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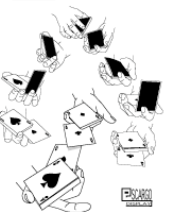
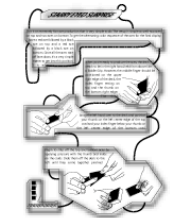
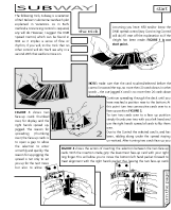
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Introduction

To be honest Dan and I have been slacking off a little, okay a lot. But we were busy finishing up our senior year at high school so it's not like we're just lazy. Okay, maybe that's the whole point of your senior year. Anyway, it's been awhile since our last Nursery Rhymes. [Nursery Rhymes were lecture notes Dan and I put out annually for three years starting in 2001.] We decided to make NR3 our last one because we were honestly just getting sick of the name. Not many people ever did figure out why we used Nursery Rhymes as the title, even though we explained it in volume 2. People must have just assumed they were actual nursery rhymes about magic since we didn't sell that many. People are sick. Maybe I should change the name and start selling them all over again? How about "Card Tricks by Lee Asher", yah, that would sell like crazy, he is the five card stud after all. Actually, Nursery Rhymes was a pretty clever title if you ask me, and I wouldn't change anything about them, actually I would but I need you to think their perfect so if you don't already have them you'll go out and buy them.

To get back on the subject, these notes are very good. The material is awesome, and that's really all you need to know. Have fun with it [the notes].

Peace,
The Evil One

Foreword

FIVE is the fifth set of notes to come out in the five years Dave and I have been involved in Card Magic. Luckily I didn't limit the notes to just five items, which I was thinking about doing, as I could use that as another excuse for the title. But because I'm such a nice guy I've included seven brand new items, one old one, and zero lame ones.

I don't know about you guys but whenever I buy a set of notes I usually end up throwing them on the shelf or in the closet along with all the others. It seems like these days EVERYONE is coming out with a set of notes, which more then often are filled with BS. I know how it feels to have bought a twenty-dollar set of notes and not get one thing out of it. So with that said I promise you these notes are not like the others. I've included something for everyone; if you're a beginner these notes will serve well, you'll be doing tricks in no time. If you're a seasoned amateur you'll be delighted with the quality of magic these notes offer. And lastly, for the professional practicers, I provide complicated "knuckle busters" that take hours of practice needed to accomplish.

The material in FIVE is outstanding; Dave and I have put together quite a treat for you guys. Two badass tricks - Hofzzy Osbourne, to name one, is an updated version of the old Hofzinsler Ace Trick with and added multi climatic plot that is guaranteed to leave your spectators walking away with dropped jaws. Two very easy to do tricks, one being Meld which is completed by a single double-lift, but don't let that fool you into thinking it's not for you as often the simplest tricks are the best. Also included in FIVE is two ace production and two flourishes, one more of a hand exercise then a flourish and the other, Vertigo mimics the action of the old game played with a "Hacky-Sack", imagine that.

With that said, go turn off the TV, get your Deck, expend the foot rest on the Lazy Boy, turn the vibrator/massager on (if you have one), learn something, get up from the Lazy Boy, go out, show a chick and trick, and get laid already. When you get back home repeat the process seven more times...it's fun, try it kids.

Dan Buck,
the eviler evil one
9-28-03

SUBWAY

The following trick, Subway, is a variation of Earl Nelson's Submarine Sandwich plot explained in **Variations**. As in Earl's method, a Convincing Control is required - any will do. However, I suggest the DMB Spread Control", which can be found in **NR3** as it implies a sense of flow or rhythm to the trick that no other control will do. You'll see why in a second. With that said lets move on.

the trick

start

Assuming you have **NR3** and/or know the DMB spread control (any Convincing Control will do) I will start off the explanation as if the sleight has been made. **FIGURE 1** is our start point.



X CARD - selection underneath

NOTE: make sure that the card touched/selected before the control is toward the top, no more then 20 cards down. In other words - the out-jogged X card is no more then 20 cards down from the top.

Continue spreading through the deck until you have reached a position near the bottom. At this point turn two consecutive cards over to a face up position. **FIGURE 2.**

To turn two cards over to a face up position simply thumb over two with your left hand and use the right hand's spread of cards to flip them over.

Due to the Control the selected card is, and has been, ridding along under the spread staying unnoticed. After turning two cards face up you will essentially load the selection between them and rear-jog them.



FIGURE 3 shows two face-up cards thumbed over, for display, and the right hands spread up-jogged. The reason for spreading (thumbing over) the face-up cards is to open a gap to allow the selection to enter smoothly and quickly. The reason for up-jogging the spread is not only to set up for the next move but also to allow the selection to enter without hesitation.

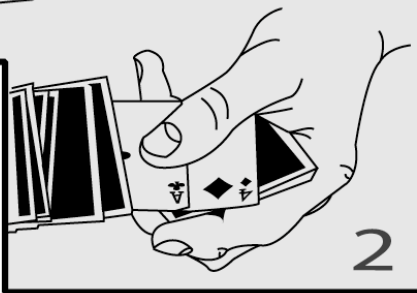
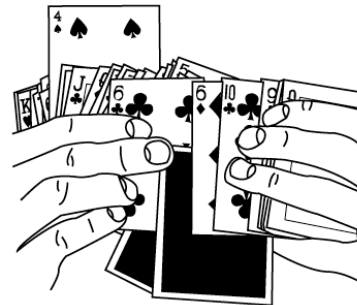


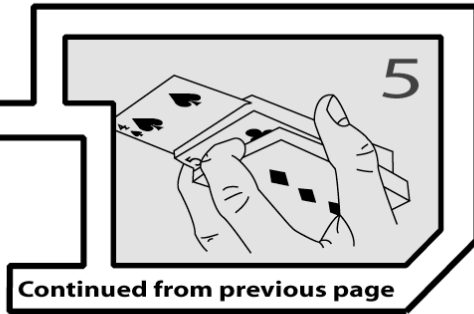
FIGURE 4 shows the action of inserting the selection between the two face-up cards. With the insertion made, grip the lowermost face-up card with your right ring finger. This will allow you to move the bottom left hand packet forward to meet alignment with the right hands packet thus leaving the two face-up cards rear-jogged.



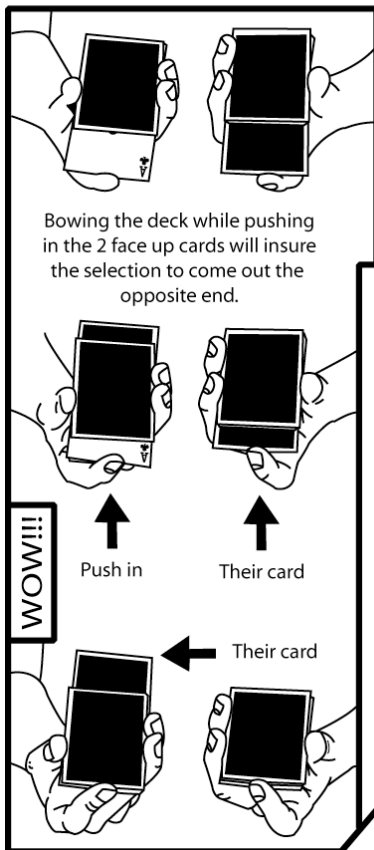
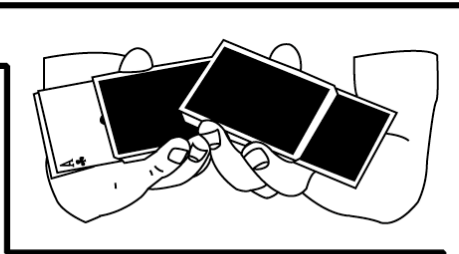
Turn the page

FIGURE 5 shows the position of the cards up until the last paragraph. It also shows the index finger breaking the deck into two portions. In-jog the bottom half (including the two in-jogged face-up cards, with selection sandwiched between) halfway.

Come over with your right hand and grasp the bottom in-jogged packet on its long side by placing your right thumb on the right long side and the right fingers on the left long side. Separate the two packets by moving the right packet towards you. At the same time rotate your right wrist counterclockwise so that the out-jogged face-up cards stop at the six o'clock position, **FIGURE 6a** is a midpoint shot and **FIGURE 6b** is a final shot.



Continued from previous page



Bowing the deck while pushing in the 2 face up cards will insure the selection to come out the opposite end.

Push in

Their card

Their card

FIGURES: 6b, 7 and 8

The Plunger Principle:

Apply a downward pressure to the right hand packet, thus making a concave bend out of it. This will allow their card, which is sandwiched between the two currently out-jogged face-up cards (ace of clubs in figure) to extrude from the opposite side at the same time of pushing the two face-up cards flush with the deck. **FIGURE 6b - 8.**

To finish – the easiest way would be to simply set the left hand packet down and spread the right hand packet to show that their card is between the two face-up cards. Or, a more direct approach is to revolve the right hand packet back around, in reverse to the description in **FIGURE 6** (with the small exception of the right hands packet being placed on the left hands packet, **FIGURE 9**). When all is square, spread through the deck to reveal their card sandwiched between the two face-up cards.

6

9

end

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Effect: An interesting, yet very impressive transposition of two cards that happens entirely in the spectators' hands.

Requirement: Two duplicate cards placed on top of the deck. For the purpose of this explanation I'll use two 4 of clubs.

Method: Have a card selected and controlled second from top (between the dupes). A Bluff Shift or the Tilt will due the job. On completion "shoot" the selected card to the top: just give the deck a small jerk and say, "Look...I'll shoot your card to the top". Do a double lift to show their card is on top. Turn the double facedown and place the top card (the 4 of clubs) in their right hand. Have them "sandwich" the card by placing their other hand on top of it.

Agent Smiths method for shooting a card off the bottom of the deck:

This method allows one to shoot single cards off the bottom of the deck continuously as they spin through the air. This is a very convenient method as the deck is held in the standard dealing grip. I'm not entirely sure when one would use this other than a late night outing with some friends and you just want to show off a new move.

As said earlier, the deck is held in dealing grip. However, the deck should be more in-jogged, meaning, the cards should be lower in the hand than usually. When ready to shoot the bottom card curl your index finger as far in as possible and apply pressure against the deck with your thumb across the top edge. Extend your 2nd, 3rd and 4th out of the way. The deck will be clipped between the thumb and curled index finger.

To make the bottom card spin off the bottom of the deck is a knack so don't get discouraged even after your 100th try. It's going to take a while for it to come out smoothly and accurately. Either way, to shoot the bottom card, flick the index finger out extending it as fast as possible. The pressure against the bottom card will cause it to ride with the index finger. As soon as the bottom card clears the deck or has been shot, the fingers grip the deck for support since the index finger will no longer be under the deck but extended. This all happens extremely fast. You will have to experiment with the right amount of pressure, as every deck of cards is different. I personally find this works best with a plastic coated deck of cards as they aren't as slippery and are stiffer.

To continue shooting cards at a fast pace just repeat the steps above.

ROTATED

the trick

Another idea for this is to start with an ambitious card routine. When they get the idea their card always seems to rise to the top, perform the above trick to prove once again their card really does always move to the top.

NOTE: Presentation is obviously a huge factor in delivering this effect strongly.

Indeed find the 4 of clubs. When she opens her hands she will little to prove the four is still on top. Move the right hand down a right hand will now be below her by rotating them clockwise. Your hands over. Turn her hands over essentially sandwiching her hands under her hands so that you're prove your point, place your left hand She will obviously be skeptic, but to the four would still remain on top. if you were to turn her hands over Explain that the four is above her card as her card is between her hands. Begin explaining an idea that

Situation Check: Your suspect should think that she has sandwiched her card between her hands and the 4 of clubs is held above her hand. What should be the case is the exact opposite.

Do a double-lift to show the 4 of clubs, turn the double facedown and place the top card (their card) on the back of their hand. Now place your right palm directly over the card thus sandwiching it between your palm and the back of hers.

REVUE

Here's a quick, good-looking, one-hand flourish. It's simple and to the point. With the deck held in normal dealing position the bottom packet spins 180 deg. around to the top.

REV. is short for Brian Tudors' Revolution Cut, found in his video, Show Off. The E in the title stands for the Erdnase One-Hand Shift [The Expert pg. 99].

It's probably wise to first learn the Erdnase One-Handed Shift, if you have not already. The grip and the strip out are essentially the same as the Erdnase Shift.

The Grip

"Hold the deck in the left hand, little finger at one end, first and second fingers at side, thumb diagonally across top of deck with first joint pressed down against the opposite end, and third finger curled up against the bottom." **Figure 1.**

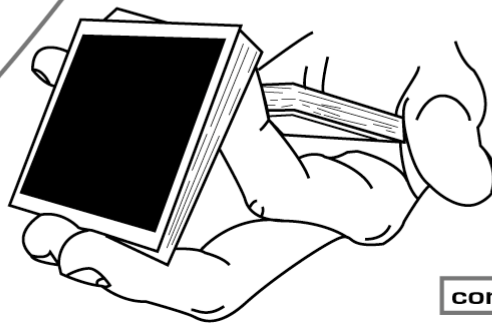
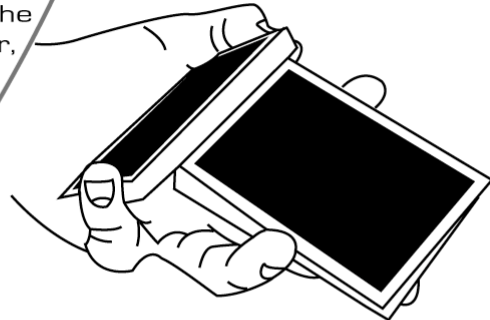
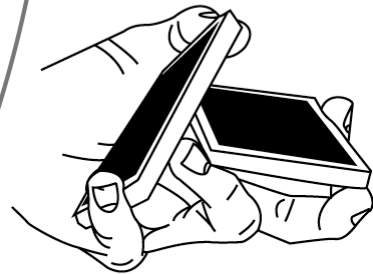
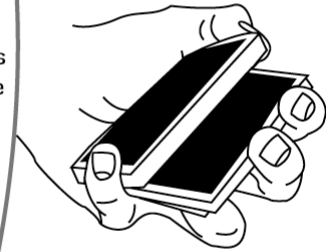
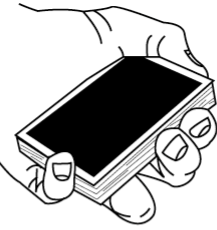
The Strip Out

Revolve the under packet out and to the left angling it 45 deg. This is accomplished by placing your first finger on the right side of the deck, just below the upper right edge. Pull down with your first finger, separating the deck into two packets, **Figure 2.**

You will notice the bottom packet will naturally want to angle itself – let it. Continue to pull down with your index finger until your ring finger touches the bottom card of the top packet from underneath, **Figure 3.** In this position the bottom packet is held between your index finger and the crotch of your thumb.

Notes

Your second finger will generally not be used to execute this flourish, however. If it is necessary you may use it to support the bottom packet from



continued on

BACK

...continued, the escargodisplay: EXPLANATION

I named this ace production the escargodisplay because it's done very slow and looks quite elegant as it opens from an enclosed space. It's fairly simple to do. The setup is: face down black ace, face up red ace, rest of deck, face down black ace, face up red ace. The cards can be shuffled as long as you maintain the position of the aces. If you intend to spread make sure to push over a top block so that the face up red ace does not show.

When ready to display the aces, swing cut half the deck into your left hand getting into the position as shown in Figure 1. The next two actions will happen simultaneously.

Left Hand:

The left hand packet has a face down ace on top followed by a face up ace. Your index finger should be curled around the top edge of the deck as in figure 1. Apply pressure on the top card with the index finger as you pull it away from you off the deck, out and around until you index finger is underneath the deck and the top ace is outjogged on bottom held by the index finger. It pivots around the top edge of the deck.

Figure 2, 3 and 4 show this in action.

Right Hand:

The right hand packet is held in a biddle type grip as you have just swing cut half the cards into your left hand. There is a face up ace on bottom and a face down ace second from bottom. The deck should be in a position as in figure 1. You're essentially going to do Aaron Fishers Pop Out Move. However, instead of the card ending up in the center, it ends up on top, held in place by the ring finger. To do this, your ring finger slides the bottom card over to the right, much like you were doing a Kelly Bottom Placement. Continue levering the card around the deck, the top edge is its pivot/pivotal axis. Just like the left hand, the ace ends up outjogged held between the deck and the ring finger. Figures 5, 6 and 7 show this in action. Turn the hand over so the faces of the cards are visible and all cards line up in a zig-zap type of line.

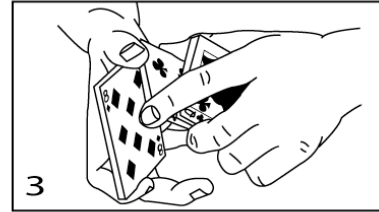
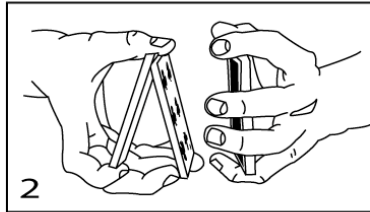
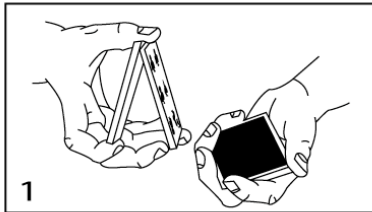
...falling. The 1st and 3rd fingers are the only ones contacting the under packet and making the revolution.

The Revolution:

Extend your index finger a fraction of an inch by relaxing the muscle for a brief moment, just enough to allow your ring finger to grip the left long edge of the bottom packet. It's vital you don't extend your index finger too much before gripping it with your ring finger since you're essentially letting go with the crotch of your thumb and if you allow too much time, the bottom packet may fall. By extending your ring finger the bottom packet will naturally spin 90 deg., **figure 4**. Once the packets reaches 90 deg. bend your index finger inward causing the packet to continue to spin another 90 deg. Let go of the top packet by releasing your grip with your thumb you've had since the start. This will allow the spinning bottom packet to make its way to the top, **Figure 5**. Curl your index finger in as the bottom packet lowers on top. You will end with a square deck in straddle grip.

The motion to this display is the key. It looks really pretty when the swing cut is done fast and everything just slows down from there. Also, after the swing cut bring the right hand behind the left hand and as you move the right hand forward over the left hand do the above procedure to reveal the four aces. This almost makes it appear as of the cards seem to open up to reveal the aces.

Vertigo, phaze 1



Hold a Deck of Cards in Biddle-Grip, in preparation for a swing cut.

Swing cut 1/3 of the deck into your left hand and immediately rotate the RIGHT hand packet 90 deg. clockwise (by rotating your wrist so your right palm is facing to the left) and tilt it up so the packet is perpendicular to the floor. Simultaneously break this packet in half with the right index finger, as if you were going to make another swing cut. Figure 1. At the same time rotate the LEFT hand packet 90 deg. counterclockwise and tilt it up so that it's perpendicular to the floor as well (by rotating the wrist so the left palm is facing to the right), **Figure 2**. NOTE: Both packets meet perpendicular to the floor at the same time or in the position shown in **Figure 2**.

With your left index finger and thumb, grab the bottom right hand packet positioning the left index finger on the outer right corner of this packet, **Figure 3**.

Once you have a grip on this packet with the left hand, release the right hands grip and rotate both hands back down so the packets are parallel to the floor again. The right hand packet is positioned above the left hand packets. **Figure 4**.

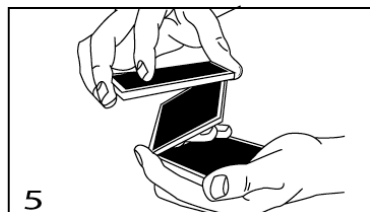
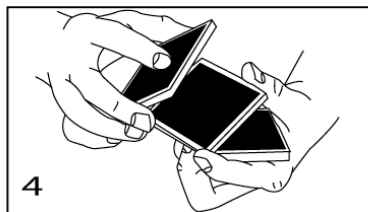
Position the right thumb against the lower-left-corner of the upper left-hand-packet and release the grip of the left thumb. The center packet is now angled and clipped between the LEFT index finger and RIGHT thumb, **Figure 5**.

Final flight of the Osiris: You're now set up to spin the packet into the air. You'll be pleased to know that this is the easiest part of the flourish and yet the most impressive.

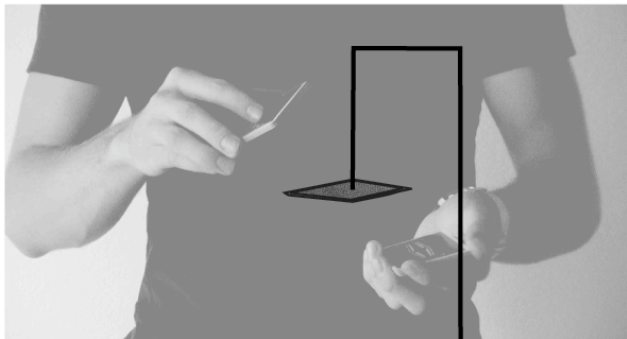
In one smooth action separate both hands by moving the left hand to the left and inward slightly and the right hand to the right and outward slightly, spinning the center packet upward.

The spin depends on the pressure applied to the center packet and the amount of force in the separation of the hands. We find the perfect amount of pressure is right before the center packet begins to bow (of course this depends on the brand of cards you're using). You will have to experiment on the amount of force you use to separate your hands and make the packet spin. The harder the separation, the high and faster the packet will spin. There are many possibilities with this cut, including ways to hacky-sack or bounce the spinning packet off your foot or spin multiple packets. These and other ideas are discussed later.

To close the flourish, catch the spinning packet between the packets in your right and left hands and square the deck. The spinning packet lands in its original position completing the flourish.



VERTIGO: Hacki-sak



To Hacky the packet off your foot:

In order to “hit” this every time you must do two things:

1.] The packet **MUST** land flat on the pad of your foot below your ankle, this is done by keeping your ankle parallel with the ground, **FIGURE 1**.

2.] When contact is made, **FOLLOW THROUGH**. Don't just hit it and expect it to fly back up in one piece. You have to start the upward movement of the leg before contacting the falling packet. Done properly, which just takes a little experimenting, the packet will fly back up spinning in reverse. Catch it as in the previous explanation of Vertigo, or keep on hacky sacking it away.



End Credits: The idea of a spinning packet in mid air is not original with us. It has been done by many magicians in the past, one most notable is T.G. Murphy.

CHANGE

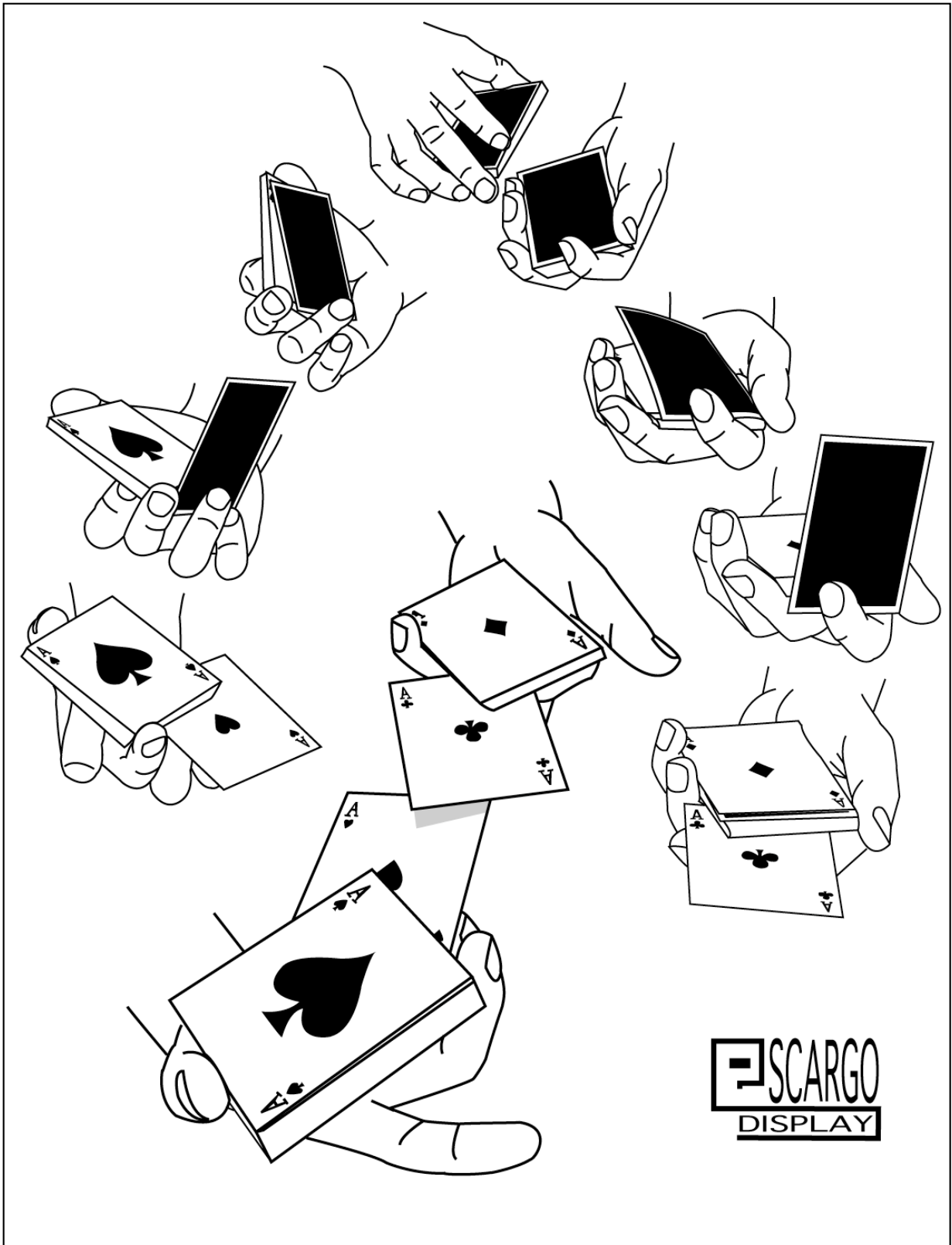
The following effects inspiration came from Paul Cummings PIPS routine, in which you present a 3 and supposedly pluck the center "pip" off thus turning it into a 2, again you pluck the pip off making it the ACE. To finish, the two pips are thrown back on the card turning it into the 3 again for the climax.

Although this version is the same in concept, it uses only two cards, the ace and the three. This version is further simplified, as the only sleight necessary for performance is a double lift.

Effect: The three of spades is removed from the deck and handed to a spectator instructed to hold tightly. With some exchange of patter you convince them that you're going to slide the two pips off and meld them back on the center pip to form one large pip. When they turn the card over they will find they're holding the ace of spades.

How it's done: Run through the deck and cull the Ace of Spades to the top and the three of spades second from top. Do a double lift to show the three of spades, turn it back over and place it in their hand (they will now be holding the ace of spades). Have them hold the card between their thumb and index finger in the center of the card. This will give you room to slide the two outer pips off. Some acting is required here so make it appear interesting. Once you have given your performance of sliding off the outer pips, bring your hands together and act like you're melding the two pips together. Take this invisible cluster of pips under the card your spectator has been holding and act like you're melding them together with the center pip. Have them turn the card over revealing the ace of spades.

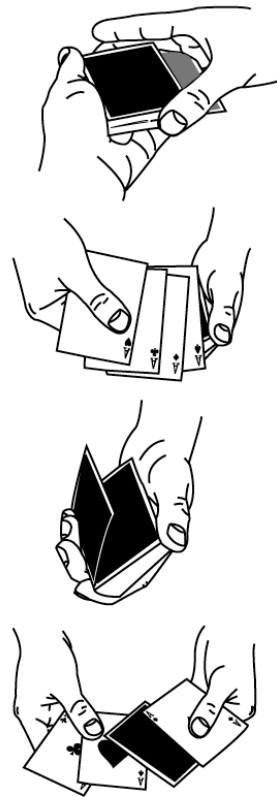
This is a quick and direct effect. Use it when you're on the run or standing in line at Starbucks, maybe they'll bump you ahead.



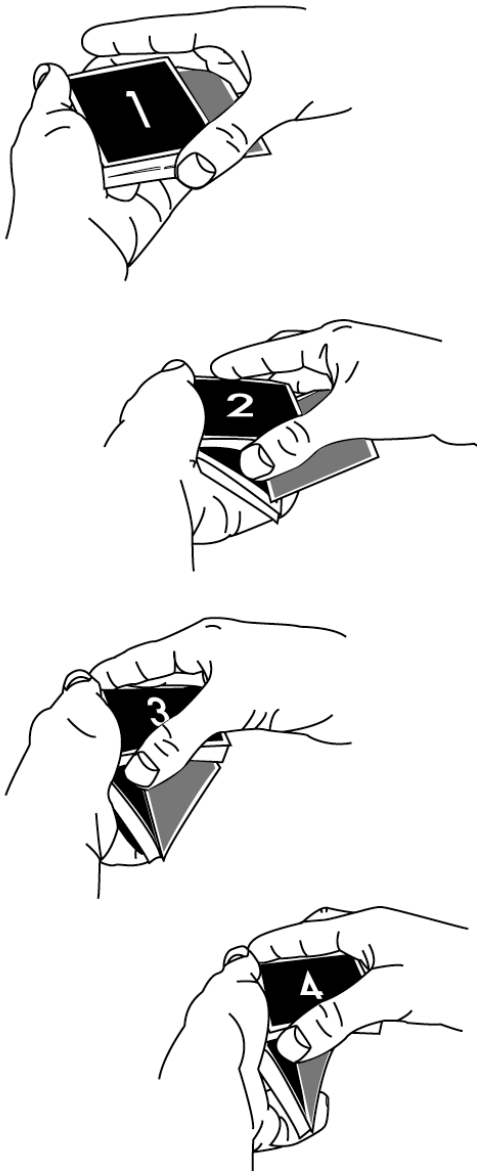
SCARGO
DISPLAY

HOFZZY OSBOURNE

The first thing that came to your mind is most likely in regards to the titles meaning. Well, the effect is based on what has become known as the Hofzinsler Ace Trick and since we've applied some very interesting concepts that make this effect just insane, we thought Hofzzy Osbourne was the perfect title. With that said, the effect is this: #@%*ing awesome!



Spread through the deck and up-jog the four aces as you cull the seven of hearts to the top and in-jog a black seven more towards the face of the deck if possible. To in-jog the black seven simply use your right ring finger to contact the back of the black seven and pull it about a centimeter towards yourself. After all four aces have been up-jogged and the seven of hearts has been culled to the bottom and a black seven is in-jogged, close the deck and remove the aces so that the ace of hearts is on the face followed by the other aces in alternating color. Hand your spectator the aces face up with your right hand and tell her you'll be getting back to them in a moment.

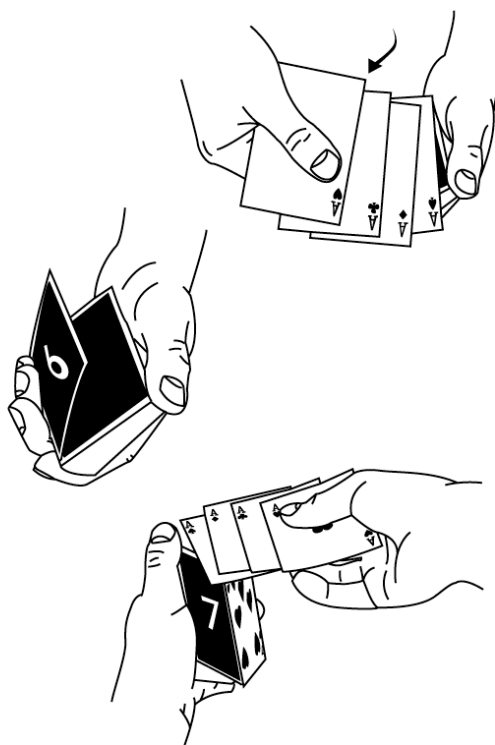


As you hand your spectator the aces with your right hand your left hand turns the deck over so that it's now face down in the left hand. Make sure not to disturb the in-jogged black seven. The reason for turning the deck over while handing her the aces is so you won't have to take more time in doing it afterwards. You should also be a little sloppy with the turn over so that you'll have an excuse to square the cards. After you have handed her the aces and turned the deck over, come over with your right hand and square the deck as you reverse the black seven using Ed Marlo's Future Reverse. Do this by lifting up on the in-jog with your right thumb creating a break below the black seven. Insert your right ring finger into the break and push up and out (to the right) on the black seven until you're able to clip it between your right third and fourth fingers at the top right corner, Figure 1. It's important your right fingers stay close together to cover the actions about to follow. With the black seven clipped, lower the bottom portion (everything below the black seven), Figure 2. However, the left edges of the packets should stay in contact and remain near flush - minor evidence of a break in the deck. (Your left thumb should cover the left edge of the deck anyway.) You are basically making a figure that looks like this: <. You will notice as you lower the bottom portion, the clipped card will want to snap down so that it's perpendicular to the bottom portion, Figure 3. This is what's supposed to happen so let it. Your left fingers will stop the card from flying out any further and will be used to complete the reversal. Once the black seven is perpendicular to the bottom portion, use your left fingers to push down on it causing it to lever face up between the two packets, Figure 4. Now close the < you formed. This should all happen very quickly with no hesitation or sign you're doing anything other than squaring the deck.

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The deck should now be face down in your left hand with the seven of hearts on top and a black seven reversed in the center. The aces are still held by your spectator. You will now force the top card, the seven of hearts, on your spectator in a very convincing manner. First tell her you want her to see a card as you riffle the cards. Demonstrate a riffle by riffling the top edge of the deck with your right fingers so that she sees the faces - make it fast enough so she doesn't notice the reversed card. Once she understands what she's going to do, riffle the cards one more time holding them closer to her and tilting them down so the pips will be visible in her line of vision. This time riffle the cards fast enough so that no cards will be noted. However, hold back the top card for a fraction longer so that it becomes the only card visible enough to remember during the riffle. This is a very convincing force that's much easier than it's sister's (the one's that require a break to be held or a delay during the riffle) Anyway, it might not sound convincing, but give it a try and you will immediately fall in love with it.

Ask your spectator if she saw a card (If you practice the timing you will hardly ever have someone say they didn't see a card. Do it in front of a mirror or in front of a camera to get the timing right and then go use it in the real world.). Tell her to remember it and not to stop "thinking" of her card. Continue to use the word, "thinking" when talking about her card, as you want her to eventually believe she really did think of a card. The nice aspect of this force is that the card is already controlled to the top before you begin. Take back the aces saying something like, "the reason I had you hold the aces is because I'm going to use them to find the card you're thinking of". As you take them back with your right hand, fan them out so all the pips are showing and in-jog the top ace, the ace of hearts (Figure 5), by simply moving your thumb inward - a centimeter is plenty. You are now going to do Chris Kenner's for4for switch with the top card (the seven of hearts) and the aces. Since you are only switching in one card you can do the switch a little differently - eliminating the use of a break. Position the spread aces over the deck about three inches and tilted forward, Figure 5. Your left little finger is now going to pivot the top card up by applying pressure to the bottom right corner of the top card as it slightly pulls to the right making a > figure, Figure 6 (NOTE: the right hand has been removed for clarity). The top card need only be tilted an inch or so as you will now lower the aces and flip them face down on the deck so that they go under the tilted seven of hearts (top card), Figure 7.



When you flip the aces over make sure to maintain the in-jogged ace of hearts, as you will use it later. The tilted spread of the aces will cover the levering of the top card and since it all happens very quickly there should be no reason for anyone to suspect anything. I recommend you read Kenner's description of the for4for switch in his book, *Out of Control* for further detail in the technicalities of this wonderful switch.

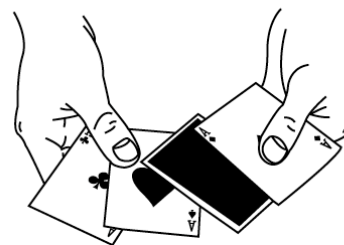
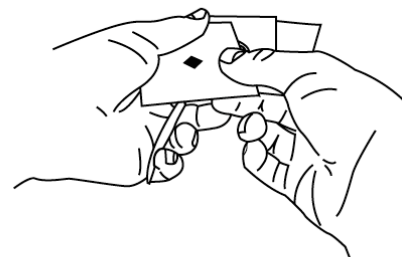
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The seven of hearts should now be above the four aces with the ace of hearts fifth from top and in-jogged. With your right hand thumb, push down on the in-jogged ace and pick up all four cards above it and then hand the deck to the spectator so that it is face up. You will now be left with four cards in your right hand.

The previous actions: taking back the aces (in-jog), turning them over (switch), squaring (picking up cards above in-jog), and handing the deck face down to the spectator, should all happen within two or three seconds as you say the line about why you removed the aces.

Spread the four face down cards between your hands as you move the bottom card to the top and turn all the cards over. Execute an Elmsley Count to apparently display four face up aces. The ace of diamonds is counted twice due to the alternating color order you positioned the aces in when you removed them from the deck in the beginning. If you don't pay any attention to the ace of diamonds and go directly into the count after turning the cards over, no one will accuse you of having two ace of diamonds.

Wave the four cards over the deck held by the spectator and say one ace has turned face down. To reverse the bottom card, the seven of hearts, do Lee Asher's Asher Twist (The Asher Twist is explained in Lee's video, Well Done—Cooking With Lee Asher.) Here is a brief explanation: Hold the four cards face up in your left hand dealing grip. With your little finger, pull down the bottom card (seven of hearts) so you can get a break above it, Figure 8. Insert your right fingers between the break held by the left hand and reverse spread the top three aces as your left hand does a Hurrmann type pass with the bottom card under cover of the three spread aces, Figure 9. When you complete the reverse spread, and the turnover of the ace underneath, it should appear as in Figure 10. Say, "As you notice the ace of hearts is the one that reversed, which tells me you're thinking of a heart." She notices the heart is face down because she can see the three other aces and none of them are the ace of hearts. There will be no suspicion as to the reversed cards identity as the spectator has no reason not to believe it's the ace of hearts, yet. Hand her the four cards and tell her, "Not only did one of the aces reverse but a card in the deck as well." Take back the face up deck and spread through until arriving at the face down black seven you reversed in the beginning. Stop and say, "Instead of telling me the suit of the card you're thinking of, like the aces, this card is going to tell me its value." Turn the card over to reveal a black seven as you conclude, "You chose the seven of hearts." As you say "seven", make a jester with the black seven and as you say "hearts" point to the aces in the spectators' hands with the black seven. This helps her further understand how you found the identity of her thought of card without going any further into detail.



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Explain to your spectator that since you know what card she was thinking of, the seven of hearts, it wouldn't be impressive if you found it. Tell her instead of finding it; you will change the black seven into the seven of hearts. Turn the deck face down as you place the black seven face up on top. Since the ace of hearts was the top card, it will now become second from top when you place the black seven on top of it. You're going to change the black seven into the ace of hearts. However, you tell your spectator you're going to change it into their thought of card - the outcome will be a surprise for everyone. I like to use Mark DeSouza's Shape Shifter change to change the black seven into the ace of hearts as the situation of the deck best suits its use.

When the black seven changes into the ace of hearts, act very surprised as if you have no idea what went wrong. Say, "Wait, if this is the ace of hearts, that must be the seven of hearts" as you point to the reversed card among the aces she is holding. This is the huge shocker of the trick as she has been holding onto the aces practically the entire trick, even before you started. The idea is to make her think the deck and the aces never came into contact, and since they did for only a second and nothing was called upon it, literally everyone will be absolutely shocked when she turns over the aces and discovers her thought of card. Another notable touch of this trick is that she is holding the aces as you are magically discovering the identity of her thought of card. So in her mind, she was holding the aces long before you even had a clue as to what card she was thinking of.

THE END

