

On the Daley Notebooks

There is no doubt that the *Daley Notebooks* harbor some wonderful card material. Due to the difficult availability of the two volumes and because the descriptions are what the title implies, personal notes, it is laborious, sometimes even seemingly impossible, to make sense of what Dr. Daley wrote down.

These notes were prepared for a talk Vanni Bossi, Aurelio Paviato and I gave at the Escorial Card Conference in 1994. The text below reflects my personal contribution to this talk and was distributed to the attendants as an *aide-mémoire*; I have only made a few corrections and annotations for *The Magic Memories 104* for JAN 1st, 2023.

176. Daley's Jordan Poker Deal

History: You can find a description of the original Jordan trick in: Fulves, Karl, *Charles Jordan's Best Card Tricks*, pp. 168, "The Poker Shark", Dover Publications, Inc., New York 1992, ISBN 0-486-26931-0. Also check "189. Poker Shark II", on pp. 226 of the same book - this is a solution for the same problem using gimmicked cards.

Set-up: Daley uses the following set-up from top down in a face-down deck: X, 10, J, X, 10, J, Q, K, A, Q, K, A, Q, K, A. This is a stack of 15 cards, however, care must be taken that the 16th card is neither an Ace nor a Jack in order not to interfere with the dealer's hand, so the stack really consists of 16 cards. This is one card less than the original Jordan stack.

If we take into account the fact that for European audiences the game of Poker is not as culturally established as in the Anglo-Saxon countries, we might consider a still different stack to make the differences in hands even clearer (in this respect it might be even better to come back to the Jordan stack, at least to the 4 aces, as this is a very clear Gestalt to the layperson). I suggest using the following stack: X, 10, K, X, 10, K, Q, J, A, Q, J, A, Q, J, A.

For my preferred stack and handling see the section "Final Comment".

Preliminary Comment: Why did Daley change the stack? The first reason that comes to mind is that Daley uses just one extra card in the dealer's hand - this makes handling easier and more natural. A second reason could be the better contrast between the first player's hand and the first transformation - this was not so good in the Jordan version. However, the 4 kings (2nd player) and the 4 aces (dealer) of the Jordan version seem to me to be much better for laymen than the two full houses of the Daley version. Also, Daley suggests a more practical approach for getting rid of the extra cards from the dealer's hand onto the deck instead of ditching them into the jacket pocket.

Presentation, Management and Handling: 1 (1). See considerations above.

2 (2). The False Shuffle suggested by Daley should obviously be a Riffle Shuffle type to be consistent with the theme of Poker, although an Injog Shuffle would be easiest. As a False Riffle Shuffle to maintain the top stock I recommend the following approach: Start the Erdnase Blind Cut to retain the top stock (Erdnase, pp. 41, III. To Retain the Top Stock"), but use a slip cut before dropping the stock back on top - maintain a separation. Now cut the cards above the break to the right and shuffle them under the

slipped card by means of the Zarrow Shuffle. Follow by another False Cut retaining top stock.

Distribute 3 hands of 5 cards each, dealing the last two cards as one by means of the Double Deal into the dealer's hand. This is not mentioned in the Daley note, and it avoids the holding of a break as needed in the Jordan version.

Place the deck aside to the left face down at 2 o'clock position, since it will be used again to unload the indifferent card from the dealer's hand at the end. If you choose to take my personal approach mentioned under "Final Comment", you will not be needing the deck again.

3 (3). Proceed as per step 3) of the note, showing 2 Kings and 2 Aces. Take care of the way the cards in the hand are displayed. The handling should be natural and consistent with the handling used while showing the other hands. I believe that you should look at your cards yourself first, then rearrange them, because that is what you would normally do.

There should not be any visible displacement of the dealer's cards after the first time it has been displayed, a fact which will make the subsequent change of hand even more surprising and inexplicable. This is the approach chosen by Jordan in the original version of the trick (check fig. 165 in the above mentioned Jordan book where a kind of cull is used to bring a Ten to the back of the dealer's hand).

4 (4). Proceed as per note. I believe that it is a good idea to get rid of the extra card in the dealer's hand now instead of waiting until step 6) as suggested in the Daley note. This can be done by the Side Steal, although Vernon's techniques of the Transfer Move and the Transfer Palm seem more appropriate.

In all of these instances the card is unloaded on the deck (Jordan unloads into his left jacket pocket). Thought has to be given to the reason the deck is picked up, e.g. saying: "Normally my opponent could buy cards at this moment, but with the cards he holds I really think he doesn't need to do so."

Proceed to show that player 2 holds a Full House. I You might want to consider the possibility of lapping the card by means of the Kaps/Tamariz technique.

5 (5). Proceed as per note.

6 (6). Proceed as per note. If you have followed my advice of getting rid of the extra card in step 4) you end clean.

Final Comment: This is basically the Daley solution to the Jordan trick and it is excellent in both method and presentation.

Personally, I use the following 14 card stack: X, J, K, X, J, K, Q, J, A, Q, 9, A, Q, A, 9. Start by dealing 3 hands of Poker. On the last round deal no card (Fake Deal) to player 2 and two cards as one (Double Deal) as above to the dealer's hand - the hand of player 2 consists of just 4 cards, a fact that goes unnoticed due to the configuration of the cards in the packet.

Proceed as above, but after showing the first transformation bring the extra card to the face of the hand. When you turn it face down bring it in position for the Transfer Move and secretly transfer it to the top of the hand of player 2 - due to the alternate stack this will complete his hand to show a Full House Jacks over nines and leave you absolutely clean for the show of another Full House Aces over Kings.

188. Daley's Double Cross

History: No reference found.

Set-up: A red/blue double backed card is on top of the pack. Have it there from the beginning and delay its use by performing a couple of other tricks. Alternatively, add it to the pack when required.

Presentation, Management and Handling: 1 (1). Proceed as per note using an Injog Shuffle to add the extra card to the top.

2 (2). Daley now uses a peek to have a card selected and then brings it to the top of the set-up, probably by means of the Side Steal which used to be a specialty of his (see chapter in Hugard's & Braue's *Expert Card Technique*). He then false cuts the deck.

It occurred to me to use the cut as a control method, thus eliminating a difficult sleight without, however, changing the Gestalt of the procedure as it appears to the audience: Have the card peeked at and obtain a little finger break above it - contrive to have the break in the lower two thirds. Spin cut about half the cards above the break to the bottom maintaining a break. Cut all the cards above the upper break to the table. Cut the cards above the remaining break to the table, retaining the top card (selection) by means of the Slip Cut - this card drops on the last third which is dropped on top of the remaining cards on the table to complete the deck.

3 (3). Proceed as per note. A gag can be introduced by looking at the spectator when this card is turned over. When he says that it is not his card, you retort: "I didn't say this was your card!"

4 (4). Proceed as per note. I like to take the double backed card and pretend to look at its face miscalling the card earlier seen. Then I pretend that it slowly changes its face - obviously I am the only witness. But it is convincing if I miscall the card (needs to be glimpsed now or earlier, of course). Good cover to obtain break under top card of deck.

5 (5). Replace the card on top of the deck in an In-transit Action, e.g. gesture towards the spectator who selected the card and ask him to confirm the identity of his card. Double turnover to show the spectator's card. Deal it face up on the table.

6 (6). Proceed as per note.

Personally, I like to spread the deck face down. Then I explain that now there are two cards of the same value but with different backs - so the back has to be changed back to comply with the law of preservation of matter thus maintaining an ecological equilibrium. Show the back to have changed. While gathering up the spread and squaring the cards the gimmick can be easily palmed off and ditched in the pocket in which the card case had been placed previously. I can imagine giving the deck away at this point.

213. Daley's Presentation Of Dunninger Slate Trick

History: This trick appeared using 4 spectators instead of 3 in Annemann's JINX: JINX 1-50, pp. 251, "Ultra Addition", ed. Louis Tannen, New York 1963.

A second, very similar presentation was published in Annemann's magazine JINX: JINX 1-50, p. 182, "The New Addition Slate Presentation", ed. Louis Tannen, New York 1963.

Comment: The trick is clearly described with interesting details in JINX 38. Copies of the original description as well as of the variant mentioned above are to be found just following this page.

221. Daley's Seeing Is Believing Trick

See my *Sharing Secrets* (p. 97) for an updated description.

History: There are two further notes which seem to deal with just variations of note 221. These are:

143. "Daley's Mental Effect": This is a totally impromptu version.

146. "Daley's Mephisto": This is practically the same as note 221, but puts more emphasis on the card being thought of.

Set-up: A corner short (e.g., 9D) is second from the bottom of the deck, the 9D of the deck proper is on the bottom. The duplicate can be in the deck from the beginning and the simple set-up arranged in a moment at any time.

Alternatively, you may leave the 2 cards back in the card case. When it is time to add them to the bottom do so with the following gag. Spring the cards from hand to hand: "A deck of cards with 52 cards...1...27...50...oh, wait a minute...2 cards are missing...sorry!" Or: "A deck with 52 cards...correct? No, 2 cards are missing - just wanted to see if you pay attention!" Take the 2 cards out of the case and add them to the bottom of the deck. Very funny.

Presentation, Management and Handling: 1 (1). See considerations above.

2 (2). False shuffle retaining bottom stock and have spectator cut deck approximately in half and carry the cut.

3 (3) and 4 (4). Proceed as per note. The fact that the second card is thought of can be emphasized with several verbal strategies - this adds strength to the effect.

5 (5). Daley steals the card (probably by Side Steal) while his back is turned and ditches it into pocket.

Personally, I like to take advantage of the fact that a corner short is used. Applying Vernon's technique of hitting the corner of the deck on the table in a squaring action the CS can be made to slightly protrude. It is easy to side steal it while the spectator is writing the name of the thought of card on the envelope (use the Motionless Side Steal). Take the pencil back and put it away thereby ditching the palmed card naturally.

"Finish with bang": It seems appropriate to first show that the card is not in the deck. This can be done in several ways. Vanni Bossi suggests to have a spectator name a number. Count down to that card and place it aside face down. Deal the rest of the cards face up as the others - the thought of card is not seen. Turn over the card - it is not the thought of card, either. Reveal the card in the envelope.

Final Comments: The title suggests a very good and probably funny possibility for the patter. The fact that things happening have to be seen in order to be believed can easily be used as a running gag. It creates a unifying theme and justifies the individual actions.

Here is my suggestion for a patter: "This is an incredible card trick; you have to see it in order to believe it - well, if you don't see it you can't believe it anyway..."

We put one card aside, so that everybody, who will later not believe it, can check - you have to see this in order to believe it.

I would like you to think of a card. However, it could be that by chance you think of the card we have previously put in this envelope. And that would be impossible - but what I want to show you is incredible.

In order for you to believe the card you just saw, please write it on the envelope.

I would now like everybody to see what you believe to be thinking of.

This is impossible... (notice that card has vanished from deck).

But this...this is incredible (show card in envelope).

You have to see it, in order to believe it."

Variant to note 143: It occurs to me that the "thought of card" could be stolen and loaded in an envelope inside a wallet (or use any other system). Each spectator writes his card on one side of the envelope. Reveal the identities to be the same. Show that the card has vanished from the deck. Show it inside the envelope. If a duplicate is used in the envelope a previous force is necessary.

224. Daley's Four Ace Trick Variation

Presentation, Management and Handling: 1 (1). Deal the 4 aces face up on the table in a row, then deal 3 face-up cards on each ace.

2 (2). Turn each ace packet face down. Have a spectator choose an ace pile and place this pile aside.

3 (3). Take each one of the ace pile and place them on the deck. Thereby contrive to bring the aces secretly to the bottom. For this Daley suggests the so-called "Horowitz Mix Move". We were not able to find out what this is.

Alternatively, I suggest using the Bluff Cut. For this place the ace packet (with the ace on top) on top of the deck. Apparently cut the deck in the hands but in reality, bring just the top card to the bottom - use the technique, handling and timing of my Riffle Force (very good).

As another possibility I suggest placing the 3 non-selected piles on top of each other and insert them in the deck by means of the Diagonal Push-in. This allows you to obtain a break above the inserted cards. Now use either the Erdnase Cull or Marlo's Lessin Shuffle to bring the aces to the bottom.

4 (4). Proceed as per note.

Concerning the Herrmann Pass (in honor of Alexander Herrmann +1896) annotation: The aces are still on the bottom of the deck. Place the selected ace pile on the deck. Turn the deck face up using the Herrmann Pass and thereby bringing the 3 top indifferent cards to the bottom. As an excuse for this action, you could say: "The aces are now lost somewhere in the deck." Turn the deck again face down, of course using the same Gestalt in handling which causes a retro-active conditioning. Show the aces to be on top.

Final Comment: The initial situation is so clear you could use it to lead fellow magicians down the garden path by using a Braue Addition type of handling when initially showing the aces. Place them face down on the table. Now show each of the 3 indifferent cards you place on top of the aces - this will already cause mild astonishment.

Leave the aces on the bottom of the pile and proceed as above, i.e. have first an ace pile selected. Place it aside face down to your right at 1 o'clock position in readiness for cards to be later added by means of Vernon's Transfer Move. Gather the other 3 piles, insert them into the deck and contrive to get the aces to the bottom by any of the two methods suggested above. Bring them in readiness for the Transfer Move and

secretly transfer the aces to the top of the tabled pile. Without placing this pile on top of the deck, which always seemed to be a weakness to me, show the packet to consist of 4 aces by means of Marlo's Triple Buckle. Use the surprise to get rid of the 3 indifferent cards - I use Vernon's Transfer Palm when I casually pick up the deck.

236. Daley's Wrinkle of The Thirty Card Trick

History: We could not find any published description of this specific type of handling of Daley's. You will, however, find a Daley handling of the cards across theme using envelopes in the notes 1130 and 295 ("The Acme Thought Card Pass").

Presentation, Management and Handling: 1 (1). Ask a spectator on your right to count 15 cards from the deck face down into your open left hand. In recounting them (or just spreading) obtain a break above the bottom 3 cards which are subsequently palmed in the right hand in the squaring action following. Daley suggests the Hugard Method which you can find in Expert Card Technique on pp. 60 (you might want to consider the Zingone method following Hugard's description in the same book that fits well for palming from a packet). I prefer my own method (influenced by Jennings) which I demonstrated in the talk. The right hand with the 3 cards palmed holds the remaining cards from above. It is better to start with a spectator on your right because this will afford more natural cover for the palmed cards when you turn to the spectator on your left.

2 (2). Ask a spectator on your left to repeat the action. For this the spectator on your right has to hand the deck over - use this action as misdirection to execute the palm. The second spectator counts 15 cards on your open left hand.

3 (3). If there is a table drop the cards held in the right hand on top of it, perhaps into a glass or a handkerchief. Take the cards in your left hand adding the 3 palmed cards and give them to the spectator on your left (or use glass/handkerchief). In any case it seems illogical and confusing to place the cards from the left to the right and vice versa. This is a point of discussion. It seems to make sense to involve the spectators who counted the card in the effect as it is usually done in this type of effect. Proceed with the presentation of the transposition.

Suggestion: Daley suggests that only 10 cards should be used. This makes much more sense to me. The variation with 15 cards comes from the standard version where 30 cards are used (perhaps 32 (2x16 cards) to use a complete Piquet deck). 10 is a better number Gestalt and therefore more familiar. By having the cards dealt face up they can be later added when picking up the packet and going directly into an overhand shuffle - this is indeed a good cover. Also, using an overhand shuffle allows you to imperceptibly injog the fourth cards which facilitates the subsequent palm.

Final Comment: This is an excellent version of the cards across - very simple and to the point. The construction has elegance and economy. The transfer system is self-contained and no external resources have to be tapped. It only remains to find a captivating staging, text and presentation.

248. Daley's Variation Of Jack Merlin's Gambler's Expose Routine

History: The original Merlin routine of which this note is a variation can be found in: Merlin, Jack, And A Pack Of Cards, pp. 41, "A Routine Of Sleights To Be Performed

At The Card Table", rev. and ed. edition by Jean Hugard, publ. Louis Tannen, New York 1976. This routine consists of six demonstrations and make reference to Daley's notes 258, 224 and 232 - these will be mentioned as we come to them.

Some of the notes regarding the demonstrations are rather cryptic. So, you may want to just go back to the original Merlin routine or consider my personal interpretation. The Merlin routine and the run up sequence can be found as a copy following this description.

Set-up: For the original Merlin routine and the Daley adaptation no set-up is required. Personally, I like to secretly separate the reds and the blacks beforehand - blacks on top, reds on bottom. This strengthens the beginning of the routine and demonstration nr. 3 in particular. Judge for yourself.

Initial Comment: All the shuffles should be of the riffle type and the cuts of the running cut type in order to conform with playing card rules - exceptions are mentioned.

Presentation, Management and Handling: 1. Proceed as per note. I prefer to glimpse the top card (e.g., 4S) in the course of a preliminary false shuffle that retains the red-black order (undercut to the left and use Zarrow to shuffle right cards below top few of left cards glimpsing top card ... la Erdnase). Then I place 4 cards on top by undercutting to the left and shuffling the right packet under the 4 top cards of the left packet using the Zarrow Shuffle - the 4S is now 5th from the top. Proceed as per note. Personally, I prefer this handling: Look at top card and miscall it as the 4S. Deal 4 cards face down in a pile on the table, then turn over the fifth card showing the 4S. Turn it face down on the deck and perform a couple of second deals in slow motion. Show the 4S again and this time leave it face up on the deck and do another couple of second deals. Turn the 4S face down and deal 3 more cards on the tabled pile, apparently doing second deals but in reality, dealing normally. Finally do another 2 second deals in slow motion. The 4S end up as the 5th card from the top of the tabled pile. Take the card which is now on top of the deck miscalling it again as the 4S and placing it on the bottom of the deck in readiness for the bottom deal demonstration. Place the tabled pile on top of the deck. 2 (2). Deal 4 face down cards in a pile and then deal the 4S - show it saying that it came from the bottom. Complete the deck by placing the dealt cards on top. Offer to demonstrate by really placing the 4S on the bottom - use the same handling as you will later to switch the card. Deal 4 face down cards and then deal the bottom 4S in slow motion.

Turn the 4S face down bookwise on top of the deck and immediately slide out the bottom card with the left hand - this is a Marlo switch. Drop the card which is apparently the 4S on the table and drop the deck on top. Drop the 4 cards previously dealt on top of all. Now repeat dealing 4 face down cards and the 5th apparently from the bottom - just deal the top card which will automatically be the 4S. deal the next card slowly from the bottom to finish. Place all the tabled cards on top of the deck which will now be back in black-red order.

3 (3). Mention the concept of run ups as in the original Merlin version while doing a couple of false shuffles and running cuts retaining the color order. Explain that in order to do this you have to have complete control over every card while you shuffle and cut. Spread the deck face up revealing the order. Repeat with other false shuffles and false cuts.

4 (4). Check Daley's note 358 as well as the above-mentioned Merlin book on pp. 49 "A Faked Run Up" for this demonstration. Follow exactly the Merlin/Daley description using the final cut which makes sense.

Personal note: You can get rid of the cut by using the Braue Addition Move to load 3 cards between the aces while showing them and setting the 4th ace at 7th position from the top. You now merely add 2 cards to the top of the set-up and may still use a false running cut retaining top stock.

5 (5). My interpretation is that this references the Daley note 224 - you find a description of the Daley Four Ace Variation in this compilation.

6 (6). This references Daley's note 232. You may do as Daley does, or consider the following personal adaptation/interpretation: Bring the 10, J, Q and K of Spades to the bottom - the 5th card from the bottom is crimped. Place 3 aces on top and 1 on bottom. Perform the Haymow Shuffle explaining the mechanics as you do (x-1 on top, x-1 on bottom, x on bottom, 1 on bottom, x on bottom, cut at crimp) - this is very entertaining, and nobody believes you. Deal 5 hands of Poker showing the aces in your hand - you may have some suspense and comedy in this phase. The bottom card of each hand except that of the dealer is a Royal Flush card. Gather the hands in any order but contrive to get the AS to the face of the dealer's hand. If you deal another 5 rounds of Poker your hand will automatically contain the Royal Flush. Alternatively, you may have the spectators decide which hand gets the winning hand. They will, of course, expect the aces and be surprised to see the Royal Flush.

For demonstration 6) you might want to check the "Vernon Poker Demonstration" in the *Dai Vernon Book of Magic*, and "The Innocent Cheat" by Fred Lowe in Dai Vernon's *Ultimate Secrets of Card Magic* for further ideas on how this sequence could be staged and presented.