

COLLATERAL

DANIEL MADISON. NEW YORK. 2007



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I am gifting this book to my YouTube Subscribers as a fanx for your Mad Love, support and patronage over the years. COLLATERAL is 1 of 27 chapters of my 600-page book, **DEVILRY**, from which I often call back upon for inspiration when performing or creating new magic.

I believe that when we create new magic, we have to set it free and relinquish any attempts at ownership. We create magic for magicians, and for the future of magic itself. Bad magic is forgotten and lost, good magic lives forever in the hands of all who express its beauty and I have come to find much truth in the saying - the best hiding place for secrets, is in books.

DEVILRY is available in PDF form at my site **MADISON.CARDS**
The printed edition is available at **AMAZON** - find the link at **MADISON.CARDS**

You can find many of the deceptions taught in Devilry at
THE MALLIANCE - **MADISON.IST**

...and also at my YouTube - **MADISON.YT**

Mad Love
Madison



DANIEL MADISON

DEVILRY

COLLATERAL

2008

A few months ago, I asked a good friend of mine to write a quote about me for my website and publicity material, Michael; the book-store-owner misunderstood my request and instead of giving a polite sentence wrote a full analytical review of exactly what he thought of me. I was so bewildered by his honesty and ideas that I asked if I could use the passage for Collateral, to which he accepted. The following touched me, and is the closest anybody has ever been to my true identity; Michaels obscurity shows through his words which at points seem pointless or even senseless without structure, but I know M as a genius and only feel that he has returned the magic through words that I have shown him through an enduring series of pointless deceptions.

"...Daniel, forgive me if my chosen words translate offensively, I do not intend to provoke a defense in your thoughts toward my ideas or I. Your request for my analytical views on you as I know you intrigued my understanding of natural instinct, behavior and reactive sets that we have all somehow come to tune in to that which is normal. You are a man of life and a man without social convention. There is somebody behind your eyes that is not you, or a you that is hidden or caged; controlled. Maybe this is the socially depraved person I speak of when I speak of the you that I feel I know, or maybe it's the you that leads those you know into the ring of deceit in which you perform and now live. You do not react as others would, you do not speak, think or see as the natural standard I speak of. Is it you that has fallen to the knowledge that we all seek, or us that stand a few steps ahead of you in life and nature? I compare you to the daily life I see only as a standard to be judged by and I struggle to find your place. You amaze me and I adore you but I struggle to analyze you. People react to that which is different and I cannot help but think that the reactions that you collect from day to day are based on what you are doing and showing them, or who you are and who you appear to be. In my experience, I react to you and the magic around you and not the magic that you display through dexterity, artifice and deceit. Although the handling and manipulation is something of a vehicle, I believe it to be no more than something anybody can master in a matter of practice and patience and nothing more than that line that connects you to your victims long enough to affect them with your person and character; which is the real magic. After knowing you I now understand the tattoo; Magic is dead... and always has been, as are books, for it is the reader, the watcher, the spectator that offers the lifeline through which magic is momentarily given life that only lives for as long as the memory does in the minds of your victims. I refer to them as victims as you are giving them something that is not real, as in the same way that a priest will give religion to his church or a parent to their child through the medium of a storybook. However anybody chooses to view you as a person, nobody will ever get it right, as you have shifted so far from yourself over the years that you are no longer the man behind the eyes of Daniel Madison but the devil-shaped pariah of he who is here to control and own the world in which he lives; it is not your arsenal that makes you who you think you are, it is who you think you are that makes you... You..."

Thank you much for taking the time to invest in my ideas. Collateral was written in my friend Bob's apartment in New York mid 2008. I sat at the window looking over the night skyline and stared for a few hours, breathing, thinking, and feeling. My final thought was that Collateral will be the last book I write on close up deceptions in this era of my art, I made this decision based on the natural changes that have happened to my approach to magic as an art as a result of my current status. I offer my work as an underground artist, and although underground magic has somewhat taken a step above traditional magic I do not chose to take advantage of my platform by offering industry releases every time I have an idea. My roots are in the shadows of magic, I love offering hidden work that never sees the lime and hopefully will be able to offer future projects to a community who still take pride in keeping the art of magic a hidden one. I have many projects lined up, and usually have a few books planned ahead, but for now I will take a step backward until the shadows of that from which I came are over me once again.

Magic is a beautiful art, I have found love for the money chasers, and for those stuck in the past, and those fighting the change, and I have found love for the haters, for it is they who are giving us back our secrecy, it is they who not only make the industry a sour place but it is they who force people trying to be a part of magic to stay away from the industry where they find an underground magic, it is they who give magic the tacky reputation that allows us to perform for the best of unexpected reactions. Magic is dead because of these people; and it's a beautiful thing.

D.

As with every book I write, I do my best not to offer any patter or dialogue as I believe this to be something that should remain unique to the performer. Offered in this book is technique, plot and mechanics only so that the reader can adapt the effects to their own performance style.

As with every book I write, I do not claim to have invented or created any of the included effects or sleights, I have merely discovered them upon my own terms. I do not take much interest in the magic industry and have read very few books on the subject. Any likenesses to other existing effects – if not mentioned – are purely accidental and coincidental and I apologise for not crediting accordingly. Any due credits that are discovered after the release of this book will be printed in the 2nd edition as well as at the online credits page – www.danielmadison.co.uk/collateralcredits.html

Beginning...

I'm trying to decide how I'd like to begin, the problem is that nothing stands out in my head, it's an eclectic mass of echoes – a mixture of broken song lyrics and movie quotes, delicate lines of poetry and literature, and fractured passages of scripture and each one is fighting to be heard, growing louder and louder until the words blend into one another and become a single, enormous and unintelligible wall of sound; as if a mass of people were shouting in tongues, like in a Pentecostal Church. Actually, now I've got it, but hold that thought, I'll come back to it later.

col·lat·er·al : \ adjective

1 a: accompanying as secondary or subordinate : **concomitant** <digress into *collateral* matters> **b: indirect** **c:** serving to support or reinforce : **ancillary**

2: belonging to the same

ancestral stock

but **not** in a direct line of descent

Daniel's work has always been collateral. It shares the same ancestral stock as popular modern magic; sleight of hand techniques such as double lifts, false shuffles, palming, and passes - but not in a direct line of descent. Whereas the magic industry has always used sleight of hand to entertain, Daniel discovered and employed these techniques and maneuvers into the hustle. As we all know he then later used these skills for a more regulated form of deception, his magic. Thus the use of the term collateral.

'The end', it's as ominous as it is clear. I am reminded that all things that have a beginning must have an end; 'the end' is an inevitable part of any arc. Looking back, I see it's a cycle, and now I can reveal the quote I decided upon earlier.

Jack Nicholson begins Scorsese's masterful flick *The Departed* with a fantastic monologue, the first lines of which are:

"I don't want to be a product of my environment, I want my environment to be a product of me"

In a way, Daniel has become the embodiment of this quote. His background and therefore distance from the machine of the commercial magic industry has allowed him to create something entirely fresh and unique. Instead of being a regurgitation of everything around him, he was able to become something original and influence his environment, and those in it. Not to say that his work is free from influence, that is impossible, everyone is a product of his or her own experiences but it is the ability to mix, shift, mold, and shape these things into something new that allows one to create, to step up and be the person who influences his or her own environment. Daniel has done so in such a way that he is underground magic, and as his environment is a product of him, he is influencing those in that environment – you, the underground magician. This is how it is a cycle because soon it is you who we all will be looking to. That is how it works, the influencer, often called the teacher, or the mentor, bestows his or her influence and knowledge amongst others, who are being shaped by not only that but a million other forces each, and some of these people will follow by leading.

So as Daniel announced, this book will be the end of his literary publications regarding close up deceptions. Don't confuse this to mean the end of Daniel Madison though, it is not. Always remember that with the closing of every door, another door opens, and that the passing of knowledge is a slow passing of the torch.

This is how it begins.

-Christopher Alexander

TRIP...

SIGNED : TORN : TRANSPO : RESTORED

A CARD IS TAKEN FROM THE DECK AND FOLDED IN HALF
HALF OF THE CARD IS SIGNED BY THE SPECTATOR - THE OTHER HALF IS SIGNED BY THE PERFORMER
THE CARD IS TORN IN HALF AND THE SPECTATORS HALF IS PLACED IN THE SPECTATORS HAND
THE OTHER HALF - SIGNED BY THE PERFORMER - IS WAVED ABOVE THE SPECTATORS SIGNED HALF - FACE UP
THE HALF INSTANTLY AND VISUALLY BECOMES THE SPECTATORS HALF
THE SPECTATORS HALF IS THEN SHOWN TO BE THE PERFORMERS HALF
THE TWO HALVES ARE THEN TAKEN AND SLOWLY RESTORED

Trip - like most collateral entries - had the opportunity to become a single-effect-release, but as always, I wanted to give my readers the best of my thoughts without charging a fortune for them, and as trip is simply method, I felt it would be far better and earn respect for it being one of the forefront effects rather than currency for it being solo.

Trip is a paper concept, which means that you do not have to limit the effect to playing cards. Once you have learnt the method with cards, you'll find that you can apply the same concept to money (notes/bills) business cards etc. More on this will be covered in the afterthoughts section.

For trip, you'll need a simple gimmick. Don't stress, it is a very subtle gimmick and you'll be able to make it within seconds...

As the gimmick has to be symmetrical, the cards that you can use for this effect are...

Spades, hearts and clubs: 2, 4, 10, j, q, k

Any diamond apart from the 7

Decide on your chosen force card and get a duplicate of it. Fold the card in quarters and write your name/initial on one half of it as in image01. Rip the card in half. The half with your name on is the gimmick. Keep this close by in a pocket or so folded face in. One thing to note at this point is that you should take a mental photograph of how and where you wrote your name/initial, as you will have to duplicate it in a few seconds...



ONE

Force the card from the deck that matches your trip gimmick and take it back, face up to the top of the deck for all to see. At this point you'll prepare a little Machiavellian setup...

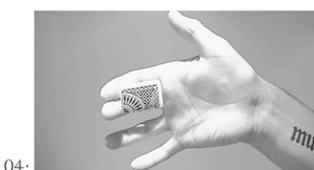
TWO

Fold the card into quarters then start to rip the card along the edge until the tear reaches the centre as in image03. At this point, pause and follow with...

Oh, hold on, we need the card signed first...

THREE

Take your marker and duplicate your previous signature that is on the half gimmick. Then ask the spectator to sign the card on the other half as in image03. As they do so you have an opportunity to retrieve the gimmick from your pocket, else you can wait until you take the pen back and return it to your pocket. When you retrieve the gimmick, it should be folded inward and finger palmed as in image04.



FOUR

The gimmick is brought up to the half-torn card and the thumb of the gimmick-hand causes the flap in the card to fold in and behind the card as in images05-06. This entire motion will simply look like you have folded one of the quarters over and gripped onto it as in image07.

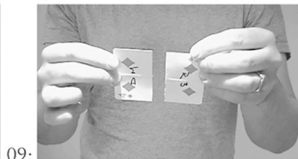
It is very important that the half you fold is the half signed by yourself.

You can wiggle the half in this motion to add more cover to your reason for folding the quarter.

FIVE

Hold the gimmick in place as in image07 and fake-rip it off from top to bottom. Hold the folded half at the centre as if the tare is incomplete – image08, at this point you can ask the spectator to complete the tare by pulling the half card away. Simply keep a grip on the card, as the spectator pulls it, the card will naturally pop away from your grip and feel to the spectator as if it has just been detached from the rest of the card.

You can immediately open the closed half (gimmick) to show the legitimacy. Hold it in place as in image09.



SIX

With both halves open as in image09, place one behind the other - the torn half behind the folded gimmicked half so that the spectator is looking at the back of the gimmick and you are looking at the face of the folded up card – their signature should be showing.

SEVEN

With the backs of the cards facing the spectator you will now need to prep the folded card. With your thumb, simply open up the 'flap' on the face of the cards and completely fold it over – images10-11. This will transform their signature/initials into yours.

EIGHT

Take the back half card (gimmick with your sig/initials on) – image12 (both halves will show your initials) - and place the gimmick face down either on a surface and ask the spectator to cover it up with their hand... as you do this, tilt the folded card in your hand so that the spectator can see your sig/initial; this will offer a convincer that the half held by the spec is actually their half.

NINE

Take the folded card as shown in image13 with the flap to the bottom. Grip the back of the card held so that the spectator can see the face and initials, swiftly bring the card up to your mouth and blow on the face of it. As you do this, push the flap over so that your sig changes to theirs – image14.

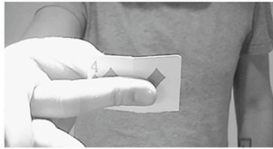


Alternatively... hold the card as in image16 – gripped so that finger2 is behind the flap. As you go to cover the card with your free hand, force the flap to open and fold across as in images17-18

Keep finger2 over the card as in image19 so that the initial is still covered; this is another convincer that still shows the same card. Slowly rub your finger across the face of the card to reveal the change – image20.

(Due to the fold of the card you'll be able to show both sides throughout this effect – image15)





19:



20:

TEN

Show the card front and back and ask the spectator to check the half in their hand to reveal the complete transposition...

ELEVEN

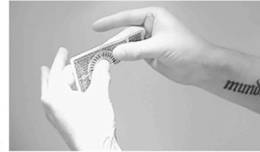
Take the torn half back from the spectator and fold it. Bring it up and connect it to the folded card at the side of the flap as in image21. As you do this, push the flap behind the card over onto the back of the torn half and hold it in place as in image21-22.



21:



22:



23:

Pinch the entire hold in the centre as you steal the gimmicked half away in a palm - image23, you can make this look as though you are rubbing the torn card together.

Hold the card, still gripped at the centre and ask the spectator to pinch the card at the top edge to hold the two halves together. You can now dump the gimmick half as you tell the spectator they can keep the card.

TRIP AFTERTHOUGHTS...

Trip is something I perform quite often and always have at least three trip gimmicks prepared in my wallet – all of different card values. Sometimes you can leave the half cards blank and prepare a timing effect where you will mark the half with a specific time in which you know you will perform – ‘7pm’ for example, then when performing you can ask the spectator what time it is and mark the card in play in the same way.

Once you get comfortable with the handling you’ll find that you can take a further risk of signing the back of the card also in the same format as the front.

As mentioned in the introduction to trip, you’ll find that you can adapt this concept to money, as in a note or a bill. This will mean that you’ll have to rip a note in half, but this will give you two gimmicks, and the better aspect of this is that you can perform trip with a borrowed note... the more value to the note the better the reactions will be! In fact Trip began life as a money effect named Money Trip, which was only adapted to card-play a few days before writing the effect due to stronger reactions.

TRANSTORN...

SINGLE CARD TORN AND TRANSPOSED

A CARD IS CHOSEN AND LOST IN THE DECK
ANOTHER CARD IS TAKEN AND TORN IN HALF – FACE UP
HALF BY HALF THE CARD CHANGES INTO THE SELECTION

Transtorn was something of a challenge that my friend Vince put forth “what if you could tare a card in half, and it instantly became another card.” as the method came to me he said he’d be glad for me to use it, so here it is. I’m sure it’s been done before but I haven’t seen it in print anywhere. For the effect you’ll need to destroy two cards from your deck.

ONE

Have any card selected and returned to the deck. You’ll need to control this card to the top.

TWO

False shuffle a few times before taking a double from the top of the deck to show one random card (with the selection hidden behind it.)

THREE

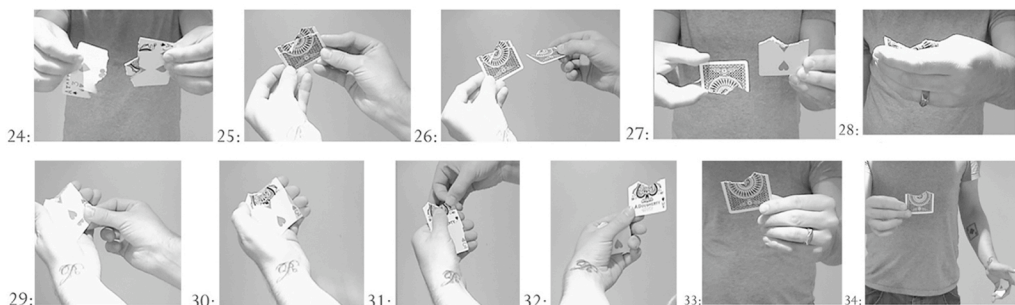
Grip both cards tightly and rip them in half, you’ll need to make sure that one half of the rip is slightly bigger than the other as in image24 – left bigger than right. As you do this, try your best not to let the cards slide apart as exposed in image24.

FOUR

Show both halves – front and back before placing the smaller half on the back of the larger half -image25

FIVE

Now slide off the very back half - image26 – the selected card. As you do this, you need to make sure that the face of the taken half isn’t seen yet so you’ll need to place it face down on the surface. This will leave a small half hidden behind the larger half in hand.



SIX

Ask the spectator to cover the half up with their hand, as you do this, hold the three pieces gripped in your hand as in image28 so that only the tare can be seen. Reach under the three pieces and pull the back piece down about an inch as in image29 so that it is completely hidden in your hand, then pull the face card down the same as in image30 so that you can see the middle piece.

Now peel out the middle piece as in image31 leaving the outer cards in palm; hold the centre piece at your fingertips – image32. Image33 shows what the spectator should see. You can now place this piece on the surface next to the spectators’ hand covering the other half.

SEVEN

Now pick up the deck allowing the palmed torn card – exposed in image34 - to hide underneath. You can now reveal the change.

There are a few interesting developments of Transtorn I wanted to touch on. If you take a card and a duplicate of it, say the ace of spades... write 2 and a heart shape on the back of it quite big, place the other ace of spades on top of this and state that you will use this card to write a prediction. On the back of this card you write 4 and a draw a diamond. When the prediction is shown to be wrong, rip the card so that they are looking at the back prediction and continue with Transtorn... the card will not change but the prediction will.

If you find that you have nowhere to put the halves or feel that the spectator will peek too soon, you can place one half in your mouth and reveal the other in hand. You can also perform this effect with the deck in hand, through which the torn halves, held together protrude the deck face down; the back of each half gives you enough cover to push the face cards into the deck so that when the deck is turned face up the halves appear to have changed.

I would like to an R3man recommendation... R3 showed me this as he was practicing... After you tare the cards in half... with the faces toward the spectator, perform a snap-change with each half at the same time. This is a very visual effect, but not the best finish to clean up on.

VANTAGE...

VISUAL COLOR-CHANGE – INSIDE THE BOX

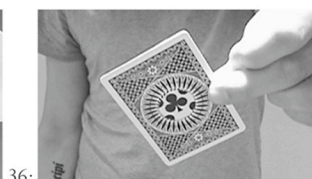
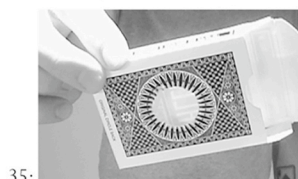
A DECK IS INTRODUCED THAT HAS A HOLE TORN OUT OF THE BACK OF THE BOX THROUGH WHICH THE CARDS, OR AT LEAST THE BOTTOM CARD CAN BE IDENTIFIED
THE CARDS ARE REMOVED AND THE HOLE IS INSPECTED
A CARD IS SELECTED, SIGNED AND RETURNED TO THE DECK
THE CARDS ARE SHUFFLE AND PLACED BACK INTO THE BOX; THE CARD SEEN THROUGH THE HOLE IS NOT THE SPECTATORS' SELECTION
THE PERFORMER SIMPLY WAVES HIS HAND OVER THE HOLE CAUSING THE CARD INSIDE TO VISUALLY CHANGE INTO THE SIGNED SELECTED CARD
THE BOX IS INSTANTLY PASSED TO THE SPECTATOR FOR INSPECTION

Vantage was originally made for casino decks – in particular the Wynn deck – but as these decks are not that common amongst performers, vantage was adapted for the use with any deck.

For this effect you will need to damage your card box as well as make a gaff card made from any two cards (from the same deck design)

You'll need to cut a circle, or any shape for that matter out of the back of the card box. You can see in image35 that I cut a circle from the back of the box. You'll then need to cut out the exact same shape – in size and location – from a spare card of the same deck design. Once done, you will need to stick a regular card from the same design deck to the face of the cut out card so that they are both face-top-face as in image36.

Once you've done this you'll notice that when the cards are in the box you'll see the face of a random playing card through the new window. If you hold the cover card on the outside of the box with the cut-out facing out, you'll notice that it looks exactly the same, but with a different card through the window, savvy?



ONE

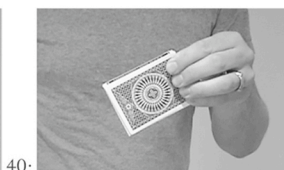
Place the cover card as the top card of the deck, face down, with all the cards in the box. Show the box and carefully remove the cards before handing the box out for inspection.

TWO

Have any card selected and signed. Cut the deck and ask the spectator to return their card to the top of the top half, which is about to be cut into the deck. Don't worry about keeping any breaks. This will place the selected card on top of the cover card.

THREE

Riffle the back of the deck... as the cover card is two cards thick; the riffle will stop at the cover card. Cut the deck at this point so that the cover card is at the bottom with the selected card directly behind it – image37.



FOUR

As you buckle the cover card at the bottom of the deck, take the box and slide the cards inside so that the cover card overlaps the box to be hidden behind it as shown through images38-40

(although images38-44 do not resemble the use of the actual vantage cover card, they do accurately display the techniques used.)

Gripping the cover card in place on the outside of the box, you can now show the back of the box revealing a random card through the window.

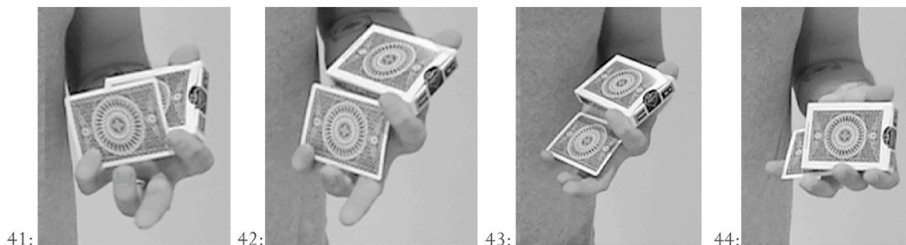
FIVE

From this point there are a few ways to end the effect...

My first suggestion would be to perform a highly visual change in an ego-changesque manor as described through images41-44. This is obviously done under cover of the free hand.

With your pinky, and finger 3 from the deck hand, pull the card away from the box – image41

Grip the box between finger1 and your thumb and stretch fingers2, 3 and 4 forcing the card to over lap the box as in image42. Allow the card to drop below the box where you can align the card to hide underneath... you can help straighten the card with your pinky. This sequence is shown through images41-44

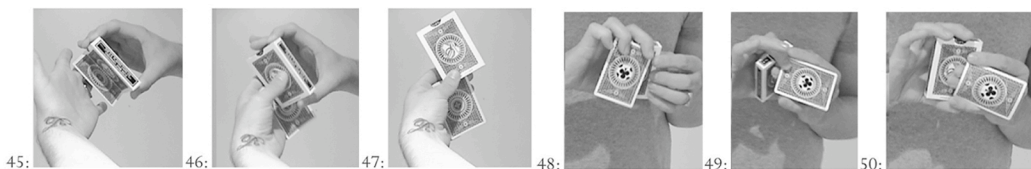


You can alternatively use the gamblers cop to steal the cover card away...

With the box held face down from above, press the box against finger2 of the free hand - image45 – allowing the cover card to rest against the finger

Glide the box along its side across the back of the cover card thus keeping it pressed against finger2 – image46

Complete the gliding motion of the box by turning it face up and gripping it between finger1 and your thumb – image47



Make sure that the box is lined up with the spectators' eye-line so that they do not see the back of the box just yet

Still in motion, pass the box back to the other hand

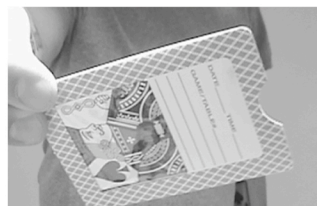
This entire phase will look like you simply turned the box face up and face down again as if inspecting the box. You can then place the box face down in the spectators' hand and ask them to name their card; this will buy you the time to dump the palmed card

A further suggestion would be to perform the back2base palm from three...

Clip the bottom card so that it leans from the box allowing you enough room to work fingers 2, 3 and 4 from your free hand between the card and box... finger one goes on top of the card and clips the card between fingers 1 and 2. Finger 3 from the deck hand pushes the card into a back palm. This is shown through images48-50. The card can then be dumped as the deck is handed to the spectator.

You can use this principal with the face of the box, which means the handling will change due to the way the box tuck opens. You'll find with some box/deck designs that you have to further adapt the cover card as some boxes have different backs to the actual cards.

As stated in the introduction to vantage, there's not much to explain for the use of this effect with a Wynn deck - obviously in place of tearing a hole in the box, you simply use the viewing window. You will need to destroy another of the same box to make the gimmick. Image51 shows the completed gimmick; the rest is performed the same.



REBOUND...

A SELECTED CARD PENETRATES THE TAPE OF A BOUND CARD TO BECOME BOUND WITH IT

A CARD IS INTRODUCED THAT IS COMPLETELY BOUND BY TAPE

A CARD IS FREELY SELECTED

THE SELECTED CARD IS SLAMMED AGAINST THE BOUND CARD

THE SELECTED CARD IS THEN SHOWN TO HAVE PENETRATED THE TAPE TO BECOME BOUND WITH THE BOUND CARD

THE BOUND CARDS ARE THEN INSTANTLY HANDED OUT FOR INSPECTION AND CAN BE KEPT BY THE SPECTATOR

I'd rather not give Rebound an introduction, those of you who are aware of my previous work will know what this effect is about and will be able to work out how it came to be.

This one's for Jay.

You'll need three cards from a different deck, two of which need to be duplicates. For the explanation I have used two 4 of spades and a king of hearts

Take one of the 4 of spades and tape it to the king of hearts – back to back – with thin tape as in image52. This will be **rebound gimmick 1**

Take the duplicate 4 of spades and bind it with tape so that it lines up exactly with its duplicate – image53. This will be **rebound gimmick 2**

Place rebound gimmick 1 at the bottom of the deck so that the king is face down... Take the king of hearts from the deck and place this in front of it – image54.

Keep the bound 4 of spades - rebound gimmick 2 – in your pocket until you begin...



52:



53:



54:

ONE

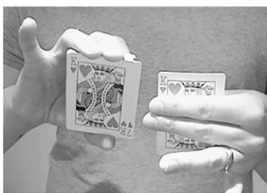
Force the king of hearts on the spectator and control it back to the bottom of the deck in front of rebound gimmick 1.

TWO

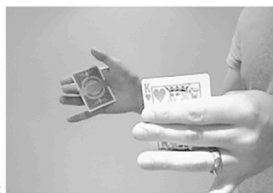
Push the KH away from the deck as in image55 as if to prepare for a bottom palm. The deck hand will offer shade over this card; you want just enough room to slide rebound gimmick 1 out from behind it whilst keeping the tape covered as in images55-57. Keep rebound gimmick 1 gripped this way as you put the deck away and take rebound gimmick 2 face down in your free hand – image57. The idea is to make the KH seem as though it's the normal KH from the deck, hence the tape is covered by the fingers and the back is not shown.



55:



56:



57:

THREE

Slam the cards together - rebound gimmick 1 onto rebound gimmick 2 – images 57-58 and pause for a few seconds as you align the cards.

FOUR

Slowly move your hand away to show that the KH has penetrated the tape to become bound with the 4s – image 59.

FIVE

Keep the cards gripped together so that you can show both sides of the cards showing that the tape completely binds the cards – image 60.



With the KH face up, you will have enough cover to shade a gamblers cop to steal away rebound gimmick 2 as you hand out rebound gimmick 1 for the spectator to inspect or even keep.

REBOUND ALTERNATIVE HANDLING...

ONE

Have a random card, face up on the bottom of the deck, then place rebound gimmick 1 on the bottom. The KH will need to be in your favourite forcing position.

TWO

Force the KH and have it lost in the deck. Turn the deck face up to reveal the KH on the bottom of the deck (gimmick 1) – as you do this, keep the tape covered with your fingers so that the tape is not seen

THREE

Take rebound gimmick 1 and the face up card behind it from the bottom of the deck. Place rebound gimmick 2 on top of the deck face down.

FOUR

Slam rebound gimmick 1 and the card behind it onto the deck... the random card will cover rebound gimmick 1 and rebound gimmick 2 will lay on top of the deck... it will appear as though the KH has penetrated the tape to become bound with the 4s

REBOUND AFTERTHOUGHTS...

There were four different versions of Rebound, but this was by far the best and most effective. In the effect description I used the thinnest silver/gray electrical tape I could find, simply so that it would hide well behind my fingers allowing me to show as much of the card as I could. Any tape will do but the darker it is the better, the gimmick I currently use holds black electrical tape, which offers a bolder visual finish to the effect.

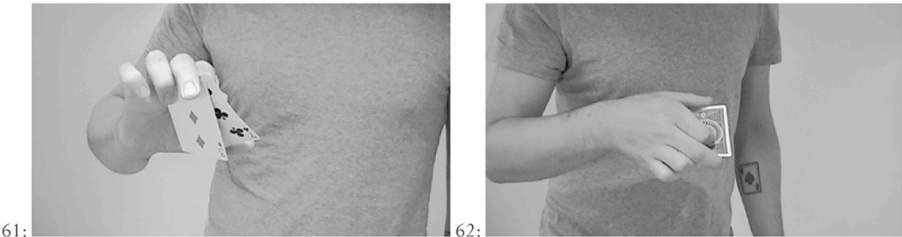
DELUSION...

COLOR CHANGE

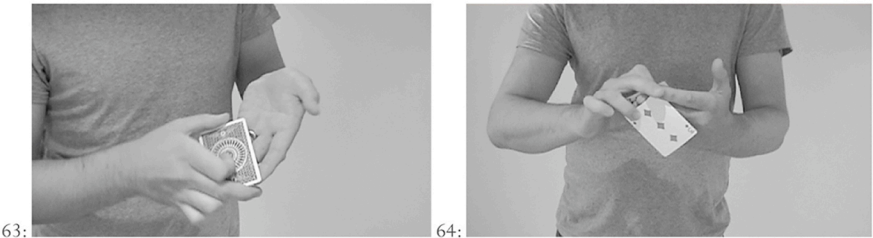
A CARD IS PLACED FACE DOWN IN THE PERFORMERS HAND
WHEN IT IS TURNED FACE UP THE CARD HAS CHANGED
BOTH HANDS ARE SHOWN EMPTY WITH ONLY ONE CARD IN HAND

Delusion was born from a jamming session Dan Hauss and I were having in the first week of hunger, this is the last effect to be added to the book and the only one that wasn't conceived in New York. I was showing Dan a move from Three called Back2Base; a method for back palming a card without the silly waving hand thing. As we worked on a different idea, Dan simply said 'you could use that as a color-change' and delusion was born, so credit to Dizzle for being so damn cool.

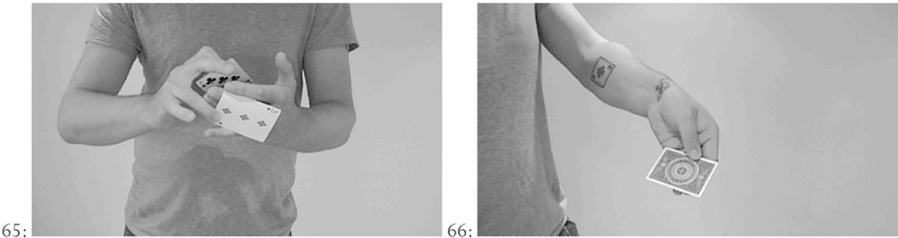
Start by removing two cards from the deck held as one... As you tilt the card so it's face down, use finger3 to clip the lower card causing it to lean away from the top card – image61. Image62 shows this from the spectators' POV.



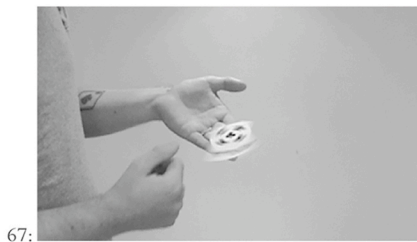
As you place the top card onto your open free hand, allow the lower clipped card to find its way behind your fingers – image63 shows this from above and 64 from below. The lower card is pushed into a back-palm. The card is clipped between fingers 1 and 2 as in image64.



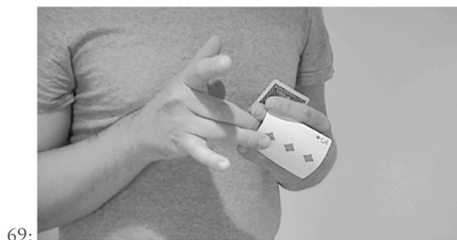
Finger 3 of the upper hand pushes the lower card further into back-palm where the card is also clipped between fingers 3 and 4 – image65. Image66 shows how your hand should look from above with the lower card in back-palm. This should appear as if you simply placed a card from one hand to the other.



Slowly turn the card face up and place it back down on the same hand. A nice distraction from this deception is to balance the card on the end of finger2 and hit it on the closest corner to you causing a pirouette – image67



To end clean you can simply hold the held card over the deck and drop the palmed card to the top of the deck. Alternatively, keeping grip on the back-palmed card, stretch your fingers as far open as you can – image68 – allowing enough room for finger2 from the free hand to be inserted – image69. Fingers 1 and 3 then grip the card and take it away from the back-palm as in image70



The card is then swung instantly into Tenki palm – image71. The open card is then turned face down in the hand and the palmed card is dropped on top of it – image72. The cards can then be aligned and shown as one before being returned to the deck.



DILUSION AFTERTHOUGHTS...

My only afterthought came in the form of a design change, whereas you can have two of the same card from two different decks and perform the move face-up thus changing the design on the back of the card. The same can be said for a prediction written by the performer on the back of the card that changes.

This has become one of my favourite methods for changing in some of the BURN gaff cards, or for that matter any gaff card.

OVERKILL...

SPECTATOR DEALS THE PREDICTED CARD

A PREDICTION IS WRITTEN AND THE DECK IS HANDED TO THE SPECTATOR
THE SPECTATOR IS HANDED THE DECK AND ASKED TO DEAL **ANY CARD FROM ANYWHERE IN THE DECK**
THE PREDICTION IS TURNED OVER, THE CARD IS TURNED OVER... A PERFECT PREDICTION IS REVEALED

Overkill is something that I developed from a move I remember my grandfather showing me when I was young, he wasn't teaching, I was very young, but I caught a flash of what happened after I placed an ace on his newspaper...

You'll need a pad of paper, or something to write on that is bigger than a playing card.

ONE

Have the deck shuffled by the spectator. Take the deck and scan through the cards as if looking for 'the one.' You'll only need to note the bottom card, which for the example I shall use the 2 of hearts.

TWO

Write down the bottom card on a pad of paper or alternative as in image73 – make sure the spectator does not see this.

THREE

As you turn the pad of paper face down, clip the bottom card so that it leans away from the deck, as you do this, reach under the pad and take the lower card with the pad hand, this is shown through images74-75. This should be done naturally as you speak.



73:



74:



75:

FOUR

Hand the deck to the spectator and ask them to deal you any card without looking at it, face down onto the pad

FIVE

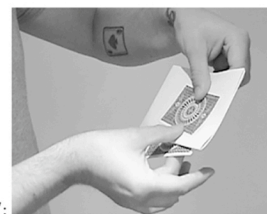
In the following motion, it will appear that you simply take the dealt card from the pad at the same time as turning it face up to show the prediction, but you will actually be leaving the dealt card on top of the pad as you remove the card from under the pad. Done correctly this will seem natural and without subterfuge.

Grip the dealt card on top of the pad with the pad hand. Go to grip the dealt card with your free thumb as in image76, as you do so, reach under the pad and grip the hidden card with finger 2

Start to turn the pad face up whilst pulling the card from under the pad away, as the pad turns up, the dealt card is hidden and the card under the pad will be revealed and appear to be the same card this is shown through images76-78. Image79 shows how image78 will look to the spectator.



76:



77:



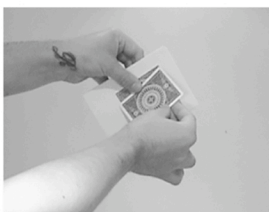
78:

You can now reveal the card to the spectator as the dealt card.

If you need to clean up, take the card, and with the pad still tilted, place it on top of the card now hidden behind the pad and align them – image80. Take both cards and place them directly on top of the deck.



79:



80:

Images81-88 show the same principal with a book, in this instance overkill is used as a force rather than a prediction...



81:



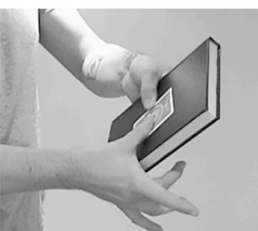
82:



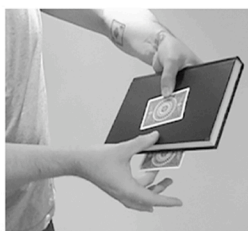
83:



84:



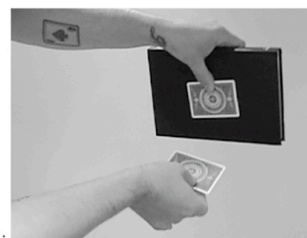
85:



86:



87:



88:

OVERKILL AFTERTHOUGHTS...

As a switching method, Overkill will allow you to call for a specific card to be found by the spectator, inspected by the spectator and then dealt to you by the spectator. The use of the pad or alternative will pose as your means to 'not touch the card at any point.' You can then tip the card off of the pad, as it begins to slide catch it with your thumb and allow the gaffed card (e.g. BURN Gimmick) to fall to the surface. You can then pose to affect the card without ever touching it.

INFLECTION...

THE 1ST EVER SELF CONTAINED BLISTER EFFECT

A CARD IS FREELY SELECTED AND RETURNED TO THE DECK
THE PERFORMER ASKS THE SPECTATOR TO LIGHT THEIR LIGHTER

THE PERFORMER HANDS THE DECK TO THE SPECTATOR AND HOLDS TWO FINGERS IN THE FLAME OF THE LIGHTER
THE LIGHT IS EXTINGUISHED LEAVING THE PERFORMER WITH A BLISTER ON BOTH FINGERS WHICH ARE IN THE SHAPE OF
THE SELECTED CARD – A 2 ON ONE FINGER AND A HEART ON THE OTHER

You've no doubt seen this effect before, quite a few times by quite a few different people. I love the concept for the effect but hate the size on the gimmicks needed for the effects that are currently on the market, even the latest version that posts itself as "the best" seems a little too bulky and suspect.

With inflection, I wanted to create the same effect that without the use of an external gimmick. And although the use of a lighter is a clever way to achieve the blisters I wanted a complete hands-off approach. Inflection does just that...

After the 1st publication of Collateral it was brought to my attention that I wasn't the first to think of this concept. In 1991 Michael Webber produced an effect called **ThinkerPrint** that followed the same laws, so all credit is due to Michael for Inflection and a special thanks to him for allowing me to keep Inflection as a part of Collateral.

Credits also due to Tim Trono, Greg Wilson, Brent Walske, Jack Tillar.

Although there is a gimmick in play, it is contained within the deck, so that all you ever need to touch is the deck, as a performer naturally would anyway.

Here's how to make the gimmick...

You'll need 3 cards from another deck of the same design. With a sharpie, draw the revelation card on the back of one of the 3 stranger cards, lengthways in the top corner. You will need to draw the revelation aprox 1cm tall and separate the value and suit by aprox 2cm...

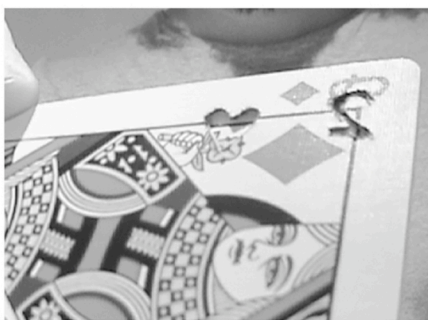
The cards you can choose to reveal are... 2, 3, 5, 7, j or king of any suit. The easiest suits for making the gimmick are diamonds or hearts. For the explanation I have used the 2 of hearts.

You'll now need to carefully cut out the revelation card with a craft knife. Cut out the same revelation on 1 more of the 3 cards; you can use the first card as a template for marking the revelation on the 2nd. Image89 shows the two cut-out cards.

You'll now need to stick the 2 cards together and stick the final uncut card to the back of these / on top to hide the revelation hole — image90 shows the final gimmick. You may notice that the face card is the same as the back card as seen through the holes, this is not necessary but does add a little more shade to the gimmick.



89:



90:

You now have an inflection gimmick, which will sit at the bottom of your deck, with the cut-out facing away from you.

91:



92:



Now all you have to do is force the revelation card on spectator and lose it in the deck as you control the gimmick on the bottom of the deck. When you stop shuffling, grip the deck with fingers 1 and 2 covering the cut-out holes as in image91 and add pressure as you ask somebody for a lighter... squeeze the deck so that an imprint of the cut out holes are left on your fingers – image92 and as the lighter is lit, Charlier cut the deck and hand it to the spectator. Simply wave your fingers in the flames for a beat before extinguishing the flame. You can then reveal the blisters.

INFLICTION AFTERTHOUGHTS...

This may seem a ball-ach to make, but I'm sure you'll find that it offers far more advantages compared to any other blister system out there. The gimmick is thin enough to pass off as one playing card, if you choose to create the gimmick with a joker as the face you have the opportunity to remove it from the deck without doing so with any slights. You'll also find that when you handle the card you can very easily keep the blister holes covered from sight.

Although I have explained the Infliction gimmick as a 1-card-revelation, you can use up all of the face of the card to create many more revelations. If you cut out a further few card values underneath the 2H, e.g. 3D, 7S + KC, you have the lean to reveal a 2, 3, 7 or King of any suit.

One thing I should mention is that you don't need to squeeze the deck with all of your will; you don't need to look like you're about to fart to get the blister impression.

For those who own BURN, this works tremendously well with most of the Burn gaff cards.

BOXER...

AN IMPROMPTU SIGNED CARD TO BOX

A FREELY SELECTED AND SIGNED CARD PENETRATES AN EMPTY AND CLOSED CARD BOX THREE TIMES UNDER IMPOSSIBLE CIRCUMSTANCES

Boxer is a very powerful impromptu trick and the first trick I think of doing when somebody hands me a deck and says 'do a trick.' It's a little slighty but the work is worth the reactions for the final penetration. That's what she said.

ONE

Start with the cards in the box face down; when you remove the cards leave the bottom card in the box as in image93.

TWO

Close the box and hand it to the spectator to keep hold of. Have a card freely selected and signed by the spectator, you'll no longer need the deck.

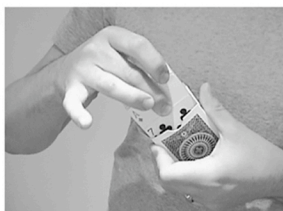
THREE

Take the selected card and the 'apparently empty' card box. Hold the box face up and place the selected card on top face down. You'll now need to shift/pass the selected card underneath the box, my suggestions lie in the ego-esque technique as explained previously through images41-44. Image94 show a quite pointless back view of this mid-process.

FOUR

Once vanished, slowly open the box to show that there is a card inside, grip this card as well as the selected card under the box and slide them out about 2inches as in image95, images96-97 shows the grip from below.

93:



94:

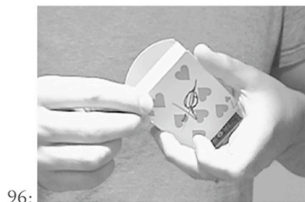


95:



FIVE

Tilt the box down slightly so that the tuck adds shade over the card, as you pull the selected card from under the box, quickly push the boxed card back inside with your thumb as in image98, this will look like the card from in the box has been removed.



96:



97:



98:

SIX

Close the box again and place the selected card on top of the box once again. Repeat the actions of the vanish and open the box to show the card inside, pull both cards out in the same way, but this time completely take out both cards held as one gripped as in image97. As you pull the cards out, place them on the box face up and align the cards.

SEVEN

Show the box empty before taking both cards (held as one) and placing them both back inside the box to display that there is only one way in any out for the card... now you will remove only the top card of the two (the stranger card) leaving the selected card inside. Close the box and instantly give it to the spectator to hold.

EIGHT

Place the stranger card on top of the deck, lift up a few cards and dribble them back to the deck before turning over the top card to show that the selection has vanished. The selection can then be revealed in the box for one last time, this time in the spectators' hands.

BOXER AFTERTHOUGHTS...

If you plant your deck with a card of a different design as the bottom card, you can ask a friend who is using that design to take any card out of their own deck and sign it, you can then take the cards from your box leaving the bottom card behind and perform the penetration through your own box. This is something that got very good reactions at the last convention I attended.

FAN CHANGE...

A COLORCHANGE THAT HAPPENS ON TOP OF A FANNED DECK

A CARD IS TURNED FACE UP ON TOP OF THE DECK
THE PERFORMER FANS THE DECK, AT WHICH POINT THE FACE UP CARD INSTANTLY CHANGES

It seems to be an unspoken law that all 'worthy' magicians – as artists – should have their own signature color-change, and although mine is divided between change and color from dangerous, fan change is my most performed.

You can start with the change card in face up Tenki for this effect but I prefer to start clean.

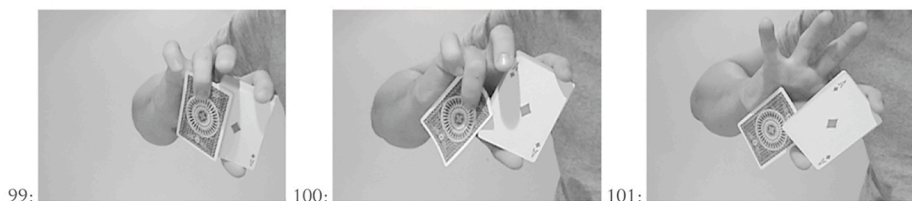
You'll need to turn the bottom card of the deck face up; this will be the change card.

Turn the top card face up and grip the deck from above. You will now need to do the MTS (Mad Tenki Steal) from the three lecture notes...

The deck is gripped between finger one and the thumb from above, finger3 reaches over and connects with finger1 and pulls the bottom card to the side – image99

Finger3 then pushes the card down the side of the deck – image100

Finger3 continues pushing the card until it clears the deck and is forced into a Tenki palm – image101. An in depth description of this can be found in the three lecture notes.

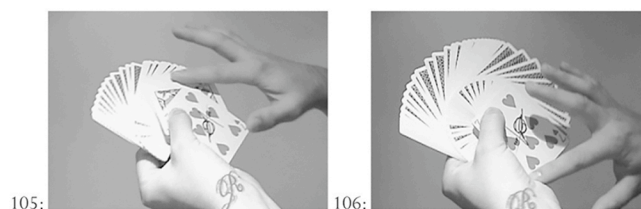


The modified Tenki should now be overlapping the corner of the deck as seen in image102

With your free hand thumb, grip the deck and the corner of the selected card together as in image104; image103 exposes the grip.



Once gripped, perform a one handed fan. You will notice that when the fan completes, the change card will completely cover the top card causing the change. The fan is shown through images104-106



FAN CHANGE AFTERTHOUGHTS...

Although this is explained as a color-change, the initial move was created as a control. I fell for the Ricky Smith Cherry Control and was instantly amazed, my thought on how it worked were slightly different as I used the MTS; to pass the bottom card to the top in the simple motion of a fan, Ricky's Cherry Control however allows you to pass the card to the top from *anywhere* in the deck.

A further effect that can be performed from this is a vanish; through which a face down card is passed to the top of the deck to cover a face up card – a flourishy alternative to the half vanish... or an appearance, whereas the bottom face up card would simply be shifted to the top of the deck.

If you lose a selected card in the deck and control it to a face up Tenki, you can have the spectator shuffle the deck, as soon as you get the deck back you can instantly fan it causing their card to appear on top.

ENEMY... COLOR CHANGE / VANISH / SWITCH

A SELECTED CARD IS PLACED ON TOP OF THE DECK OVERLAPPING THE DECK
THE CARD IS TURNED OVER AND SHOWN TO HAVE CHANGED / VANISHED / SWITCHED

Enemy was created as a way of making a card appear to have vanished from the deck in the fairest of fashions. Enemy can be done with or without a gimmick... Both are explained.

The gimmick is made from a card and a half as in image107. The half card I have used to make the gimmick is a double-backed card although this isn't necessary. You'll also notice that the half card is cut a little more than halfway, although this again is down to preference — you'll be able to decide on what's best for you once you've learnt the method.

The half card is taped to the back of the joker on the inside as in image108. When held tightly together, the gimmick will appear to be nothing more than a single card. The gimmick will sit on top of the deck.



107:



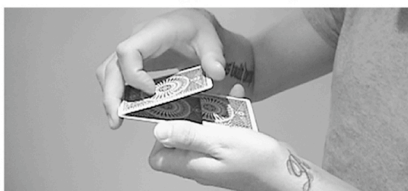
108:

Start by taking two cards from the deck as one and displaying the face card, as you bring it back to the deck, allow the face card to pop away from the doubled card as in image109. Image109 also exposes the position of the gimmick on top of the deck.

You will need to slip the face card under the flap on top of the deck and allow the backer card to sit on top of the flap as exposed in image110. This motion should seem like nothing more than the card being placed on top of the deck.



109:



110:

Leave the card out-jogged overlapping the top of the deck. With finger1, reach under the cards and grip the face card as in image111. You will now be able to slide the face card into the deck under the flap without it being seen as in image111. Once the face card is flush with the deck you can turn over the top card to show that it has changed. You can then turn over the gimmick with the face card hidden inside of it to offer a further convincer, else you can simply spread the deck; the face card will hide inside the gimmick without being exposed.



111:



112:

To perform the enemy vanish without the gimmick, start from image109. Get a break under the top card of the deck, as you bring the two cards back to the deck, the face card goes under the top card of the deck and the backing card goes on top. The face card is then pushed flush into the deck in the same way.



113:



114:

ENEMY AFTERTHOUGHTS...

Once mastered you'll be able to use this as a design-change, simply hold a card from a different deck in front of one from the deck you are using and perform the vanish face-up.

THIRTEEN...

ALL OF THE SPADES ARE TAKEN FROM THE DECK AND RIBBON SPREAD
A CARD IS SELECTED FROM THE DECK
THE PERFORMER CLAIMS THAT HE WILL NOT ONLY VANISH THE SELECTED CARD BUT EVERY CARD FROM THAT SUIT
THE DECK IS SPREAD TO SHOW ONLY CLUBS AND DIAMONDS
THE RIBBON SPREAD SPADES IS CLOSED AND SPREAD ONCE AGAIN TO REVEAL A CONSECUTIVE SPREAD OF SPADES AND
HEARTS WITH ONE CARD IN THE MIDDLE FACE DOWN... THE SELECTED CARD

Thirteen owes a lot of credit to Dan White and Dan Hauss for their masterpiece effect compression. After learning their effect I was challenged to think of a place for the vanished cards to appear... thirteen is what I came up with.

Thirteen does require a bit of set up, but I will cover alternative handling that will allow you to perform without suspicion.

The most visual part of this effect sees a ribbon spread pile of spades – image118 – visually grow to show all of the hearts appear consecutively between the spades. To achieve this, take all of the spades and hearts and pile them up in consecutive order – 1 pile of spades and 1 pile of hearts.

Decide on a force card for which you will need a duplicate, turn this force card faced up in the pile, in this explanation the force card is the 4 of hearts. The duplicate should be with the remaining cards – clubs and diamonds.

Take both piles and riffle them together; make sure that you riffle the spade pile first allowing the ace of spades to land first... it will have to be a perfect riffle so that the piles interweave consistently. Leave the piles out-jogged as in image115.

Push the ace of spades over to cover the ace of hearts as in image116 and place the rest of the deck on top of the setup on the spades side – i.e. above the 2 of spades side and not the ace of spades side. This will allow you to simply cut the deck at the interweaved section and start right away. I will explain a better or alternative ways to achieve this after the effect explanation...



115:



116:

Explain that you already separated all of the spades as you take away all of the interweaved cards leaving the others face down on the surface, turn the interweaved card face up and ribbon spread them across a surface, because of the out-jogged hearts, when you spread the pile, none of the hearts will show as they will each be hidden behind a spade card as in image117.

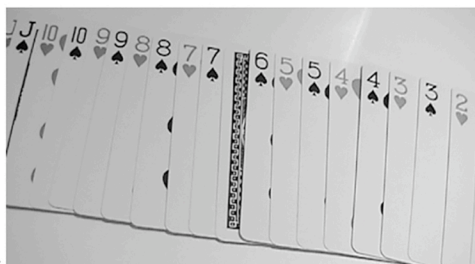


117:

118:



119:



Take the remaining cards and force the force card - in this instance it's the 4h. Have the 4h returned to the deck and control it to the top as you explain...

Not only will I make your card vanish, but I'll make every card from that suit vanish... at this point you have the perfect opportunity to perform the 'shrinking deck' effect from compression or from the 'slim fast' handing used by Greg Wilson. If you do not know these methods you can simply spread the cards making sure you keep the top card/selected card hidden, thus showing only clubs and diamonds.

Put the remaining cards aside and close the spread spades and tidy them up into a pile as in image118, once done, instantly spread the pile, this time all of the hearts will be revealed as well as a face down 4h as in image119.

THIRTEEN AFTERTHOUGHTS...

There have been a few times where the setup for this has been a problem, one of the ways to combat setting up in front of spectators is to take all of the spades and hearts out and state that you just need to take out the SPADES and put them in order, don't show anybody the faces and just continue with the setup. Nobody will question the cards in your hand until you spread them to show only spades; which will confirm your statement. You will then continue with the effect and no explanation to the removed cards will be required.

Alternatively you can place all spades on top of the deck in order and then place all hearts on top in order, cut off the top 13 cards - hearts - and riffle shuffle the deck, all you will be doing is interweaving the hearts and spades. Do not complete the shuffle, just leave them interwoven ready to be ribbon spread.

You'll find on your own ways to adapt the spreading principal - for which I'm not too sure who to credit - whether it be a way to hide 4 of a kind between 4 other random cards or simply to hide all of one suit in the deck, the limitations are only yours.

HALF TRIUMPH...

AN INVERSION TRIUMPH

WITH A SIGNED SELECTED CARD PROTRUDING THE DECK, THE PERFORMER IS ABLE TO MAKE THE DECK TURN FACE UP WITHOUT CAUSING THE SELECTED CARD TO MOVE

HE REPEATS THIS CAUSING THE DECK TO TURN FACE DOWN, ONCE AGAIN THE SELECTED CARD DOESN'T MOVE THE DECK IS THEN SPLIT AND MIXED UP, HALF OF THE DECK FACE UP AND HALF FACE DOWN WITH THE SELECTED CARD SOMEWHERE IN THE MIDDLE

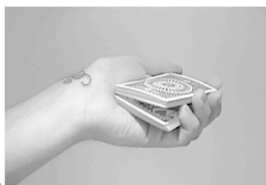
THE CARDS ARE THEN SPREAD TO SHOW ONLY ONE CARD FACE DOWN... THE SELECTED CARD

Half triumph is one of my proudest impromptu effects; you can do this anytime with any deck. Credit is due to Brian Tudor, Aaron Fisher, Chris Kenner and Randall Freeman for inspirations.

Offer any card for selection, as the spectator signs their card turn the bottom half of the deck face up – image120 - and keep a pinky break as in image121. Once done drop one card from the top half to the bottom face up half – image122 - maintain a break above this card.



120:



121:



122:

take the signed card back and insert it into the open break at the back and move it round to the front, you no longer need to hold a break.

You'll now need to pass/shift the bottom card to the top of the deck in a revelation manor...clip the bottom card under the deck with fingers1 and 2 and stretch the card out ready to overlap the deck as in image123. Allow the card to stretch past the deck and work its way over to the top of the deck 0 image124-125. This is all done under the cover of your free hand.

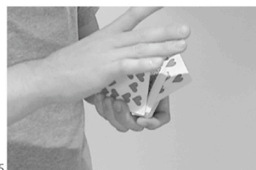
Alternatively you can bottom palm the bottom card and simply pass it to the top of the deck



123:



124:



125:

Wave your hand over the deck allowing the passed card to be seen by the spectator.

Spread all cards **below** the protruding selection as in image126. This will offer the illusion that the deck has turned face up. As a further convincer, tilt the entire deck so that the spectator can see the cards from both angles – image127.

Image128 exposes the current setup.



126:



127:



128:



129:



130:



131:

Push the protruding card off to the side as in image129 so that you can grip the deck as in the same image. As you wave your hand over the deck once more you will need to shift the top card to the bottom, but you will have to turn the card face down as you do so. Images129-131 show how to do this... this all happens under the shade of your free hand.

You can turn the deck face up to show the cards from underneath, the visual of having the bottom card turned face down is the best convincer to hide any suspicions, also following the fact that it was the card on top of the deck proving that the deck actually turned up and down.



132:



133:



134:

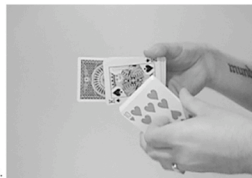
Cut away all the cards above the selected card and kick open the top half as in image134. Pull down on the protruding selection so that it pops up, from which position you need to insert the selected card into the open upper half as in image135-136.



135:



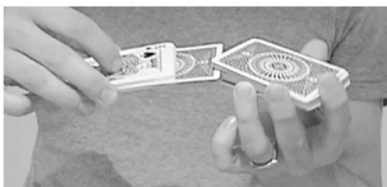
136:



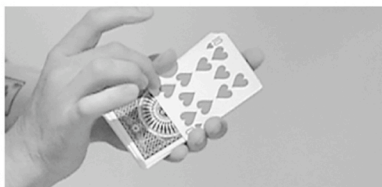
137:

Hold both halves as in image136 and show both sides of each of them as in image137. A further convincer hides the half in the left hand in images136-137 as the top and bottom cards of this pile are upside down.

Turn the right hand pile face up and with the selected card protruding, interweave each pile so that one is face up and one is face down as in images138-139. It's very important that the face down pile – the lower pile without the selection in it – overlaps the other pile with both the top and bottom card, ie the top and bottom shade cards/upside down cards should be the outermost cards when the deck is woven together as in image139.



138:



139:

Completely push both packs together slowly, as you do so, show both sides of the deck so that the spectator can see both sides fairly. Image140 exposes the current setup... the top and bottom card are reversed/upside down and the selected card is also upside down in the centre.



140:



141:

Lift up a quarter of the deck as in image141 and show both sides of this – image142 – to display that *some cards are face up some cards are face down*. Place this pile back to the deck. Lift up three quarters of the deck as in image143 to display that *some cards are face to face, some are back to back*. Show both sides of this pile before replacing the pile back to the deck



142:



143:

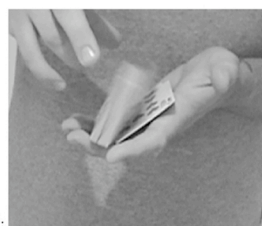
Grip the deck with your thumb and fingers 1 and 2 from above and below and use your free hand to peel away the rest of the deck as in image144-145. As the deck clears the top and bottom card – image145 – flip the deck face up as in image146... this will completely correct the deck leaving the selected card in the centre face down.



144:



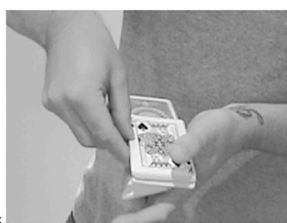
145:



146:



147:



148:



149:

Spread through the cards slowly to show that the deck has corrected itself, when you get to the face down card in-jog it, as in toward yourself and continue showing the other cards – image147.

At this point you can simply reveal the card. However, I like to end with a flourish...

Close the cards so that the selected card is protruding as in image148. Clip the upper half of the deck – including the selected card - with finger1 and your thumb as in image148 ready to perform a thumb roll...

Swing the upper half around the deck-hand-thumb anticlockwise, as the packet lift around the thumb it will start to turn face down – image149



150:



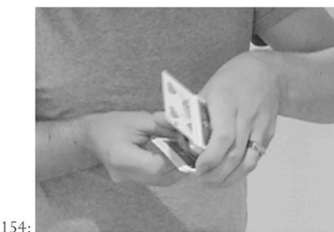
151:



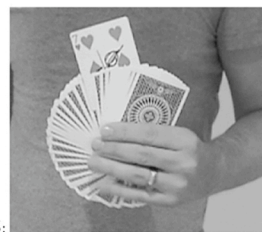
152:



153:



154:



155:

As the packet reaches the back of the thumb it should be face down with the protruding card showing forward and face up – image150. Allow the packet to carry on the rotation and turn face up back to the top of the deck, as it does so, clip the lower packet between fingers 1 and 2 and force it out toward the free hand – image151-153

As you reach image153, allow the packet with the protruding card to fall face down on top of the lower packet – image154. Once the deck is held together, fan the cards to reveal the selected card as in image156.

COLLATERAL... BY DANIEL MADISON

Magic is dead, and it's a beautiful thing.

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