



"Welcome to *Subtle*. The style of this book will be similar to my previous writings inasmuch as I haven't included any extra philosophy or in-depth presentational explanation other than what is necessary for the effects outlined. What is offered here is a collection of professionally tested effects which is adaptable to fit any performing style. These effects are geared towards the performer who works in the real world and wants to present direct, logical and powerful demonstrations of thought reading with playing cards. Contained in these pages you will find reputation-making effects, utility techniques, sleights and verbal subtleties which together enable you to accomplish the routines you are about to discover. I have designed the material to be as flexible as possible, and all the routines have tools that can be taken and applied to material you already perform.

When creating material, I always try to work spectator involvement into the routine as much as possible, in a logical way. From experience this means the spectator will have a better time and it also makes the effects seem more impossible when they recollect them later. The material in this book has a focus on simplicity of technique, without complicated sleight of hand or moves beyond beginner card-handling level. As you read and work on these effects,

remember that I have performed every single one of them professionally. The only way you will experience the same joy of performing them is to practise until they become second nature, and you can perform them in a relaxed easygoing style. Then go out and do them! I have kept these effects in my private repertoire for over a decade so you can trust that they are well worked.

A final point I would like to make is that I make extensive use of the breather crimp in these notes. I feel it is one of the most useful and devious creations in the whole of card magic. I assume you know how to create one, but if not then a full description is given in the 'Void 2.0' section.

There is an old adage that if you want to keep something secret in magic then you should put it in a book, and that is why I am offering this work of my secrets to the community as a small contribution to the art form.



Here is an overview of the content:

DRIFT

This routine takes an old, often underused idea and adds new technical depths. The methods in play here have a myriad of applications and potential and are varied enough to suit any performing style.

After teaching the system, I give you two of my personal routines using the described techniques.

However, I am confident you will have many of your own ideas as you read the content.

This is a go-to routine of mine due to its fairness and flexibility. Anyone not familiar with this concept will be fooled.

SUBTLE

A routine that displays how far ahead you can get using psychology in a routine. In fact, this demonstration of thought reading is almost complete before the deck even leaves the box.

With this routine I giving away my pet handling and effect for the psychological subtlety used.

Briefly, the spectator shuffles the deck, following which, small piles of cards are shown to him while the performer has his head turned away. The spectator just thinks of one of the cards shown. The rest of the face-down deck is dealt off on top of the potential selections, losing the thought-of card in the process. The spectator is asked to focus on the selection and the performer proceeds to reveal it.

The astute reader will see multiple possibilities for the linguistic technique at play here to be used in other routines, not just cards. Also included in this routine is a favourite card control that is invisible to the spectator.

EMPATH

One of my most guarded effects is revealed here for the first time. The routine is a demonstration of telepathy with playing cards, suitable for both close-up and parlour performances.

A deck is introduced and the cards are given a fair mix by the spectator. The spectator proceeds to deal cards face up as you have your head turned away.

Whenever the spectator deals himself a court card he has to stop dealing and imagine sending the identity of the card to you. The performer reveals the card, sight unseen. This is repeated multiple times until the performer states that he has built up a suitable rapport with the spectator and now feels it's time to move on to a more difficult phase.

For the second phase, the spectator takes the deck back in his hands and selects a card himself before losing it again and shuffling the cards in his hands.

For the finale, the performer reveals the spectator's card that was selected and lost under the fairest of conditions.

This routine is a real signature piece, requiring almost no sleight of hand.

SCHEMATIC

A stunning three-phase routine based on a person using thought reading at the card table. Perfect for the strolling performer, the routine is direct, devious and requires very basic card handling ability, as the majority of the routine is hands-off, with the spectator doing most of the work.

The routine starts with a blackjack demonstration and then moves into revealing a poker hand from a spectator-shuffled deck.

After these phases, the performer states he feels he has built suitable rapport with the spectator, so much so, that he can predict the spectator's actions before he commits them.

The routine finally climaxes with a display of precognition that will leave the spectators shocked.

VOID 2.0

My latest work on my favourite effect that looks like direct thought reading using playing cards. The conditions sound impossible and the effect creates something that previously would've been done with a gaffed deck.

In effect, a boxed deck is removed and shown to the spectator before being riffle shuffled together, even by the spectator if you like. The spectator then chooses a number of cards from the deck. He thinks of one of the cards and pockets all of them.

The performer asks the spectator to imagine sending him the identity of his selection before proceeding to reveal it.

The effect is clean, direct and a reputation maker. This updated write-up features new handling and performance ideas not previously released.

A simple and direct mind-to-mind connection I'm confident will find a way into your repertoire.

KUNIVA HOLDOUT

A devious and fooling technique that allows the spectator to overhand shuffle the deck freely while maintaining a large setup of cards. This technique has fooled knowledgeable magicians, so your spectators won't have a chance.

When you read this, I guarantee you'll smile at the cleverness and see how versatile the techniques in play are.

I also include a personal favourite handling of the 'think stop' routine idea with the Kuniva holdout.

DEAD CUT V.3

My final approach to my work on dead cutting to a card thought of by a spectator. Reputations have been made with this routine!

The routine's premise is based on the underground technique of cutting to named cards in the deck. This version is incredibly fair and logical and contains my unreleased handling for this premise as well as allowing more spectator involvement.

