They are very much alike. Is it possible you could have made a mistake?” “No.”

Spread the cards from hand to hand again, or have the spectator do it. The appearance of their selection face up is genuinely astonishing.

### Presentation notes

You can have a lot of fun with this presentational gambit. Make the spectator believe that you have screwed up the trick. Make them believe that you are blaming them for your failure. When you eventually succeed, they may actually doubt their own powers of recall. Pick a switched-on spectator who can remember two cards. Don’t be tempted to pick a scatty spectator for comedy effect. Despite its presentation, the effect in fact depends on the spectator’s certainty that they have remembered the card correctly. This effect works best one-on-one. The Larryverse is probably too bold for parlour work.



Fig 4: Left thumb holds reversed card. Right fingers contact back of selection (indicated).

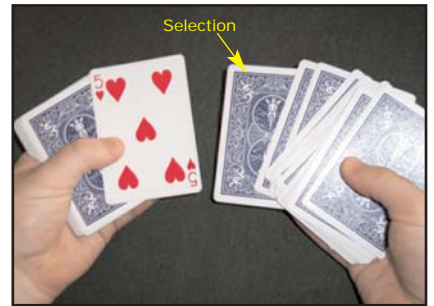


Fig 5: Left hand removes reversed card, leaving selection behind.



Fig 6: Selection is slid directly on top of reversed card allowing both to be flipped over as one.



## Double Prediction

This is a nice companion piece to *Gemini Twins* as it continues the theme of “mated” or “twinned” cards. In this case, the mates of two cards are used as predictions. It is important to spell out the exact nature of your prediction, since “mates” of cards are not common outside of magic circles. I usually use the phrase “the only card of the same value and the same colour.” Sometimes I get the spectator to name the as-yet unseen card, although this can come across as patronising, so beware.

### Effect

You pull out a prediction, which is left face down on the table, and your spectator picks a card. When both cards are revealed, they are seen to be “mates”. Now you offer to show your spectator how to perform the trick. Your spectator pulls out a prediction which they see and you don’t. You pick a card, but as your spectator is a “beginner” you offer them the chance to change their mind. You can discard several cards (face up) this way but when your spectator finally settles on one card, it is mated with their own prediction!

### Working

Have the deck shuffled and explain that you are working on your powers of prediction. Run through the deck and look for a pair of mated cards. Ideally you will find two mates with another card between them, for example Two of Spades, followed by Seven of Hearts, followed by Two of Clubs. Cut the Seven of Hearts to the top of the deck. If fortune does not smile, move cards around as necessary, pattering about building up your psychic powers until you have the mates at bottom and second from top. Find the mate of the top card (Seven of Diamonds in our case) and leave it face down on the table. You need not explain in what way this is a prediction at this point.

Spread the cards between your hands and invite your spectator to touch a card. Outjog this card and square up the deck. Spin the card out and leave it on top of the deck, face down. Get ready for a double-lift if you need to (I use a strike double which doesn’t require a get-ready). Now explain about your prediction card and have your spectator turn it over. Double-



Fig 7: Find a card sandwiched between two mates (here a red seven between two black twos).

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lift to reveal the Seven of Hearts and clean up with the Kardyro/Marlo or “KM” move, apparently dealing the second red seven to the table.

### The KM Move

You have the deck in left-hand dealer grip and you have just executed a double lift and turnover, leaving two cards face up on the deck, which appear to your spectators to be only one. Your right hand lifts the two cards as one from their right edges, and begins to sweep them across the face of the deck in preparation for turning them / it face down. As they clear the right edge of the deck, your left fingers press the edge of the hidden card against the deck, allowing your right hand to remove the visible card alone. Your left hand simultaneously turns palm down, hiding the second card as it falls flush with the deck.

Idly slip-cut the indifferent top card into the deck as you patter to your spectator. Invite them to predict which card you will pick, and tell them they need a prediction card. De-emphasise the importance of this. They will assume the “secret” is yet to come (actually they will still be in the dark when you’re done). Use Gary Oullet’s Touch Force to force the bottom card of the deck on them.

### The Touch Force

Swing cut about a third of the deck into your left hand. Apparently complete the cut, but keep a left little finger break. Begin spreading cards and invite your spectator to touch one. This procedure very closely matches the (fair) card selection earlier in the trick. Ideally you want a card touched which is close to your break, but definitely not beyond it. Outjog the touched card, then square the cards, except for the outjog, and hold the deck in the left hand, still maintaining the break. Approach the deck with your right hand – fingers to the fore, thumb to the rear – and in one movement, push the outjogged card home, and lift up at the break. This creates the very strong illusion that you picked up at the outjogged card.

Display the “selected” card (which in our example will be the Two of Clubs) and use your middle fingers to pivot it off the face of the half-deck in your right hand and drop it face down



Fig 8: The KM Move. Begin to turn the double face down.



Fig 9: Left fingers hold indifferent card in place (Seven of Hearts is outjogged only for clarity).



Fig 10: Indifferent card falls flush with the deck as Seven is removed.



Fig 11: Touch Force. Left hand holds a break. Right hand approaches outjogged card.

on the table. Reassemble the deck, placing the right hand's cards under the left hand. This brings the Two of Spades back to the top of the deck.

Run through the cards and pull a card out at random. Ask your spectator if they want you to change your mind. It really strengthens the effect if they do, at least once, so don't be afraid to labour the point a little if necessary. If they want you to change your mind, cast the random card aside, face up.

Once they have settled on a card, you want to switch it for the top card of the deck. You could use the double-lift and KM Move again, but there will be a lot of heat this time around. Instead, remove it from the deck with your right hand without displaying it, and gesture with it towards the prediction card, asking your spectator to turn it over. As your right hand moves naturally back towards your body and the deck, and as your spectator's attention is on their prediction, you execute a top change and put the deck aside.

Focus all attention on the card in your hand and the now face-up prediction card. Remind your spectator of the cards they "wisely steered you away from". Slowly display the card you selected.

### **Presentation notes**

I like this plot for two reasons. Firstly, I think any time you agree to repeat a trick and show a spectator how it's done, you get their defenses down. The force will go very easily if the spectator believes they are being let in on a secret rather than being duped.

Secondly, having the spectator get you to change your mind really makes them feel like they are making meaningful choices, and the two or three discarded cards will haunt them. "What would have happened if I'd asked him to stick with the first or second card?" they'll wonder. Let 'em.



Fig 12: Right fingers dislodge face card

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## A Stab in the Dark

Two card effects routined together in a way designed to catch an unwitting spectator unawares and have them always looking the wrong way.

### Effect

With apologies to Paul Harris...

MAGICIAN: Pick-a-card-any-card-look-at-it-and-remember-it-now-put-it-back-in-the-pack.

*Shuffle shuffle shuffle*

MAGICIAN: Is this your card here on top?

SPECTATOR: No, it is not.

MAGICIAN: Grab hold of that card then, we'll use it to find your card.

SPECTATOR: Oh this is so exciting and novel!

MAGICIAN: Just poke the card you're holding into the middle of the deck, but don't let go of it. Now, let's see which card you've hit. [*Lifts up cards above 'poking' card*]. Is that the card you chose?

SPECTATOR: No, it is not.

MAGICIAN: Then it must be the one underneath where you stabbed the deck.

SPECTATOR: Not that one either.

MAGICIAN: I don't understand – which card did you choose?

SPECTATOR: Eight of Clubs

MAGICIAN: Couldn't have been Eight of Clubs – that's the one you're holding.

SPECTATOR: [*gasp of astonishment*]

MAGICIAN: Sorry about that – I guess I pulled a fast one on you. But you didn't really expect I could find a card by just stabbing another card into the deck did you?

SPECTATOR: Well... kinda.

MAGICIAN: Okay, let's go again... Look I'll spread the cards out nice and fairly. You pick one and I'll pick one. Yours goes back in the deck and I'll put the deck down on the table here. Now I'll take my card and stab it into the deck. Now we've no idea what my card is or what cards are next to it, right?

SPECTATOR: Er, okay.

MAGICIAN: Well, at least we know this card sticking out can't be your card, don't we?

SPECTATOR: Er...

MAGICIAN: Not unless you chose the... [*flip*] Six of Hearts.

SPECTATOR: No, I didn't.

MAGICIAN: But let's see where I stuck the Six of Hearts. What was your card?

SPECTATOR: King of Clubs.

*Magician ribbon spreads cards, delicately uses the Six of Hearts to move the top stock away and flips over the top card of the bottom stock. It is the King of Clubs.*

SPECTATOR: You are the best magic guy *ever!*

MAGICIAN: I know.

### **Working**

Most of this should be pretty obvious, but here's the working anyway. For the first phase, simply control the card to the top, double lift to display an indifferent card, then turn back down and hand them their selection. For the control, I like to use a Hindu Shuffle control because it looks a little "iffy". That's right, I want something that looks "iffy" here to emphasise the fairness of the second phase. I also spread the cards between my hands for the first selection and ribbon spread on the table second time.

When it comes to the second phase, both your card and the spectator's are completely free choices. Again, control their card to the top. I use Paul Harris's *Flip Flop Plop* second time

around, as it is the most natural, artless control I know. You could also use the Convincing Control and rework the final display slightly (or double cut / overhand shuffle the selection back to the top). Or any control you like.

Don't give the spectator your selected card to stab into the deck. They will look at the face. They are wise to that game now. Stab the card in yourself, making it look careless and random. Aim for the rough centre of the deck and leave it outjogged. Spread through the deck until you arrive at your "stabbed" card and now use Bill Simon's Prophecy Move to apparently flip the stabbed card over. You are in fact cutting the deck in the process.

### The "Prophecy Move"

Your right hand lifts off the top stock (above the stabbed-in card) and rotates palm up. Bring the now face up cards in your right hand over the outjogged card and grip it with the right thumb. Immediately turn the right hand back palm down, bringing the stabbed card with it, and its face into view for the first time. Put the right hand stock under the left hand stock. This should happen quickly and on an off-beat. If the card was in the approximate centre of the deck, the fact that the halves are reassembled discrepantly will not be noticed.

Display as described above.



Fig 13: The Prophecy Move.  
Spread through to outjogged card.

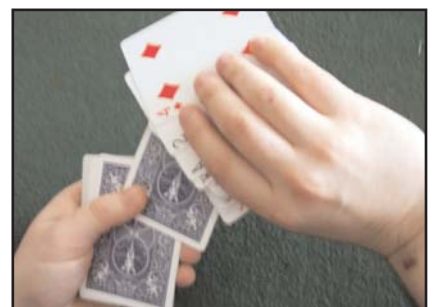


Fig 14: Grip outjogged card with  
thumb of palm-down right hand.



Fig 15: Right hand turns palm up,  
taking outjogged card with it.



Fig 16: Deck reassembled with left  
hand on top of right.

## Synchronicity

Okay, so you will need a smidgen of preparation for this one, and it's the oldest idea in the world. But like I said in the intro, it won't hurt your deck any. Plus the rest of the effect is designed to make the use of this device seem impossible...

### Effect

Your ever-co-operative spectator is good enough to remove three red cards and three black cards from your deck. He then makes a second similar pile of six and chooses which one you get and which one he gets. You both shuffle your packets and then slowly deal your cards into a parallel rows. Amazingly both sets of cards are in the same red-black order.

### The Secret

Here's the secret in two sentences. The cards are marked. It's easy to deal cards from the bottom of a small packet. Now here's the detail.

### Marking the cards

You only need to make a single mark on each of the red cards. Of course, if you have a marked deck or a marking system you like, stick with that. And if you think you can get away with it, you could just pencil-dot all the red cards. You just want something you can see at a glance.

What I do is (I'm assuming you're using bicycle cards!) to take a scalpel or a craft knife and scratch a single horizontal line under the mountain to the left of the cherub (see picture overleaf). Turn the card end-for-end and do the same in the other circle and you now have a clear mark you can see at a glance, regardless of orientation, but which is indistinguishable from the rest of the detail to the uninitiated.

### Bottom dealing

Bottom dealing from a small packet just isn't hard. Hold the deck in left hand dealing position (with forefinger on the right long edge). As your right hand approaches the outer edge of the deck, your right fingers contact the bottom card as your thumb contacts the top. Push down with your thumb to slide the top card off, or up with your fingers to slide the bottom

card off. Practice until top and bottom deals look the same. If you already have a small-packed-bottom deal, obviously use it instead.

### Working

Have the two packets of six cards arrived at as described under “Effect”. While your spectator shuffles their cards, you just make sure you have all reds on top and all blacks underneath. Patter about synchronicity and have your spectator (who will ideally be seated opposite you, a table between you) mirror your body position. This will enable you to see the top card of his packet easily. If it is black then double cut the bottom card of your packet to the top.

You and your spectator now start dealing your cards face up into parallel rows. You can take your first card super-cleanly (as you explain the procedure) and subsequently, just a glance at your spectator’s packet will tell you whether the next card should come from the top or the bottom of the packet. Keep a steady rhythm and your spectator will be too busy with his own dealing (not to mention the increasingly astonishing coincidence) to check your dealing out.

When you get down to the last three cards, you may very well know the order of all the cards in your spectator’s hands. For example, if there is only one black card to come and it is next, you know the order is black, red, red. If you wish you can freeze your spectator and deal your cards first. This will also (apparently) preclude any marking of the cards.

### Presentation notes

The patter about synchronicity is very interesting to the spectator and very useful to you. Make them believe you and they are mentally linked in some way and put the emphasis on the shuffling. Make it seem like the deal is just the proof of the pudding, since in fact this is when you are doing the work.



Fig 17: Extra line scratched under mountain.

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## Sandwich To Go

It's a sandwich effect. Wait! It's a good one. Possibly not the best – I think that honour goes to “Primate”, David Regal's masterly ungimmicked version of Bill Goldman's “Monkey in the Middle” – but it's very nice. It's just as impromptu as “Primate”, nearly as instantaneous, and has more spectator involvement.

My ground rules for creating this effect were: no dodgy “loading” moves, no delay in revealing the “sandwiched” card and, of course, no gimmicks.

### Effect

Two Queens are removed from the deck and placed to one side. Your spectator removes a card from the deck, remembers it and puts it back. Your spectator now pushes each Queen face-up into the face-down deck. Despite the fact that the Queens are randomly placed and widely separated, when the deck is cut and spread, the Queens have arrived together in the middle and have one card between them. It is, of course, the spectator's selection.

### Working

There are a couple of principles at work here. Firstly, if you show a spectator a red queen and a black queen and then switch them for the other red and black queens, the discrepancy won't be noticed. You could use four identical jokers if you want, or even switch your Queen of Clubs and Queen of Diamonds with the Queens of Spades and Hearts from another deck, but I don't see the need. The second principle is the good-old faced deck.

You need to get to the following situation

- you have a red and black queen openly removed
- your spectator is holding their selection
- you have the other red and black queens reversed on the bottom of the deck,

You may be able to position the two “secret” queens, already reversed, before the trick begins (if you open with this trick for example). What I often do is position the queens (unreversed) as I fish out the two “open” queens, or as I'm

idly toying with the deck between tricks. Then you can reverse them under cover of the deck as the spectator studies their chosen card (this is the ideal moment for any kind of sleight).

The slickest way is probably to cull two queens to the top of the deck while you upjog the other two. Then you half-pass the two culled queens, taking them to the bottom of the deck – again as the spectator studies their selection.

So... you have a red and black queen on the table, two more reversed on the bottom of the deck, and you are about to have the selection returned. From deck in left hand dealing position, get a break under the bottom card, transfer this to the right thumb and swing cut half the deck into the left hand. Have the selection replaced on this left half of the deck, and push it to the right with the left thumb to display it one final time.

Bring the right hand towards your body so that the inner edge of the right packet approaches the outer edge of the left packet. This should allow the selection to slip above the bottom card of the right packet. Bring the right packet back in line with the left packet and display the selection apparently sandwiched between the two packets. The reversed queen is completely hidden.

Slide the right packet all the way over to the left, apparently squaring the pack, but keep a break above the left packet. Perform a double undercut and then add a couple of false cuts. Describe this as “mixing the deck”.

Position check: you have the bulk of the deck face down, with the spectator’s selection sandwiched between two reversed queens at the bottom. If you reverse the whole deck, the back of one of the queens will come into view, and the deck will still appear to be face down. Request the return of the queens removed earlier and use this misdirection moment to reverse the deck. If you are seated at a table, turn your left hand palm down and place the deck on the table. If you are performing this effect walk-around, just drop your left hand to your side for a moment. When you bring it back into view, do so palm down.

You can now have both of the “public” queens slid into the deck face-up and since the bulk of the deck is face-up (despite appearances) these two cards will vanish into the deck. Take the deck back and offer it to your spectator for cutting, reversing it again as you get eye-contact. This moves the



Fig 18: Selection slides over reversed queen at bottom of right hand packet (exposed view).



Fig 19: Spectator view of same action. Card apparently between two packets.

queen sandwich from the bottom of the deck to the middle.  
Now, just ribbon spread and take a bow.

**Presentation notes**

There are lots of presentational gambits you could use here. Present the queens as searching for the card, or try to maximise the sudden shift of the queens from their random positions to their central position in the deck. Pick your moment for the deck reverses carefully. If you are performing this trick in a parlour or platform setting, use the table as cover. Walkaround should present no problem at all and you can have one spectator look after the queens while another makes the selection and so on.



## The Trick Deck Trick

I've seen a lot of variants of Red Hot Mama, a lot of which attempted to deal with the rum business of the card "turning red". I decided to make that the centre of this variation.

### Effect

PHASE ONE: The magician unboxes a blue deck of cards which he confides to his audience is a "trick deck". He offers to give a demonstration and so spreads the cards for one to be taken. The selected card is cut into the deck and the magician explains that the trick deck makes the selection very easy to find. He spreads the deck and a single red card shows. It is the selection.

PHASE TWO: The first selection is left face-up on the table, and the spectator is asked to simply name a card (other than the selection). This card is withdrawn from the deck. "This card (the first selection) is no longer the selected card," explains the magician, showing it no longer has a red back, "Now, *this card* (the new selection) is the selected card. That's why it has a red back." And so it does!

PHASE THREE: Both selections are left face up on the table. "One more try," says the magician, riffling through the deck until the spectator says "stop" and another selected card hits the deck. "This is not the selection," explains the magician, showing the blue back of the first card. "And neither is this (showing the blue back of the second card). And nor are any of these (freely showing the blue backs of all the other cards). Only this card is the current selection (the current selection has a red back and may be freely examined by the spectator). It's beautifully made isn't it? You can hardly see the colour-changing mechanism."

PHASE FOUR: "Since you're such a nice crowd, I'll tell you a bit more about this deck." The magician has the red-backed card signed on the face. "You have to do one secret move to reset the deck, like this." The magician rubs the red back of the selection and it turns blue. The magician hands the now blue-backed card back and the spectator sees the signature on the face.

FIN.

## Working

Nothing too knuckle-busting here – a series of double lifts and a Houdini/Erdnase change will see you through. You will clearly have to have a red backed card in the deck, but you have ample excuse for getting a new deck – already set up in its box – out of your pocket since *this is supposed to be a trick deck*.

## Set up

Take one red-backed card out of a red deck and put it on the face of your blue deck. Put the same card from the blue deck on top. Put the deck in the box. We will assume that this card is the Five of Clubs.

## Phase One

Unbox the deck and spread it, being careful not to expose the red card. If you are spreading on a table, try sidejogging the bottom card to the right with your left fingers before you spread. If you are spreading between your hands, simply don't spread too far.

Have a card fairly selected and remembered. Swing cut half the deck into the left hand and have the card replaced on the left portion. Drop the right hand portion on top (positioning the red card directly above the selection); no need to hold any breaks. Table the deck.

Spread the deck and see if the spectator can spot the subtle clue as to which is their card. This should get a laugh. Scoop up the deck from left to right, breaking the spread at the red card which ends up on top. Take the other cards underneath. Double-lift to show the selection (say the Jack of Hearts). Lift off the double and idly reverse the deck in your left hand (your spectators are reacting to their selection turning red). Drop the double onto the face of the deck.

## Phase Two

Deal the (single) selection onto the table, face up, immediately turning the left hand palm down so the face of the deck cannot be seen. Have a card named (say the Nine of Spades) and spread through the deck, faces tilted toward the spectators just enough so the backs cannot be seen. You are showing them the Five of Clubs you are about to force in phase three, but this will not be

noticed. Of course, if they name your force card, you have a miracle and you can immediately skip to phase three. Pull out the named card (Nine of Spades) and set it on the face of the deck without flashing the back. Turn over the first selection (Jack of Hearts) to show the blue back. Double turnover the Nine of Spades to show the red back. Double turnover again and deal the nine to the table as before. Turn the Jack back face-up.

### Phase Three

Get the pace up a little and do a couple of false cuts before taking the deck into your left hand in preparation for the Rollover Force. This is typically used to force the top card which is presented face down. We will invert it and force the bottom card face up instead.

#### The Rollover Force

Without flashing the face card, take the deck into the left hand from above, forefinger curled on top, thumb on the right long edge, fingers on the left long edge. Brace the deck against the forefinger and, with the face of the deck facing slightly down and into your body, let cards riffle off your thumb. Ask your spectator to call stop. When they do, your right thumb goes into the break and you spin the lower half of your deck into your right hand so it ends face up in your right hand. Immediately thumb off the face card (Five of Clubs) and reassemble the deck so that the right hand half returns under the left hand half. (You can use another force if you wish, but I think it should be a quick stop force and it needs to not show the back of the force card.)

Take your time. For the first (and last) time in this routine, you are absolutely clean. Show the backs of the first two selections. Spread the deck and show all the blue backs there. Slowly, slowly tip over the Five of Clubs and show the red back.

Have them examine it. Have them examine everything. Reassemble the deck making sure that the original top card (duplicate Five of Clubs) is still on top. When the spectators give up examining the red Five of Clubs, take it back and drop it face down on top of the face-down deck.

## Phase Four

Do a double turnover and have the face of the Five of Clubs signed. Double turnover again, and again a red back shows. You are so far ahead it's scary! Take the spectators into your confidence. Tell them you will show them the secret move needed to reset the deck. Perform the Houdini/Erdnase Change and turn the red card blue.

### The Houdini/Erdnase Change

Commonly called the Erdnase Change, but attributed to Houdini by Roberto Giobbi, this is a very easy colour change. It helps to have not wholly dry palms.

Lay your palm over the top of the deck, covering the whole of the top card. In the same motion, push the top card forward about half an inch – just far enough for the heel of your hand to contact the second card down.

Draw your hand back, bringing the second card with it until the second card clears the top card. Now bring your hand forward again, sliding the second card on top of the top card.

Take off the now-blue card, immediately tabling the deck face up so as not to flash the red card second from top. Hand the blue card to the spectator face down and have them turn it over to see their signature. Cut the deck if you are at all worried about flashing the red card on top – you have all the misdirection in the world at this point! Gather up the stray cards (maybe leave the signed card to the spectator as a souvenir: “I’m telling you, I signed a *red* card!”) and re-box the deck.

### Ending clean?

Yes, you could stop at the end of Phase Three, completely clean, but you’re skipping absolutely the strongest phase. And boxing the deck and putting it away makes perfect sense. *It's a trick deck* and you’ve exposed its workings. You *wouldn't* start doing another trick with it *anyway!*