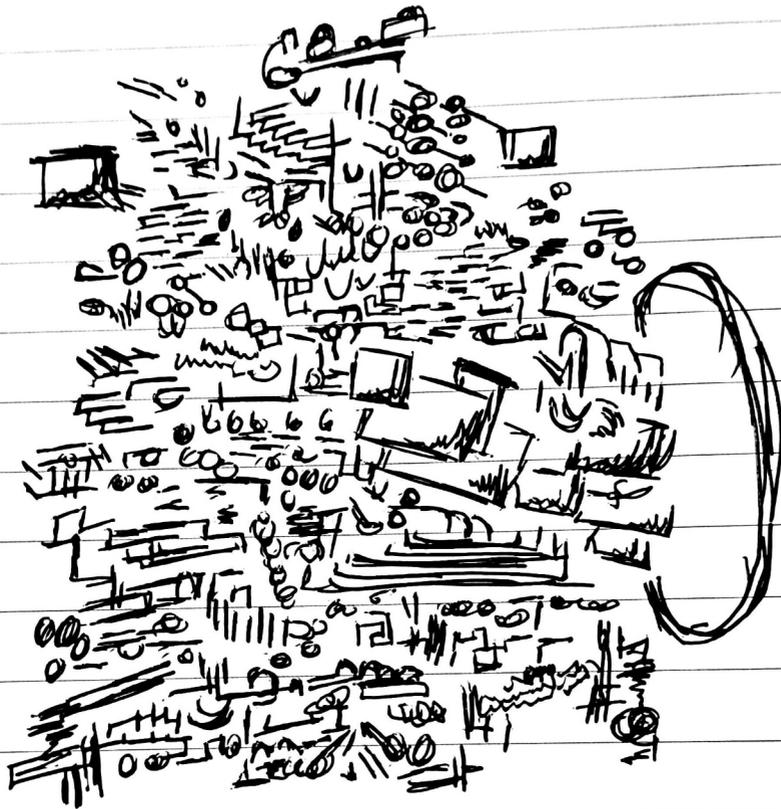


CURZON

february 2026

#2



tricks

by

tobias

hudson



EDITOR'S NOTE

Is magic real?

Well well well my dear, you have stumbled upon a VERY interesting little question there. One that has plunged our humble little community into the most horrendous turmoil for many millenia now. One that brings with it a plethora of twists and turns, ups and downs, arguments, philosophies, dogmas, even. No less than full scale war has simmered on the horizon when the mere whisper of this untenable question danced upon the lips of a certain travelling mage. His name shall remain anonymous... for now. So my little cherub, you may wonder how I, Tobias Hudson, answer this question, and what its implications might mean to the likes of a mind such as mine. Let me paint you a most vivid picture, young one, and maybe you can use the wisdoms I shed as the basis for small, fertile thoughts of your own, thoughts that with time, and the right nurture, could grow to hold strong opinions of their own. Sit your little bottom down, and let's get to the nitty gritty of the debate. The main tents of my argument began to ferment in my lethargic pink mass some seventeen years ago, when I was travelling down the Danube on a craft I had myself constructed entirely of plastic straws. At the time I found myself in the company of a small group of expert marine biologists, convinced that a rare eel, one thought lost to the ravages of science since the dawn of man, was swimming around in that aforementioned watery basin that runs long and true through the heart of Europe. Having consulted Monsieur Poirot on the matter, I on the other hand remained convinced that the supposed eel was in fact a pack of Black Tiger playing cards, produced by the magic company Ellusionist, which had been thrown overboard the previous summer by a certain magi in a fit of rage at being



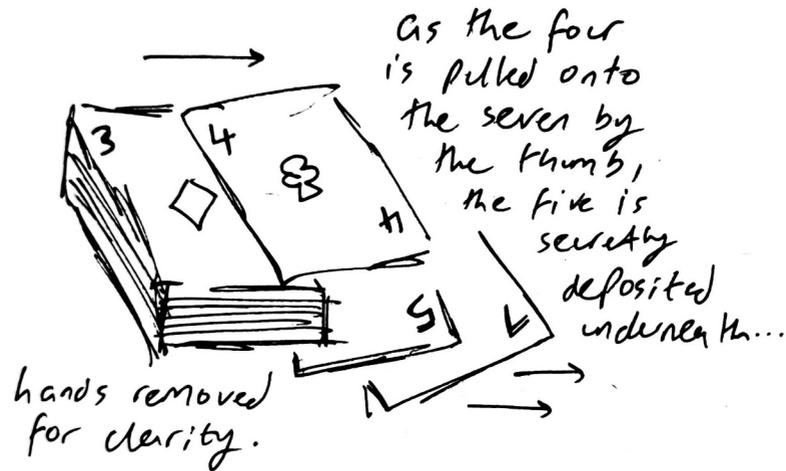
Here is an interesting version of the Biddle trick, in which a card is thought of instead of being conventionally selected.

A card begins reversed on the bottom of the pack. Make sure it isn't too conspicuous, like an ace or joker. The original handling takes place sat at a table.

Riffle down the outer edge and have a spectator call STOP!! Table the top portion centrally. At the same time, get a little finger break above the reversed card on the bottom. Display the top five cards and turn them over onto the packet.

Transfer the packet into dominant-hand Biddle grip, taking the break with the thumb. With the non-dominant hand, strip off the first card into the palm, as you would for in the standard Biddle trick. As you strip off the second, the card below the

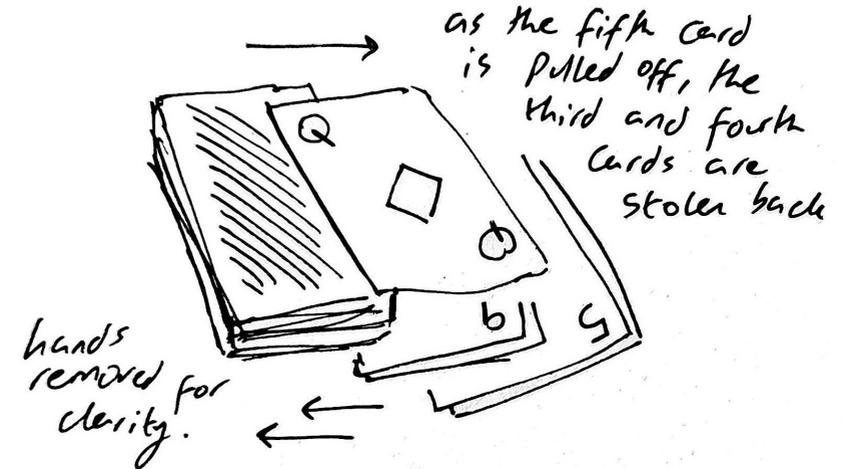
break (in this example a five) is released underneath it, and hidden by the movement of the second card. This is the opposite of the regular Biddle: here a card is being added instead of taken away.



You say: "Think of one of the cards you see!" It's essential you say this in the action of stripping off the second card, as this primes the spectator to remember either the third or fourth cards.

Once the second card has been taken, you are going to slow down the stripping actions very slightly. Strip the third card, and retain a break under it. Strip off the fourth card, and make a note of it. As you strip off the fifth, steal back the two cards above the break under the packet, in Biddle fashion.

As this happens, I look at the spectator and ask if they've remembered one. They will say



YES. Table the small packet face down near the spectator, using only the right hand. It should be some ways away from the pack.

The situation is that you've added an indifferent card to the packet, while stealing back the third and fourth cards.

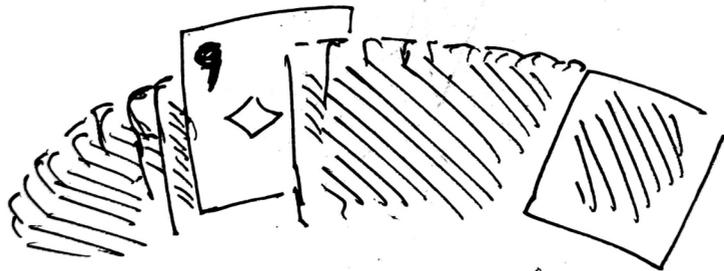
You appear to now slap the top half down onto the bottom half. In actuality, you first steal off the bottom card of this packet however you'd like, with a bottom palm or cop for example. Then assemble the pack and lap the stolen card. All is done. Have the spectator place their hand over the small packet, so you can't get to it. Move the pack proper slightly to one side.

Tell the spectator that there's no way you can get to their card now, as it's under their hand. Showing your hands completely empty and fairly, and have them name their selection. There are, at this point, one of

two outcomes that occur.

The selection is in the pack (4th card):

This is the card you remembered. Mime removing the selection out from under their hand. Have them lift their hand and spread the cards to show there are now four. They turn them over; the selection is gone. I then turn my hand over slowly, to mime turning the card face up, and then pretend to push it into the pack. Spread the cards, and there is the selection, reversed in the middle.



The selection is on your lap (3rd card):

Show your hand is empty. Place it under the table, stealing the card off your lap as you do. Have the spectator knock on the packet, and say nothing has happened. They knock again, a bit harder, and this time stamp your foot slightly and lean forwards, as though something has dropped through. Bring your hand out, revealing a card. Have them turn over their cards, then reveal the selection.

No one will notice that one of the four remaining cards in the packet has changed. As the face card hasn't changed, it's very hard to spot.

This reads a bit densely, and it can be hard to get your head around all the moving parts the first few times. It's a real fooler though, and worth taking the time to learn.

- This can also be performed standing up. I cut the cards into a second spectator's hands, and then give the small packet to the first spectator to hold tightly.

I palm off the bottom card and reassemble the pack squarely in the second spectator's hands. I then lean back and ditch the card in my pocket (or anywhere around the space, for that matter).

- Here is a potential round two as a finisher, which I have only tried once. Do the original reveal, but only have the spectator count the four cards and not turn them over. Then ask if anyone else saw a card that wasn't the one picked. Someone will say YES, and will name the other out. I scoop up the packet and palm one off. I ask them to hold the packet as I ditch the palmed card in a knee holdout.

You can then reveal the second selection with the other out, showing that there are now only three cards. I have a feeling that doing this too often could reveal the method to magicians though.

Shhh...
Don't tell
anyone the secret!
(unless you really want to...)

ETERNAL RETURN (A.K.A THE YUCKY NUTTY TRICK)



This is a trick for if there is a BOWL OF CASHEW nuts on the table. They need to be whole cashews, which can split into two halves. While on a trip to the toilet, steal a nut and scribble on both sides of it with a black Sharpie. Have this palmed.

When the conversation turns boring, snatch up the bowl and have someone take a NUT. Have them sign it with a Sharpie marker, one initial on each side. Tell the spectator that you have been studying the art of regurgitation, and how things lost forever can come back, time and time again. When they tell you to SHUT UP, you say you will show them. Yes, you will show them how it works.

Take their signed nut and do a false transfer for your duplicate. Put the duplicate in your mouth. Here's the important bit. The

first bite must split the nut down the middle. Immediately transfer one half of the nut underneath your tongue, where it is safely stored away. The other half can now be chewed to oblivion. Draw attention to this fact, eating messily and opening your mouth. Because of the scribbles, they will see what they believe is their signature getting chewed up.

Very cleanly swallow the pieces and open your mouth, sticking out your tongue. The audience can see there is no nut to be found. Practice this a couple of times, and you'll find it easy to talk and show your mouth empty while concealing half a nut.

Start to wretch and cry, and with your finger, draw a line from your stomach to your mouth. Reach into your lips and reveal the palmed, signed nut.

Say that some of the audience don't look convinced. You will

do the trick again. This time, very clearly stick out your tongue and place the actual signed nut on it. Retract the tongue smoothly, like the fine blades of a motor. Immediately move the signed nut to under your tongue, and bring out the remaining half-nut duplicate. Chew this to oblivion. Again, clearly swallow the pieces down and show your mouth to be completely empty.

Now comes the clean phase. Showing both hands empty, again start to wretch. This time, I have the spectator cup their hands, and I let their signed nut drop from my pursed lips into their quivering palms. All finished!

I realise eating Sharpie markings is probably not very healthy for you. As magicians, we need to be willing to risk it all for the truth. I have been doing this trick every day for the past 15 years and it has been worth it. My treatment starts next week.

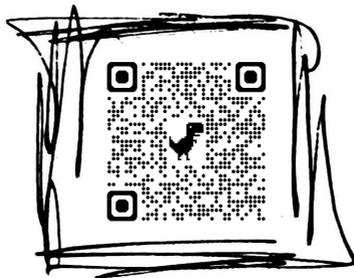
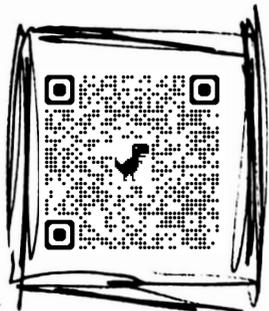


What's in a name?



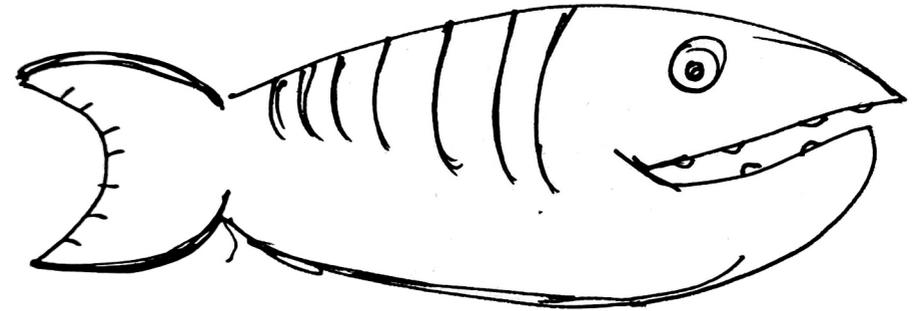
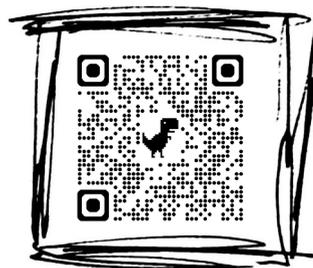
CURZON is named after Roger Curzon, a magician from Sheffield, originally known for his amazing sleight-of-hand and card work. Roger was named an “honourary Scott” after performing for the fabled Scottish magic mafia (made up of legends such as Roy Walton, Gordon Bruce, Eddie McColl, Paul Wilson, and others) in his earlier years. His Miracle Card to Envelope is genius, and has been stolen many times over the years! A testament to its incredible illusion. Today, Roger works with bizarre magic and storytelling. If you ever get down to the Sheffield Circle of Magicians (who meet at the Magick Lounge on Broad Lane and at the Old Queen's Head pub), Roger is always willing to show off his latest miracle. His newest book, *Orphic Fables*, is available from magick2go.com. Find below links to two performances of his card magic (credit to Kevin Courtney). Roger has been a big inspiration to me and the droves of amazing Sheffield magicians who have ventured down this strange path over the years. Thanks Rog x

Roger's 80th birthday
video celebration



The card magic of
Roger Curzon Pt. 1

The card magic of
Roger Curzon Pt. 2



Here is a story I made for you

It goes like this:

You died in a long tube

You were rebuilt in a laboratory with ice and metal

Over your skeleton they fitted skin

The eyes are made of glass and filled with mud

The hairs on your body come from seeds

Your clothes are painted on every morning

It almost convinces the world

Don't try to trick me

I was told by a man in blue glasses this would happen

He stood dense in the kitchen at night

He made himself a big sandwich

He rubbed the palms of his hands together and winked

I was told this would happen to me and I didn't listen

The sacks of my fresh rage pump at the life you show me
You twitch the fingers of your left hand as lightning strikes
When the body curled up I felt my heart fall out
Your foot bristling against her skin stopped my breath

Loving is dead, baby
Loving is not a limit but a price assigned at birth
Love the dirt thrown back from your grave
The coffin you live in has no key
So I might have to die again

Fuck!
I think I might need to die again
To feel the slightest touch of your left fingers

Oh well
Here goes nothing



THE

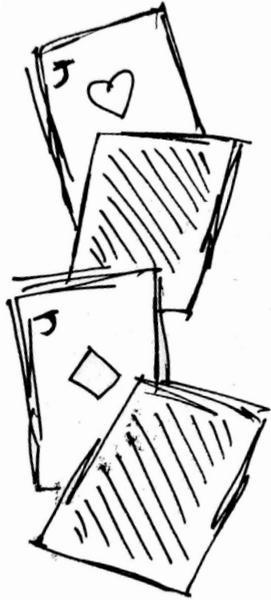
ONE

ACE!



I don't really perform card tricks anymore. I prefer to give audiences an immersive, multifaceted audio/visual experience wrapped inside a surreal, theatrically built narrative that pushes the boundaries of reality while giving spectators lifelong memories and an impossible object that they will treasure until the day they die. That said, I do perform this sometimes.

This is the only trick I like doing for a lay audience that I have little time with. This is the one I like to do. It is

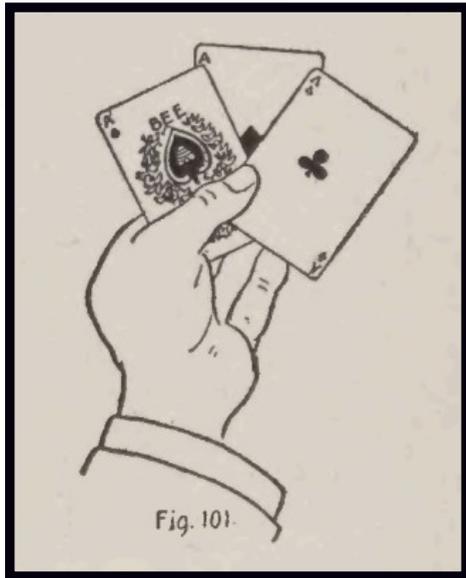


so simple and powerful, and is the epitome of the perfect trick to my mind. No bollocks, no nonsense. I have researched this trick, and I'm sure it has been done before, but I can't find it. It comes from a trick called The Three Aces in Erdnase, which I remember being intrigued by when I got the book as a young lad.

Start with the ace of hearts on top of the pack, and the ace of diamonds in a secret location to be revealed. I have never been a fan of loading a card onto someone's seat as they sit down. I prefer somewhere far away, or up high. In a smaller setting I will just put it in the card box.

Cut the cards and hold a break, and perform a riffle force. Table the top half and remove the top three cards of the bottom half, then reassemble the pack.

With the three cards facing you, rearrange them into a position so that the ace of hearts is at the back, with the centre pip facing down. This makes it look like the ace of diamonds. Let's use the picture from Erdnase itself! In our version, the two cards on either side of the ace won't also be aces.

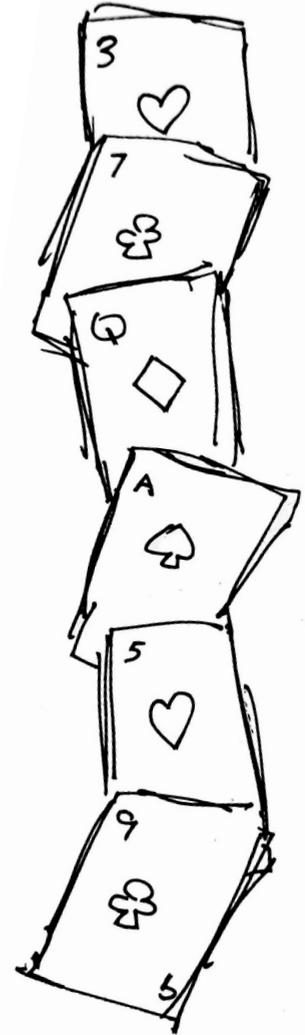


Name the three cards aloud, miscalling the ace as diamonds. Use equivocate to have them select the ace. They name two, and then choose one for you, etc...

Slowly turn the three cards over, asking the spectator to follow the ace. Push the three cards into different parts of the pack, and shuffle. Everything is done at the fingertips, and they are to call out if they think something suspicious has happened.

Wait, and then snap your fingers. Make this a moment. The ace is gone. Declare it. Spread the pack face up across the table and have everyone look for it. Call attention to the other three aces as they come up. No diamond. Reveal its impossible location.

What more could you want from a card trick? They know you're a magician. They want to see something. Don't do a seven phase oil and water. Perform this and then leave without saying a word. I have yet to be convinced there is a card trick better.



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