

# THE SHADOW PALM PRINCIPLE



EVERYTHING YOU DIDN'T KNOW  
YOU COULD DO WITH A ONE-  
HANDED TOP PALM

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## Introduction

Somewhere along a magician's arduous journey of acquiring a repertoire of sleights, one is bound to reach the point of learning and mastering palming techniques. These techniques are usually acquired for their utility in *stealing* cards from the deck without anyone noticing. Even a burgeoning young magician can easily appreciate the deviousness and utility of being able to invisibly steal a card from the deck and place it wherever you would like without the act ever being seen.

Upon entering into the realm of palming techniques, the young **(and even advanced)** magician can often become bewildered by the realization of just how many different palming techniques there are. We have a ***Top Palm***, a ***Bottom Palm***, a ***Diagonal Palm***, a ***Gambler's Cop*** – and these are just the ones you should be at least familiar with – never mind mastering. There are, however, an absurd number of more palming methods out there for the aspiring sleight-junky to learn. But honestly, what else is really necessary outside of having a mastered technique for palming a card right off the top or the bottom of the deck. You can accomplish this with nothing more than a solid ***Top Palm*** and ***Gambler's Cop***.

The topic for this book, however, concerns the ***Top Palm***. More specifically, the ***One-Handed Top Palm (O.H.T.P.)***. It is my contention that the ***O.H.T.P.*** is the most versatile of all palming methods – a statement I am going to go to great lengths within this book to convince you of. The appeal of its method should not be lost even on magicians new to palming. The first palming technique a young magician ever encounters is most likely going to be the ***Top Palm***, and if you execute it with one hand – all the better. If this were the only benefit of the ***O.H.T.P.*** it would be reason enough for magicians to at least try and develop the technique. I am here to tell you that there is **WAY** more to the application of this simple palming technique than even the most experienced card magicians have ever conceived of.

In the following pages I will show you how to use the ***O.H.T.P.*** not only as a method for easily ***stealing*** a card but also as a method for a ***control, peek, force, switch*** and even as a ***color change***. I'll even present some ideas on how to use this palming technique for ***instant stooge*** and ***dual reality*** applications. All of these extended applications are housed

within a palming methodology I like to call ***The Shadow Palm Principle***. There is a **LOT** of material to get into, so grab your favorite deck and let's get started.

## Basic Mechanics

I won't sugarcoat over the fact that the ***O.H.T.P.*** is one of those sleights that does require a certain finesse to master. The overhand grip must be held in perfect position. The pinky placement is of particular importance. The pinky does all the work but often it can take some time to nail down the precise speed. Executing the move too fast or too slow can make all the difference in a perfectly loaded card. While we're on the subject, the term ***"Load"*** will be used henceforth to refer to the act of *"loading"* the top card of the deck into palmed position via the ***O.H.T.P.*** Mastering the ***Load*** is the most important aspect of the sleight. It **IS** the sleight. Everything else taught in this book is only an extension of ***load*** procedure. So, let's begin. Basic Mechanics – be patient and be prepared to practice.

### The Grip

Start with the deck in ***Mechanics Grip***. If you don't know what ***Mechanics Grip*** is by now, Lords help you, but Fig 1 should help get you up to speed. For description purposes I will be writing as a right-handed performer. The Mechanics Grip will therefore start in the left hand.

Fig 1.



Now, with your right hand, reach over with an overhand grip, gripping the deck between your thumb at the back and ring and middle fingers at the top as seen in Fig 2.

Fig 2.



properly spring into palm position.

You do not want your grip to be too tight. Too tight of a grip will greatly inhibit the loading procedure. Your grip should be moderately tight at best. Your pinky is about to apply pressure on the top card to load it into the palm. Too soft of a grip and the pinky pressure will push the deck out of your hand. Too tight of a grip and the top card will not

Though the grip strength of your thumb and fingers is important, the positioning (**left to right**) of the gripping fingers is determined by your pinky placement. The positioning of your pinky must be perfect. This will likely take some trial and error to get just right. And you won't know if your pinky placement is off or not until you try to execute a load. When reaching to grip the deck, you want to focus on positioning the very top-right corner of the deck squarely in the middle of the tip of the pad of your pinky finger. Fig 3 shows an exposed view of optimal positioning of the pinky finger in relation to the corner edges of the card.

Fig 3.



Notice how the corner of the deck is perfectly placed at the tip of the pinky **AND** how the edge of the deck continues down from the pinky tip, angling off slightly in the direction of the thumb. If you apply a little pressure though, flattening your pinky down on top of the deck, you will notice how the pinky finger now starts to align perfectly down the edge of

the deck toward the palm area. This will act as a guide for perfect placement of the load. Once you have your pinky optimally placed, the middle and ring finger will fixate themselves accordingly – each finger touching the side of the next finger. The thumb grips at a comfortable spot at the bottom edge. Now, before moving on to the load itself, compare your hand and finger positioning to Fig 4.

Fig 4.



Notice how only the bottom left corner of the deck is exposed from this grip. Also note how the deck sticks out perpendicularly from your body while your hand is positioned diagonally to the side a bit. When performing the load, the deck will stay in place between the fingers and thumb. During the load, only the pinky moves. If correctly positioned, when you

execute the load, the top card will load squarely into your palm following the same diagonal path that the right hand is in.

### **The Load**

To prepare for the load, your pinky is going to start by applying downward pressure as seen in Figures 5 and 6.



Fig 5.



Fig 6.



Notice the *bent* appearance of the pinky as it applies pressure. This happens within a fraction of a second, but it is how the pinky should look as it applies the downward pressure because it will then immediately be followed by forward pressure that won't be achievable if the pinky is not bent in the manner seen in Figures 5 and 6.

To execute the load, the pinky maintains the downward pressure while adding forward sliding pressure. The top card should stick with the pinky as it slides forward slightly and then cups down and around the top-right corner of the deck. The rest of the deck does not move. The whole movement is essentially an S pattern that can be better visualized with Figures 7 and 8.

Fig 7.

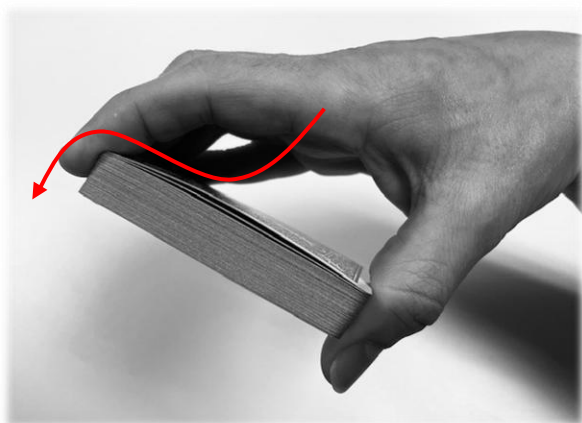
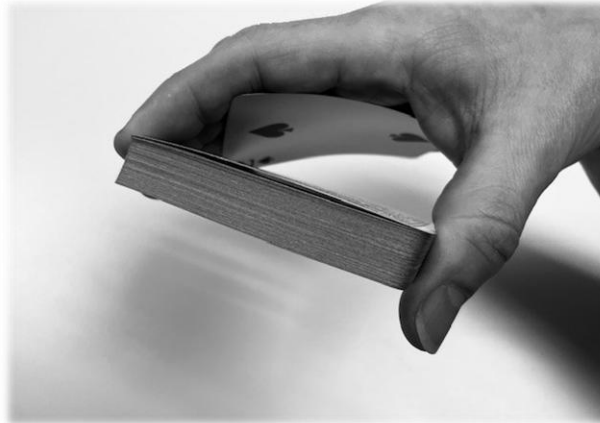


Fig 8.



Once cupped over, the pinky and palm hold the card in palmed position while still holding on to the rest of the deck. From the top, the fingers stay glued together so that there are no gaps that would expose the card underneath. See Figures 9 and 10.

Fig 9.



Fig 10.



### **Perfect Placement**

At this point, it will probably be wise to describe what perfect placement of a palmed card should look like. The feat of loading the top card into a “perfectly placed” palmed position will be what your practice will primarily focus on mastering. See Fig 11 for a visual representation.



Fig 11.



This is what an ideally palmed card should look like. This is **regardless** of the method used to put the card into palmed position. This is how any palmed card should be held – with the obvious exceptions such as the ***Gambler's Cop***. Notice that there are only 2 points of contact – the pinky and the base muscle below the thumb. This part of the palm is called the

*“Thenar Eminence” (for those of you who care)*. That’s too mouthy for me so henceforth I’ll be referring to this area of the palm as the *“Palm Pad”*. Again, these 2 points of contact are all that should be holding the card in place in palm position. This is important as it leaves your remaining three digits freedom to move. As we progress in our applications of the ***O.H.T.P.*** the free mobility of the index and middle finger will not only be important, but necessary. As you practice, this is what you are striving for – perfect placement. Your pinky should be easy to align as you will do this upon gripping the deck. What you will need to focus on is where your Palm Pad grips the card after executing your load. Expect this to take more than just a little bit of practice.

### **Pitfalls**

That’s about it for the basic move but there are multiple pitfalls that can occur that can hinder a perfectly placed card-load – and it needs to be **PERFECT**.

If you are applying the S-shaped pressure and the top card is not budging, one of 2 things is happening. Either you are gripping the deck too tightly between your thumb and fingers, not allowing the top card enough looseness to be let free **OR** the pad of your pinky finger is not tacky enough to grip the top card as you apply pressure. This happens to me on occasion. When picking up a deck for the first time I will generally run a quick pinky test to test for tackiness. If my pinky is too dry and just slides over the top card without sticking to

it, I will quickly lick the tip of my pinky to moisten it sufficiently. Then I will pat it dry on my jeans until I get it to the level of optimal tackiness.

A loaded card in palmed position should not be protruding out to the side in any way. This can cause you to flash the card to your participant and reveal your deception. So, if you can execute the load but the placement in palm position isn't perfect, then you need to investigate the following potential pitfalls.

If you are having trouble with the card protruding or not deeply set enough into the Palm Pad, your problem could still be the grip strength of your thumb and fingers, but it can also be the speed at which you execute the move. Too fast can cause the card to overshoot and protrude out to the side. Too slow and it will not set deep enough into your palm. Of course, people's hands are different, so trial and error are always going to occur. I would however recommend a moderate speed and pressure to start. Executing the move too slowly almost always results in a palm that is not deeply set enough. The move should be quick and smooth.

You may also experience the problem of more than 1 card shooting up into palm position at a time. This can also be a speed issue. You need enough pressure and speed for the top card to slip the top of the deck by itself and have enough velocity to set deep within the palm. Another potential cause for palming off more than 1 card at a time is using an old tacky deck. However, often times a brand-new deck can be so slippery that it has the opposite effect. I recommend using a new deck that has been thoroughly riffled and waterfall-shuffled multiple times. It should be new but "broke in".

Mastering the load may take a considerable amount of practice to master. I myself remember spending 2 to 3 solid weeks practicing practically nothing but the load procedure hundreds of times a day. I would cut the deck, set up for perfect hand and finger placement (**basing the placement on feeling and not sight**) for the load and then try to execute the load. I would note the quality of the load and then cut the deck and repeat the process over and over again until the whole process became not only perfect but effortless. This is what it is all about. Most of what is in this book serves as an extension of the mastery of this single skill. So, if you can't master the act of loading a card into palmed

position with one hand as described, everything from here on will be nothing more than theory.

## The Cover and Set

If you can reach a point where you can execute a decent load sequence several times in a row without much fluctuation in consistency, then congratulations. You've mastered the hard part and are now ready to begin examination of the multitude of applications of this highly versatile sleight.

Now let's get into the first issue that we have when executing the ***O.H.T.P.*** Grab your cards and perform the move. Continue holding on to the deck while maintaining the card in palmed position. Compare it to Fig 12 below.

Fig 12.



If yours looks anything like Fig 12 you might be thinking that holding your hand in such a position would look highly suspicious. You'd be right. You do **NOT** want to hold your hand static in this position. It literally looks as though you are trying to conceal something. The odd curvature and lack of gapping between the fingers is suspicious as well. Furthermore, the secret act of palming the

card (**even with one hand**) can be nearly completely undermined if executed while holding your hand in this static position while doing so. So how do we fix this?

## The Load Cover

We fix this by implementing a **Cover** for your load and then a **Set**. Let's start with the **Cover**. When you hold your cards in Mechanics Grip and reach over with your right hand to position for the load, your hands should be held close to your body as seen in Fig 13.

Fig 13.



This position of having the left hand below holding the deck in Mechanics Grip and the right hand on top preparing for a load, I will be referring to as the **"Over-Under"** position. What will come next is a move used to **"Cover"** the action of the load. It is essentially a misdirection combined with a larger action hiding a smaller action. If, for example, the purpose of the palm was to secretly **steal** the

top card in order to have it ditched in the pocket (**or some other location**), you would catch your participant's eyes as you ask if they would like to hold on to or shuffle the deck. As you say this, you will gesture towards your participant with your right hand as seen in Fig 14.

Fig 14.



It is at this point when you have caught your participant's eyes, and you are making a large gesturing motion with your hand towards your participant that you will execute your load. Your right hand will execute the load while in motion moving towards your participant. Remember, this is just a quick gesturing motion. Your hand will then immediately

retreat back to the original **Over-Under** position, except now, your left hand grips the deck with the thumb on top and fingers below. The right hand will then let go of the deck while the left hand brings the deck forward, offering it to be taken by your participant. Your right hand will then smoothly drop to the side with the palmed card, lowering fully to hang loosely by your right leg. In this position you would be prepared for an eventual ditch of the card into your pocket. Your eyes should be looking at your participant the entire time. This is why I emphasized earlier to base your hand and finger positioning for the load on feeling and not by sight.

This is, in a nutshell, the basic **Steal** concept that uses a **Cover** to help hide the palming action. The **Cover** is nothing more than the misdirection of a simple gesture combined with catching your participant's eyes while asking them to hold the deck. This gesture is the large movement which helps hide the smaller movement of the load. The entire gesture is completed when the deck arrives back to your body in **Over-Under** position as you ask your participant if they would like to hold on to the deck. All of this combined provides more than adequate cover to execute your load without it looking even remotely suspicious.

Now, this is all well and good provided your palm technique is being used for the sole purpose of a basic **steal** as described above. The applications I have in store for you in later sections are much more involved and require what I'm calling - a **Set**.

### **The Set**

Remember the less than desirable static position I talked about avoiding earlier? Well, the **set** is essentially an improvised static position that doesn't look nearly as suspicious. It is also the foundation for building a wide range of diverse applications for **The Shadow Palm Principle**. To perform the **set**, begin by preparing for a load in your Over-Under position with your hands close to your body as in Fig 13. Again, you will perform the same cover move as you did before (**loading the card as you do so**), except this time, you will ask your participant if they will "please pick a card." The gesture is quick to come out and quick to return back to Over-Under position. This time, when you return to Over-Under position, the left hand will quickly readjust the cards, sliding them to the left. You will want to slide them

to the left as far as to the point where you are now **only** gripping the deck between the thumb and the **ring finger** of the right hand. See Fig 15.

Fig 15.



Fig 16.



Fig 16 On the other hand, shows what returning to Over-Under position without this slight readjustment looks like. The result shown in Fig 15 is that the **Set** looks far less like you are trying to hide something compared to what it would look like if you didn't make that small adjustment. There is, however, one more small detail that fully completes a properly executed **Set**. As you slide the deck placement to the left, you should also slightly twist your right hand to the right at your wrist. The arm and elbow stay where they are at. Only twist the wrist. This helps mitigate having the fingers appear to be in an odd position while holding the card in palmed position. From the perspective of the participant, the slight forward twist of the wrist lessens their ability to see the odd curvature of your fingers. Comparing the difference between figures 15 and 16 highlights what a big difference this makes.

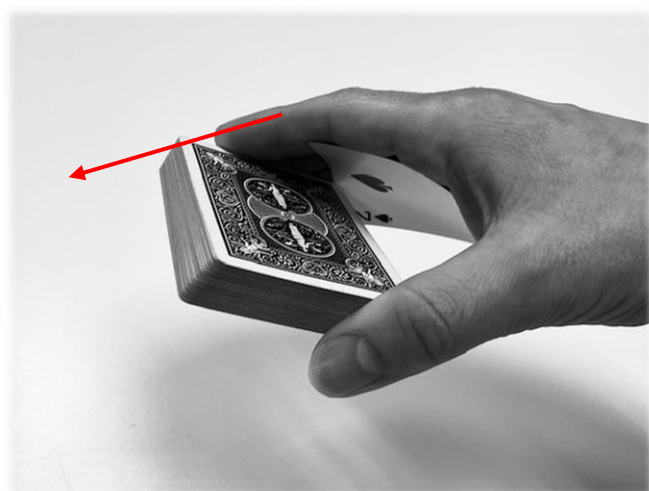
The cover is literally a way to cover the action of palming the card. The set on the other hand allows you to keep the cards static without them appearing to be held in a suspicious manner. The set also allows you to go into all the other applications, most of which stem from a riffling action done with the left thumb from Over-Under position.



One more point of interest before we move on though.... *Angles*.

Your angles for this loaded Over-Under position are quite good. You essentially have your entire front and right side covered. To quickly gauge how far to the left you can have a participant stand without exposing the palmed card, simply draw an invisible line out directly from your index finger. You'll notice that you still have some considerable wiggle room even to your left. See Fig 17.

Fig 17.



## The Shadow Control

It's time now to bring your *Cover, Load and Set* into context for applications other than a simple card steal. I decided to start with a method for controlling a card to the top of the deck as it forms a solid base for all other applications to derive from. So, how **DO** you control a card to the top of the deck within the context of an *O.H.T.P.?*

Well, let's say you have a card that has been selected by your participant. It is not a secret and is seen **face up**, on top, by everyone. You then clearly flip the card **face down** on top of the deck – at this point you should be in Over-Under position, preparing for a load. You will tell your participant that you're just going to cut the selected card to the middle. As you say this, you execute your cover and load, which should appear as nothing more than a quick peripheral gesture towards your participant as you tell them what you are about to do. Remember to try and catch your participant's eyes as you speak to them. After executing the load, your hand will naturally retreat back to Over-Under position where you can immediately set the deck. Your left thumb will now riffle down the top-left corner of the deck, reaching a halfway point in the deck. You will cut it at that point. See Fig 18. You will then place the top half down on the table. See 19.

Fig 18.



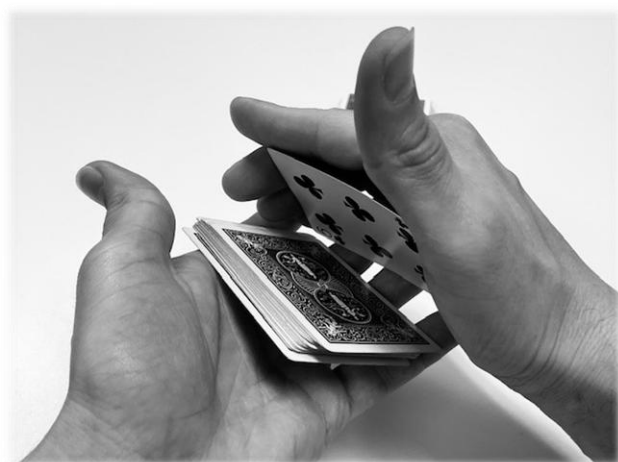
Fig 19.



As you place the packet down on the table with your right hand, your right hand will maintain the palmed card in palm position as it returns back to receive the remaining portion of the deck. It is important not to grab a hold of the packet with the right hand but rather for both hands to meet together. The left hand will, however, exert more force and will literally push the packet into the right hand, bouncing it back forward as the right hand releases its palmed card on top of the packet. As this happens, the left fingers can be used

to facilitate the quick alignment of the card on top of the packet as the right hand grips the packet overhand and then reaches to place it on top of the other tabled half of the deck. See Fig 20.

Fig 20.



This completes the illusion of apparently cutting their selected card to the middle of the deck. Extending the use of an ***O.H.T.P.*** in the manner just described will of course place the selected card right back on top of the deck where you can maintain control over it.

**Note:** There's no need to be overly picky about the perfection of the alignment of the second packet being placed on top. It is fine for there to be minor misalignments. You just need to get in the habit of squaring up the deck upon completing the cut. See Figures 21 and 22.

Fig 21.



Fig 22.



## The Shadow Force

If you can get comfortable with using the O.H.T.P. as the control detailed above, then it's time to kick things up a notch. Let's assume you want to force the Ace of Spades onto your participant. The Ace of Spades will need to start **face down** on top of the deck. You will then move into your cover and load sequence, except now, instead of stating that you are going to cut the deck, you are going to ask your participant to select a card. Remember to try and catch your participant's eyes as ask for them to pick a card. I feel it necessary to emphasize multiple times that your cover and load should appear as nothing more than a quick peripheral gesture pointing towards your participant as you ask for them to pick a card **(or whatever you are going to say to them)**.

Upon loading the card into palmed position, the hand will again retreat back to Over-Under position where you will again immediately set the deck. Your left thumb will again riffle down the top-left corner of the deck. However, this time you will invite your participant to call stop whenever they would like. Do not riffle down too quickly. Give your participant a chance to really nail down exactly where they want you to stop.

This next step is important so pay attention. When they call stop, do so by saying "right there?", **BUT** do **NOT** leave the deck in this stopped position as seen in Fig 23.

Fig 23.



Instead, you want to immediately move the bottom portion of the deck and slide it into position on top of the deck. Now, assuming your set is positioned correctly, you should only be gripping the deck between your right-hand thumb and ring finger. This leaves the Index and middle fingers free. Notice that if you leave your Index and middle finger glued together,

you can use them like a flap creating a little extra space for you to slide the bottom half of the deck on top. See Fig. 24.

Fig 24.



Keeping them glued together in this flap formation will allow you to keep the palmed card below hidden even while moving the flap up and down. Upon sliding the once bottom half of the deck to the top, you should now have a configuration that resembles Fig 25 as your left hand let's go of the deck entirely.

Fig 25.



Notice how the portion of the deck that was slid into place is now slightly crooked in relation to the now bottom portion of the deck. You want this. It helps the participant follow what has just happened, allowing for just a beat in time for them to register that all you have apparently done is cut the deck at the point they called stop. It is at **THIS** point seen in Fig 25 that you will say "right

here?" This will register in your participant's mind that the top card is the card they stopped at in the middle of the deck, and you have just moved it to the top of the deck.

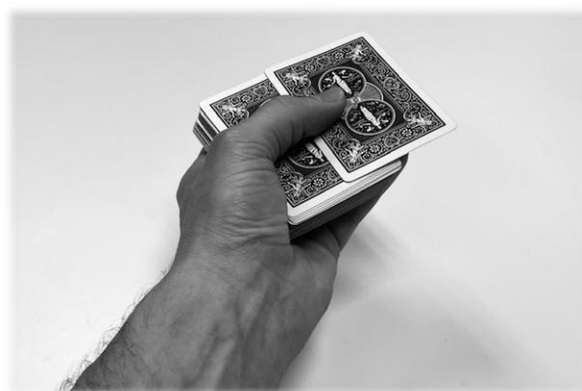
Now, a quick recap, because this whole sequence should be done rather quickly. The top card of the deck is loaded into palm position as you set the deck asking your participant to call stop whenever they would like. You riffle down, they call stop, you immediately move the bottom portion to the top leaving it in the position of Fig 25 for just a beat as you say, “right there?”. The left hand is no longer holding on to anything.

When they say yes (**and they will if you execute it precisely in this manner**), you will raise your left hand up to receive the deck once again into Mechanics Grip. As your left-hand approaches, your left fingers will barely contact the palmed Ace of Spades in your right hand along the right edge of the card. The right hand simultaneously releases its grip on the card, dropping it on top of the deck as the left fingers facilitate squaring all the cards into the left hand as one homogenous deck. See Fig 26. The left hand then immediately moves forward as the left thumb pushes the top card forward as well, offering it to be taken and viewed by your participant. See Fig 27.

Fig 26.



Fig 27.



You have just now effectively forced the Ace of Spades on your participant. They had a free choice at their stopping point; you clearly showed them that you moved their stopping point to the top of the deck and then offered them the top card. Having a secretly palmed card that you sneak on top at the last second is not even a consideration. This illusion is facilitated by both the motion of the top fingers that are unknowingly palming a card and by having a good **Set** that looks as open and inviting as possible. The dropping of the palmed card on top happens in an instant and your palm is already there for cover. You will



only need practice in fine tuning the fluidity of the entire motion. You should be able to perform this entire forcing procedure with your head turned away and it is indeed preferable to do so. As stated before, it's all based on feeling, not sight.

### The Shadow Switch

If you can perform the forcing sequence above, then the switching technique I'm about to share with you will be a simple and logical extension of that very same principle. Let's say in this case you want to give your participant a genuine free selection but then **switch** their free selection for the Ace of Spades on top. No problem. Start with your Ace of Spades **face down** on top of the deck. You will perform everything exactly as you did before for the forcing method. Ask your participant to select a card. Perform your cover, load, and set, and then ask your participant to call stop as you riffle down the corner of the deck until they call stop. Here's where the derivation comes in. When your participant calls stop, this time you will want to show them their selection fairly and immediately. To do this separate the bottom portion of the deck down and slightly to the left as you use your left thumb to push over the top card. See Fig 28.

Fig 28.



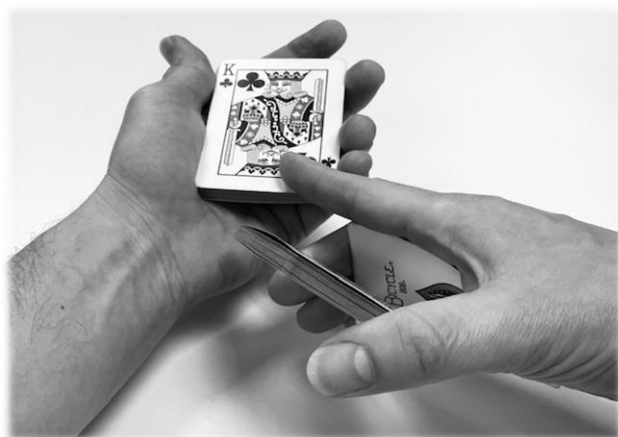
You will then use the right-hand packet as a lever to flip the protruding card over **face up** to reveal its identity. See Fig 29.

Fig 29.



Call out the identity of the card emphasizing that it is not a secret and everyone knows what the selected card is. You can even point with the right-hand finger without revealing the Ace of Spades in palmed position. See Fig 30.

Fig 30.



Next, repeat this same action again by flipping the card back over **face down** using the right-hand packet as a lever. All that is left to do now is slide the left-hand packet on top of the right-hand packet in the same way described in the ***Shadow Force***. Remember to pause for just a beat in time after placing the left-hand packet on top of the right-hand packet - just long enough for your participant to clearly track what is happening. Your beat moment should look like Fig 31.

Fig 31.



The final phase of the technique ends the same way as the forcing technique. The left-hand raises up to grab the deck from underneath as the right-releases its grip on the palmed Ace of Spades. The left-hand fingers simultaneously square everything up in one instantaneous moment as it reaches

forward and pushes forward the top card with the left thumb. You have effectively switched the selected card for the Ace of Spades.

**Note:** Given that this is a switching procedure, you will likely use your left thumb to place the switched card **face down** onto the table yourself or onto your participant's palm - likely asking them to cover the card up with their other hand.

## Shadow Change

You should now be comfortable with the action of seamlessly slipping your palmed card on top of the deck for the *Shadow Palm Principle's* forcing and switching techniques. Using this action now as a color change poses no real change to the technique, only the perspective. I'm going to describe its application under the context of an entire trick.

Let's assume you had a card selected (**the King of Clubs**), returned to the deck and then apparently shuffled and lost, but in reality, you controlled it to the bottom of the deck. Whatever method you prefer to accomplish this – have at it. To set up a color change in this context, you will need to prepare for your load from the bottom. See Fig 32.

Fig 32.



Contrary to the perspective seen in Fig 32, you will actually prepare for this with your right-hand palm up and with the deck **face down**. You will also do this as you patter to your participant. Your cover, however, will be in the simple but quick turning over of your right hand as you load the bottom card into **face up** palm position into the right-hand. You should be pattering this entire time. As

your right-hand turns palm down, you will then immediately set the deck with the left-hand and invite your participant call stop as a means of using their intuition to try and locate the exact point in the deck they believe their card to now be. Given that the cards are **face up** in the right-hand, your left thumb will need to leave less space between the cards as you riffle down. You may even want to perform your thumb-riffle at an even slower pace. See Fig 33.

Fig 33.



When your participant calls stop, immediately bring the bottom portion packet sliding it on top in the right hand. See Fig 34.

Fig 34.



Hold this position for a beat as you say, "Is that it?". The answer will of course be no. Continue to hold the position of the right-hand as you distract your participant by asking them legitimately "Nice try, but what **WAS** your card?" They will say the King of Clubs. Say "Ah, the King of Clubs. I think I can help with that." Allow them one more beat to view the

right-hand packet one more time before you bring your left hand up to execute the change. The change is aligned in mostly the same manner as a switch, but this time, you will want to leave your right hand on top for just a split moment upon dropping the King of Clubs on top. See Fig 35.

Fig 35.



This is then immediately followed by a backwards rubbing motion of the right hand to complete the color change illusion. See Fig 36.

Fig 36.



It is essentially an entirely different method for performing a basic rub vanish. Performing it in conjunction with the *Shadow Palm Principle* admittedly has its limitations but it is perfectly effective nonetheless - and if you can perform the *Shadow Force* and *Shadow Switch* with ease, why not add the

*Shadow Change* as another addition to your color change repertoire?

### **The Assisted O.H.T.P.**

The O.H.T.P. is not without its own limitations. To demonstrate this, I ask that you pick up a small packet of 5 or 6 cards. Now try and execute your O.H.T.P. with this small packet of cards. You will find it to be nearly impossible, or at least extremely difficult. Notice how the packet just bends, not allowing the top card to spring up into the palm. The O.H.T.P. has a limitation against its use in small packets of cards because small packets like this do not provide enough rigidity to facilitate the springboard action on the top card with the pinky.

Fortunately, there is a simple way around this limitation through the use of an index finger-assist. This shouldn't take much explanation – only a little practice. Prepare for an O.H.T.P. with your right hand on a small packet of cards as before. This time, prepare for your load from Over-Under position. With the left-hand underneath, your left index finger is now in perfect position to apply pressure directly upwards and in line with the downward pressure being applied by the pinky. See Fig 37.



Fig 37.



This will supply you with all the rigidity you need to allow your pinky to spring the top card up into palm position. Give it a try. You should have no difficulty in palming the top card this way. It is the index finger assist that makes the action possible. Do not forget to apply your set immediately following your assist.

## The Shadow Steal

### (An improved method for stealing a card)

I briefly discussed how to steal a card using the O.H.T.P. in the *Basic Mechanics* section of this book. The ability to secretly steal a card from the deck is probably the biggest reason for learning any palming technique. And though the manner I described in the *Basic Mechanics* section is a perfectly legitimate and effective way to steal a card through an O.H.T.P., it is not the way I ever perform a steal. I almost exclusively use ***The Shadow Steal***, which is difficult **(and a little scary to do)** if you have not already effectively mastered the application of ***The Shadow Control, Force and Switch***.

Within the context of a trick, let's say that a card has been selected **(the 4 of Hearts)**. It has been returned, shuffled and apparently lost back in the deck. In reality, you have controlled it back to the top of the deck in whatever manner you see fit. Let's say that your effect calls for you to steal the selected card so that you can have it magically appear inside your pocket. With the 4 of Hearts now secretly sitting comfortably within reach on top of the deck, you are in position to execute an O.H.T.P. You will perform your cover and load

sequence as normal – gesturing towards your participant as you say something to the effect of “would you please take the cards and give them a thorough shuffle for me.”

As your right-hand retreats back to Over-Under position with the left hand taking the deck in Mechanics Grip, instead of setting the deck, the right hand will let go of the deck and make a cupping motion, scooping forward and around the left hand that maintains hold of the deck. See Fig 38.

Fig 38.



As the right-hand continues its trajectory around, the left-hand's fingers move out of the way maintaining hold of the deck solely between the thumb and base of the index finger. The right-hand then grips the deck with the thumb above and fingers below as seen in Fig 39. The left-hand simultaneously releases its grip on the deck.

Fig 39.



The right and the left hand then extend outward in the most open and fairest possible manner to invite the participant to take the deck. See Figure 40. The left hand is shown empty as well.

Fig 40.



When your participant takes the deck, your right hand then falls naturally to your side with the palmed card and no one is the wiser. As your participant shuffles the deck **(or whatever you want them to do with it)** you have plenty of misdirection to then stash the palmed card into your pocket **(or wherever you want to stash it).**

At first glance, this may seem like a risky maneuver. In practice, however, it looks quite natural. I've never been caught with it – ever - unless I purposely intended to **(more on that later)**. The entire maneuver should have a smooth **bump, shift, bump** feel to it. The first *bump* happens as you gesture out for your cover and load, the hand then retreats back to quickly *shift* its grip and then *bumps* back out to offer the deck to the participant.

The left-hand is shown empty and the right hand looks exactly as it would - palming a card or not. Performing the steal this way looks less rushed, much more open and even more natural than just switching the deck to the left-hand and then offering the deck with the left hand as the right-hand falls down to the side. It's too quick this way and there is a lot of heat on that moment. Performing the *Shadow Steal* allows for a lot more motion, which also helps hide the secretly hidden card in your palm. The heat on the moment is also completely nullified as you extend your left and right hand forward in an open and completely natural way.

Suffice it to say, your O.H.T.P. should of course be impeccable before attempting the *Shadow Steal*. As with all the other techniques already mentioned, you should be able to perform the entire steal maneuver while looking at your participant. You never want to look at your hands during this sleight sequence. Upon extending your hand out, you can then line the deck up almost perfectly with your eye line. Your angles are nearly perfect. You're covered

on all sides except for directly behind your palm. At this point, you'll see the identity of the card clearly while your spectators will see and suspect nothing.

## Advanced Concepts and Applications

### Peek

We haven't reached the bottom of this rabbit hole yet. The application of the Shadow Steal method opens up a whole new world of possibilities. For starters, you may have naturally caught on to how *The Shadow Steal* **could** be used as a method for **peeking** a card.

Assuming you are not using a marked deck, **(I always do, but never mind that)** you can have a card fairly and secretly selected, returned to the deck, controlled to the top and then offered back to the participant for shuffling. Executing a *Shadow Steal* in offering the deck to the participant would instantly reveal the identity of their card to you. You now have total control of it too, to do whatever you can imagine with it.

Let's dive a little deeper into this concept though and explore how we could apply it within the context of a pure mentalism billet routine. In this application, it would be highly recommended that one use *United State Playing Card Company Double-Blank* card stock. This way they will feel and handle just like real cards. This application might also best be suited for a one-on-one mentalism routine where your participant is seated directly across the table from you.

Spread your packet of double-blank cards to show they are all blank on both sides and then offer your participant to take one from the middle of the spread. Offer them a sharpie to secretly draw whatever image they would like on their blank card. Turn your head away and spread the deck. Split the spread in half and extend your left-hand portion asking your participant to place their card back on top drawing-side down. Bring the right-hand packet spread over the top to close the spread. Secure a pinky break and perform a *Classic Pass* moving the drawing card to the top of the deck. At this moment I usually turn my head back catching my participant's eyes asking if all has been fair so far. You next decide to extend

the fairness now by allowing your participant to hold on to the deck. This is when you execute ***The Shadow Steal*** as you offer deck to your participant.

Your right-hand with the palmed card will retreat back along with your whole posture as you lean back in your seat. You will release the palmed card **face up** onto your lap. Your demeanor is relaxed now as you ask your participant to hand you any blank card along with the sharpie. You are now going to attempt to divine what image they drew on their card earlier. You will of course draw something similar to the drawing you are looking at in your lap. If you hold your blank card in your left-hand towards the edge of the table, you should be able to look straight down at the card in your lap while appearing to only be looking at the card in your hand.

When you finish drawing, flip your card over **face down** onto the table. Slowly slide it forward on the table offering your participant to place their hand over it and exchange it for the deck in their hands. Make sure you tell them not to look at it yet. As this is happening, your right-hand will place the lapped card back in the original palm position – drawing side down. When your participant slides the deck towards you, your right-hand will reach over to drag the deck off the table, adding the palmed card **face down** on top as you do so.

State that you first want to see what your participant drew before revealing what you drew. Turn the deck so that the top card now has its drawing facing you. It will be at the bottom as you begin to spread over cards into the right hand with the left thumb. When you reach the middle of the deck, you should act as though you just discovered their drawing. You are going to pretend to pull the card out of the middle of the spread, but you are actually going to grip the bottom card with the right fingers from behind and slip it to the right-hand packet as you separate your hands. Place the drawing **face up** on the table and begin to make comments on it. Hopefully you have made your drawing similar but not precisely as they did. This will allow you to make slight observations that you thought you saw but weren't quite sure about. This helps sell the illusion. All that's left to do now is for your participant to flip over the card **YOU** drew on and reveal that it is a very close match to what they drew.

**Note:** Admittedly there are easier techniques out there that accomplish the exact same effect just presented. However, if you are mastered in the *Shadow Palm Principle*, this performance concept is easily achievable.

### **Instant Stooge**

Another application of *The Shadow Steal* that I have used when the timing feels right is, as an instant stooge application. Imagine if you will a scenario in which the magician's presented effect is one of thought transfer. Not just from the participant to the magician, but from the magician to then another participant. You will have to gauge for yourself the best participant to let in on the effect, but it usually goes something like this.

I choose the first participant to take the deck and shuffle it thoroughly. As participant 1 is shuffling, I will select a second participant and move them off to my side facing the rest of the spectators. I will state that I am going to try a thought transfer experiment, but before I begin, I need to make sure participant 2 is mentally ready. My next words to participant 2 are usually exactly as follows. I will stand in between the remaining spectators and participant 2 staring participant 2 in the eyes as I say, "If you want this to work, don't take your eyes off my right hand, remember the card you see and play along." This has always worked for me. The rest of the effect should be self-explanatory. I turn back to participant 1, have a card freely selected and secretly viewed, lost back in the deck but and then controlled to the top. I then offer the deck back to participant 1 performing *The Shadow Steal* as I do so. With participant 2 at my left-side and holding the deck up at eye level they will always see the card held in palm position.

Participant 1 takes the deck back and can shuffle again if they'd like. I move off to the side and away from both participants, sliding the palmed card into my pocket as I do so. Now all I have to do is pretend to receive the thought of card from participant 1 and then mentally transmit it to participant 2 (**who also already knows the card**). They always play along and even relish in finally getting to play the role of "the magician who never reveals their secrets." It turns one of your participants into an instant co-star and plays big.

You have now provided proof that you can not only read minds but transmit thought. The effect is not over though. At this point I'll ask participant 1 to remove their selected card from the deck to show everyone. They will of course not find it. I can then reveal that the card has been in my pocket the whole time. This will cause both participant 1 and 2 to question what participant 1 actually saw and furthermore question how deep your powers of mental manipulation really go.

### **Dual Reality**

This is one that I must admit I haven't fully finalized or performed yet. I wanted, however, to provide you with as much value as possible in this book and so decide to include it - if only as a means of inspiring you. It is a very similar concept to the instant stooge idea, and in a way, still is just a different interpretation of an instant stooge idea.

It occurred to me that the same method used in creating an instant stooge with *The Shadow Steal* could be modified to fit a dual reality situation – where participant 1 clearly sees one thing while participant 2 clearly sees something completely different. In a dual reality situation, this all happens almost in the same moment.

Imagine that you have a card on the bottom of the deck that you want participant 1 to see and a card on top of the deck that you want participant 2 to see. The deck would be held **face down**. The right hand would come over and grip the deck in preparation for an O.H.T.P. You would instead simply show the bottom card to participant 1, letting them note its identity. You would then immediately turn to participant 2 but perform the O.H.T.P. in the process. You would apparently be showing participant 2 the bottom card as well, pointing at it for them to note its identity. You wouldn't however be pointing to the bottom card but rather the top card held in palmed position as seen in Fig 41.

Fig 41.



Participant 2 would immediately catch on to the situation and remember the card you pointed at. You would now have created a dual reality situation in which everyone apparently experienced the same moment but both parties have wildly different perceptions of what that moment revealed. As I said, I haven't fully worked out how I want to present this as an entire effect. I

hope; however, you find it worthy of your own further exploration.

## TRICKS

The purpose of this book project was primarily to provide you with deep insight into one of the most diverse sleight methodologies I have ever come across. One that you can consume, practice, master and then apply to your own trick creations. I am aware though that a major appeal to any new magic book is the prospect of acquiring a new trick. In this regard, I wasn't going to just leave you high and dry. I now present to you a curated selection of my own personal effects that make use of the *Shadow Palm Principle*.

### Flicker

There was a period where I was absolutely obsessed with finding the perfect instant transposition effect. In my mind, I want to show a card, place it down, show another card, place it down, snap my fingers, and then instantly reveal that they had magically switched places. I'm not suggesting that "Flicker" is the epitome of perfect transposition effects, but my pursuit ending after developing this effect. It's fast. It's an opener. It's a stunner. And it's always a show me more-er. It requires a double-backer though. Deal with it.



Start with your double-backer on top of the deck. Gesture to your participant for a cover and load as you say that you are going to pick a random card for yourself. Bring your right hand back to set the deck and riffle down with the left thumb and stop at a random spot in the middle. You are now going to perform the *Shadow Switch* sequence. You will reveal the card and call it out loud as you flip it over (**let's say it's the 5 of Diamonds**) then flip it back over and perform the *Shadow Switch*. You will then immediately push the top card off with the left thumb leaving **face down** on the table to your right. Your participant will of course assume that the **face down** card is the 5 of Diamonds but really it will be your double-backer. The 5 of Diamonds is still on top of the deck.

Next call for your participant to select a card. You can do this in a more traditional manner by spreading the cards. **Note:** ask your participant to **TOUCH** any card in the middle. Do not let them grab one. Once a card has been touched, shift it forward so that it is slightly protruding forward from the rest of the deck as you close the spread. Hold the deck in your left-hand and remove the card with your right-hand exposing its identity to all. Let's say it is the 2 of Spades. While you are casually displaying the selected card to everyone (**emphasizing there's no need to keep it a secret**) you will grab a pinky break with the left pinky under the top card (**the 5 of Diamonds**).

I hope you are at least skilled enough to manage a pinky break with one hand. If not, essentially you just push the top card over to the right slightly with your left thumb and then slide it back into place with your pinky slipped in underneath. If you need more explanation than that, there are plenty of YouTube videos available that will break the movement down for you.

You will now place the 2 of Spades **face up** on top of the deck, adding it squarely to the pinky break card. Hold the deck stationary in the left hand as you point to your **face down** tabled card and say "we have my 5 of Diamonds over there" then point to the 2 of Spades and say "and we have your 2 of Spades here. Now watch."

At this point you will perform a color change. Any color change can be used that works with 2 back-to-back cards. A sleeve change, or wave change work just fine. I always use the *Shapeshifter* change. It's still one of the best there is. Again, if you're not familiar with the

*Shapeshifter* change, there are plenty of free tutorial videos available on YouTube that will break the move down for you. It's a little knacky but not terribly difficult.

Upon executing the change, the 5 of Diamonds instantly appears. I drop the double directly on top of the deck and then immediately toss the card **face up** onto the table with the right-hand. This is meant to misdirect your participant's gaze. I then say, "if this is now the 5 of Diamonds" as I immediately pick up the **face down** card **AND**, at the same time, grab another pinky break beneath the top card of the deck. I do all of this just before I bring the **face down** card over, placing it on top of the deck and squaring it up with the pinky break card as I then ask "Then what do you think this card is now?" as I point to the top card.

To finalize the illusion simply perform a *double turnover*, flipping the 2 cards over as 1 and then tossing the revealed 2 of Spades off **face up** onto the table next to the 5 of Diamonds. The double-backer will be on top of the deck appearing as just another card in the deck and you have a beautifully executed instant transposition effect.

## **Bonus Coincidence Effect**

This little bonus effect is a bonus because it does not make use of the *Shadow Palm Principle*. It is, however, the first of a 3-phase series of coincidence effects I always perform in this order – each building on the previous. The last 2 effects do make use of the *Shadow Palm Principle*. But in an attempt to provide you with as much value as possible, I've decided to include this opener effect here as well so that you can have an entire 3-phase routine of effects that complement each other well. This one is quite simple and requires no sleight of hand.

This one is a pure coincidence style effect, and it should be presented as such. It is a simple coincidence style *mate-matching* effect; where you select a card at random and keep it a secret from your participant. Your participant then selects a card, and it coincidentally matches your selection both in color and value – it's *mate*.

Often, I start by asking my participant if they are familiar with what a card mate is. I ask this while I have them freely shuffle the deck. As they are shuffling, I explain to them what

a mate of a given card is. Again, a card of the same value and color (**I.E. the mate of the King of Hearts would be the King of Diamonds**). When the participant is fully aware of what a mate is and is finished shuffling the deck, I will take the deck back and spread them with the faces towards myself, stating that I am going to choose a random card to my liking that we will come to later on. All you are going to do is note the top card of the deck as you begin to spread through the cards. You will simply remove the mate of whatever the top card is. Let's say it is the 5 of Clubs. You will spread through the deck and remove the 5 of Spades and place it **face down** off to the side of the table.

Now, hand the deck back to your participant having them hold it **face down** in their hand and prepare to start dealing cards into a pile on the table. There are many different ways to perform the following dealing sequence, but the most important part is that your participant deals the top card **singularly** and **face down** onto the table. You could simply tell them to deal 1 card **face down**. After they do, you can then tell them that they can deal 2 or 3 cards at a time and to continue dealing until they feel like stopping. You could alternatively have them spell out names of people who are important to them; dealing 1 card for each letter in the name. You could even include birth dates by spelling the month one card at a time and then dealing the date number with the cards as well. A lot of times, I perform for more than 1 person. In this situation I like to include a second participant who is to tell participant 1 how many cards to deal onto the pile at a time. As long as the top card is dealt **singularly** first, it doesn't matter how you handle the dealing sequence or how many cards they deal as long as they deal at least a pile of cards large enough to be easily cut in half.

When they stop dealing cards, square up the tabled pile for them and then state that you now want them to cut the tabled packet anywhere they would like and then simply place it to the side of the bottom half. I recommend that you always make a gesture with your hand to show them exactly how to cut off the cards, and exactly where to place the top portion they cut off. It should be directly to the side of the bottom portion. When they have done this, it is time to execute the simple (**but highly effective**) *cross-cut force*. Immediately pick up the bottom portion of the deck and place it angled to the side on top of the top portion – as if saving the spot cut to for later. See Fig 42.

Fig 42.



At this point I recap what has happened thus far. The participant shuffled the cards. You removed a selection which is still lying **face down** on the table. Call attention to this card. You can now flip it **face up** to reveal that it is the 5 of Spades. I recommend leaving it showing **face up** in a position close to the tabled crosscut. See Fig 43.

Fig 43.



Continue to recap that your participant dealt cards down into a pile in a manner totally of their choosing, to an amount of their choosing and then cut the pile where they randomly decided to cut. You can now lift the top packet, flipping it **face up** to reveal that they have cut directly to the mate of the card you randomly pulled out of the deck before even starting the effect. See Fig 44.

Fig 44.

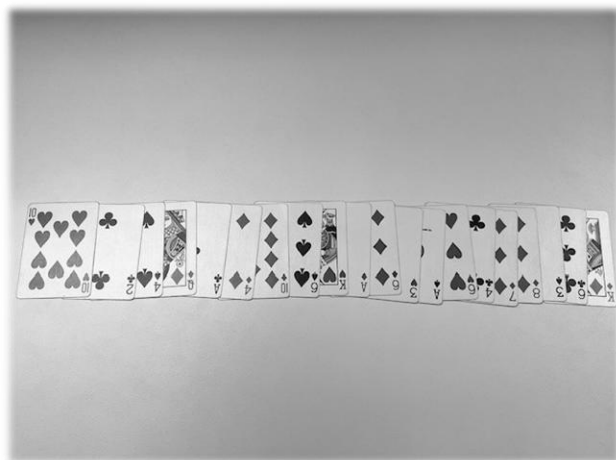


## Beyond Coincidence

The basic coincidence effect above is simple but very effective; and always gets at least a puzzling reaction. You will confirm with your participant that, though that was pretty amazing, it could still just be a matter of coincidence. This leads nicely into phase 2 where you will ask your participant if they would like to see something that is a little *Beyond Coincidence*. I've never had someone say no. The effect I'm calling *Beyond Coincidence* here is actually a slight derivation of the *Lightning Card* effect detailed in the ever-popular magic book "*The Royal Road to Card Magic*". It is a great effect to make use of an assisted O.H.T.P. I now present to you my personal handling of the effect.

You have already set up the hook by asking your participant if they want to see something beyond coincidence. At this point, I like to have my participant shuffle the cards again. When they are finished, take the deck back **face down** and ask your participant to think of a number between 5 and 20 – and to keep this number they've selected to themselves. Let's say they think of the number 9. You legitimately will not know what number they are thinking of, but it doesn't matter. Now state that you are going to show them the top 20 cards from the deck that they have just shuffled. Deal 20 cards out **face up** and right to left in an overlapping pattern as seen in Fig 45.

Fig 45.



Now, restate that your participant is thinking of a secret number but now you want to relate this number to a card in the spread. State that if they are thinking of the number 10, they will remember the 10<sup>th</sup> card from the top of the deck. If they are thinking of the number 15, they are to think of the 15<sup>th</sup> card from the top of the deck and so on. Say that you will count

from the top of the deck down (**which must be from right to left**) so that they will be able

to easily see which card lays at the position equal to the number they are thinking of. Continue by stating that you do not want to know what their card is, so you will simply count out all 20 cards and your participant is to say nothing – only to note the card that falls at their secret number position.

Slowly and clearly count out each of the 20 cards from right to left, pointing at each card in the spread as you go. When you are finished, confirm with your participant that they now know which card in the spread falls at the position from the top equal to the number they are secretly thinking of. When they confirm, tell them to remember their card. You should still be holding the remaining cards from the deck in your left hand. Clearly and carefully close the **face up** spread on the table, and then add it **face down** on top of the remaining cards in your hand.

You should emphasize that you are making **no** questionable moves while you do this and that your participant's card will clearly still be at the same position from the top of the deck. Now state that you're going to give your participant the top half of the deck (**with their card in it**) while you keep the bottom half. As you do this, riffle down with the left thumb as seen in Fig 46. Then you will perform a simple *slip cut* and place the top portion of the deck **face down** in front of your participant. See Fig 47.

Fig 46.



Fig 47.



Slipping the top card to the bottom portion packet in this manner will now secretly place your participant's card 1 position less than what they think it is.

Place your packet **face down** in front of you a little to the left of your participant's packet. See Fig 48.

Fig 48.



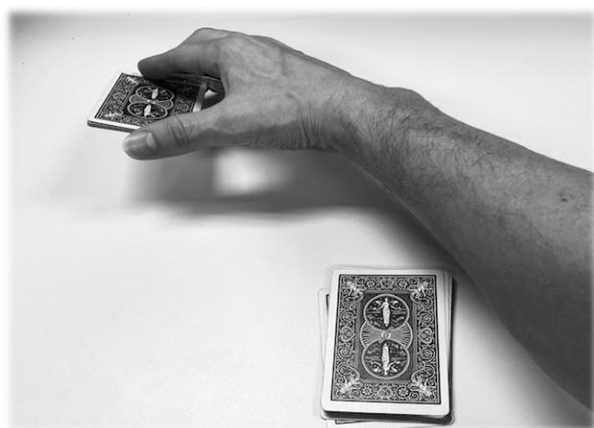
State that now you want to bring both packets to the same position. Ask your participant to call out the number they were secretly thinking of, but not to reveal the card identity just yet. In this case they were thinking of the number 9, so when they say the number out loud, say that you are going to count down to the 9<sup>th</sup> position of their packet which will natural arrive at their

card and we will also see what card appears at the 9<sup>th</sup> position in your own packet. Astute participants will already be guessing that the card at your 9<sup>th</sup> position will be the mate of their card as in the first effect. Do not confirm or deny this just yet.

You will now, in the cleanest and fairest possible way, pick up the top card from your tabled packet and place it **face down** in your left-hand as you call out the number 1. Then do the same thing with the top card of your participant's packet, adding on top of the card in your hand, also calling out the number 1. You **MUST ALWAYS** start this counting process with **YOUR** packet. **AND** you will always count to 1 card less than the number your participant names. In this case the number is 9. So, you will count off **8** cards from your packet and **8** cards from your participant's packet. The count procedure will always be 1 card from your packet then 1 card from your participant's packet then call out 1. Then 1 card from your packet and then another from your participant's then calling out 2 – and so on and so on until you have reached the necessary number of cards.

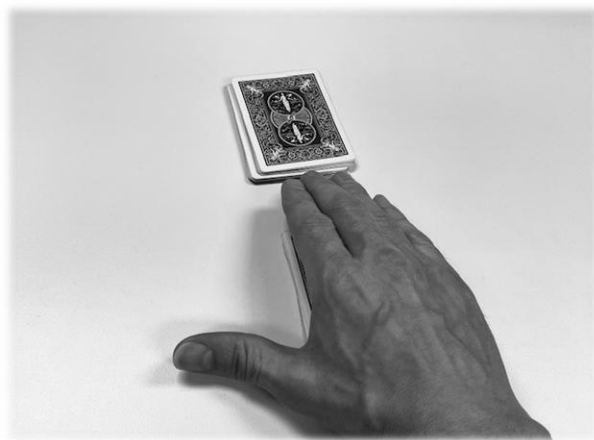
If you perform the counting sequence in this way, the last card you pick up will always be your participant's secretly thought of card. This is because you performed a *slip-cut* earlier. Your participant will believe their card at the 9<sup>th</sup> position is still on top of their tabled packet. You are really placing their card down onto the packet in your left-hand as you call out the number 8. It is at this point that you will prepare and execute an assisted O.H.T.P. as you look at your participant and confirm that they understand that you have now arrived at the 9<sup>th</sup> card of their packet as well as the 9<sup>th</sup> card of your own packet. You will execute the palm in motion as you move toward the left side of the table placing the packet **face down** towards the left, leaving your participant's card palmed in your right-hand. See Fig 49.

Fig 49.



Your right-hand will now retreat back towards the right and pass directly over your tabled packet adding your palmed card to the top as you slide the entire packet to the right until it is directly in front of your participant's packet. See Fig 50.

Fig 50.



This is why it was important for you to initially place your packet to the left of your participant's. It helps justify bringing the packets closer together at this pivotal moment of the effect. At this point, you can do another recap of how they had a freely selected number which was then related to a card they have only been thinking of this



whole time. You have now both arrived at the same position in your respective packets based on the number your participant freely thought of.

Now you can ask your participant to recall the previous trick where the cards selected coincidentally ended up being mates. Then ask your participant to flip over their 9<sup>th</sup> card and finally reveal what it is. The suspense you have built up is in the possibility of your card being a mate to whatever their card is. Your participant will be confused when they flip their top card over and discover that it is a completely different and random card. You should act surprised yourself. Say “wait, that’s not your card?” They say, no it isn’t. Say “but that is the 9<sup>th</sup> card of your packet.” They will confirm that yes, it is. “But you’re telling me that’s not your card?” “Correct”. Ask them “well, what was your card?” Let’s say they say it was the 3 of Hearts. Ask your participant to remember that you said you were going to try and show them something that was *Beyond Coincidence*. Recap that you have also arrived at the 9<sup>th</sup> card in your packet – a number secretly chosen by your participant. Now flip over the top card of your packet to reveal not a mate, but your participant’s 3 of Hearts having been magically transported to the perfect position.

**Note:** If you are using a marked deck, you will know the identity of your participant’s card simply by looking at the back of the top card of your packet. With this you have the option to add in another layer and verbally reveal the identity of your participant’s card before you physically reveal it by flipping it over. You will, however, require a marked deck for the last trick in this 3-phase effect routine.

## Far Beyond Coincidence

This effect was also detailed in the 3<sup>rd</sup> volume of the Declan Pierce series. It may be that you have not yet read volume 3 yet and so I didn’t want to exclude this effect from this book as it is the finale for this 3-phase routine of effects. As with the previous effect, this one is not a coincidence effect at all. It’s essentially a transposition effect that requires a marked deck, a surface – and a willing participant, naturally.

As per usual, start by having your participant thoroughly shuffle the cards and place the deck **face down** on the table. Next, have them cut the deck in half, keeping whichever half, they want for themselves, while sliding you the other. It is highly ideal to have your participant seated across the table from you and a little to the right. In any event, your packet should be in front of and to the left of your participant's packet as seen in Fig 51.

Fig 51.



Ask your participant to pick a card from their stack, keeping it **face down** as they place it in the palm of their hand. Have them call out the number 1 as they do so. You will immediately begin a follow-the-leader process by likewise clearly picking up 1 single card from your stack and placing it **face down** in the palm of your left hand.

You will also call out the number 1 as you do so. At no time are either of you to look at the faces of the cards during this process and you should emphasize this point.

Next, have your participant pick up another card and place it **face down** on top of the other and call out the number 2. You will then do the same, making sure your participant clearly sees that you are exactly mimicking what they are doing, and no extra cards are being dealt. Tell your participant that you will keep doing this process until they feel like stopping. It is a slow and tedious process, and they will likely stop at the 5<sup>th</sup> or 6<sup>th</sup> card. Let's say they call stop when picking up the 6<sup>th</sup> card from their tabled packet and adding it **face down** to the small packet in their hand. You will do the same, as the process dictates, calling out the number 6 and then stopping as well.

Next, fairly count the cards in your hands showing that you do in fact hold 6 cards which is the same amount your participant is holding. State that your participant stopped where they desired, leaving a random top card on each of your still tabled packets. Instruct your participant to secretly glimpse and remember the top card of their still tabled packet and

then leave it where it is – you will do the same. The identity of your card makes no difference and there is no need to remember the card you personally glimpse at. You should view your card as a means of instructing your participant on what to do. While they are looking at their card, you will have the misdirection you need to execute an assisted O.H.T.P. of the top card of the small packet in your hand.

Once you have the card palmed in your right hand, offer the small stack in your left hand to your participant in exchange for the small packet in their hands. When you receive your participant's packet, bring your hands together smoothly to add your palmed card to the top of their packet as you place it on top of your tabled packet (**along with the palmed card on top**). Occupy your participant's attention while you do this by instructing them to place their own small packet on top of their tabled packet. When this is done, state that all you have done is replace 6 cards with 6 other cards on top of each of your tabled packets. In reality you have given your participant only 5 cards because you secretly palmed off your 6<sup>th</sup> card.

State that now all you are going to do is remove the 6 cards from each packet to arrive back at each of your secretly viewed cards in the stacks. Tell your participant to make sure that you are counting fairly. Always start counting with your stack first. Slowly and fairly, pick up the top card from your stack calling out 1 as you place it into your left-hand **face down**. Next, pick up the top card of your participant's stack as you call out 1 again, also placing it **face down** on top in your left-hand. Continue counting in this fashion until you have counted off 6 cards from your stack and 6 cards from your participant's stack. Since you secretly only handed your participant 5 cards, the 6<sup>th</sup> card you take from their stack will actually be their secretly viewed card.

Square up the cards and catch your participant's eyes as you ask them to confirm that all you did was fairly pull off the original 6 cards from each packet that were pulled off earlier. This is when you will again execute the **assisted one-hand top palm** again as you nod your head begging for a confirming response from your participant. With your participant's selected card in right-hand palm position, reach over to your left, dropping the packet on the table. As your hand with the palmed card begins to retreat, it must pass directly over

your tabled packet. Do not stop. Instead drop your whole hand on top and slide the entire packet over to the right and directly in front of your participant's packet and square it up fairly. This adds suspense by bringing both packets starkly into focus. It is a highly justifiable and non-suspicious way of adding your participant's card to the top of your packet. It is also at this moment that you will want to read the marking of the top card of your participant's packet.

Recap that all you have done is remove the top 6 cards of the packets to arrive right back at each of your secretly viewed cards. Tell your participant that you will reveal your card first. Call out the name of the card that is on the top of your participant's packet. Have your participant then call out the name of their secretly selected card. Flip over the 2 top cards and reveal that they have magically switched positions.

## Pocket Prediction

This is my interpretation of a popular plot that combines a prediction effect with a transposition. In this variant, the magician's prediction card is shown beforehand, but its identity is not revealed. The participant then freely selects a card, signs it, and then later the magician's prediction card is revealed to be the participant's signed card. You will need to prepare 3 cards ahead of time for this effect. You will need a sharpie and some good old double-stick tape.

First, take a random card from another deck, the back of which matches the backs of the deck you are going to use for the effect. Write the word "Prediction" with a black sharpie across the back of the playing card. It doesn't matter what the card is. The face will never be seen by your participant. Place this card in your right-side pants pocket face towards you.

Next, choose a card from your performing deck that you want to be your force card (**let's go with the Jack of Spades**). Write the word "Prediction" on the back of this card as well, trying to duplicate the writing style of the other prediction card so that they both match as

closely as possible. Now choose another random card from your performing deck and place a piece of double stick tape on its face. You will attach this card to the back of your prediction card in order to hide the word prediction written on the back. The double stick tape does not need to be well hidden or applied liberally. You just need enough for the 2 cards to stay nicely together, but not so stuck that you can't easily separate them between the thumb and finger of your right-hand. You will want the alignment of these 2 cards to be as cleanly aligned as possible. This double-stuck card will be your force card. It starts on top of the deck **face down**.

Begin the trick by stating to your participant that you have made a prediction. Remove the prediction card from your pocket showing that the word prediction is literally written on the back. You will not reveal the identity of this card until later. For now, simply place the card back into your pocket still with the face towards you.

Next, I like to give the deck several false shuffles, maintaining the double-card on top. Prepare and execute an O.H.T.P. with your cover and load by asking your participant to please select a card. Once the double is loaded into palm position your right-hand retreats back as you set the deck with your left-hand. You will then begin to riffle down with your left thumb inviting your participant to call stop whenever they would like. When they do, you perform the *Shadow Force*, which will force the top card. However, this time you will not invite your participant to take the top card (**that would reveal the deception**). Instead, you immediately perform a *double turnover* to reveal the Jack of Spades **face up** on top of the deck.

**Note:** Because the double-card is stuck together with double-stick tape, you will not have to prepare for a double lift. You can simply thumb it over with the left thumb and flip it over with the right-hand fingers like any normal card.

Hand your participant your sharpie and have them sign their name on the face of their selected card. They should do this while you are still holding on to the card on top of the deck in your hand. They are now unknowingly signing their name on the face of a card that already has the word "prediction" written on the back of it.

Cleanly flip the double-card over **face down**. Now, you will quickly prepare for an O.H.T.P. as you gesture to your participant that you want them to hold on to the deck. You will perform your cover and load as you gesture, and when your right-hand retreats to set the deck, the left-hand will instead remove the deck in Mechanics Grip. Your eyes will follow the deck as your right-hand with the palmed card falls to your side. You immediately and intently watch your left-hand perform a one-handed cut of the deck as you state that this is all you are going to do – cut their card to the middle of the deck. After cutting the deck, the right-hand raises up and takes the deck from the back and then offers it to the participant in the same manner you would for a *Shadow Steal* or *Peek* maneuver.

You can have your participant then shuffle the cards if they would like. As they are doing this, your right-hand enters your right pocket to apparently retrieve the previously shown prediction card – though there is no need to mention this. What you will really do is insert your hand in your pocket and use your fingers and thumb to separate the double-stick card. You will remove just the one signed card with the back facing your participant calling attention to it. They will see the back with the word “prediction” on it, thinking that it is the same card you showed earlier. Really the card you showed earlier is still in your pocket along with another card that has double-stick tape on it. You can now reveal your prediction card to be the very card they signed and believe they are holding onto in the deck that is still in their hands.

## Gotcha

*Gotcha* is a much more involved transposition effect that requires a bit more set up and fluid skill with the *Shadow Palm Principle*. The effect leaves your participant with a signed card which they can keep at the end. If you didn’t have a business card to hand out, you could simply add your contact details to the card and your participant would have a memorable piece in which they could use to contact you for a possible future booking.

You will need a *trim* card; the use of which was highly detailed in volume 2 of *The Declan Pierce Chronicles*. You will also require a duplicate card of your choice and a sharpie.

I always use a black sharpie. As such I find the black writing to show up better on a red spot card compared to a black spot card. For this example, let's have our duplicate cards be the 2 of Hearts. On one of the 2 of Hearts, you will want to sign your signature or sometimes I just write the word "Gotcha". This card starts **face down** on top of the deck and is followed by the **face down** duplicate. Beneath these 2 cards is the rest of the deck with your trim card at the very bottom. Your sharpie goes in your pants pocket.

You will have your participant seated across from you and invite them to select a card. You will gesture to your participant as you cover and load and then set the deck preparing to riffle down the edges. You will riffle down allowing your participant to call stop whenever they would like. When They Do, execute the *Shadow Switch* procedure to display their freely selected card (**Let's say it is a 6 of Clubs**) and then *switch* it for the pre-signed card you have palmed in your hand. This card gets placed **face down** in front of your participant and the participant is asked to place their hand or finger on top of it to keep it safe.

The 6 of Clubs that your participant actually selected is still on top of the deck. You will now perform a cover, load and set sequence as you tell your participant that you yourself are going to select a card as well and in the same way. Riffle down, this time stopping at the trim card when it snaps to a stop. Display the card as you normally would with the *Shadow Switch* procedure. It will be the duplicate 2 of Hearts with no signature on it. Make sure your participant gets a good look at it before you finish the *Shadow Switch*. Instead of thumbing off the switched card on top (**which is the 6 of Clubs now**) you will instead slightly push over the top 2 cards with the thumb and then pull back in order to get a pinky break beneath the top 2 cards. To cover this motion, you will reach into your pocket with your right-hand and remove your sharpie, placing it on the table.

Now perform a double turnover on the top 2 cards to show the 2 of Hearts **face up**. Grab your sharpie, uncap it and sign your name clearly on the face of the 2 of Hearts. Place the sharpie down on the table and blow on the card, showing it to your participant. Perform

another *double turnover* turning the double back **face down** on top of the deck. Thumb the top card off onto the table toward your right. The right-hand now meets the left hand near the center of your body in the Over-Under position. The right-hand grips the deck preparing for an O.H.T.P. You will load the top card into your right-hand as you reach toward the left side of the table, placing the packet **face down** on the table.

The right hand then retreats back with the 2 of Hearts (**which is also signed now**) and the left hand grabs the sharpie as they both retreat back from the table. The sharpie is grabbed between the thumb and index finger of the right-hand as the right-hand then disposes of both the sharpie and the palmed card into the right-pocket. You will then place your finger on or cover your face-down card in the same manner your participant is. Your participant will believe that they are holding on to their 6 of Clubs while you are holding onto a signed 2 of Hearts. In reality the exact opposite is true.

I leave the climax to your own stylistic whims. Snap your fingers, wave your hands, whatever you would like. You can now reveal that the two cards have transposed; one of which has your signature on it (**which they are allowed to keep**). The deck can also be thoroughly examined for duplicates. The effect ends totally clean.