

## BASIC CARD CONTROL AND FORCING

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*Figure 1*

### **Standard Overhand Shuffle**

In the genuine Overhand Shuffle, your right hand holds the deck and makes an up and down motion as the thumb of the other left hand draws off clumps of cards. These cards are then allowed to tilt backward against the waiting fingers - making room for the next cluster. In the course of a genuine shuffle, this action is usually repeated three or four times. A series of real overhand shuffles will actually mix the cards quite well.

### **Overhand Shuffle Control**

As convincing and innocent as this shuffle may appear to the onlooker, the Overhand Shuffle is one of a magician's best friends. The reason, of course, is that it readily lends itself to the control of one or more playing cards for discovery later.

In most all cases, the card or cards you wish to control will start out on the top of the deck. How they get there will depend upon the effect you are performing. If you are having a card selected and returned to the deck, you'll need to first bring the chosen card to the top using the pass or Double Undercut technique covered later in this publication.



*Figure 2*

### **Controlling a Card to the Bottom**

Let's assume you've double undercut a selected card to the top of the pack. To shuffle it to the bottom of the deck, you simply draw off only the top card first, see Figure 1. This card is allowed to fall back against your waiting fingers and of the rest of the cards are shuffled on top of it as with a Standard Overhand Shuffle, see Figure 2.

### **Retaining a Card on the Bottom**

Once there, you'll often want to keep the card on the bottom of the deck while shuffling. As you lower the deck to draw of the first clump, grip the card on the bottom of the deck with your fingers - drawing it off along with the first cluster of cards from the front. Again follow with the Standard technique for the completion of the shuffle. This keeps the selected card right where you want it, while it appears you are thoroughly mixing the pack.

### **Controlling a Card to the Second from the Bottom Position**

With a selected card positioned second from the bottom, you can show a spectator that their card isn't on the top or bottom of the deck. The inference being, of course, it's hopelessly lost. This position also sets you up for the Glide or will help you bring the card back up to the second from the top spot with another false shuffle. To bring a card second to the bottom, you simply draw off the front and back card simultaneously as shown in Figure 3. Then, continue the shuffle using the Standard technique.



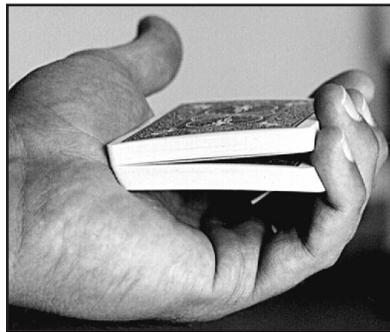
*Figure 3*

### **Controlling a Card from the Bottom to the Top**

To bring a card from the bottom to the top, you actually start off with a Standard Overhand Shuffle for the first few clumps of cards. As you near the end, "milk" the cards one at a time with your thumb instead of pulling them off in clumps. All of the cards, down to the last one (the selected card), are pulled off in this manner. This same method is used to automatically bring a card that is second from the bottom to a second from the top position.

### **Retaining the Top Stock**

If you're working with a pre-arranged stock of cards and want to keep them intact, lower the deck as if to draw off the first clump, however injog (offset) the first card toward you with the thumb of your other hand. Leave the top stock and injogged card in your hand and shuffle off the balance of the bottom of the deck on top of them. The protruding card marks the spot where the stacked deck begins. To "correct" the deck, hold it in the left hand dealers' grip and push down with your right thumb as you slide the card back into the deck. This will create a small break which you can hold with your left little finger, see Figure 4. At this point you can cut or double undercut (a smaller stock) back to the top.



**Figure 4**



**Figure 5**

### **Double Undercut**

In recent years, the Double Undercut has been gaining popularity in the magic community as an alternative to the “pass” for bringing a selected card to the top of the deck. For centuries, the pass, or shift as it was also known, was used almost exclusively for this purpose. The problem has always been, however, that the pass is difficult to master and even harder to execute without detection. The Double Undercut on the other hand is subtle and easy to do.

Start with the deck in the left hand dealers’ grip. Lift off about half the deck with your right hand to allow someone to return their card to the middle of the deck. Place the right hand half on top of the cards in your left hand. As you do this, obtain a left little finger break as shown in Figure 4.

Now pick up the deck from above with your right hand. Keep the break between the two halves with your right thumb. With your right thumb, release about half the cards below the break (about a quarter of the deck) into your waiting left hand. Refer to Figure 5. Place these on top of the deck with your left hand. Bring your left hand back underneath and release the rest of the cards below the break. Put these on top of the deck as well. The selected card is now on top.

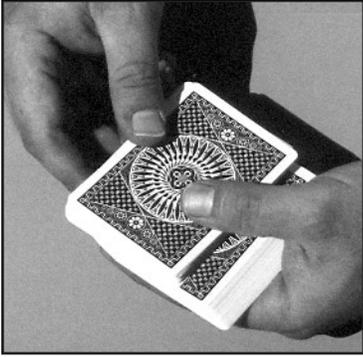


**Figure 6**

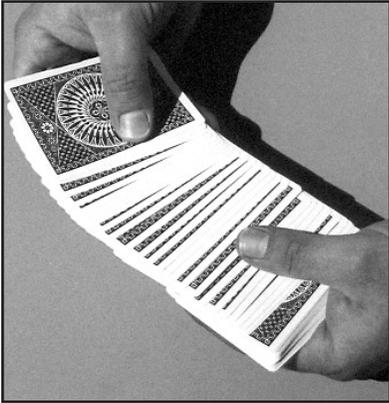
### **The Riffle Force**

The cleanest riffle force method uses a “corner short card.” To make your own, take a pair of regular fingernail clippers and snip off the upper right corner (with the card face down). Place the force card on the bottom of the deck with the short card underneath. Undercut about a third of the deck from the bottom and place it on top. This places the force card and short card about two-thirds up when riffling from the bottom. To force a card, grip the deck in your right hand and riffle the upper right corner with your left index finger (from the bottom upwards). See Figure 6. Ask a spectator to say “stop.” Again, as with the last force, you must time it so you stop at the short card. You’ll feel it snap slightly when you reach it. This will expose the force card, which is the next card (just above the short card). Have the spectator look at their card and close the deck.

What if you pass the short card before the spectator stops you? This will happen from time to time. If it does, just quickly riffle the remaining cards so the spectator does not have an opportunity to stop you and start riffling from the bottom again. On the second time around, say something like, “Feel free to stop me sometime today!” The person will be quicker to stop you this time.



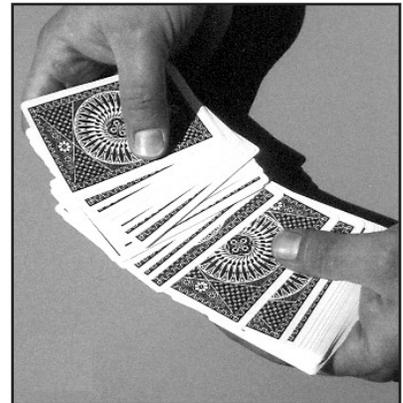
*Figure 7*



*Figure 8*

### **Classic Force**

This is the standard sleight of hand way to force a playing card. It is well worth the effort required to master it. Start with the card to be forced on the bottom of the deck. Undercut about half of the deck, bringing the force card to the middle of the pack. Offset this portion of the deck slightly to the right, as shown in Figure 7. Two or three of the fingers of your left hand, which holds the deck in the dealer's grip, should be touching the force card. This lets you keep track of the force card. Begin spreading the cards to the right and ask the spectator to take one. See Figure 8. You must increase or decrease the speed at which you spread the cards, so the force card is the last card exposed when the spectator reaches for the card. The force card is exposed a little more than the others to make it easier to take, as shown in Figure 9. Remember, timing is everything. One subtlety which has proven effective is to look away as the spectator goes to take a card. As you do so, say "just take one, but don't let me see it."



*Figure 9*

# Set yourself apart from the crowd...

## PREMONITION

Eddie Joseph's Premonition is considered by many to be one of the most amazing feats of Card Mentalism ever conceived. Here's the effect. ANYONE in the audience is asked to name ANY card. The person naming the card is asked to come forward and pick up the deck of cards on your table. This person now removes the deck from its case and deals out every card in the pack but fails to find the one he named. He is now told to count the cards and finds only 51. ONE CARD IS MISSING AND THE MISSING CARD IS THE ONE JUST NAMED ALOUD. The magician reaches into his pocket and without the slightest delay brings out the very card named by the spectator. At no time does the magician touch the deck. There is no force of choice. This miracle works 100 percent of the time - the element of chance plays no part. We supply the comb bound booklet, 12 pages plus Bristol covers. Use your own cards.



## MASTERING HYPNOSIS

If you're interested in mastering the art and science of stage hypnotism, we're confident you'll find no better guide available today. Written with the experienced stage performer in mind, this insightful, how-to guide will teach you everything you need to know to succeed in this fascinating and lucrative field-from how to hypnotize both individuals and groups to the closely-guarded professional techniques used to deepen hypnosis and maximize the power of hypnotic suggestions. What's more, you'll learn how to perform many of the same classic tests and entertaining stage routines used by top professionals worldwide, as well as get in-depth advice on putting together and marketing your own show. It's all here and at a fraction of the cost of comparable materials. 98-page, comb bound booklet. Duncan Trillo of Magic Week gave it his highest rating - 5 stars!

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- How to hypnotize individuals and groups
- Hypnotic tests
- Special techniques that deepen hypnosis
- Entertaining stage routines
- How to put together your own show
- Market yourself like a pro
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So why buy another magic book or video, when for the same price you can start a lucrative sideline or career?

## MATRIX

Four coins, placed in a square layout on your close-up pad and each covered with a playing card, assemble one at a time under the same card. The flight of each coin is amazing-the spectators actually see the coin vanish from one card and reappear under the other as you snap the cards. No gimmicks or extra coins are required. At the end, you are left completely clean and all may be examined. Our clearly written instructions with nearly two dozen photos make learning this professional sleight of hand routine a breeze. In fact, you'll probably pick it up with just a few hours.



## EXTREME MAGIC

Interested in strong, visual, "in-your-face" magic you can perform at school, on the street or in the clubs? Extreme Magic brings you over a dozen of today's most powerful street magic effects. Tricks you'll be ready to do anytime, anywhere, to amaze old friends and new. While a few of the effects and techniques do require some practice to master, you'll be able to perform most right away. Spiral bound booklet with easy-to-follow photographs and concise, clearly-written text.

## CLASSIC ACES

This is the classic card effect, where four aces are each removed from the deck and covered with three indifferent cards. One by one, three of the aces magically vanish from their respective piles and assemble with the fourth ace. You'll master this classic in record time thanks to our new streamlined handling, which virtually eliminates all difficult sleights. Supplied complete with our own clearly written, photo-illustrated routine and top quality Bicycle poker-size gaffs. Use any regular Bicycle poker-size deck.

## WILD CARD PRO

One of the most popular packet card tricks of all time. Nine cards are shown. Eight of the cards are all the same, for example - the "Jack of Spades." The ninth card is different, let's say it's the Ten of Hearts. (Note, the actual cards in your set may be different than this example.) You explain that in magic, the "Ten of Hearts" is considered a Wild Card and any card that touches it will also become one. To illustrate your point, you proceed to slowly transform each Jack into a Ten - until all nine cards are shown to be the Ten of Hearts. You'll get credit for amazing sleight of hand, even though our routine is actually very easy to do. Comes complete with clearly written, photo-illustrated instructions and a set of top quality Bicycle poker-size gaffs all for an amazingly low price!

## SEALED VISION

The performance of this effect always leaves a profound impression upon an audience. This is probably due to the fact that to the uninitiated, it borders on the supernatural. You begin by talking about how some people seem to possess something paranormal researchers have termed, "second sight." You further state that you will attempt to demonstrate how you have developed your own abilities in this area. To preclude the possibility of subterfuge, you now allow members of the audience to place heavy cotton wads against your eyes and then seal them with surgical tape. To make it even more conclusive, a dark heavy blindfold is placed around your head. However, despite your vision has been completely sealed off, you are able to walk into the audience and read money, credit and business cards, pick colors, name objects, etc. Performers, such as Kuda Bux, have built entire acts around this one headline feature. Can be performed by both men and women. We supply Will Dexter's definitive treatise on the subject, which covers over a dozen types of blindfolds, numerous techniques and subtleties, as well as program ideas and publicity stunts such as the famous "Blindfold Drive." Illustrated, comb bound, 60-page booklet. A must-have addition to the library of every serious magician, mentalist and stage hypnotist.



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