

"Reputation Makers"

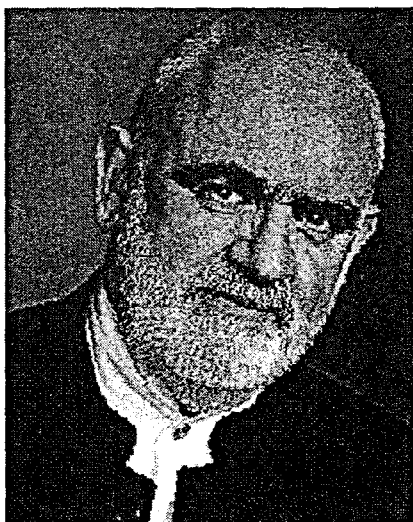
by

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Firstly, I would like to thank you for buying these notes. The effects have been truly tried and tested hundreds of times amongst lay audiences.

I believe that good magic is simple magic. That is, I do not like effects where you have to constantly be practicing difficult sleights as this puts undue pressure on you during the performance.

You end up concentrating too much on executing the sleight and as a result your presentation can suffer. Having said that of course I admire those who are dedicated and who have over the years developed incredible skills.

Watching Lennart Green in action leaves me in absolute awe. I had the pleasure of spending 3 days with one of France's top card men Bernard Bilis last year in Bologna in Italy and he simply left me speechless. These guys live with a deck of cards in their hands every waking moment.

I spend most of my time trying to simplify every effect for maximum impact.

If you have any suggestions or improvements to any of the effects, I would like to hear from you.

May the force be with you.

Charles Gauci

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The 15 Minute No Mnemonic Memorized Card System

Over the years, there have been some incredible memorized deck tricks published, the majority I have been told rely on mnemonics.

Because of this, the use of memorized deck tricks have been limited to a few diehard magicians. As I am getting old and my memory is not what it used to be, I decided to investigate the possibility of stacking a deck without requiring constant practice in order to use it effectively.

I must confess that I have not read any of the systems that have been published over the past 20 years. In the past I mainly relied on the Eight kings or Si Stebbins for my cyclic deck stacks. My system is not designed to replace them but to compliment them.

The main purpose of my system is:

- 1) To enable you to instantly know the name of a card at any given number in the deck
- 2) To know the position of any card within the stacked deck

Because of the popularity of the well-known Si Stebbins stack and CHaSeD order of the card suits I decided to use these two principles in the formulation of my system. I chose the Si Stebbins rather than the Eight Kings system because the Si Stebbins is mathematically based, requiring no mnemonics.

The principles behind this system are purely mathematical and are really very easy to follow. In order to understand quickly the basis of the system, I strongly suggest that you stop reading this for a moment and simply study in depth the structure of the stack in Chart No1.

The following explanations make the system look more complicated than it actually is. I have shown the system to magicians and within a few minutes they were able to use it.

To locate a card at a given number in a deck.

Rule No 1.

In the CHaSeD suit stack, the Club suit is the first suit in the stack. Therefore, the Club suit will form the basis of my system.

Rule No 2.

If you look at Chart No1 you will notice that the Club cards are located at the following numbered key positions from the top of a face down deck:

4th, 8th, 12th, 16th, 20th, 24th, 28th, 32nd, 36th, 40th, 44th, 48th and the 52nd.

All numbers are multiplicands of 4. There is no memory work required to recall any card in the Club suit in your stacked deck. You simply multiply the value of the card by four and immediately you have its position in the stacked deck.

Example:

The Four of Clubs = 4 for the value of the card $\times 4 = 16$. Therefore the four of Clubs will be in 16th position in the deck counting from top down.

You will notice that the key Clubs card values go up in increments of one, e.g.: The 4th card being the Ace, the 8th card is the Two, etc, etc.

To locate any card of the Clubs suit all you have to do is multiply it's value by 4

Rule No 3. Quick way of memorizing the suits

Any card* at any number preceding any Club key number, that suit will always be a Diamond. Conversely, any Club key number plus 1 card will always be a Heart. Any Club key number plus 2 cards will always be a Spade.

So now, as soon as a number is mentioned we can immediately know the suit by applying the above rules to that number. If you study chart No 1, you will understand what I mean.

Examples:

What are the suits for the following numbers?

No 17. We know that 16 is a key Club number. So, $16 + 1 = 17$. The next suit in the ChaSeD order to Clubs is Hearts. The 17th card must be a Heart

No 26, the 24th card is a Club. $24 + 2$ cards must be a Spade.

With the chart in your hand, do this exercise with different numbers for the next 5 minutes and I will guarantee that you will instantly be able to recall the suit at any selected number.

If you really want to learn this system very quickly it is critical that you clearly understand the principles behind the system. That is why I urge you to learn the system in small steps.

That way, all the principles will be indelibly etched in your brain forever.

Next Step

The Si Stebbins system is partially used for the next 3 cards following each Clubs key card, refer chart No.1

Value of the next three cards following each Club key card.

Rule 4.

The Si Stebbins stack is used only for each group of four cards. The first of which is the Club key card followed by the next three cards and the stack stops at the fourth card every time. Refer chart 1

In other words this Si Stebbins stack is not continuously cyclical as in the original version.

Rule 5.

As you know the card values of the Si Stebbins system go up in increments of three. There are 13 cards in a suit. In between any two Club key cards, there are always three other cards. To quickly help you work out the value of the card at any position between these, simply do the following.

- A: If the number is 1 number past your nearest lower Club key card number, add three to the Club key value and that becomes the value of the next card.
- B: If the number is 2 numbers past your nearest lower Club key card number, add six to the Club key value and that becomes the value of the card.
- C: If the number is 3 numbers past your nearest lower Club key card number, add nine to the Club key value and that becomes the value of the card.

To locate the number position of any card, we reverse the above procedure with some minor changes.

Clubs: To locate the position of any club card simply multiply its value by four.

E.G. Queen of Clubs = $12 \times 4 = 48$. The Queen of Clubs is the 48th card, refer Chart No 1

To locate the position of any Heart, Spade or Diamond cards, apply the following formulas.

Hearts:

1. Multiply its value by 4
2. Deduct 11 from the above answer. If you cannot, go to step 3
3. Add 41 to the answer in step 1

Spades:

1. Multiply its value by 4
2. Deduct 22 from the above answer. If you cannot, go to step 3
3. Add 30 to the answer in step 1

Diamonds:

1. Multiply its value by 4
2. Deduct 33 from the above answer. If you cannot, go to step 3
3. Add 19 to the answer in step 1

If you like you can have a prompter lying somewhere where you can see it as you are performing. It can be coded as:

C X 4 H -11 + 41 S -22 +30 D -33 +19

Remember of course before applying the above formulas to multiply the value of the card by 4

| | | |
|----------|-------|-----|
| Hearts | = -11 | +41 |
| Spades | = -22 | +30 |
| Diamonds | = -33 | +19 |

You will notice that the difference between each set of three numbers is 11 either way. This should make it easier to remember as long as you can remember the values for the Hearts suit

Chart No 1

| | | |
|-----------|-----------|----------------------|
| 1 | 3H | |
| 2 | 6S | |
| 3 | 9D * | |
| 4 | AC | Club key card |
| 5 | 4H | |
| 6 | 7S | |
| 7 | 10D* | |
| 8 | 2C | Club key card |
| 9 | 5H | |
| 10 | 8S | |
| 11 | JD* | |
| 12 | 3C | Club key card |
| 13 | 6H | |
| 14 | 9S | |
| 15 | QD* | |
| 16 | 4C | Club key card |
| 17 | 7H | |
| 18 | 10S | |
| 19 | KD* | |
| 20 | 5C | Club key card |
| 21 | 8H | |
| 22 | JS | |
| 23 | AD* | |
| 24 | 6C | Club key card |
| 25 | 9H | |
| 26 | QS | |

| | | |
|-----------|------------|----------------------|
| 27 | 2D* | |
| 28 | 7C | Club key card |
| 29 | 10H | |
| 30 | KS | |
| 31 | 3D* | |
| 32 | 8C | Club key card |
| 33 | JH | |
| 34 | AS | |
| 35 | 4D* | |
| 36 | 9C | Club key card |
| 37 | QH | |
| 38 | 2S | |
| 39 | 5D* | |
| 40 | 10C | Club key card |
| 41 | KH | |
| 42 | 3S | |
| 43 | 6D* | |
| 44 | JC | Club key card |
| 45 | AH | |
| 46 | 4S | |
| 47 | 7D* | |
| 48 | QC | Club key card |
| 49 | 2H | |
| 50 | 5S | |
| 51 | 8D* | |
| 52 | KC | Club key card |

Voiceprint

Effect

Performer talks about how some people question the effectiveness of lie detector tests. He offers to demonstrate another technique called Voiceprint.

He explains that when some persons are being interviewed and are under some duress, their voice can give them away particularly when they are lying.

A spectator is invited to assist. The performer steps away some distance. He then tells the spectator to cut some cards off the top of the deck, say between 5 and twenty cards. He is then told to deal some more cards face down one at a time onto the cards that he has just cut. At any time he desires he can stop dealing. He is then told to put the rest of the cards that he is holding, back in the card case. He is then told to pick up the top card, (the last card that he had just dealt) on the table and to look at it.

He is told to write down the name of this card on a piece of paper for later identification. Then he is to shuffle the cards so that the card he has just memorized is lost amongst the others. The cards are then passed to another spectator who also shuffles the cards.

He is then to deal the cards face up on the table one at a time and to call out the name of each card as it is dealt. If he wants to, he can vary the pitch or loudness of his voice in order not to give the performer any clues when he sees his selected card.

After all the cards have been called out the performer is seen to write something down on a pad. He then tells the spectator to hand the piece of paper that contains the name of his thought of card to another spectator. He tells the spectator to read out aloud the name of the selected card. It is the Queen of Diamonds.

The performer turns his pad around to show that the Queen of Diamonds is written on the pad.

Method

The deck is stacked as per Chart No 1 in the "15 Minutes No Mnemonic Memorized Deck System".

Proceed as per "Effect."

You, at this stage can be even 100 ft away because the distance does not matter. All you have to do is to count each card as it is being called out.

All you are interested in is to know how many cards there are. Let's pretend he called out fifteen cards. You know that the 15th card in your stack is the Queen of Diamonds.

You then reveal the card in any way you so desire.

My Secret Weapon

There are numerous effects where a portion of a deck is stacked. Ideally, the performer should false shuffle the deck prior to performing the trick to give the impression that the deck has not been stacked.

I am going to reveal my method of a genuine false shuffle. To the audience it looks like a perfect overhand shuffle, yet the stacked portion of the deck remains under your absolute control at all times.

The serious card workers will shudder at the thought of my method. But believe me you can rely on it 100%. It is foolproof.

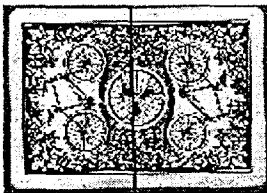


Fig 1.

Tie the bunch of cards that you wish to control with a 1.5 kg nylon fishing line Fig 1. Add and additional 4 cards to your stacked group of cards facing the other way. Now tie at least 5 knots to make sure that the knots do not come undone prematurely.

Then, take out the 4 additional cards. This will ensure that you have plenty of slack in the tied packet to enable you to easily slide the nylon loop off.

You buy reels of this lightweight nylon these at specialized fishing supplies shops.

Place this tied group of cards at the bottom of the deck. Of course, now you can shuffle all you like keeping this group of cards at the bottom of the deck. If you need the group at the top simply cut the tied cards away from the rest and place on top of the deck.

It simply looks like you have shuffled and cut the deck. As you are talking, run your thumb and first finger along the length of the cards to slip the loop off the cards and you are ready to go.

TWO MINDS BUT WITH ONE SINGLE THOUGHT

Effect

You place a deck of cards on the table as you request someone to come up and assist you. You walk some 20ft away from him as you instruct him to do the following.

- 1) Take the deck out of the case and cut off some cards, any number say between 10 and 30 cards.
- 2) Tell him to place the remainder of the deck in its case and close it and place it aside.
- 3) Tell him to look at and remember the bottom card that he cut to, and make sure nobody else sees the card.
- 4) Tell him to shuffle the cards so that his card is lost. Have him give the cards to a 2nd spectator and have him also shuffle the cards.
- 5) Say to the 2nd spectator who is shuffling the cards, *"can you tell us the name of the card that he is thinking of,"* pointing to the 1st spectator. The answer obviously has to be *"no."* Then you say *"if you don't know neither do I. I have not touched or handled the cards. At this stage I am just as much in the dark as you are."*
 - **Now the scene is set. Everybody clearly has seen one card selected, and every member of the audience is aware that they have not got a clue as to what the name of the selected card is. At this juncture, their conclusion is that it should be impossible for you to know the name of the card.**
- 6) Say that you are now going to demonstrate how under certain conditions it is indeed possible for one person to mentally influence another.
- 7) Have him deal the cards face up into two rows so that all the cards in each row are visible. E.g. Perhaps 8 cards in one row and 7 in the next.
- 8) You approach the table and pointing in turn to each row you say that obviously his card is somewhere in one of the two rows of face up cards.
- 9) Point out that at this stage nobody in the room could possibly know what card that he is thinking of including yourself. You have not touched the cards at any time.

- 10) Point to one row and say to him that if he sees his card there he is to simply think yes, otherwise to think no. He is not to give you any clues whatsoever. You then say to him, *"you are very good at this". The message I strongly get from you is that the card is not in this row. Am I right or wrong?* He answers *"you are right."* You pick up that row of cards and discard them aside. From the cards that are left on the table you have him separate reds from the blacks into two rows.
- 11) Once again you end up eliminating a heap. The next time you have him separate the odds from the evens into two rows, until you end up with perhaps two or three cards in each row.
- 12) Each time you have successfully eliminated a heap without asking any questions. The appearance is that you are reading his mind as to which heap contains his card without any fishing whatsoever.
- 13) This elimination process might happen 3 or 4 times depending on how many cards were in the original two rows. When you get down to about 3 cards you, pick them up and shuffle them face down. Fan the cards towards yourself as you ask him to keep repeating the name of his card in his mind.
- 14) At this stage you recapitulate as to what has happened. He randomly selected a card whose identity is known only by him. Nobody in the room could with any degree of certainty know the name of the card that he is thinking of. You say to him *"Do you agree that nobody could possibly know the name of your card?"* He has to agree.
- 15) Let's say you have three cards left in your hand. You place one card face up on the table as you say, *"The King of hearts is not your card is it?"* He answers *"no."* *"The 9 of spades is not your card is it?"* You repeat this process until you have one card left in your hand. You place this face down on the table away from the other cards as you say, *"I believe this is the card you are thinking of. For the first time please name your card."*
- 16) Let's imagine he names the Queen of Diamonds. Ask him to turn the tabled card over and name it out loud. It is the Queen of Diamonds.

Method

You use a stacked deck. As you approach him and point to each heap, you mentally count the number of cards on the table. Once you know the total you know the identity of the card that he is thinking of. The rest is pure showmanship.

Comments:

That's the basic effect. It is very clean and straightforward. A showman will turn this into a miracle. I think this is the nearest thing to genuine mindreading that you can get. It is very important to make sure you emphasize that at no time did you touch the cards.

At the beginning, you can of course false shuffle the deck. Then simply walk away as you instruct him to cut the cards and place the balance of the deck in its case.

Ideally you should perform other card tricks prior to this effect and then simply place the deck in your pocket. You perform another trick using anything but cards. You then bring out the stacked deck. To all intents and purposes it is the same deck you were using previously.

Phase 2

You will be basically repeating the same effect but using a totally different modus operandi which will throw them completely off.

Requirements

- 1 x Bicycle Deck
- 1 x Pen & Paper
- 1 x Bottle of white ink or a Pentel Fine Point Correcting Pen.
- 1 x Opaque Envelope

Marking the Deck Refer Fig 1

The main purpose of this marked deck is to be able to learn the suit of any selected card at a quick glance. This deck is especially marked for this phase of the effect.

To save space I will describe the presentation and the explanation at the same time. The main variation in the presentation is that this time, a full deck is used throughout the performance.

The other difference is that when the card is selected, you have them place the card in their pocket or in an opaque envelope.

Most of you I am sure are aware of the principle that the 13 card values in each suit add up to 91.

Therefore, if you happen to know precisely the suit of the selected card, all you have to do is to add up the values of all the cards of that suit in the deck and subtract it from 91. Bingo, the difference is the value of the missing selected card.

You will recall that in phase one you kept eliminating cards and finally revealed the chosen card.

In this phase there are some minor changes. Here is briefly the presentation.

After completing the first phase take the remainder of the deck out of its case and shuffle the entire deck.

Give the deck to others to shuffle again. Ask someone to come forward to assist you and say that you would like to try another experiment.

Turn your back to him and instruct your assistant to once again shuffle the deck whilst your back is turned.

Have him deal the cards face down one at a time on the table and ask some to call out stop at anytime as the cards are being dealt. Have him pick up the last dealt card and place it aside from the rest of the cards.

Take an envelope out of your pocket and momentarily turn around and place it on the table next to his selected card. You quickly note the suite of the selected card and turn away again. You say *"I want you to look at that card and then to seal it inside the opaque envelope. Have you done that? Please hold the envelope up to the light. Is it possible to see the card?"* The answer should be no.

Tell him to shuffle the entire deck once again and then turn around to face him.

Say that "Your selected card is sealed in the envelope and you are the only one who knows the identity of the card."

Explain to him that each card in the deck has a mate. For instance, had he selected the 8 of hearts, its mate would be the 8 of diamonds, etc etc. Tell him to cut the deck into 5 packets.

Tell him that you are going to show him each packet of cards and he is to carefully look at each card. If he sees his card mate amongst them he is simply to think "yes". If he doesn't he is to think "no." Pick up the first packet of cards and fan them in front of him. As you are fanning each card in front of him, you add up the value of all the cards you see of the chosen suite

You drop this lot face down on the table as you pick up another packet of cards. You repeat this procedure until you have shown him all the cards. By this time your total might be 78. 91 minus 78 = 13. So now you know the value of the missing card. It is a King.

All you now have to do is to look for its mate and place it face down on the table. Ask him to open the envelope and show everybody his selected card. Let us say it is the King of Hearts.

You then say to him, "if I have correctly read your mind the card that is lying on the table should be the King of Diamonds. Is that correct?" He answers "yes"

You say "please take out the card from the envelope and show it to everyone. It is the King of Hearts. Well ladies and gentlemen if this card is the King of Diamonds then we have a match." You turn over the card and hold it up so everybody can see and say The King of Diamonds ladies and gentlemen. Hold both hands outstretched as you say this to receive your deserved applause

Fig 1



Hearts: Paint out left wing

Spade: paint out right wing

Diamonds: Paint squiggly lines

Club suit is untouched.

Sucker Billiard Ball

You place the balls
away from the
The...

Effect:

Performer displays two solid billiard balls, coloured blue and green, and a white handkerchief and gives it to a boy and a girl. He pretends to make them go away then offers to make them go back to their original places.

The audience suspects that he is joking because at no time did the balls change places.

After some by-play, the boy and girl open their silks to discover that the balls are now changed colour completely to black and red. Balls and silks can be examined.

Requirements:

- 2 x Genuine billiard balls 1 Black and 1 Red.
- 2 x Standard size balloons, 1 Blue and 1 Green.
- 1 x Cotton reel.
- 2 x 18" silk handkerchiefs 1 Red and 1 Black
- 1 x Scissors
- 2 x Wine Glasses (optional)

Preparation:

Cut each balloon in half.

Stretch the blue balloon over the black billiard ball and gather the balloon so that it forms a rubber shell right round the ball. Hold it together in one hand and with the other hand wind the cotton at least 12 times around the gathered balloon.

With a pair of scissors cut off the excess balloon. Repeat this process with the green balloon and the red ball.

You should stretch the balloon so that the ball shines when it is over the ball. When this happens, you know that you have the right tension on the balloon.

Do not over stretch the balloon too much, as this will show the colour of the billiard ball underneath.

Performance:

"Boys and girls I want you to help me with my next trick because I am slightly colour blind. So, if I should make a mistake please tell me."

You then ask a boy and a girl to come up and assist you. Have them stand on each side of you facing the audience.

You pick up the black silk and blue ball and show the ball as you say, *"I have here a black silk and a black billiard ball."* You purposely miscall the colour of the ball.

You place the ball under the silk and you hand them to the boy to hold with his hand outstretched away from his body.

They will of course correct you as to the colour of the ball. You repeat the same thing with the other ball and silk. This time you give them to the girl to hold.

You then say " *I am now going to make the balls change places*" and you say the magic word *abracadabra*.

You then take the ball from the boy and you lift up the silk to peep at the ball and without showing it you say, "*yes the green ball is now here.*" You give it back to the boy to hold without showing it.

You then repeat the same thing with the girl. This time pretending that the blue ball is under the silk.

Now you say with a smile on your face, "*I am now going to do the impossible I am going to make the two balls go back to their original places.*" You make some magical passes and state that now the balls are back in the original positions.

You say to the boy, "*what colour ball are you holding*" and he will reply "*Blue*"

You say "are you sure" as you tell him to take the ball out of the silk. To his amazement the ball is now black as you say, "*we never had a blue ball*"

You repeat the same thing with the girl as she discovers that she is now holding a red ball. You then take the balls and silks from them and place them on the table.

Standing between them, you now take them by each hand lift their hands up in the air as you say, "*give them a clap boys and girls for being such good sports.*"

Method:

Pick up the black silk and drape it over your arm. Pick up the "blue" ball and hold it against the middle of the blue silk. Drape the blue silk over the ball.

Grip the gathered part of the balloon between your first and second fingers and run your thumbnail hard across on the balloon. This will burst the balloon and it will gather between your first and second fingers. Thumb palm it as you bring your hand out from under the silk.

As you give the silk holding the ball to the boy, drop the burst balloon shell into your side pocket or on the table behind some other apparatus as you reach for the other ball and silk. Repeat the above with the other ball. After some by-play you pretend to make the balls go back to their original positions.

Finally of course, the balls have mysteriously changed colour.

Comments:

This is a good sucker effect. At the end, you are left with two ordinary billiard balls, which they can examine because there is nothing to find. If the balloons are stretched properly, you can show the balls as closely as 2 ft and they will look like they are ordinary billiard balls. You can even knock the balls together and the sound is perfect as if they were ordinary balls.

Of course, there is plenty of opportunity of by-play because the audience thinks that you are pulling their leg.

Telephone Telepathy

Effect

Performer says *"I am sure that most of you at some time or another have had this experience. You could be reading a book and suddenly somebody comes to mind. An old friend, a relative or an old business acquaintance. Someone you have not seen or talked to for years.*

Within the next few days, you get a letter, a card or a phone call from that very same person. You say to him. What a strange co-incidence. I was only thinking of you the other day.

The question I put to you ladies and gentlemen is, was it a co-incidence or was that person thinking of you so intently at that time that you picked up his/her thoughts?

I would like to try an experiment along these lines. I have found a person who under certain conditions has displayed psychic powers. His name is Jim Davis and I am going to write his name and phone number on this card.

I will place the card on the table."

Performer asks for someone to help him and taking the deck out of the case he shuffles it and gives that person the cards face down.

He says, *"In a moment I want you to start dealing the cards face down one at a time on the table in front of you. Make sure that nobody sees the cards as you deal them face down."*

After some 10 cards have been dealt the performer says, *"as the cards are being dealt I want someone to call stop at any time, and to deal the next card face down aside from the others."*

The assistant begins to deal the cards and someone calls out "stop."

Performer says *"Are you happy with that card? Would you like to continue dealing? It is up to you."*

Once they acknowledge that they are happy with the selection you say, *"Give me the rest of the cards and I shall place them back in the case out of the way.*

Now, please pass the last card dealt face down to me so that nobody sees it."

The performer looks at the card and concentrates on it for a moment. He then shows the card to the person next to him and asks him to remember it and to write down the name of the card and ensure that nobody sees what he is writing.

He then returns the card face down to the person that had dealt the cards. He tells him to insert the card somewhere in the middle of the cards and to give the cards a thorough shuffle. He then tells him to pass the cards around the table so that everybody in turn shuffles the cards.

He says that at this stage only two people know the identity of the card.

He says that in a moment he wants someone to call his assistant on the phone and to start calling out loud the names of the cards that he is holding so that his assistant at the other end of the

phone can hear him. Somebody else is to hold the phone close to him as he is calling out the cards.

Performer says that *"my assistant at the other end of the phone will begin to speak and that the person who is holding the phone is to repeat out loud what my assistant is saying to him so that everybody can hear the conversation."*

Your assistant says that he gets the impression that you (performer) are thinking of a red card, It is a heart. The card is the eight of hearts

The performer says loudly "thank you Jim. You can hang up now."

The performer recapitulates:

"A card was freely selected. I had nothing to do with the selection. Only two people here know the identity of the card, which is written on this paper. All of you in turn shuffled the cards. Even though you handled the cards none of you know which one of the cards was the selected card. Is it possible that he has read my mind?"

My assistant who is some 40 miles away has named one card, the eight of hearts. Could this be the selected card?"

Pointing to the piece of paper on the table, he asks the person next to him to read out the name of the selected card that you were thinking of.

He says "eight of hearts".

The performer says *"Was this co-incidence if not what is it? I rest my case"*

Comments.

If you are at a dinner party, or at a bar and you want to impress try this. Believe me it will knock their socks off. You can perform this to one person or to one hundred.

If you perform this on stage, I suggest that you use a jumbo deck and that there is an attachment to the mobile phone that is connected to an amplifier so that the entire telephone conversation can be heard by the audience. You can buy these at any electronic store.

The effect is clean, direct and the plot is simple to follow. The presentation is such that even the person dealing the cards does not have a clue as to what card was selected.

How is it possible for a person who is some 40 miles away to correctly name the card?

You do not go anywhere near the phone.

You do not say anything during the telephone call.

You have given them the name and phone number of the person before you started.

They can try and retrace the steps as much as they like. There is no simple explanation as to how it could have been done.

The Secret:

Once again, you use a stacked deck. Your assistant at the other end of the phone has a copy of Chart No 1.

I also suggest that your assistant has in front of him a piece of paper with numbers from 1 to 52 written on it. As each card is called out he crosses out each number beginning with number 1.

This will ensure he does not forget the total as the cards are being called out.

Alternatively, as the names of the cards are called out, all he has to do is to count the cards. Once he knows the total, he looks at the chart to discover the name of the card at that number.

As a double check if he likes he can ask the person to call out the cards once again to ensure that he has the right total.

Suppose 21 cards were called out. The 21st card on the chart is the Eight of hearts.

The cards can be examined until the cows come home. There is nothing to discover. It is an ordinary deck.

Needless to say the deck was false shuffled in the first place. It makes no difference to the effect if you decide not to do this.

The emphasis must be that they can stop at any card. To the audience this is all that matters.

The three most important points here are:

- 1. The freedom of the selection.**
- 2. The fact that they all have shuffled the cards themselves afterwards.**
- 3. You never touch the cards.**

You naturally make a big deal of this because it actually is a free choice.

You the performer have never touched the cards.

This is what I love about mindreading effects. Seemingly everything you do is fair and above board. There are no tricky moves, everything can be examined. Yet you can still fool the pants off them.

To me, this is memorable magic. This is what will separate you from the others.

The secret to effects that stun an audience is to present effects that involve them. That becomes an unforgettable and a memorable occasion for them. It will stay with them for the rest of their lives.

If you want to really stun them further, do some other effect and then bring out a deck that has 26 ordinary cards and 26 force cards. Spread them on the table and ask someone to push a card out.

Remember the force cards are the bottom 26 cards. Ideally you should use a one way leagues backed deck or mark the back of the first force card.

If the person selects a card from the ordinary half, ask them to name it. The chances are that they are wrong. You do this maybe 2 or 3 times. It does not matter because all you are doing is conditioning your audience on two factors.

- 1) Seeing different cards being turned up, they unconsciously accept that the deck must be ordinary.
- 2) It demonstrates quite clearly how difficult it is for someone to correctly guess the name of the card.

Finally, when someone pushes out one of the force cards, say that you will attempt to transmit the name of this card to your assistant once again. Say that you want someone to ring your assistant and ask him to name the card that you the performer are thinking of.

As you are saying this you simply pick up the rest of the deck and pocket it. As an afterthought because the empty card case is still on the table, switch the deck in your pocket and bring it straight out again and place it in the card case. It goes without saying that this is a complete deck minus the force card.

As the spectator is ringing your assistant, you pick up the tabled card, look at it and concentrate on it without saying a word.

When the spectator who is talking on the phone to your assistant names the card, you turn the card around and show it to everybody.

Signed Card Through Ribbon

Effect:

Spectator freely selects a card, and signs his name on the face of it. Performer displays the card, places it in the middle of the deck and shuffles the deck.

Performer draws attention to the fact that both the deck and the card case have a hole approximately 20mm from one end.

Performer shows that the selected card is not on the top or the bottom of the deck. He places the deck in the card case and closes the flap. He encircles a rubber band right around the card case.

Performer asks a spectator to examine a ribbon and asks the spectator to thread the ribbon through the card case. Holding both ends of the ribbon, the card case is seen dangling from it with the cards inside it.

He then shows a handkerchief, which also has a hole in the middle of it and proceeds to thread both ends of the ribbon through the handkerchief.

Holding the ends of the ribbon in his left hand, the performer shows his right hand back and front to be perfectly empty. The handkerchief is now hiding the card case from view.

With his right hand he reaches in under the handkerchief and immediately removes one card. He asks the spectator to once again name his signed card. The performer turns the card around and shows that the signed card has penetrated through the ribbon.

Performer then shows that the entire deck and case are still threaded through the ribbon.

Everything can be handed out for examination.

Requirements:

1 x deck of cards with a hole approximately 5mm punched through the card case whilst the deck is inside it, to ensure that the holes line up. Hole is punched right in the middle of the card case.

1 x opaque handkerchief with a hole in the middle. Hole is 5mm in diameter.

1 x Ribbon, approximately 1.5 metres in length by 5mm wide.

1 x Thick rubber band

Preparation:

When you remove the sticky label on a new pack of cards, it leaves a sticky residue on the flap. I usually stick some clear sticky tape to overcome the problem. This will ensure that when you perform the glide later on the card comes out of the case easily. Also enlarge the half moon cutout on the flap to expose more card to make it easier to perform the glide.

Performance:

Have a card selected freely, signed, and display it to the rest of the audience. You place the card in the middle of the deck. Actually, what happens is:

Bring it to the top, using your favourite method. I use Kelly's bottom placement which whilst you are seemingly placing the card in the middle of the deck, you actually control it to the bottom. During an overhand shuffle bring the selected card to the top, double lift and show that the selected card is not on top of the deck. Show the bottom card, to also be an indifferent card.

Place the deck in the card case. However, when you close the flap of the card case, you insert the flap below the top selected card. Now encircle the rubber band right around the card case.

Place deck on table. Show the front and back of your holed handkerchief and hand out the ribbon for examination.

Pick up deck and hold it ready to execute the glide. Your fingers slide the selected card about 60mm out of the card case. This is masked by your hand, as you invite a spectator to thread the ribbon through the hole in the card case, whilst you are holding it.

As soon as the ribbon is threaded through the deck, pull on both ends of the ribbon so that the deck is now threaded exactly in the centre of the ribbon.

Place the threaded deck on the table, pick up the two ends of the ribbon and thread them through the hole in the middle of your handkerchief. Lay the threaded handkerchief over the card case on the table.

With one hand pick up both ends of the ribbon and hold them high in the air with the cards hanging in the middle of the ribbon underneath the handkerchief.

Showing your other hand empty back and front, reach underneath the handkerchief and pull out the selected card. Be careful to bring the card out from under the handkerchief with its back to the audience.

Ask the spectator to name his signed card and slowly turn the card around for them to see as you name it.

Super Memory

Effect:

The performer accurately memorizes a deck of cards that had been shuffled several times by the spectators in world record time.

Let me briefly describe the effect. Performer is seen to be shuffling a deck of cards as he is talking. He gives a portion of the deck to spectator A and the balance to spectator B.

He tells both of them to thoroughly shuffle the cards. Spectator B is to randomly select a card from his group of cards, memorize it and show it to several people, but not to the performer.

Spectator B then inserts his card into spectator A's cards. Spectator A is told to once again shuffle the cards so that the selected card is well and truly lost amongst them.

The performer says that he is going to memorize spectator A's group of cards in world record time. He takes the cards from spectator A and tells him to start counting the moment the performer says "now".

The performer then is seen to be quickly passing cards from one hand to the other as he is seemingly memorizing each card.

He then states that he has memorized all the cards as he hands the cards back to spectator A. He asks spectator B to name his selected card and the performer instantly says that it is the 12th card from the top.

He instructs spectator A to deal 12 cards onto the performer's hand and the 12th card dealt is turned over and sure enough it is the spectator's selected card.

The performer then turns to spectator B and tells him to fan all his cards. The performer says that now that he has memorized spectator's A's cards, he will attempt to call out the remaining cards that spectator B is holding. He does so in rapid succession.

Requirements:

- 1 x Deck of Cards
- 1 x Reel of Fine Nylon Thread 1.5KG
- 1 x Bottle of White Ink or a Pentel Fine Point Correction Pen
- 1 x Pen with a fine Nib.

From the deck remove the following cards:

Clubs: A, 2, 3, 4, 8 and 9
Hearts: 3, 7, 8 and 9
Spades: A, 4, 5 and 7
Diamonds: A, 4,7 and 10

The above cards are only an example. Continue reading and at the end you will understand what I mean. You will end up using your own selections.

Mark the face of the above cards with the white ink. With a fine nib, paint out a tiny corner of the bottom of top left hand pip (not the index pip). Now, your are going to tie this small packet of cards with fine nylon thread but before you do, shuffle the above cards and then add 4 more cards face up on top of your small stack of cards.

Tie the packet fairly tight and snip of the excess thread close to the knots. Tie at least 4 knots to ensure that the knots do not come undone during the shuffling of the deck Fig 2.

Remove the 4 face up extra cards, as these are not required. The reason for these cards is to ensure that you have sufficient slack so that you can easily slide off the nylon to free the cards.

Place the balance of the deck on top of these tied cards to complete the deck. Place the deck in its case.

Performance:

The patter can be along the lines of how professional gamblers can keep track of all the dealt cards. You explain that this gives them a big advantage knowing which cards have not been dealt yet.

Performer is shuffling the deck during the introduction. It is very easy to keep control of the tied group of cards on the bottom of the deck. To all intents and purposes you are genuinely overhand shuffling the deck.

You cut the deck at the tied group of cards and hand these loose cards to spectator A. As you are walking away from him, run your thumb and 2nd finger along the middle of the card until you feel the nylon thread. Press down so that you can slide the nylon off the packet of cards.

To the audience you are seemingly running your fingers along the cards. Hand this 2nd packet to spectator B.

Step away from both of them as you instruct them to shuffle the cards thoroughly. Have them cut the cards and shuffle them again.

You tell spectator B to select one card and remember it. He is also to show it to a few people near him. He is then told to give this card face down to spectator A who is not to look at the card. He is told to insert it some in the middle of his cards. Then he is to shuffle the cards once again to make sure the selected card is lost amongst his cards.

You then tell the audience that you are going to memorize the cards that have been shuffled. You explain that as you are memorizing the cards you want someone to note how many seconds it will take to memorize them.

You take the cards from spectator A and begin to pass them from one hand to the other being careful not to disturb the order as you pretend to memorize them. In fact you make no attempt whatsoever to memorize the cards.

You simply look for the marked selected card and then you count how many cards are below it as you pretend to be memorizing the rest of the packet. You off course remember its position. Let us say it is the 12th from the top when the whole packet is turned face down.

You now state that you have memorized all the cards. You then ask spectator B to name the selected card. Immediately he names the card, you say that it is the 12th card down from the top of the deck.

You have him count the cards onto the palm of your hand and tell him to turn over the 12th card. Of course it is the selected card.

The audience will come to the conclusion that you must have remembered all the cards in order to know what position any particular card was at. Now all you have to do is to ask spectator B to fan the cards in front of him and you say that as you call out each card you want him to discard it and hand it to the person next to him.

You now ask him which suit would he like you to call out first. You proceed to name each card as you have memorized them. You repeat this process with the other 3 suits in turn. It looks better if you allow him to determine which the order of the suits to be recalled.

My recommendation is that you should perform this as your closing item or as an encore. It leaves a very lasting impression on the audience and they will credit you with an incredible memory.

Comments:

When you perform this, you do not use the cards that I have indicated. To simplify memorizing the group of cards here is what I do.

For the Club cards I use the first 6 digits of my fax number, 9,4,3,1,2,8

For the other suits, you can either use some telephone numbers that you know by heart or perhaps your birth date for example 26 May 1937 = 2, 6, 5, A, 9, 3, 7

I will not elaborate, as I am sure that you get the idea of what I mean.

Please try and stagger the number of cards in the suits. Do not have exactly four cards of each suit for instance.

Another point to remember is that you have already called the name of the card that was transferred from group B to group A. So, do not call it out again when you recall the packet of the previously tied cards.

Kismet's Card

Effect:

Performer hands a deck of cards to a spectator and at the same time he asks him to name his birth date. The performer pulls out of his pockets an envelope and a folded card. He tells the spectator to open the folded card and read out loud the name of the card next to his birth date.

Let us suppose his birth date is the 2nd February. He calls out the 3 of Hearts. You take that back from him and tell him to take the deck out of the case and deal them face up one at a time and to find the 3 of Hearts, his lucky card.

To his amazement his card, the 3 of Hearts is missing from the deck.

Performer tells him to open the envelope that spectator has been holding all the time and he finds the missing 3 of Hearts.

Comments;

- 1 One of the biggest advantages with this routine is that no card is duplicated in any of the selected birthday months.
- 2 The spectator is given the deck of cards before you ask him what his birth date is.

Explanation of the principles involved:

I have been a great admirer of Eddie Joseph. I believe his Premonition effect is ingenious. It is on the Premonition principle that I evolved this effect. I have seen various Diary effects, but to me most had some weak points in them that I did not like. Most of them have small banks of cards, which are repeated over and over in the same month.

In my system, I use a bank of 16 system cards. Using four calendar cards instead of 2 diaries eliminates the use of repetition of the cards in any of the birthday months. These four calendar cards are named:

Odd Month-Odd Date, Odd Month-Even Date, Even Month-Even Date, Even Month-Odd Date

Examination of the Calendar OM-OD, you will notice that the bank of 16 force cards appear in the odd months of Jan, March, May, July, Sept and Nov.

Because we are looking at OM-OD, you will notice that the force cards appear against the odd dates for each odd month. The even dates have a totally indifferent card, which could vary from odd month to odd month. This helps to give it a random look.

I appreciate that the in the force months the force cards are repeated from month to month. If questioned about the repetition, I simply say that as there are generally 365 days a year and only 52 cards in a deck, repetition of cards is inevitable. Which is true.

So by now you should have a good idea of the principle involved in the force of the bank of cards in each calendar. I suggest that you have a close look at the charts and all will be revealed.

Requirements:

2 x Matching decks of cards
4 x Calendar Cards
16 x Envelopes

Setup:

Remove the following force cards from deck No 1:

| Group 1 | Group 2 | Group 3 | Group 4 |
|-----------------|-------------------|--------------------|------------------|
| 3H, 6S, 9D, QC, | - 2H, 5S, 8D, JC, | - AH, 4S, 7D, 10C, | - KH, 3S, 6D, 9C |

Beginning with the last card the 9C, in Group 4 place each card in an envelope and seal it. Stack each group of 4 envelopes on top of each other, so that you will end up with four separate groups

On one corner of the address side of each envelope number each one from 1-16. The envelope containing the 3H should be No1 etc, etc. You should do this lightly using a pencil. You will be placing each group of four envelopes in four different pockets. In the middle of each group of four cards you place one Calendar card.

You do not have to memorize the bank of cards at all. Imagine you have placed the first group of four cards in your left-hand coat pocket, the position will be like this.

3H, 6S, Calendar Card, 9D, QC. In the odd days these cards would represent dates 1,3,5,7. In the even dates they would represent 2, 4, 6, 8. The next pocket would hold cards representing the following odd dates: 9, 11, 13, 15 and even dates would be 10,12,14,16 etc, etc.

All you have to remember is the starting date for each pocket. Pocket No 1 the starting dates are 1 or 2, Pocket No 2 the starting dates would be 9, or 10. The third pocket would hold cards representing these dates: 17, 19, 21, 23 and even dates would be 18,20,22,24. The fourth pocket would hold cards representing odd dates of 25, 27, 29, and 31 and even dates 26, 28, 30

From deck No2, remove the following cards and place them near the bottom of Deck No1: I suggest that you make sure that the duplicates of these cards are placed towards the top of the deck so that all duplicated cards are separated by at least 20 cards.

3S, 6H, 9H, QD, 2C, 5H, 8S JD, AC, 4H, 7C, 10D, KS,

There will be only 49 cards in the deck instead of the usual 52 less the predicted card. The cards are not going to be counted so do not worry about it

Performance:

You hand a spectator a deck of cards as you say, " By the way what is your birth date?" As soon as he tells you, you reach for the appropriate pocket and pull out the Birthday Card that matches his month and date. For instance the 12 of July would be represented by the Birthday Card named Odd Month- Even Date. Not that you need to know the name of the card, but in this instance, his card would be 5 of Spades

You would also reach into Pocket No 2 and take out the 2nd envelope and give it to him to hold. In the case where the Calendar Card and the envelope with the matching card being in the same pocket always pull out the envelope first. The go back to pull out the Calendar card.

Off course, when he looks through the deck for the 5 of Spades he will not find it. Take the Birthday Card from him and tell him to open the envelope that he has been holding all the time.

| | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 3H | 9S | 3H | 2C | 3H | 7H | 3H | 2C | 3H | QD | 3H | 8C |
| 2 | AC | 5D | 7D | 7H | 2S | 9S | 8C | 7H | 5C | 7C | 5C | KH |
| 3 | 6S | QC | 6S | 9S | 6S | 5D | 6S | 9S | 6S | JH | 6S | 3S |
| 4 | 7H | 4H | 10C | 5D | 7D | QC | KH | 5D | QH | 2S | QH | 10D |
| 5 | 9D | AS | 9D | QC | 9D | 4H | 9D | QC | 9D | 6D | 9D | 2C |
| 6 | 7S | 6D | KH | 4H | 9C | AS | 3S | 9D | 4S | 10C | 4S | 7H |
| 7 | QC | JC | QC | 8C | QC | 6D | QC | 5C | QC | AH | QC | 9S |
| 8 | 10D | 8H | 3S | KH | QH | JC | 10D | QH | AD | 5S | AD | 5D |
| 9 | 2H | KS | 2H | 3S | 2H | 8H | 2H | 4S | 2H | 9D | 2H | QC |
| 10 | KC | 3D | 6D | 10D | AS | 8C | 2C | AD | 6C | KC | 6C | 4H |
| 11 | 5S | 10C | 5S | AD | 5S | KH | 5S | 6C | 5S | 4H | 5S | AS |
| 12 | 3H | 2H | 9C | 6C | 4D | 3S | 7H | JH | JC | 8S | JH | 6D |
| 13 | 8D | 7S | 8D | JH | 8D | 10D | 8D | 8S | 8D | QD | 8D | JC |
| 14 | 6S | 9D | QH | 8S | 7C | 2C | 9S | KD | 8H | 3C | 3S | 8H |
| 15 | JC | 5C | JC | KD | JC | 7H | JC | 3C | JC | 7H | JC | KS |
| 16 | 9D | QH | 2S | 3C | 10H | AD | 5D | 10H | KS | JS | 8C | 3D |
| 17 | AH | 4S | AH | 10H | AH | 6C | AH | 2S | AH | 2D | AH | 10C |
| 18 | QC | AD | 5D | 2S | KS | JH | QC | 8C | 3D | 6C | KH | 2H |
| 19 | 4S | 6C | 4S | AS | 4S | 8S | 4S | KH | 4S | 10H | 4S | 7S |
| 20 | 2H | JH | 8C | 6D | 3D | KD | 4H | 3S | 10D | AS | 10D | 9D |
| 21 | 7D | 8S | 7D | JC | 7D | 3C | 7D | 10D | 7D | 5D | 7D | 5C |
| 22 | 5S | KD | JH | 8H | 6C | 10H | AS | 2C | 2S | 9C | 2C | QH |
| 23 | 10C | 3C | 10C | KS | 10C | 2S | 10C | 7H | 10C | KH | 10C | 4S |
| 24 | 8D | 10H | AS | 3D | 7H | KS | 6C | 9S | 7S | 4S | 7S | AD |
| 25 | KH | 2S | KH | 10C | KH | 3D | KH | 5D | KH | 8D | KH | 6C |
| 26 | JC | 3S | 4D | 2H | QS | 10C | JD | QC | 5C | QC | 5C | JH |
| 27 | 3S | 10D | 3S | 7S | 3S | 2H | 3S | 4H | 3S | 3H | 3S | 8S |
| 28 | AH | 2C | 7C | 9D | 5C | 7S | 8H | AS | QH | 7S | QS | KD |
| 29 | 6D | 7H | 6D | 5C | 6D | 9D | 6D | 6H | 6D | JD | 6D | 3C |
| 30 | 4S | | 8H | QH | 9S | 5C | KS | JC | | 2C | 4C | |
| 31 | 9C | | 9C | | 9C | | 9C | 10S | | 9C | | |

Odd Months-Odd Dates

| | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 5S | KD | JH | 8H | 6C | 10H | AS | 2C | 2S | 9C | 2C | QH |
| 2 | 3H | 9S | 3H | 2C | 3H | 7H | 3H | 2C | 3H | QD | 3H | 8C |
| 3 | AC | 5D | 7D | 7H | 2S | 9S | 8C | 7H | 5C | 7C | 5C | KH |
| 4 | 6S | QC | 6S | 9S | 6S | 5D | 6S | 9S | 6S | JH | 6S | 3S |
| 5 | 7H | 4H | 10C | 5D | 7D | QC | KH | 5D | QH | 2S | QH | 10D |
| 6 | 9D | AS | 9D | QC | 9D | 4H | 9D | QC | 9D | 6D | 9D | 2C |
| 7 | 7S | 6D | KH | 4H | 9C | AS | 3S | 9D | 4S | 10C | 4S | 7H |
| 8 | QC | JC | QC | 8C | QC | 6D | QC | 5C | QC | AH | QC | 9S |
| 9 | 10D | 8H | 3S | KH | QH | JC | 10D | QH | AD | 5S | AD | 5D |
| 10 | 2H | KS | 2H | 3S | 2H | 8H | 2H | 4S | 2H | 9D | 2H | QC |
| 11 | KC | 3D | 6D | 10D | AS | 8C | 2C | AD | 6C | KC | 6C | 4H |
| 12 | 5S | 10C | 5S | AD | 5S | KH | 5S | 6C | 5S | 4H | 5S | AS |
| 13 | 3H | 2H | 9C | 6C | 4D | 3S | 7H | JH | JC | 8S | JH | 6D |
| 14 | 8D | 7S | 8D | JH | 8D | 10D | 8D | 8S | 8D | QD | 8D | JC |
| 15 | 6S | 9D | QH | 8S | 7C | 2C | 9S | KD | 8H | 3C | 3S | 8H |
| 16 | JC | 5C | JC | KD | JC | 7H | JC | 3C | JC | 7H | JC | KS |
| 17 | 9D | QH | 2S | 3C | 10H | AD | 5D | 10H | KS | JS | 8C | 3D |
| 18 | AH | 4S | AH | 10H | AH | 6C | AH | 2S | AH | 2D | AH | 10C |
| 19 | QC | AD | 5D | 2S | KS | JH | QC | 8C | 3D | 6C | KH | 2H |
| 20 | 4S | 6C | 4S | AS | 4S | 8S | 4S | KH | 4S | 10H | 4S | 7S |
| 21 | 2H | JH | 8C | 6D | 3D | KD | 4H | 3S | 10D | AS | 10D | 9D |
| 22 | 7D | 8S | 7D | JC | 7D | 3C | 7D | 10D | 7D | 5D | 7D | 5C |
| 23 | 5S | KD | JH | 8H | 6C | 10H | AS | 2C | 2S | 9C | 2C | QH |
| 24 | 10C | 3C | 10C | KS | 10C | 2S | 10C | 7H | 10C | KH | 10C | 4S |
| 25 | 8D | 10H | AS | 3D | 7H | KS | 6C | 9S | 7S | 4S | 7S | AD |
| 26 | KH | 2S | KH | 10C | KH | 3D | KH | 5D | KH | 8D | KH | 6C |
| 27 | JC | 3S | 4D | 2H | QS | 10C | JD | QC | 5C | QC | 5C | JH |
| 28 | 3S | 10D | 3S | 7S | 3S | 2H | 3S | 4H | 3S | 3H | 3S | 8S |
| 29 | AH | 2C | 7C | 9D | 5C | 7S | 8H | AS | QH | 7S | QS | KD |
| 30 | 6D | | 6D | 5C | 6D | 9D | 6D | 9C | | JD | 6D | |
| 31 | 4S | | 8H | | 9S | | KS | JC | | 2C | | |

Odd Months-Even Dates

| | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 9D | 2H | JH | 8C | 6D | 3D | KD | 4H | 3S | 10D | AS | 10D |
| 2 | 8C | 3H | 9S | 3H | 2C | 3H | 7H | 3H | 2C | 3H | QD | 3H |
| 3 | KH | AC | 5D | 7D | 7H | 2S | 9S | 8C | 7H | 5C | 7C | 5C |
| 4 | 3S | 6S | QC | 6S | 9S | 6S | 5D | 6S | 9S | 6S | JH | 6S |
| 5 | 10D | 7H | 4H | 10C | 5D | 7D | QC | KH | 5D | QH | 2S | QH |
| 6 | 2C | 9D | AS | 9D | QC | 9D | 4H | 9D | QC | 9D | 6D | 9D |
| 7 | 7H | 7S | 6D | KH | 4H | 9C | AS | 3S | 9D | 4S | 10C | 4S |
| 8 | 9S | QC | JC | QC | 8C | QC | 6D | QC | 5C | QC | AH | QC |
| 9 | 5D | 10D | 8H | 3S | KH | QH | JC | 10D | QH | AD | 5S | AD |
| 10 | QC | 2H | KS | 2H | 3S | 2H | 8H | 2H | 4S | 2H | 9D | 2H |
| 11 | 4H | KC | 3D | 6D | 10D | AS | 8C | 2C | AD | 6C | KC | 6C |
| 12 | AS | 5S | 10C | 5S | AD | 5S | KH | 5S | 6C | 5S | 4H | 5S |
| 13 | 6D | 3H | 2H | 9C | 6C | 4D | 3S | 7H | JH | JC | 8S | JH |
| 14 | JC | 8D | 7S | 8D | JH | 8D | 10D | 8D | 8S | 8D | QD | 8D |
| 15 | 8H | 6S | 9D | QH | 8S | 7C | 2C | 9S | KD | 8H | 3C | 3S |
| 16 | KS | JC | 5C | JC | KD | JC | 7H | JC | 3C | JC | 7H | JC |
| 17 | 3D | 9D | QH | 2S | 3C | 10H | AD | 5D | 10H | KS | JS | 8C |
| 18 | 10C | AH | 4S | AH | 10H | AH | 6C | AH | 2S | AH | 2D | AH |
| 19 | 2H | QC | AD | 5D | 2S | KS | JH | QC | 8C | 3D | 6C | KH |
| 20 | 7S | 4S | 6C | 4S | AS | 4S | 8S | 4S | KH | 4S | 10H | 4S |
| 21 | 9D | 2H | JH | 8C | 6D | 3D | KD | 4H | 3S | 10D | AS | 10D |
| 22 | 5C | 7D | 8S | 7D | JC | 7D | 3C | 7D | 10D | 7D | 5D | 7D |
| 23 | QH | 5S | KD | JH | 8H | 6C | 10H | AS | 2C | 2S | 9C | 2C |
| 24 | 4S | 10C | 3C | 10C | KS | 10C | 2S | 10C | 7H | 10C | KH | 10C |
| 25 | AD | 8D | 10H | AS | 3D | 7H | KS | 6C | 9S | 7S | 4S | 7S |
| 26 | 6C | KH | 2S | KH | 10C | KH | 3D | KH | 5D | KH | 8D | KH |
| 27 | JH | JC | 3S | 4D | 2H | QS | 10C | JD | QC | 5C | QC | 5C |
| 28 | 8S | 3S | 10D | 3S | 7S | 3S | 2H | 3S | 4H | 3S | 3H | 3S |
| 29 | KD | AH | 2C | 7C | 9D | 5C | 7S | 8H | AS | QH | 7S | QS |
| 30 | 3C | | 7H | 6D | 5C | 6D | 9D | 6D | | 6D | JD | |
| 31 | 10H | | 8C | | QH | | 5C | KS | | 4S | | |

Even Months-Even Dates

| | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 8C | 3H | 9S | 3H | 2C | 3H | 7H | 3H | 2C | 3H | QD | 3H |
| 2 | KH | AC | 5D | 7D | 7H | 2S | 9S | 8C | AH | 5C | 7C | KD |
| 3 | 3S | 6S | QC | 6S | 9S | 6S | 5D | 6S | 9S | 6S | JH | 6S |
| 4 | 10D | 7H | 4H | 10C | 5D | 7D | QC | KH | 5D | QH | 2S | AH |
| 5 | 2C | 9D | AS | 9D | QC | 9D | 4H | 9D | QC | 9D | 6D | 9D |
| 6 | 7H | 7S | 6D | KH | 4H | 9C | AS | 3S | 9D | 4S | 10C | 4S |
| 7 | 9S | QC | JC | QC | 8C | QC | 6D | QC | 5C | QC | AH | QC |
| 8 | 5D | 10D | 8H | 3S | KH | QH | JC | 10D | QH | AD | 5S | AD |
| 9 | QC | 2H | KS | 2H | 3S | 2H | 8H | 2H | 4S | 2H | 9D | 2H |
| 10 | 4H | KC | 3D | 6D | 10D | AS | 8C | 2C | AD | 6C | KC | 6C |
| 11 | AS | 5S | 10C | 5S | AD | 5S | KH | 5S | 6C | 5S | 4H | 5S |
| 12 | 6D | 3H | 2H | 9C | 6C | 4D | 3S | 7H | JH | JC | 8S | JH |
| 13 | JC | 8D | 7S | 8D | JH | 8D | 10D | 8D | 8S | 8D | QD | 8D |
| 14 | 8H | 6S | 9D | QH | 8S | 7C | 2C | 9S | KD | 8H | 3C | 3S |
| 15 | KS | JC | 5C | JC | KD | JC | 7H | JC | 3C | JC | 7H | JC |
| 16 | 3D | 9D | QH | 2S | 3C | 10H | AD | 5D | 10H | KS | JS | 8C |
| 17 | 10C | AH | 4S | AH | 10H | AH | 6C | AH | 2S | AH | 2D | AH |
| 18 | 2H | QC | AD | 5D | 2S | KS | JH | QC | 8C | 3D | 6C | KH |
| 19 | 7S | 4S | 6C | 4S | AS | 4S | 8S | 4S | KH | 4S | 10H | 4S |
| 20 | 9D | 2H | JH | 8C | 6D | 3D | KD | 4H | 3S | 10D | AS | 10S |
| 21 | 5C | 7D | 8S | 7D | JC | 7D | 3C | 7D | 10D | 7D | 5D | 7D |
| 22 | QH | 5S | KD | JH | 8H | 6C | 10H | AS | 2C | 2S | 9C | 2C |
| 23 | 4S | 10C | 3C | 10C | KS | 10C | 2S | 10C | 7H | 10C | KH | 10C |
| 24 | AD | 8D | 10H | AS | 3D | 7H | KS | 6C | 9S | 7S | 4S | 7S |
| 25 | 6C | KH | 2S | KH | 10C | KH | 3D | KH | 5D | KH | 8D | KH |
| 26 | JH | JC | 3S | 4D | 2H | QS | 10C | JD | QC | 5C | QC | 9C |
| 27 | 8S | 3S | 10D | 3S | 7S | 3S | 2H | 3S | 4H | 3S | 3H | 3S |
| 28 | KD | AH | 2C | 7C | 9D | 5C | 7S | 8H | AS | QH | 7S | QS |
| 29 | 3C | 5D | 7H | 5D | 5C | 5D | 9D | 5D | 6D | 5D | JD | 5D |
| 30 | 10H | | 8C | 8H | QH | 9S | 5C | KS | | 4S | 2C | |
| 31 | 2S | | KH | | 4S | | QH | 8S | | 8D | | |

Even Months-Odd Dates

I suggest that you photocopy the four charts and laminate them. Then cut them in half and bind them with tape so that they will open like a book. Cut them down the line between May and June. It does not matter that they are not folded exactly in half.

Do not of course include the prompt (name) for each card, as this would raise suspicion

I have not gone into any depth regarding the patter, as most people would prefer to work out a presentation that suits them.