

# The Card Magic of

# EDWARD MARLO

*by*  
*Edward Marlo*



# The Card Magic of Edward Marlo

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# INTRODUCTION

by Jon Racherbaumer

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This book is a collection of Marlo's last three lectures, spanning a period from 1986 to 1990. They are, along with the last volume of MARLO'S MAGAZINE (1988) and the OLRAMFILE, a periodical published from 1990 to 1993, representative of Marlo's Later Period. This is the first volume of **Marlo's Last Legacy**, which will include CARDICIAN - AT - LARGE and NOT FOR AMATEURS.

These Marlovian Lessons are special because Marlo rarely lectured. He didn't like the form. To use current vernacular, lecturing wasn't his thing. He preferred one - on - one get - togethers or talking to small groups; and he liked unstructured, technically intensive sessions. Besides, Marlo was basically *shy*. This fact was remarked on by Frances Marshall in 1946 when she wrote:

*"Some fifteen years ago (1931), in the old Clark Street store, we used to have a young Polish kid coming in rather frequently. He was a most exasperating customer in some ways because he was so different. Others wanted to talk and to be shown. This boy wanted only to look, which he did at great length into every case...Finally he'd point to something he wanted, murmur a few words, and be off with his purchase. As time went by he began to grow a little more friendly, and finally reached the point where we could talk to him. His shyness disappeared and we found him the usual 'magic nut'..."*

Marlo's shyness was never conducive to public speaking, shmoozing in a room full of strangers, or lecturing to a large group of magicians. Yet he was incredibly genial, generous, and instructive when around fellow enthusiasts. Frances Marshall, again writing of early days, wrote: *"We have had the pleasure of introducing him to dozens and dozens of service men, all of them card enthusiasts, and Ed loved spending time with these men from other places."* Frances, over the years, tried to persuade Marlo to lecture. Despite her considerable powers of inducement, Marlo resisted...until much later. He lectured in St. Louis, Missouri on February 17, 1951, followed by a prolonged withdrawal (except for a steady production of books and articles). This was the status quo until Ron Bauer prevailed upon him to appear at a California convention. This was a historic occasion. In the Orwellian year of 1984, Bauer did what no one else could do: He made Marlo break thirty - three years of self - imposed quarantine. And this remarkable coming - out humanized an amorphous legend. It introduced a flesh - and - blood person, a memorable voice, unforgettable, animated hands, and a vital presence. Before that, Marlo was a celebrated face and name. Bauer also unveiled a man of humor and relaxed normality, who squinted an eye, puffed cigars, perpetually fiddled with cards, and proved to be an indefatigable talker, willing to share his astonishing scholarship (on any aspect of card magic) with anyone as dedicated and impassioned. This California "reappearance" was a watershed event that opened the door, leading to lectures in St. Louis, Las Vegas, and Niagara Falls.

Marlo was seventy years old when he re-emerged as a lecturer. Yet his over-active mind surpassed his ability to verbalize everything he knew. His husky, godfather-voice felt uncomfortable bouncing on and off salient points. His hands, looking as young and photogenic as ever, were confident and certain -- more relaxed than programmatic. His material was well-chosen and well-rehearsed. More important, he backed up his talk with detailed Notes. If he became elliptical or digressive in person, participants could depend on the Notes. Marlo's written explanations, as evinced in this book, remain full-bodied, meticulous, and particular. Nothing is left to chance.

His St. Louis lecture notes -- THIRTY FIVE YEARS LATER -- contains twenty-nine (29) items on fifty-nine (59) pages. If you spent only five minutes on each item, it would take over *two hours and forty minutes* to present the material in person. When Marlo was revved up, he could rap for eight hours or more.

His Las Vegas lecture notes -- SO SOON? -- explains thirty-three (33) effects and sleights, and his Niagara Falls lecture (The Inn Event) -- has fifty-six (56) items. Fortunately, two days and nights were allotted to cover the material. No wonder he wrote, *"As to the title of these Notes -- THAT'S IT! -- means exactly that. I will be too busy with other projects to be side-tracked from them by continuing to lecture."* Marlo was seventy-seven years old at the time; he was beginning to feel pressured by passing time. But he continued to dream, imagine, devise, modify, and write for another year.

Card students today are blessed by the number and availability of *quality* publications. There may be a Glut (of books), but newcomers have wholesale access to an unprecedented amount of inside-information. THE CARD MAGIC OF EDWARD MARLO is no exception. Consider it an important, *late* chapter in Marlo's ongoing Revolutionary series. It is, in fact, an indispensable addendum. Where else can you learn the incredible feat ("Female") that Paul Gertner uses in trade shows and performed for Johnny Carson on the Tonight Show? Where else can you learn how to make the Psychological Stop Trick *sure-fire*? Where else can you learn a *satirical* version of a great Brother Hamman Trick that will fool fast company?

This book has material for hard-core finger-flingers and arm-chair theorists. There are tricks for psychics looking for subtleties and for hobbyists seeking stunners. Historians, desirous of ready-references, will love getting *three* works in one handy, handsome volume.

Marlo always telephoned me after sending his latest book. He would always ask, *"Which one did you learn?"* He never asked, *"Did you like the book? Did you like so-and-so?"* He wanted to know if I was **performing** anything. The bottom line, for him, was simple. **The important thing is perpetuation of the Work and renewing interest in the Challenge.** Marlo would like this book. It perpetuates the Work. It scatters new seeds and might inspire other creative geniuses.

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What you hold in your hands is a combination of Marlo's: 35 YEARS LATER, SO SOON, and THAT'S IT lecture notes. It is with mixed feelings that I put this book together, because I never met Edward Marlo face to face. Our communications consisted of phone calls and letters, both of which were too infrequent. My insights into Marlo, the man, are based on reading his books, notes, etc., through the years. To me, what best sums up Marlo, the man and his work, is a line from a Dan Fogelberg song, "Follow the Dreamer, the Fool, and the Sage, back to the days of the Innocent Age."

Daniel McCarthy

# EXTENDED FINGER PASSES

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*While only one Pass will be described, the object is to point out the theory of the rigidly extended first finger which covers any knuckle flash that otherwise is quite visible if the first finger has a tendency to curl inward, as is the case with the second and third fingers. Also Passes should not be done with rapid finger movements, loud ruffles, or exaggerated hand motions. The grip on the deck should be light. Ruffling of the deck, such as in some forms of the Ruffle Pass, should be noiseless and only slightly visible in the sense that the fingers or thumb, depending on whether you ruffle the outer or inner end of the deck or both, may be seen. Obviously the transposing of the halves should be noiseless. Using a soft pliable deck is best for Passes as compared to hard triple ply cards. With these tips the Pass to be described will be readily understood with the aid of illustrations.*

1. Assuming you have had a card selected, make sure that on its return it goes only to about 15 or so cards from the top. In squaring deck, get a fourth finger break above the selection. The right hand is above the deck with all four fingers at the outer end, thumb at inner end. The left thumb lies across top of the deck. The right hand fingers gently ruffle the outer end of deck which automatically moves the wrists and deck inward just enough to bring the top of the deck out of view of the audience. **Fig. 1** shows the spectator's view.

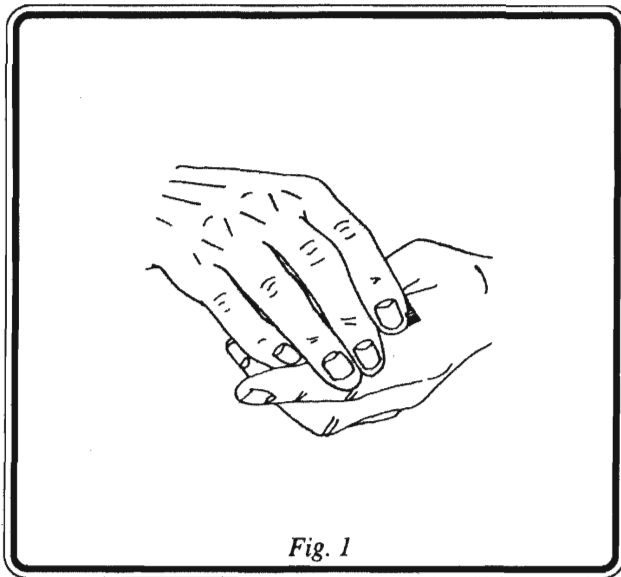


Fig. 1

**Fig. 2** shows how the left hand has moved its fingers so that the second and third fingers are near the outer right corner with the left first finger extended. **Fig. 3** shows the performer's view as the top portion has already started to move off.

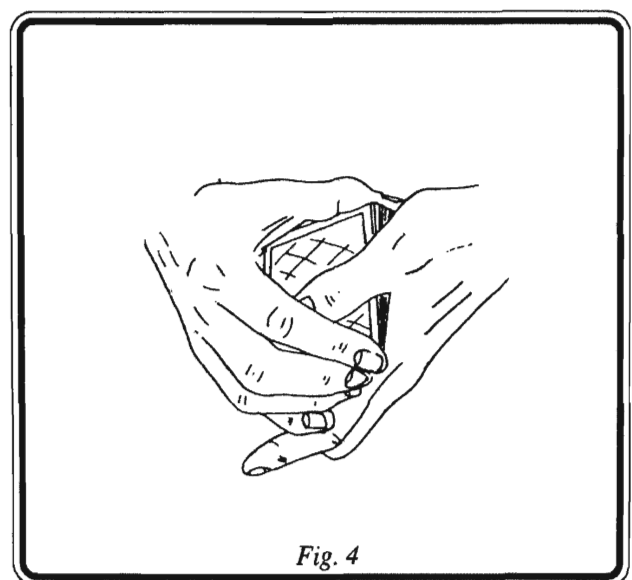
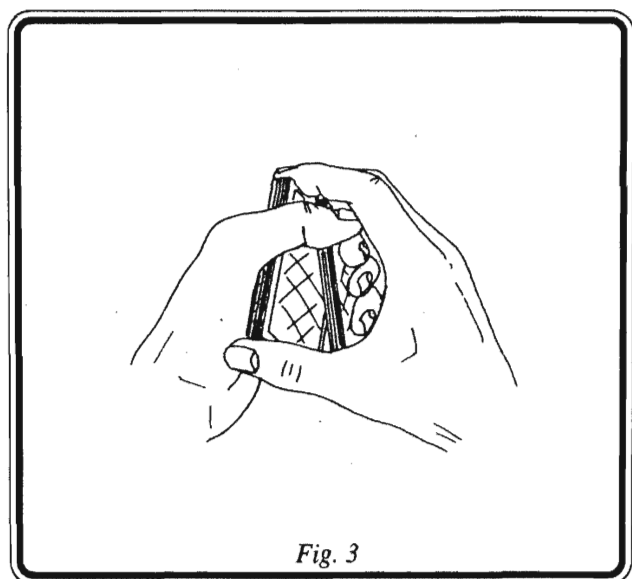
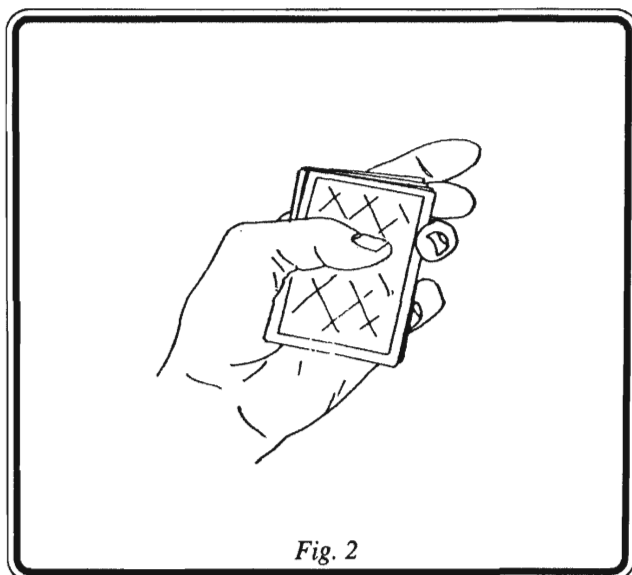
2. The hands, again bending at the wrists only, move downwards very slowly. At the same time, both hands tilt to the right. This tilting to the right is important as it covers the movement of the upper portion moving under the lower portion. Study **Fig. 4** carefully which is the audience view. Notice that the left third and fourth fingers touch the extended left first finger. The right second finger aids in the transposing of the halves by pulling upwards onto the outer end of the lower packet. While **Fig. 4** shows the audience view, **Fig. 5** shows the exposed inner end at this stage. Note that **Fig. 5** gives

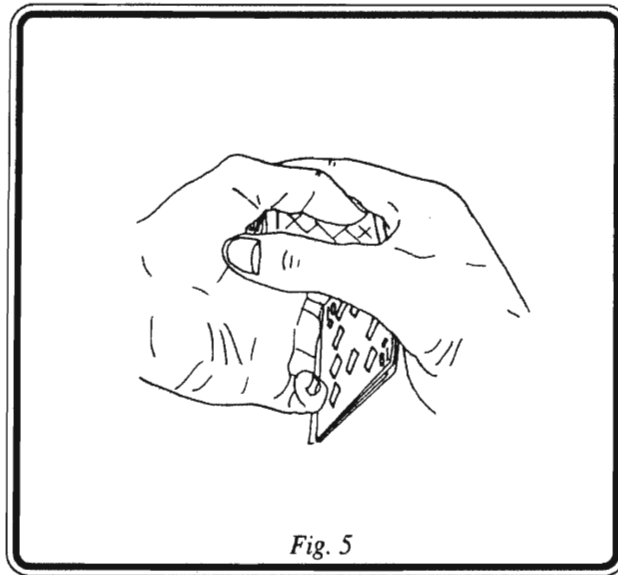
you a clearer idea of how the tipping of both hands to the right effectively conceals the top portion moving to under the lower portion.



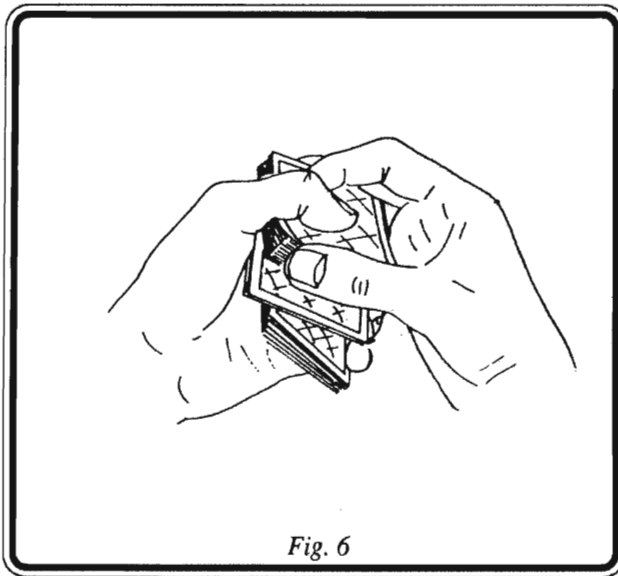
3. As the left fingers pull the top portion to under the lower portion, as in **Fig. 6**, the right thumb lightly ruffles the inner end, as shown in **Fig. 6**, to complete the Pass. **Fig. 7** shows the riffling action completed while the hands are still tilted to the right.

4. Properly executed, the above Pass is very deceptive from the front and right side. There is minimal exposure on the left side. To re-emphasize the important points remember that the right second and third fingers must at all times keep contact with the rigidly extended left first finger. While the top of the deck is out of sight, it is moved off as already shown in **Fig. 3** just before the downward movement and the tilting of the hands to the right. Finally, handle the deck lightly during any Passes.

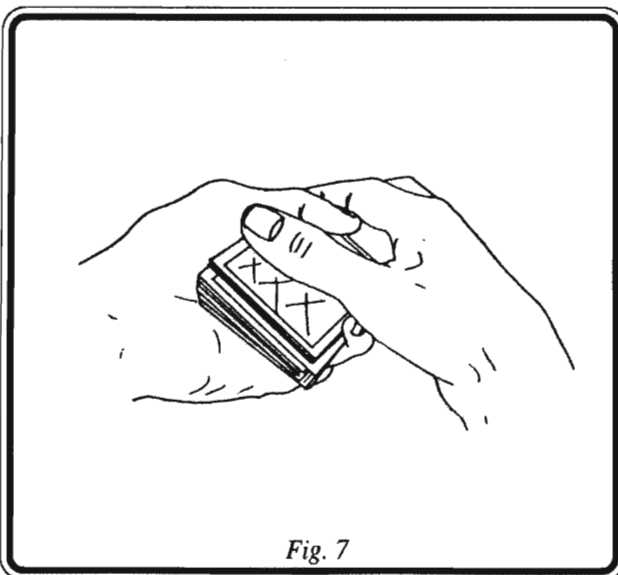




*Fig. 5*



*Fig. 6*



*Fig. 7*

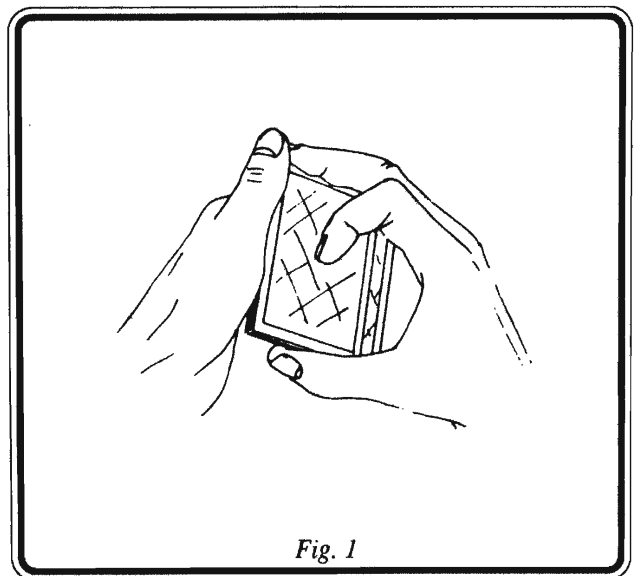
# EASY PASS

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*At first glance, this may appear as if it is the Louis Zingone Table Pass from **EXPERT CARD TECHNIQUE**, page 39. However, a comparison of the Zingone Pass, with what is to be described, one will find obvious technical differences. For example, the Zingone Pass, as described, is vulnerable from the front as well as the left side. I also feel that it was done quite rapidly, with motion to both hands. The following Pass is covered from the front as well as both sides. Also only the left hand moves while the right hand remains stationary.*

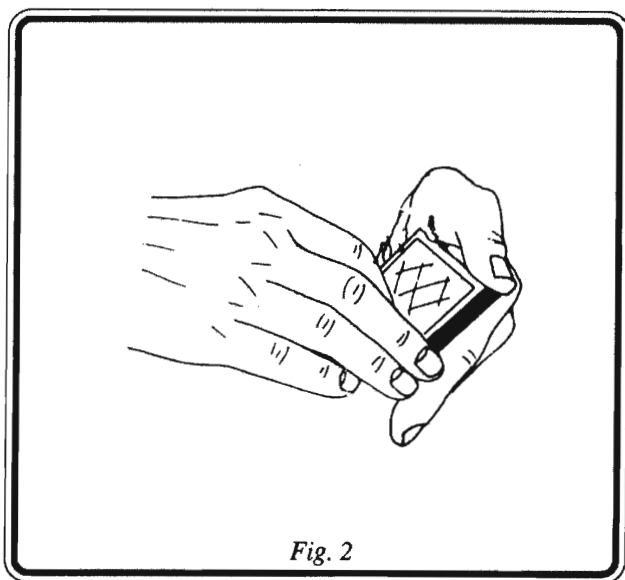
1. A left fourth fingertip break is held above the selected card. The right hand is above the deck as if squaring the side. The right first finger is curled on top, but the right second, third, and fourth fingers are extended along the outer end of the deck covering it completely. The right hand is also turned so that the back of the hand faces to the right.

2. The left first finger is curled under the deck so that the lower portion, gripped by the left first finger below and the left fourth finger on top of the lower portion, can move the lower portion to the right thus, sidejogging it to the right for about half its width. The left second and third fingers, curling onto the top of lower portion, also can aid in sidejogging the lower half as in **Fig. 1**, an exposed view.



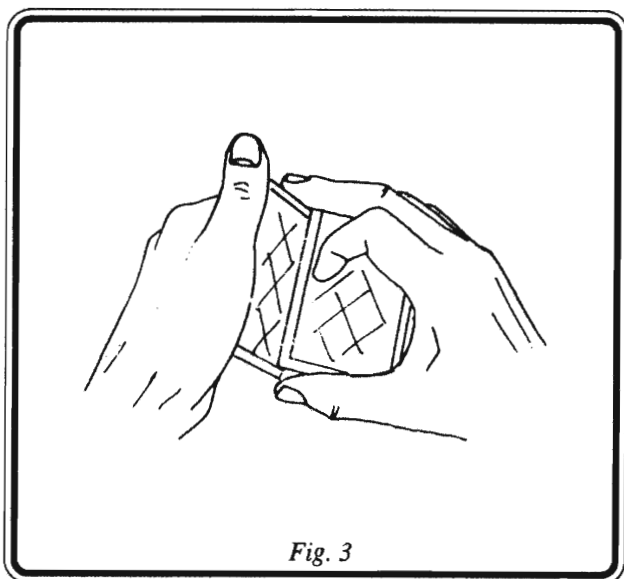
3. The left thumb is placed onto the upper portion, **but** only in a sort of pinching movement of the left side. The left hand alone now moves off the top portion in a downward action of this half. In other words, the top half's right side moves downward as in **Fig. 2** which is the audience's frontal view.

4. The right hand remains stationary as the left hand clears its top packet, at the right side, from the hidden portion at its left side. The left hand then swings its cards to under the hidden cards. **Fig. 3** shows the left hand portion about to go below the concealed cards in right hand. At this stage nothing will be seen from the front or right side. The only thing that will be seen from the left side is a portion of the face card of the cards in left hand, but will be taken for a complete deck because the cards hidden in the right hand will not be seen.



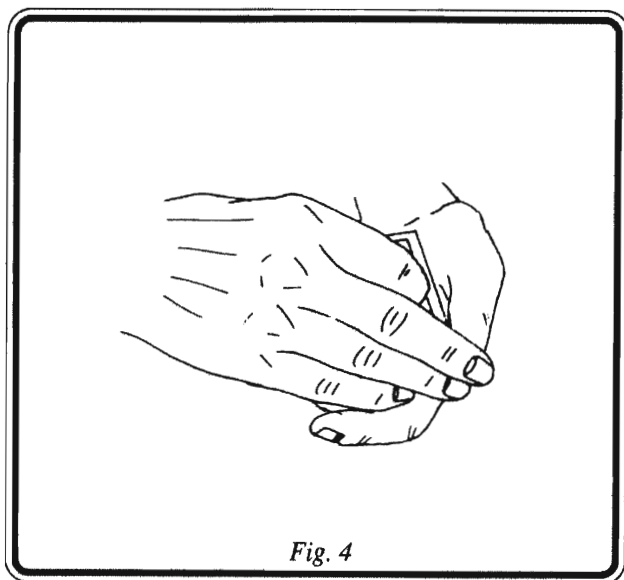
5. The left hand moves its cards to under the cards in the right hand until both halves are flush. **Fig. 4** shows the completion of the move as seen from the right side. Once this position is reached, the right hand tables the deck. It is advisable to have the selected card returned to about a dozen or so cards from the bottom. This way, when the left hand moves off with its cards, it will appear, from the front, as if the whole deck has been tipped downward for a few seconds.

6. If doing this Pass during say, a Poker Deal, it is quite natural to turn the hands to the left in preparation to start the deal. In this case, since it is a tabled routine, you would table the deck for a cut which naturally the spectator does not complete, but leaves it up to you to do this.



7. The right hand picks up the lower half in order to place it onto the original top half; however, the lower half is placed onto the top half so that this lower portion is sidejogged, to the left, for about a third of its width. This naturally sidejogs the now bottom half to the right and is covered by the right hand which picks up the assembled halves from above by the ends.

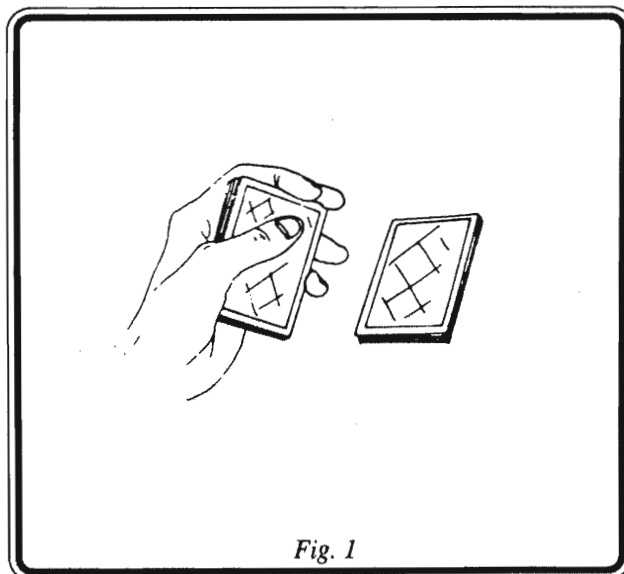
8. Since the now lower half is already sidejogged, once the cards are placed into the left hand, you can immediately go into the **EASY PASS** actions already described and depicted by **Figs. 1-4**. From the position of **Fig. 4**, the right hand at once moves into position to deal the top card which by now is pushed over by the left thumb.



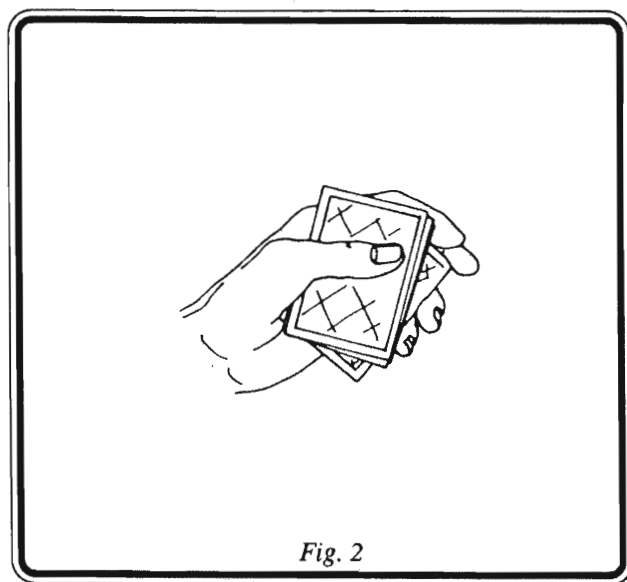
# TABLED PASSES

## FIRST METHOD:

1. The cards having been cut, the performer picks up the original top half, placing it in the left hand, which is turned with its palm facing to the right. **Fig. 1** shows how this portion is grasped into an Erdnase Grip with the left first/second fingers curled around the outer end. Also, **Fig. 1** shows the top of the cards, but in fact you will be looking at the top side of these cards if the left hand palm faces to the right.



2. The right hand picks up the lower half, placing it onto the cards in the left hand, angled to the left as in **Fig. 2**. Again **Fig. 2** shows top of the cards, but actually you should see only the top side of the cards. At once, the right hand moves down onto the cards until the outer end of the top angled cards contact the right hand at the base of the palm and fingers. This also extends all four fingers of the right hand, giving more cover at the outer end or onlookers view. **Fig. 3** shows the position of the right hand and extended fingers.



3. Under cover of the extended right fingers, the left fingers pull on the right side of the lower portion and flip it face up. **Fig. 4** shows an exposed inner end view of this action. **Fig. 5** shows spectator's view at this stage.

4. The right hand pushes its upper portion towards the palm of the left hand, using the left thumb, which is across the top side of this portion, as a pivot point. This action is seen in **Fig. 6**, another exposed inner end view. The spectator's view will still be as already shown in **Fig. 5**. The left fingers fold the lower portion face down onto the original bottom of the deck. Once the portions are about to meet, both hands turn inward, tapping the lower end of the deck against the top of the table. The completed Pass is shown in **Fig. 7**.



5. All that remains is for the left hand to retain the deck as it turns palm up with the deck ending in a Mechanic's Grip. If the cut deck is to be assembled on the table, then the right hand places the lower portion, onto the original top half at an angle. **Fig. 8** shows this condition with the right hand omitted for clarity. The right hand, which covers the angled condition, places the deck into the left hand. Once the required condition, shown in **Fig. 2**, is obtained, then the rest of the actions are already explained and shown in **Figs. 3 -7** inclusive.

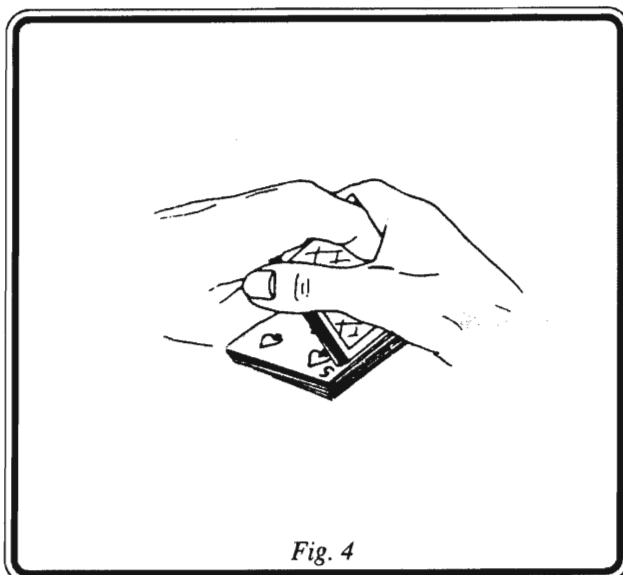
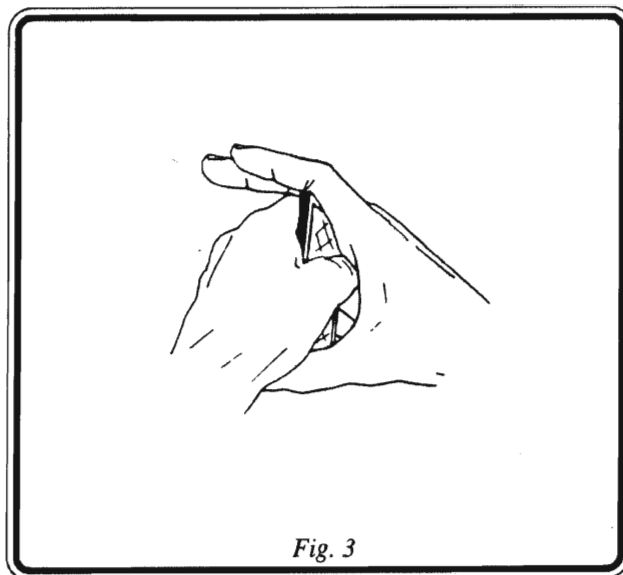
## SECOND METHOD:

1. After the deck is cut, the right hand picks up the lower half by digging its thumb under the left side of the cards with the fingers across the top. The next Figures are designed to expose the actions that will take place under cover of the left hand. The right hand, holding its cards, picks up the original top half with its right first finger, digging in under the right side of these cards. It appears as if the cards from the right are about to be placed onto the tabled half.

2. **Fig. 9** shows the initial pickup action of the tabled cards; however, the action is continued by turning the picked up half to the left until the cards in the right hand slip past the upper side of the picked up half. Thus, the cards in the right hand now slide across the face of the picked up portion as shown in **Fig. 10**.

3. The action of picking up the tabled half, as seen in **Fig. 9**, is what the onlooker can see as apparently a legitimate assembling of the halves. However, now the left hand comes in front of the right hand, as in **Fig. 11**, concealing the action shown in **Fig. 10**. **Fig. 12** shows an inner end exposed view of what is taking place under cover of the left hand. **Fig. 13** shows the completed action as the right fingers press the halves flush.

4. Once the halves are flush, the right hand, maintaining its position around the top side of the deck, places the cards into the palm up left hand as in **Fig. 14**, completing the Pass.



## NOTES



Fig. 5

Both the above Passes can be used to reverse the bottom half of the deck, thus facing the cards. In other words, a "Tabled Half Pass." In the **FIRST METHOD**, when you get to the position shown in **Fig. 4**, where half the deck is turned face up, simply lower the half held by the right hand onto the face up cards. The deck is then taken into a Mechanic's Grip in the left hand. In the **SECOND METHOD**, you get to the position shown in **Fig. 9**. This is the initial pickup. Now your left hand comes in front of the right hand at this point. Now its a matter of right hand simply adding its face-up cards to the face-down cards as the halves meet.



Fig. 6

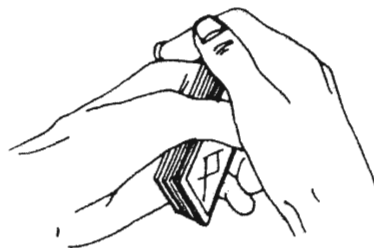
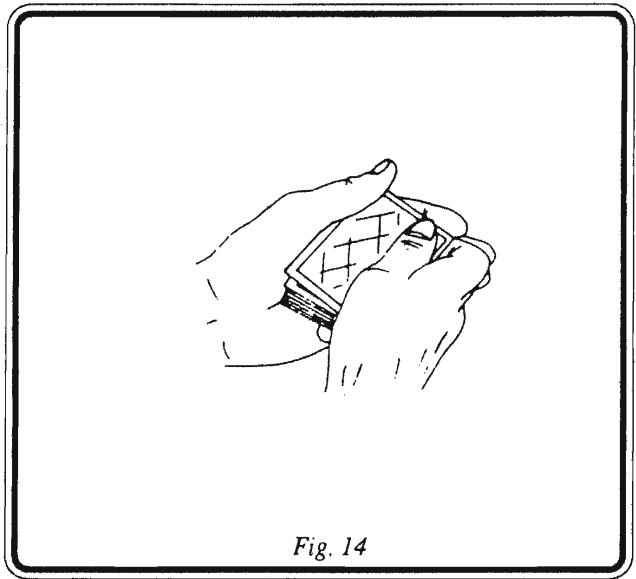
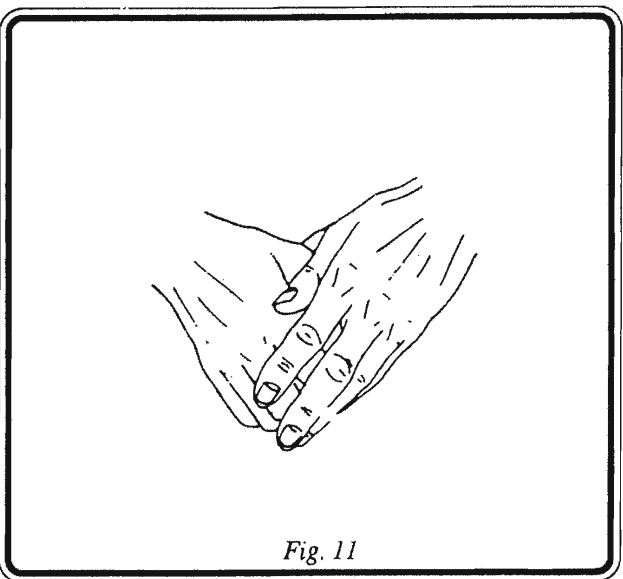
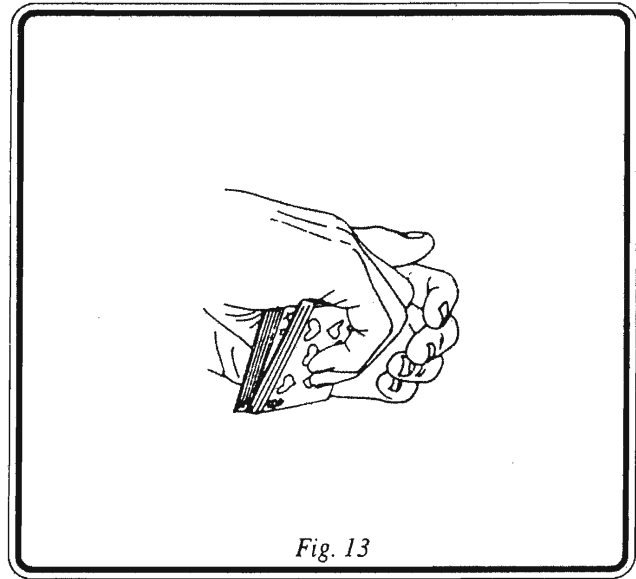
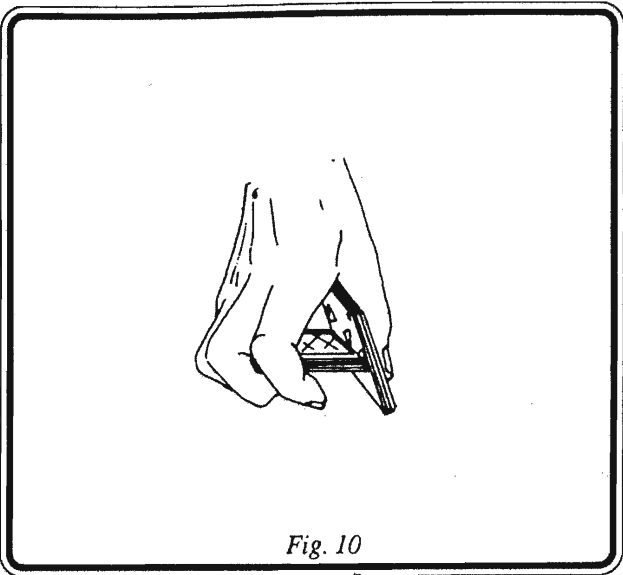
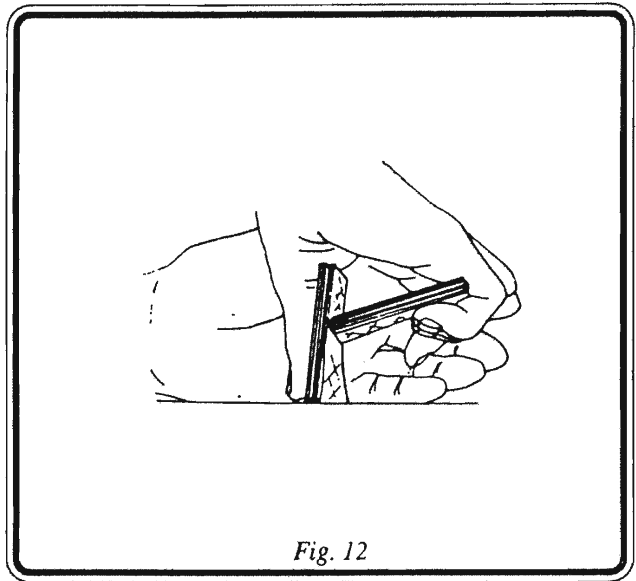
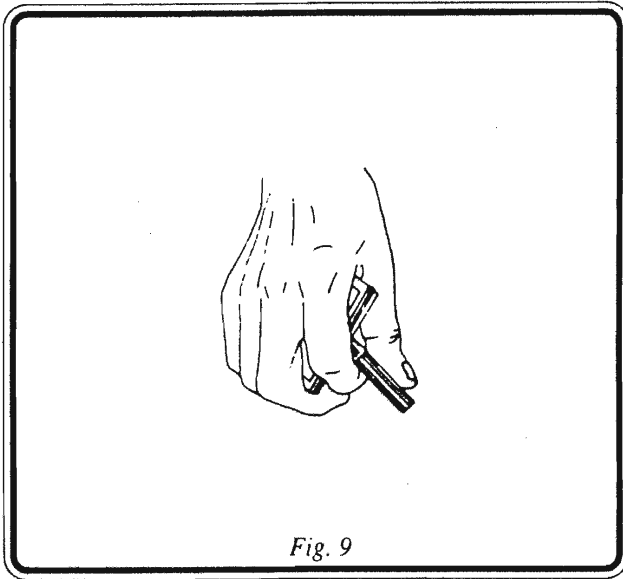


Fig. 7



Fig. 8





# *Thirty Five Years Later*

*By*  
*Edward Marlo*

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# THAT'S IT



BY  
EDWARD  
MARLO



# THE CLIP PASS

---

*This Pass is done after the cards are in the hands and deck apparently squared. Properly executed, this Pass is covered from both sides and front. There is also a minimum of manipulative action and will get by even magicians depending on its application. Basically, it is best used for magical purposes.*

1. Assuming you have had a card selected which will be returned, as you spread the deck between both hands. Have the selected card returned anywhere between 15 and 20 cards from the bottom. Square up, holding the usual left pinky break above it.

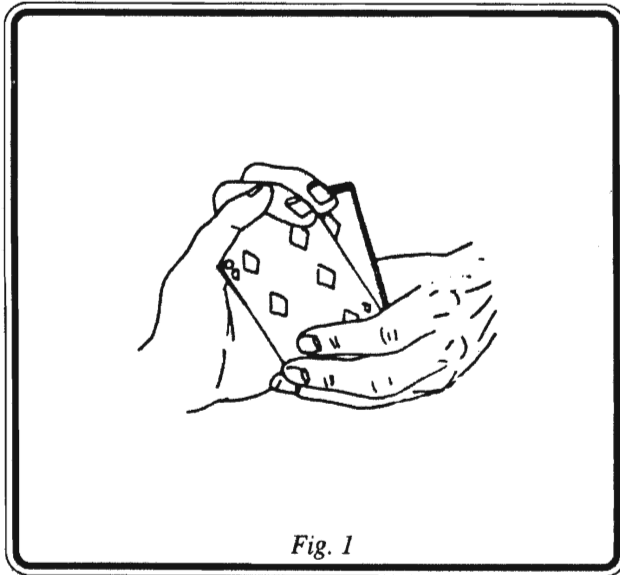


Fig. 1

2. The right hand is above the deck holding the ends. The right first finger is curled on top of the deck's outer left corner. The right second, third, and fourth fingers extend across outer end of the deck, covering it. The right thumb extends across the inner end, with the left thumb across the top of the deck.

3. The left pinky moves the cards below the break to the right, angling its outer end. The upper end of the packet is clipped between the side of the right second finger around the left side of the outer left corner. The outer right corner is now between the right third and fourth fingers at the base of the palm. The bottom

section is thus clipped, at the outer end, between these two points. **Fig. 1** shows the angled position of the bottom cards with the left hand lowered to clearly show this condition. In actual performance, the left hand is cupped around the deck, covering the angled condition. **Fig. 1** obviously is an exposed bottom view.

4. The left thumb is across the top of the deck as the angled cards are moved, by the right hand, into a sidejogged position as this hand moves to the right - **Fig. 2**. **Fig. 3** shows the top view as right hand moves its clipped cards further to the right. The right thumb has now moved onto the top.

5. The right hand continues to move to the right until the clipped cards clear the deck as in **Fig. 4**. Note that the right thumb touches the right first finger. The right hand moves to the left, bringing the clipped cards on top of the cards in the left hand. The right thumb also moves back to the inner end of the deck as shown

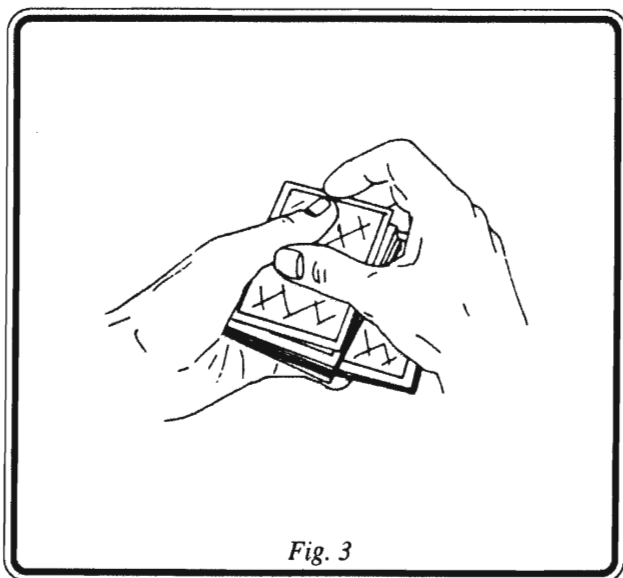
in **Fig. 5**. Once the cards are flush, do not raise the deck into a Square Up Position in order to cut down on any additional movement. Simply hold deck in the left hand.

*The following effect is an application of the CLIP PASS, entitled...*

## CARD AT ANY NUMBER

1. Have the selected card controlled to the top. With an Overhand Shuffle, run 10 cards, obtaining a pinky break as the rest of the cards are shuffled onto it. Square up, maintaining break on bottom 10 cards.

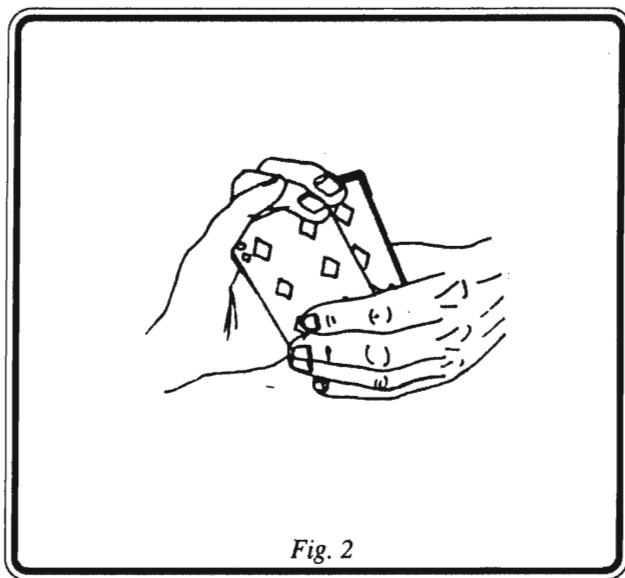
2. Have a spectator name any number from 1 - 52. Assume he names 25. Calculate how many cards you can fairly deal. In this example, you deduct the number of bottom cards, 10, from the number named, 25, resulting in a total of 15. Deal 15 cards, one at a time, face up onto the table. When you have dealt 15 cards, look at the spectator, saying, "What is the name of your card?" This gives you all the misdirection to execute the almost moveless Clip Pass, bringing the bottom 10 cards to the top of the deck.



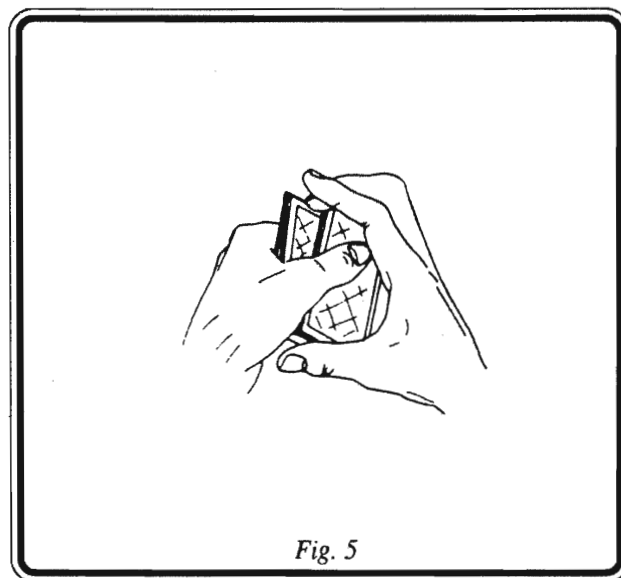
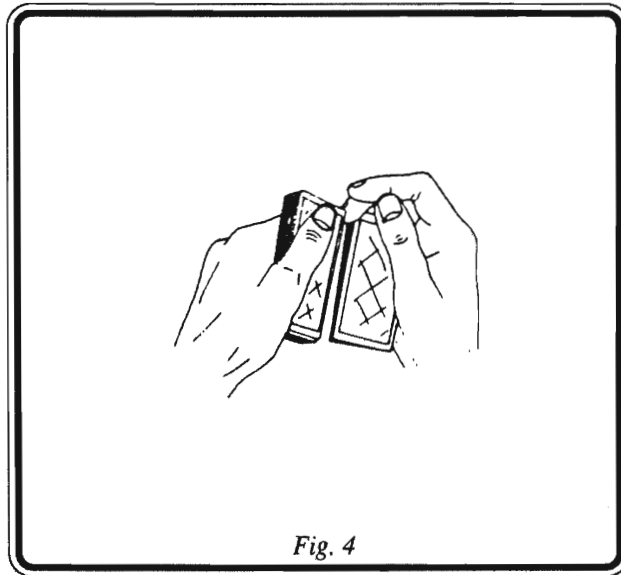
*Fig. 3*

3. After the spectator names his card, finish counting. Point to the tabled cards and say, "That's fifteen." Pick up the count on 16, finishing on 24. Take the 25th card, asking the spectator to name his card again. Slowly or dramatically turn the selection face up. If performed exactly as described, even magicians will miss the Clip Pass. Once they miss the Pass, and they will if you do not make any fast or quick movements, there is no solution they can come to. The dealing of the cards is fair all the way down to the named number except for that one almost moveless Clip Pass.

4. "WHAT IF" the spectator picks a number lower than 10? Then use a face-up Bottom Deal, or a face-up Double Deal on the named number.



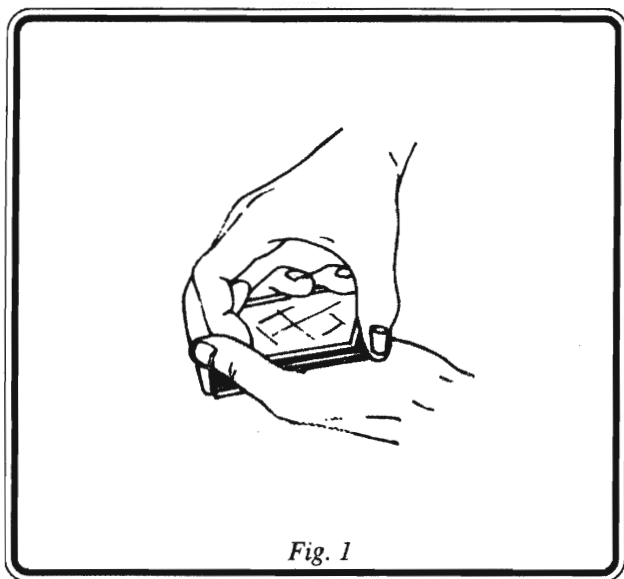
*Fig. 2*



# MARLO'S SPRING DRIBBLE PASS

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*The reader should first understand the action of the **SPRING DRIBBLE**, which should be as follows: The deck is held from above, by the ends, with the right first finger curled on top. The right first finger presses downward onto the top of the deck, forcing the bottom cards to escape from the right thumb and second/third/fourth fingers into palm up left hand. A sort of riffling sound will accompany the action as the complete deck is thus Spring Dribbled. Now, for the **SPRING DRIBBLE PASS**...*



1. The left hand has its left fourth finger inserted between the halves and over, say a selected card. The left thumb is alongside the deck. The left first finger is curled around the outer right corner of the cards. The left second/third fingers are clamped over the top of the deck's right side. The right hand grasps the ends of the deck with the right first finger curled on top. **Fig. 1** shows both hands around the deck.

2. With the hands as in **Fig. 1**, move both hands upward a few inches and at same time the left fingers pull those cards above break rapidly onto palm of left hand. Simultaneously, the right hand, which holds the lower half, at once Spring Dribbles the cards onto those passed into the left hand. **Fig. 2** shows the Spring Dribble in

action. If the raising of the hands plus the left fingers pulling off the top half, is **immediately** followed by the right hand Spring Dribbling its cards, the Pass is **invisible** from the top, front and left side(s). If you turn to your right, presenting your left side, the Spring Dribble Pass is undetectable.

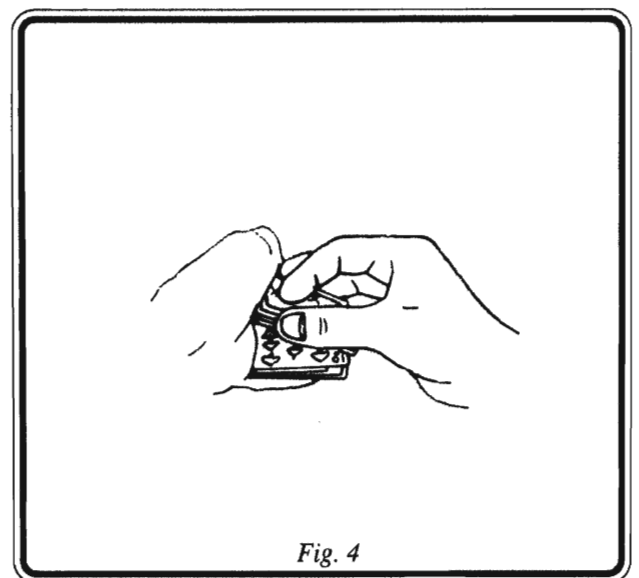
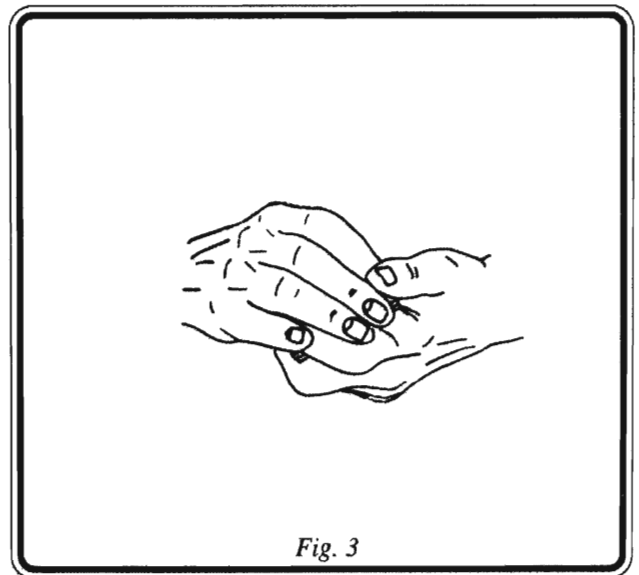
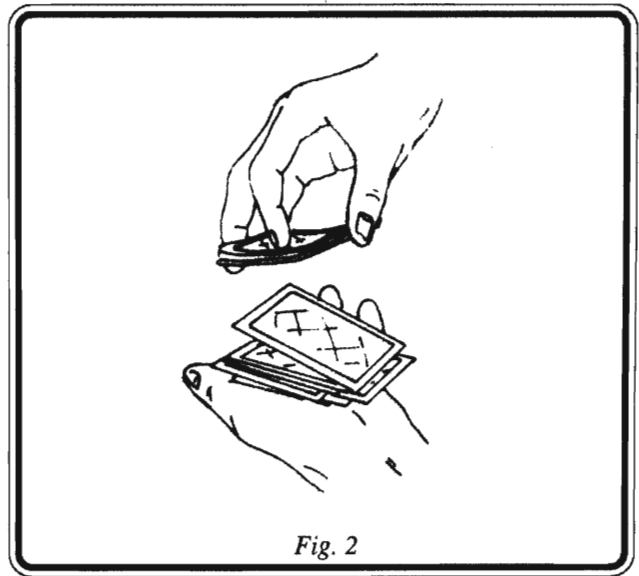
3. A very effective cover for this Pass is to use the Drop Cover. In this case, the hands are tilted inward to get the top of the deck out of the spectator's view as in **Fig. 3**. Now both hands bend downwards, at the wrists only, at the same time the left fingers pull the top half around into the left hand with the right hand at **once** Spring Dribbling the lower half onto the cards in the left hand. This Drop Cover makes it possible to do the first Pull Off action **invisibly** and the Spring Dribble takes care of the rest.

4. To get the onlookers used to the Spring Dribble action, proceed as follows: Spread the deck between both hands, having a card selected. Next, dribble off a little more than half the deck onto the left hand. Have

the selection returned onto the top of the cards in the left hand. The right hand now Spring Dribbles the rest of its cards, but the left fourth fingertip moves in, getting a break below these cards and above the selection. From here follow with the Spring Dribble Pass.

5. The Spring Dribble is also an excellent cover for the Half Pass. It can be used to either face a deck or right a faced deck. The left hand tips over those cards below the break face up and at once the top half, which is not raised too much but is rather close to the now face-up cards, is at once Spring Dribbled onto the face-up cards. **Fig. 4** shows the Half Pass made with the right hand about to Spring Dribble its cards.

6. Whether you perform the Spring Dribble or Half Pass, the deck is at once raised up to the fingertips of both hands and squared up to complete the action.





# PIVOT SWITCHOUT

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*The objective is to switch out a card(s) **after** showing the face card(s).*

1. Assume you have two cards held as one, face down in the left hand. The right hand grasps the card(s) from above, by the ends, moving them forward until the left thumb and first/second fingers grasp the inner left corner. The right thumb and fingers grasp the outer left corner. The card(s) are pivoted face outwards, as in **Fig. 1**, to display the face card.

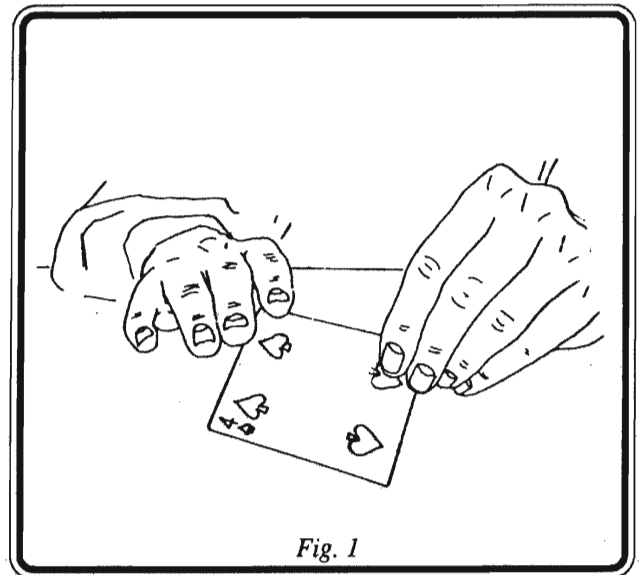


Fig. 1

2. At the stage of **Fig. 1** above, the right first/second fingertips are around the outer left corner with the first fingertip at the left side and the second fingertip at the outer end at this corner. The card(s) are swung face down and moved to under right hand. **Fig. 2** shows the start of this action and at this stage the outer right corner of the card(s) moves between the right fourth and third fingers at the base of the palm.

3. As soon as the card(s) are under the right hand, right first finger curls in, pressing card(s) into a Gambler's Palm position. Left fingers and thumb swing out the top X card, leaving face card in Gambler's Palm position. **Fig. 3** shows the exposed view of this action with the face card squeezed into a Gambler's Palm.

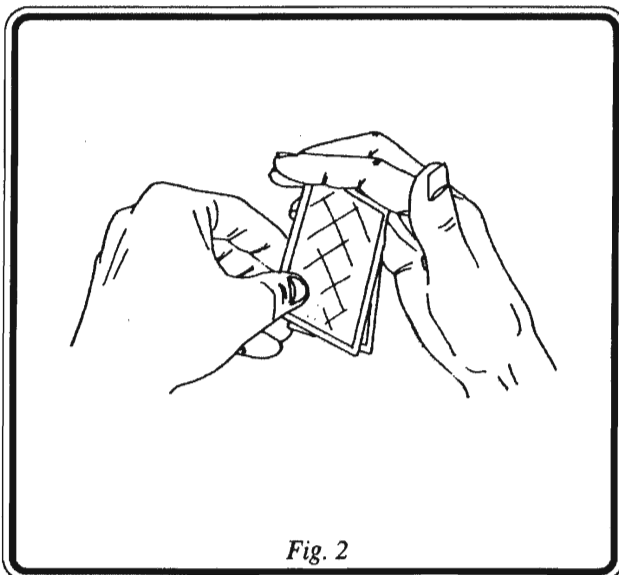
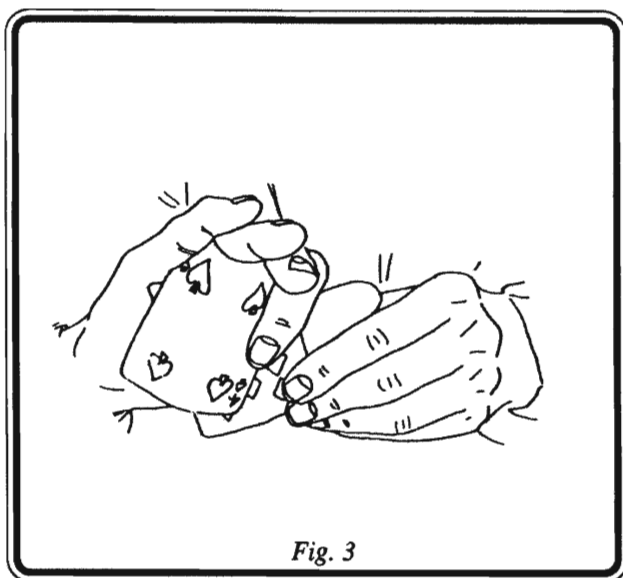
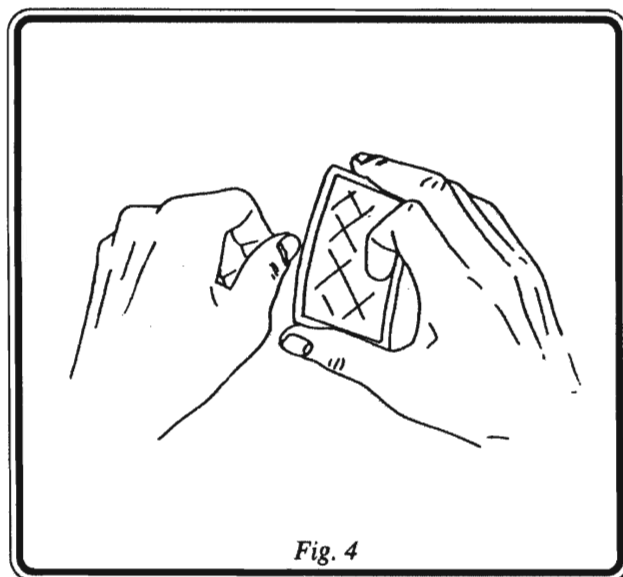


Fig. 2

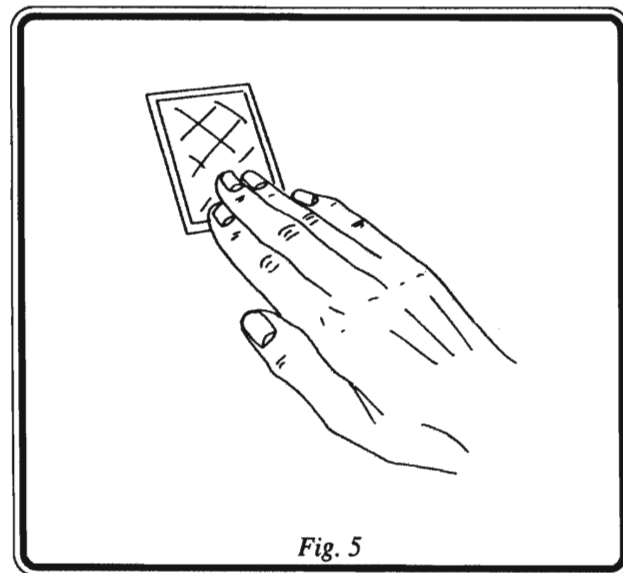
4. The left hand pivots the top card out from under the right hand, allowing the right hand to grasp the card from above by the ends as in **Fig. 4**. The right hand tables the card, moving it forward as in **Fig. 5**. At the stage of **Fig. 5**, the right thumb is pressing on the left side of the palmed card so its outer left corner is clipped by the right first/second fingers at the base of the palm.



5. With the gambler palmed card clipped at the base of the palm, between the right first and second fingers and the fourth and third fingers, the right thumb is free to move in under the left side of the card, with the four fingers on top, in order to turn it over. During the turning of the card, make sure the right four fingers also curl in against the palm. Also keep the right hand in contact with the table during these turning actions. This insures no flash of the palmed card.



6. The above can be applied to the *OPEN TRAVELLERS*. Assume you already have three aces in a face-down spread on your right, and, as yet, have not shown them. The last card(s) are really an X card and an Ace as apparently one card. Pivot the card(s) outward, displaying the face Ace, executing the required actions to place the X card onto the table, as the Ace is palmed.



7. At this point, the **usual** procedure would be to add the palmed card to the three Aces; however, your right hand first turns over the three Aces, showing them, turning them face down, and **now**, in a sort of sweeping action to gather the Aces, the right hand **adds** its final Ace. The rest is obvious to those familiar with *OPEN TRAVELLERS*.

8. To switch more than one card, proceed as follows: Assume you have an eight-card packet with four Aces as the face cards. Thumb over three Aces, displaying them, squaring up, obtaining a break below the face three Aces. Next, the right thumb lifts up the fourth Ace and left fourth fingertip obtains a break below them.

9. Turn the cards sidewise to the right, maintaining the break. This will cause the top four Aces to step to the left above the four X cards. **Fig. 2** gives you the action at the same time the cards start to move under the right hand.

10. Now the left fingers and thumb move out the top four X cards into view as the right hand clips the four

Aces into the Gambler's Palm. The actions here are identical to that shown in **Figs. 3, 4, 5**. The multiple Pivot Switchout works best with soft flexible cards such as Mavericks.

# SIMPLEX CARD SWITCH

*The objective is to switch a card(s) and **unload** the original card(s).*

1. While this card switch can be done with one or more cards-even a deck if your hands are large enough- it will be described using one card. A card is tabled to your right. From the bottom of the deck, the left hand cops a card, dropping it into the lap in order to classic palm it face out in the left hand as in **Fig. 1**. The left hand then moves up to rest its fingertips on the table edge as in **Fig. 2**. Some may prefer to lap the bottom card(s), then later the left hand retrieves them.

2. The right hand now reaches for the tabled card as shown in **Fig. 2** where the left hand is nearby. The right hand now fully covers its card, almost in a classic palm position, as the right and left hands meet in order to look at the card. Actually, the right hand goes over onto the back of the left hand so that the card in the left hand (an Ace in this case) is what faces the performer as in **Fig. 3**. From the audience view the hands appear as shown in **Fig. 4**.

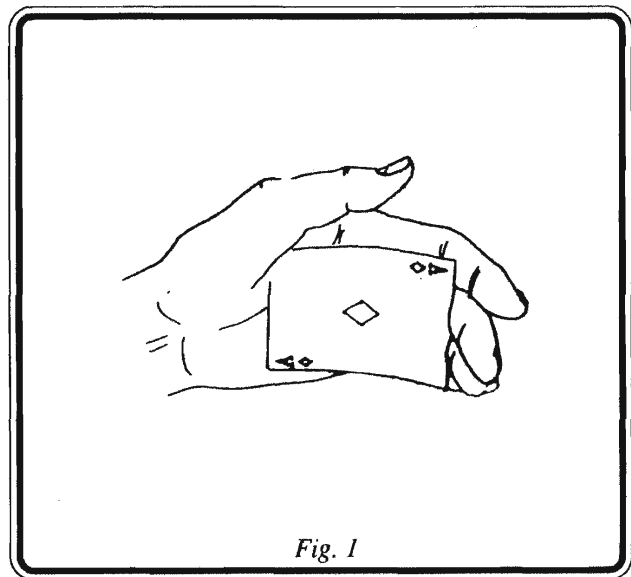


Fig. 1

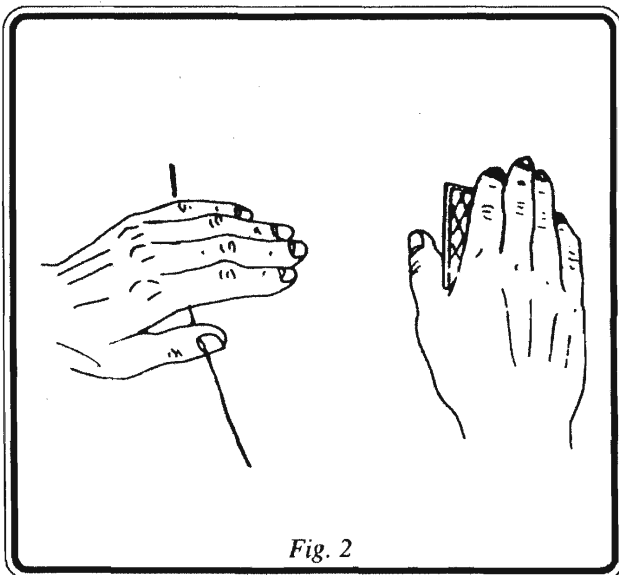


Fig. 2

3. The left hand releases its card so it falls face down to the table (**Fig. 5**). At once, both hands move away from the tabled card (**Fig. 6**). The right hand moves the new tabled card forward (**Fig. 7**). The right hand then picks up the deck, adding its palmed card onto the deck. This same switch can be made to switch five X cards for five cards that may be a royal flush. The left hand would have the royal flush palmed face out (**Fig. 1**). The right hand gathers the five tabled cards into an almost squared packet. This is similar to that shown in **Fig. 2**. From here execute the actions shown in **Figs. 3- 6** except, at **Fig. 7**, your right hand would slightly spread its five cards. The

right hand then adds its cards to the deck. As mentioned, if your hands are large enough, you can try the above as a **DECK** switch. The right hand would unload to the right side coat pocket.

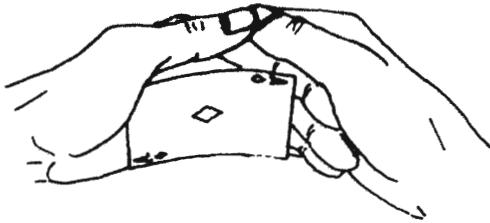


Fig. 3

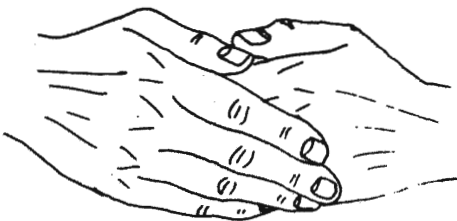


Fig. 4

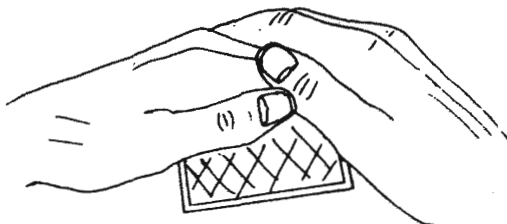


Fig. 5

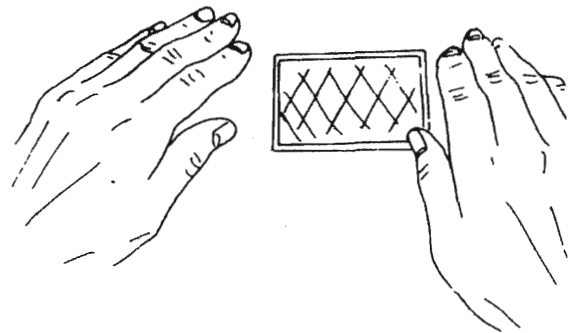


Fig. 6

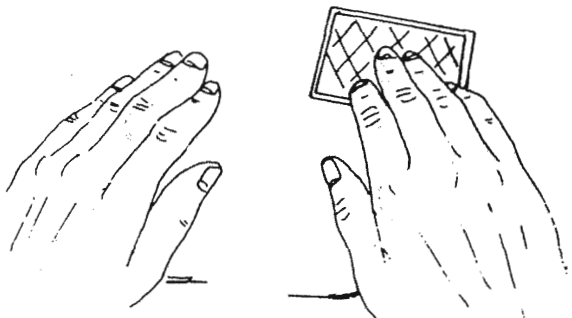


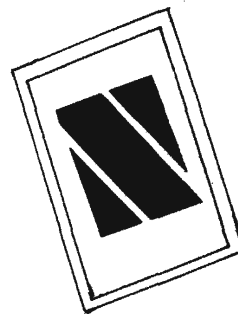
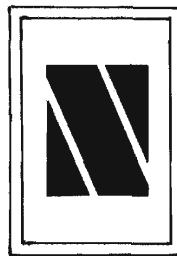
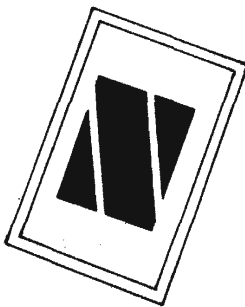
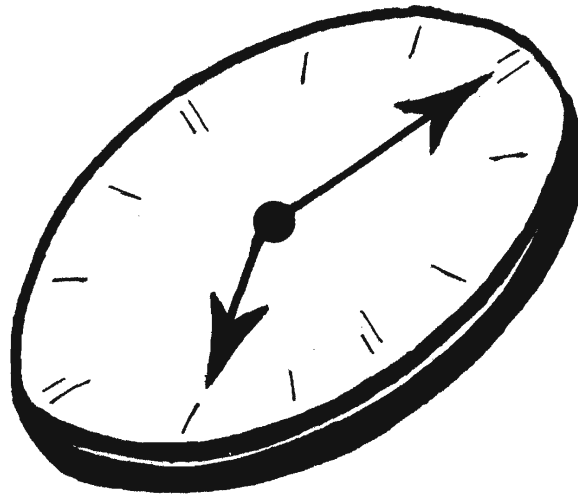
Fig. 7

# SO SOON?

by

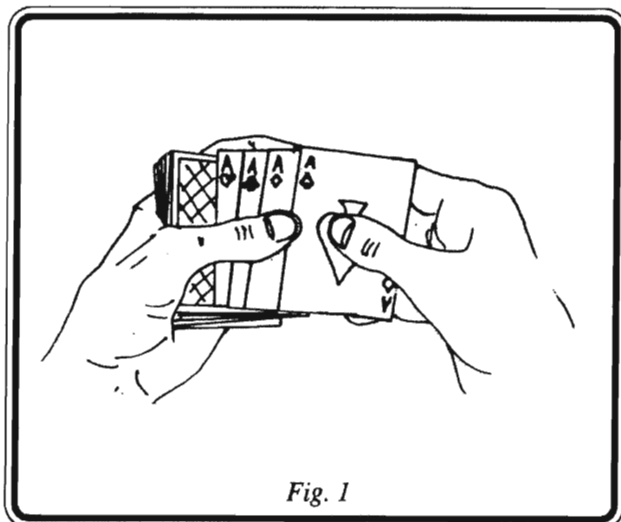
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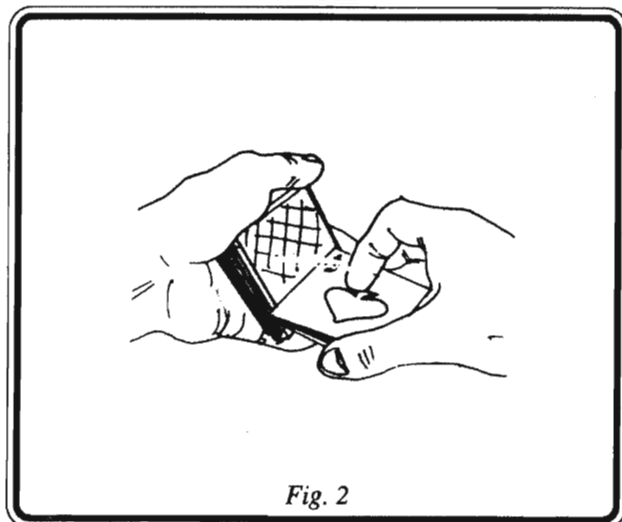
Edward  
Marlo

# MULTIPLE K.M. MOVE

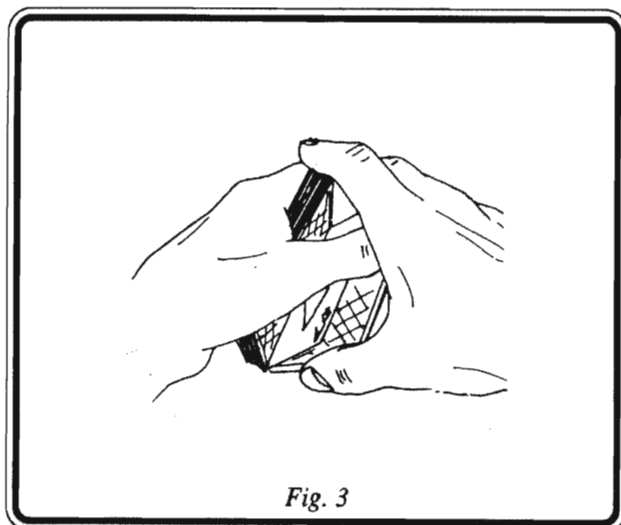


*This is another technique for the **K. M. MOVE**, in which 4 cards, such as Aces, are exchanged for 4 X cards or for another 4 of a kind.*

1. This is a two handed method. A break is held under top 4 cards of deck. The 4 Aces are picked up off the table and spread out in fan formation, then rested face up against deck as in **Fig. 1**.



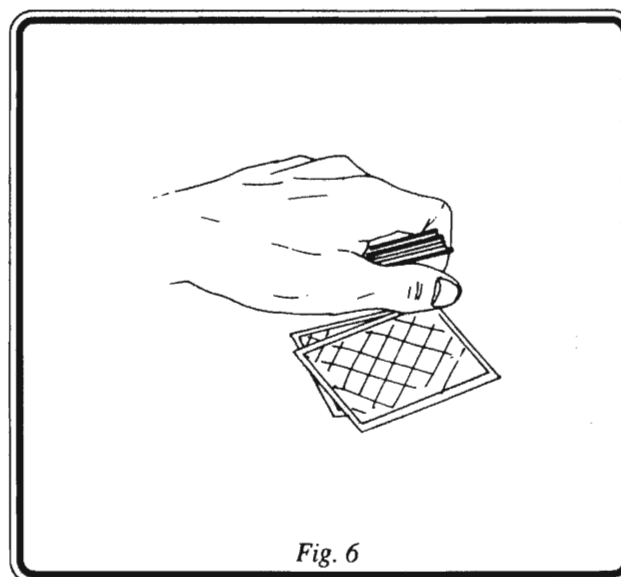
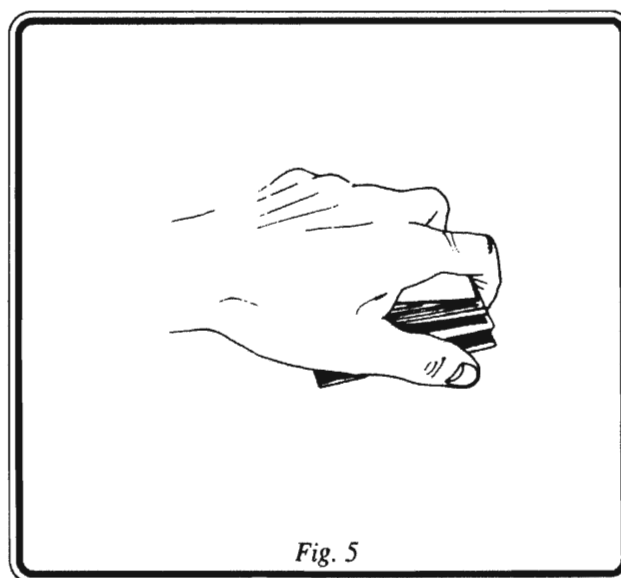
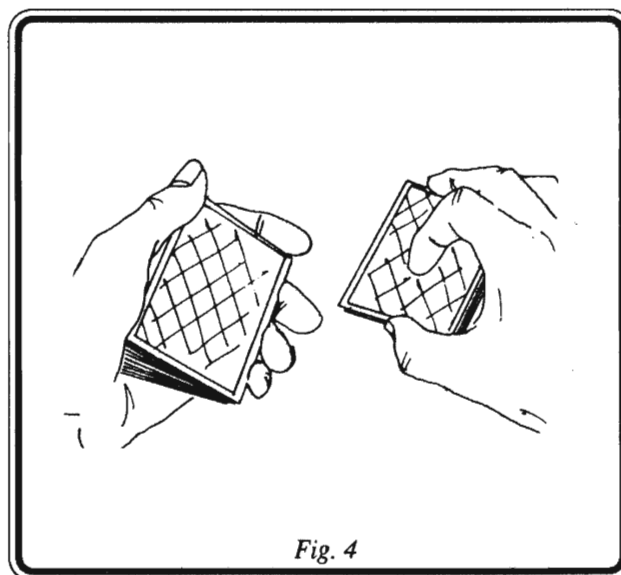
2. The right hand squares the face-up Aces against the deck. At the same time, the right thumb also picks off the four X cards. However, the right thumb and fingers hold a V-type separation, between the four X cards and the Aces at their right side. The right hand then moves off with all eight cards as shown in **Fig. 2**.



3. As the right hand cards start moving off, as in **Fig. 2**, the left hand follows by turning palm down onto the face-up Aces as in **Fig. 3**. At this stage, the left thumb engages the right side of the separated Aces, as shown in **Fig. 3**, to hold these on top of the deck. Meantime, the right hand, holding onto the face-down four X cards, moves to table the four X cards. The left hand turns palm up, bringing the top of the deck into view. (**Fig. 4**)

4. A one-hand version is executed by repeating all the actions of **Figs. 1 - 3**. At this stage, the left thumb momentarily holds onto both the four X card packets which remain separated as shown in **Fig. 5**. The left hand merely releases the four X cards face down to table as in **Fig. 6**. Keep in mind that each of the above moves can also be used in a **FAKE K. M. MOVE**. In other words, while it **appears** as a **K. M. MOVE**, you actually

place, say the four Aces, face down to the table. Obviously these Fake Outs are most effective for magicians or suspicious laymen. When you actually do the K. M. MOVE later on, there will be less chance of being called on it.





# CINNATI CONTROL

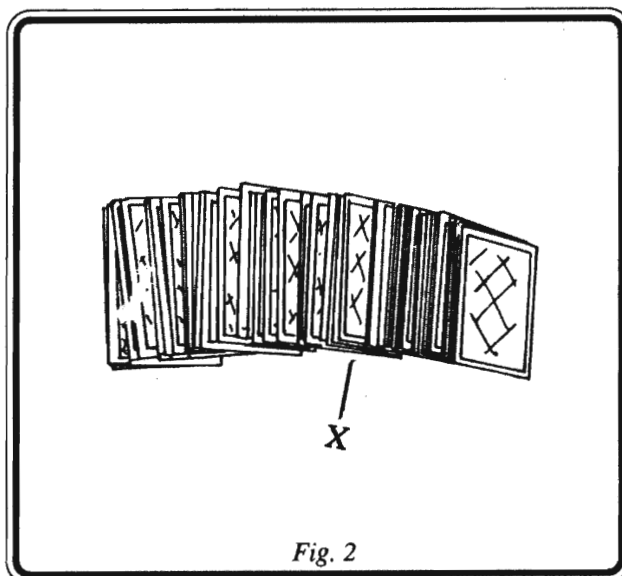
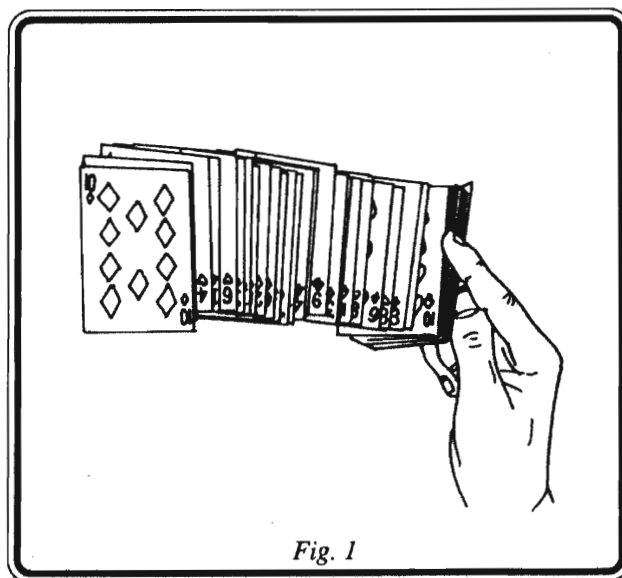
**EFFECT:** After a Spectator Peek, the Cardician ribbon spreads the deck face down, performing a Ribbon Spread Flourish for only **half** its length, then back face down. He can now not only **name** the selected card but also **control** it as he wishes.

1. After the spectator peeks a card, sidejog it for no more than a half inch. Ribbon Spread the deck with the right hand from left to right. The left hand raises the left end of the spread and the right first finger is placed across the top end of the raised cards.

2. The right first finger presses down onto the top end of the spread, moving to the right until you see and feel the natural breaking point at where the sidejogged card lies. At this point you will see the selection, as in **Fig. 1**, but the spectators will not be aware that you see the selection which is the 10S as in **Fig. 1**.

3. At once the right first finger moves the cards to the left and face down as in **Fig. 2**. In **Fig. 2**, you will see a definite separation of the cards in the spread. The selection is directly above the card marked X in **Fig. 2**.

4. The left hand scoops up the spread, but when the separation is reached, the left fingers hold a separation above it. Meantime, the right hand comes over and above the cards and as the deck is squared, the left fourth fingertip obtains a break below the selection. At this stage look at the spectator, naming his card. Under this misdirection, casually Side Steal the card to the top. If you wish you can shuffle or cut the card to the top or bottom. How you use the card's position is up to you.



# BREAKING THE RULE

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*The meaning of the title is brought out in the patter. You explain that one of the prime rules in magic is to never tell your audience, ahead of time, just what you are going to do; however, you intend to break this rule and inform your audience that you will tell them exactly what you intend doing and proceed to do exactly that. The effect follows...and this is what you explain in your patter.*

*"I'm going to lose the Aces into the deck and give it one cut. Whatever card is cut to, will be placed onto the table. Someone will name any of the four Aces. I will spell, from the top of the deck, the name of that Ace, including the word "of", and on the letter "S", will be the Ace you named. I will not disturb the order of the cards once the Ace is chosen. Next, someone will name one of the remaining Aces, and I'll use the value of the tabled card to locate the named Ace. Next, anyone will insert the value card face up into the deck.*

*Only now will someone name one of the remaining Aces, and this will be found directly below the face up value card. The last Ace will be found face up in the face-down deck...let's begin."*

*The above effect I worked out after my article in the SPHINX MAGAZINE for September 1950, under the title of "ACE SPELLING" in which any Ace named could be spelled out. I decided to form a routine in which each Ace was disclosed differently, but apparently as dictated by a spectator. The routine was formed in October of 1950, and performed on several occasions for the Chicago magicians Round Table. In 1954, it was performed at close-up tables at the I.B.M. Louisville Convention. In August of 1956, at the convention in Battle Creek, I did and explained the routine to Neal Elias, who kindly wrote it up, sending me a copy. I have used, with minor changes, most of the Elias text.*

1. Begin by locating any ten spot, cutting it to the deck's face. Next, do an in-the-hands Slip Cut, placing the ten spot to about the deck's center. Remove the Aces, tossing them face up onto the table. With an Overhand Shuffle, run nine cards off the face of the deck into the left hand, noting remembering that ninth card. For sake of clarity, assume the card is the 5S. The ten spot will be about a dozen or so cards from the face of the deck. Assume this card is the 10D. You will insert the Aces via a method I devised to overcome problems caused by the now popular plastic coated playing cards, namely....

## **SURE SIMPLIFIED SHIFT**

1. The deck held face up in the left hand dealing position. Pick up the AC, with the right hand, as the left

thumb riffles back the outer left corner of the deck, locating the 5S. The right hand inserts the AC so that the right thumb and second finger pinch a block of cards, pulling the AC and block upwards for a quarter inch. The nine card block is thus upjogged and hidden by the AC.

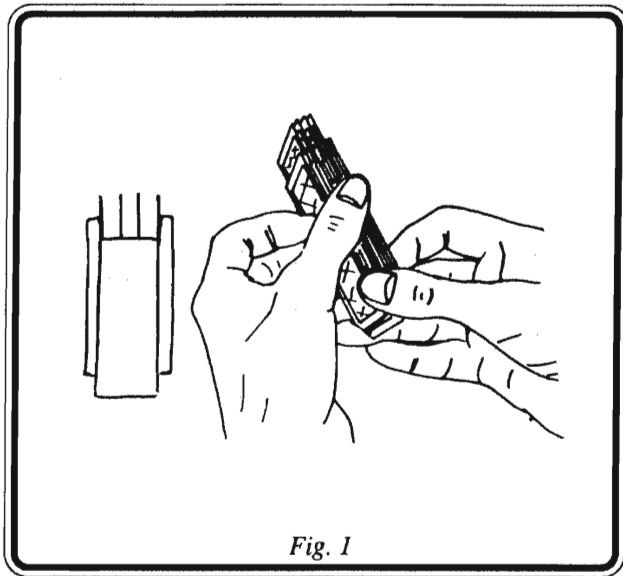


Fig. 1

2. Insert the AH a few cards in front of the AC. As you insert the AS, the left thumb riffles and locates the 10D. Insert the AD exactly as the AC, resulting in the condition shown in Fig. 1.

3. The left thumb and second/third/fourth fingers grasp the sides of the deck at the upper end, concealing the condition of Fig. 1. The right hand grasps the lower end of the deck by the sides as in Fig. 2. With the deck facing the audience, the left first finger pushes the Aces flush with the two upjogged blocks. The left first finger then runs across the top end of the deck, simulating a squaring of the deck. Fig. 3 is the audience's view where the right hand covers the downjogged portion of cards.

4. The right hand cuts out the downjogged cards to the left as in Fig. 4, which automatically brings the 10D to the face of the deck, and sets the Aces at 10th - 13th from the top of the deck. State as long as you cut the 10D, you'll use it later, pointing out how any card could have been selected by showing some of the other cards from the face of the deck. Finally, table the 10D face up. You are now ready for...

## SPELLING ANY ACE

1. Repeat your statement of spelling any Ace, having it appear on the letter "S". The AC, AH, AD will spell automatically. For the AS, you must deal two cards as one anywhere along the dealing, as long as you make the two card deal **before** reaching the letter "A".

2. After spelling the AS, two Aces are on top of the dealt tabled cards and one Ace is on top of the deck. The right hand picks up the tabled cards, placing them onto the deck, obtaining a break under them. The right hand cuts the cards above the break, positioning them for an Overhand Shuffle. Run off three cards onto the deck, casually shuffling off the remainder. The remaining Aces are back in original order, with nine cards above them. Remember to always run only three cards from

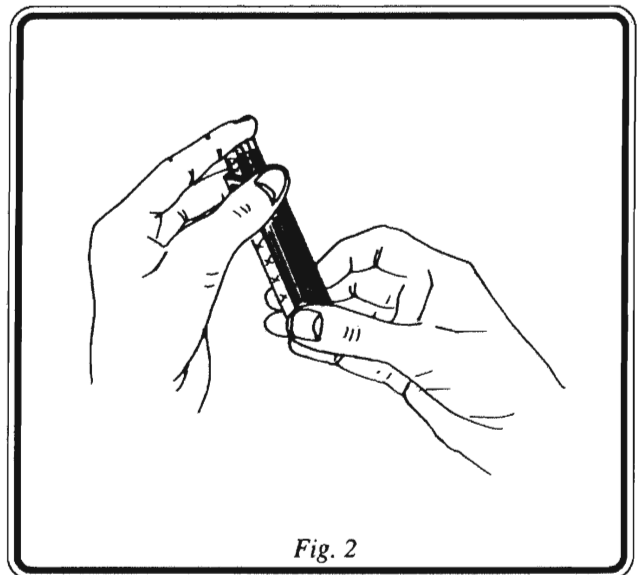


Fig. 2

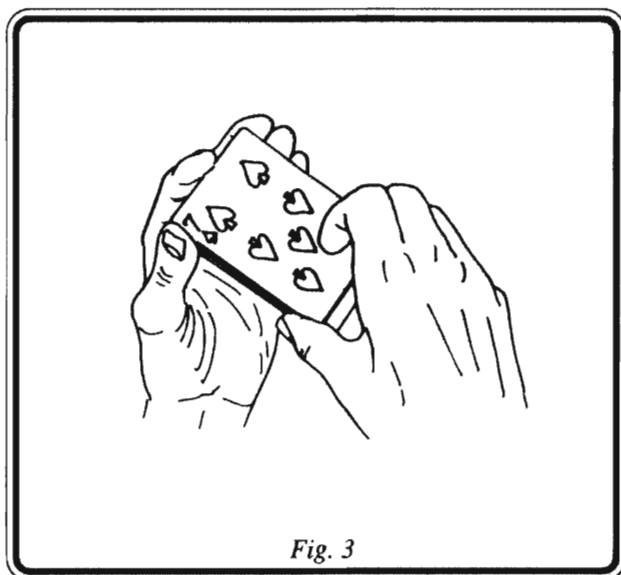


Fig. 3

are on top of the deck, so just drop the deck onto the tabled cards. If the named Ace is 11th from the top, deal two cards as one before reaching the count of nine, disclosing the named Ace. This time, one Ace is on top of the deck, and one on top of the tabled cards. In this case, pick up the tabled cards, placing them on top of the deck, obtaining a break under them, and perform the Marlo Slip Cut. Briefly, the right hand

the tabled packet, followed by shuffling off the remainder. This assures you have nine cards above the remaining Aces, which are in order minus the Ace you spelled. Next...

## THE COUNT DOWN

1. Have one of the remaining Aces named, using the 10D to count down to the named Ace, remembering to **NOT** use the 10D in the count. If the named Ace is 10th from the top, deal nine cards face down onto the table, showing the tenth card. At this stage the remaining Aces

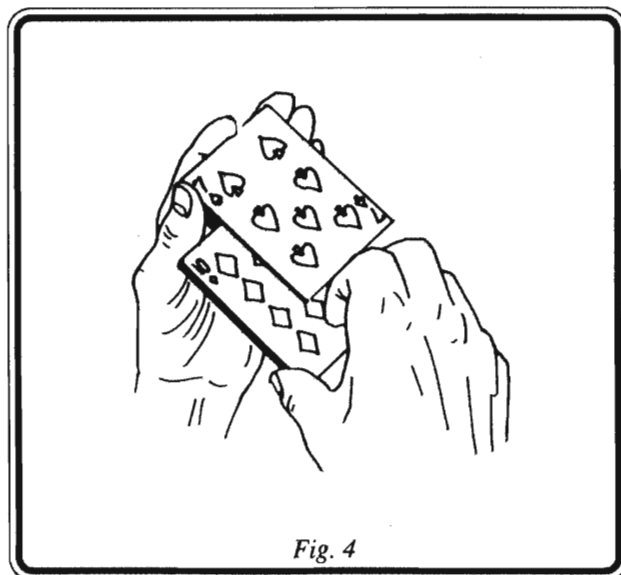


Fig. 4

2. If the Ace at the 12th position is named, deal two cards as one **TWICE** before reaching the count of nine, disclosing the named Ace. The remaining Aces are on top of the tabled packet. Place the tabled packet onto the talon. Proceed to...

## THE SPECTATOR LOCATION

1. The spectator inserts the 10D face up into the center of the deck. Run through the deck, calling attention to the card **ABOVE** the 10D. Square the deck, obtaining a pinky break **BELOW** the ten. Cut a third of the deck to the table, cutting to the break, placing it onto the tabled packet, and placing the talon onto all.

2. During the above, explain that no matter how you cut the deck, it leaves the same cards above and below the 10D. Prove this by running through the deck, cutting off all the cards above the 10D, and placing the packet face up onto the table, showing the same card is above the 10D. Take a pinky break below the second

card from the top. The right hand picks up two cards as one (from above), calling attention to the 10D, and glimpsing the Ace, back-to-back with the ten. Have the spectator name one of the two remaining Aces. If it's backing the ten, secretly release it onto the deck, using the ten to aid in flipping the chosen Ace face up.

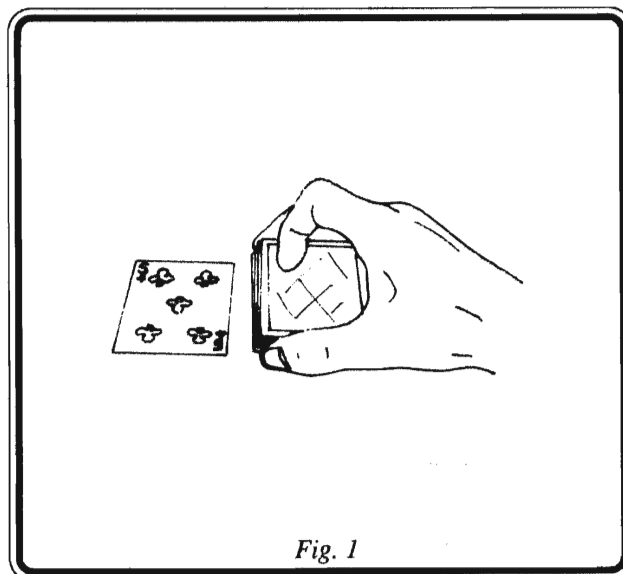
**3.** If the named Ace isn't backing the ten, drop card(s) as one onto the tabled face up packet, showing the named Ace on top of the left packet. Flip the left packet face up, dropping it onto the tabled face up packet. If the named Ace had been backing the 10D, after dealing the Ace onto the table, steal the top card of the left packet under the face-up ten, dropping the tabled packet followed by the left packet. Finally, explain about the unnamed Ace, disclosing same via a Ribbon Spread.

# THE EIDETIC SLIDE

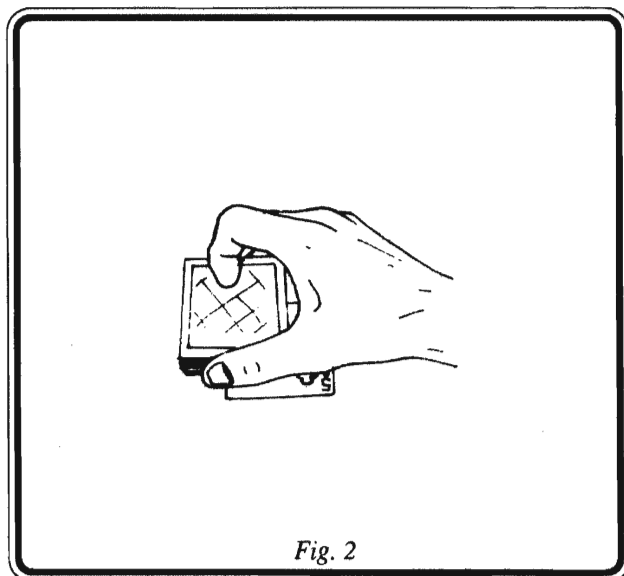
*Originally, I worked this out as an easy change of a tabled face-up card. Since then, I have found other uses for it. The basic move will be explained in connection with a visual transposition between a card in the deck and a tabled face-up card.*

1. Double Turnover showing, say, a 10S. Turn the card(s) face down, burying the top card into the deck. Do another Double Turnover, performing a Marlo Two Card Throw face up to table near you. If the card(s) falls at an angle, use the right first fingertip to place it against the inner right corner edge, moving the card(s) in line. The inner end is towards you. The 5C is now face up. (Assume the card is the 5C.)

2. The right hand takes the deck, from above by the ends, moving to alongside the tabled 5C. (**Fig. 1**) Say, "Remember, the 10S is in the deck." Here the right hand moves directly over the tabled card(s) and the length of the right thumb contacts the inner end of the face card. Note that in **Fig. 2**, the deck is past the tabled card for half its width.



3. There is no hesitation as the right hand moves to the



left and forward, carrying the face tabled card with it as in **Fig. 3**. The right forearm will be concealing the already changed card, the 10S. The right hand ribbon spreads the deck as in **Fig. 4**. To not expose the 5C, the right thumb and fingers should square the ends of the deck just before ribbon spreading the cards. This squaring action takes only a second and there is practically no stalling.

4. Act surprised at the appearance of the 10S. The left hand starts to scoop up the deck as the right hand is still at the right end of the spread. When the left hand scoops up about half of the spread, the spread is separated at this point. Without any hesitation, the left hand places its portion onto the rest of the spread and both hands square

up the deck. During this action say, "Then the 5C must be in the deck." Again ribbon spread the deck, revealing the face-up 5C.

5. As mentioned before, I originally did this as an out and out change of a face-up tabled wrong card into a previously selected card. The deck, in this case, was held face up along the right side of the tabled card(s). When the face-up card was denied, the Eidetic Slide was made and the deck ribbon spread as you asked, "What was your card?" By this time, the right hand moved to the right, revealing the correct card. The Eidetic Slide can be used to steal a card from a packet of cards. In the following effect its extreme application is demonstrated in a "Reverse Ace Assembly." The plot is credited to Dave Solomon. The method is radically different and should appeal to purists. Call it...

### **PURE REVERSE ASSEMBLY**

**EFFECT:** *Four Aces assemble, one at a time, into the leader packet. For a surprise, the Aces go back to their respective packets.*

1. Bring the Aces to the face of the deck in AH, AC, AD, AS order from face to back, with the AH at the face. Spread over the Aces plus three X cards and in resquaring, get a left pinky break below the seven cards. Lift them off by the ends with the right hand. The left hand places the rest of the deck face up to your left.

2. Thumb over the face three Aces, holding the AS and three X cards as one. Square up, turning the packet over and deal the top three cards one at a time into a row onto the table from left to right. The right hand takes the card(s) from the left hand from above and by the ends, with the second, third, and fourth fingers extending across the outer end concealing its thickness. Retain this

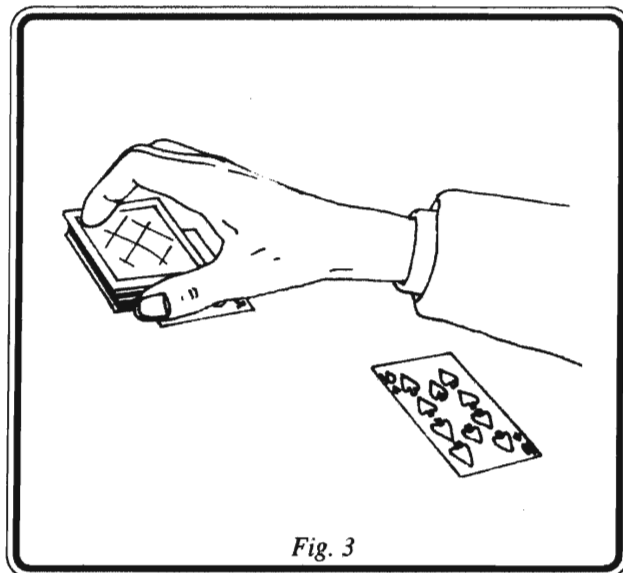


Fig. 3

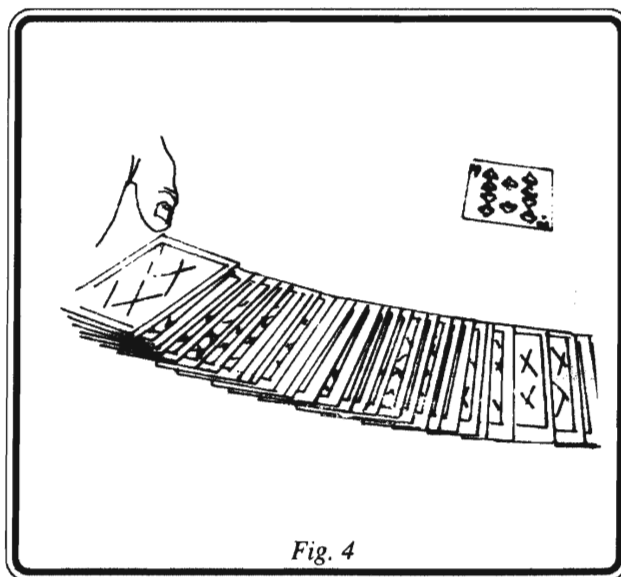


Fig. 4

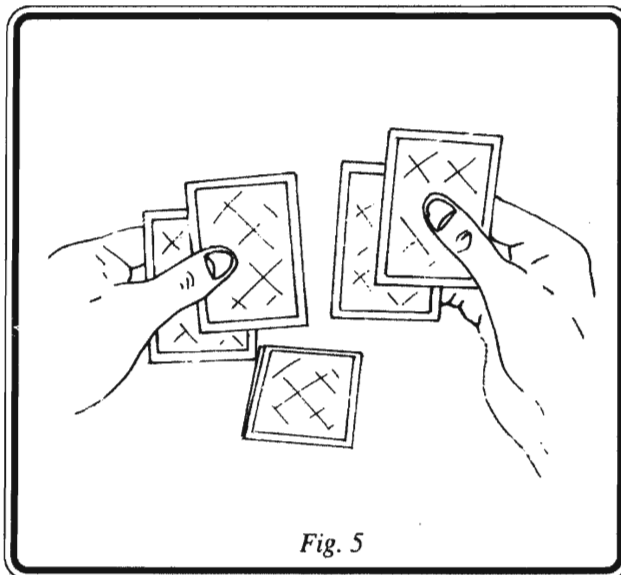


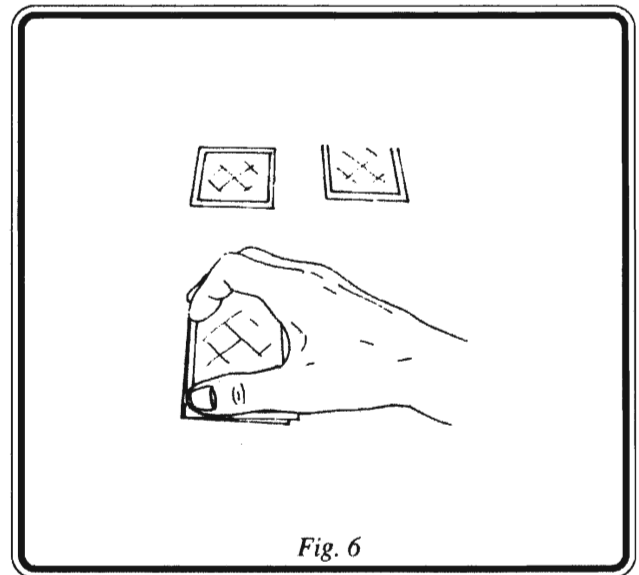
Fig. 5

block of four Aces in your right hand, without showing the face Ace.

3. The left hand scoops up the deck into a Mechanic's Grip. Bring the left hand in front of the right, as the right hand tables its block as apparently one card. The right hand moves to the deck so both hands and deck are in front of the block concealing its thickness from the audience. Immediately thumb over the top three cards of the deck, showing their faces to the spectators. Square up the three cards, placing them face down onto the block of Aces which are in the leader position. Repeat the showing of three cards as you place three cards onto each of the supposed Aces above the leader packet. Place the talon aside.

4. Scoop up the leader packet into the left hand, thumbing over the top three cards, and placing them to the bottom of the card(s) in the left hand. Patter, "This packet, like the others, has three cards and an Ace." Turn the packet face up, thumbing over the two face cards, then either Single Buckle or Block Pushoff on the third card. This leaves the AS in the left hand. The left fingers snap the AS, placing it onto the face of the cards in the right hand, squaring up. The Ace packet is now held face up throughout.

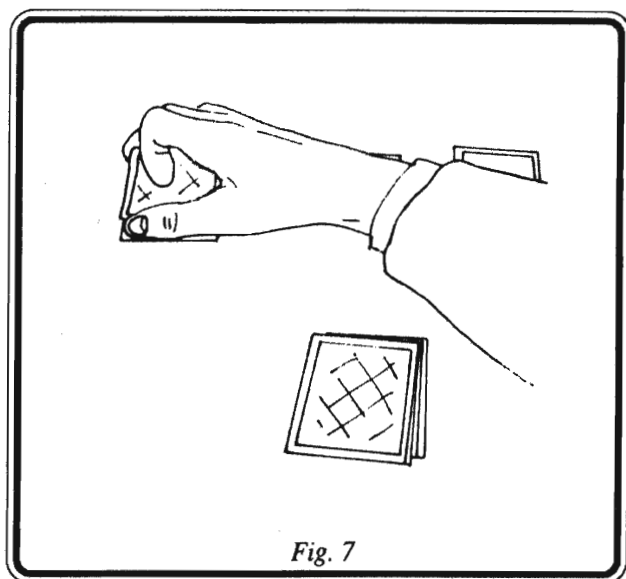
5. The left hand is placed palm down over the first packet on your left to apparently cause an Ace to travel to the leader packet. The leader packet is shown having two Aces via a Single Buckle or Block Pushoff, bringing the AD into view. The AD is snapped/placed onto the face of the packet. Place the left hand onto the second packet as the right hand holds the squared leader packet still face up. Show the AC via a Single Buckle or Block Pushoff, placing it onto the packet's face. Repeat the identical procedure with the third packet, showing the arrival of the AH.



6. Place the Ace packet face up into the left hand Mechanic's Grip, thumbing over the face three Aces, displaying all four. The right hand takes the face three Aces, placing them under the card(s) in the left hand, turning the packet face down and replacing it into the leader position. Say, "Many think I use duplicate Aces, but I assure you the Aces vanished from these three packets...let me show you." The right hand places the first packet onto the left hand, spreading four cards, taking two in each hand, and moving the cards with faces towards the audience to show their singleness.

7. The cards are displayed just above the leader packet as seen in Fig. 5, which is a performer's view. Both hands square up the cards, and lower down just above the leader packet. The right hand alone holds the cards from above and by the ends so that its extended thumb can contact the inner end of the packet, as in Fig. 6, in readiness for the Eidetic Slide. Note that this time the right hand packet is in line with the sides of the tabled leader packet.





8. The right hand moves to the left, then forward, as in **Fig. 7**, moving the packet plus its stolen card back to its original first position. When the packet reaches this first position, the right thumb and fingers quickly square the ends so that the stolen Ace will not remain injogged. Repeat the showing the four X cards as described in Steps 6 & 7, doing the Eidetic Slide (**Figs. 5 - 7**), to carry an Ace to under the remaining two packets. Upon conclusion, you'll have an Ace at the bottom of each packet.

9. Pick up the leader packet turning it palm up and down displaying the AS, while doing a one-hand fan. Say, "And now the hard part with these four Aces." Deal the top three X cards face up onto the table saying, "Three

Aces are gone leaving only the AS," dealing the AS face up as well. Reveal the remaining Aces.

10. You can avoid using the Eidetic Slide on the third packet by using a Marlo subtlety from his **BLUFF ACE ASSEMBLY**, except you will not use a Double Lift but rather a K.M. Move as follows: After showing the four X cards in the third packet, square up, replacing it into its original position. Place the leader packet into the left hand Mechanic's Grip, thumbing over the top Ace. The right hand takes it showing the face of this Ace to the audience, saying, "Three of these Aces came over except the AS." Place the Ace from the right hand under the top card (AS) of those in the left hand, flipping the AS face up saying, "I will place the AS into this packet," as you do the K.M. Move placing the other Ace face down under the packet. Snap your fingers over the third packet turning the top card of the leader packet showing the return of the AS. Turn the AS face down placing it to the bottom of the leader packet. Conclude the effect by showing three X cards and the AS. Turn over the other packets showing the Aces at the face of each.

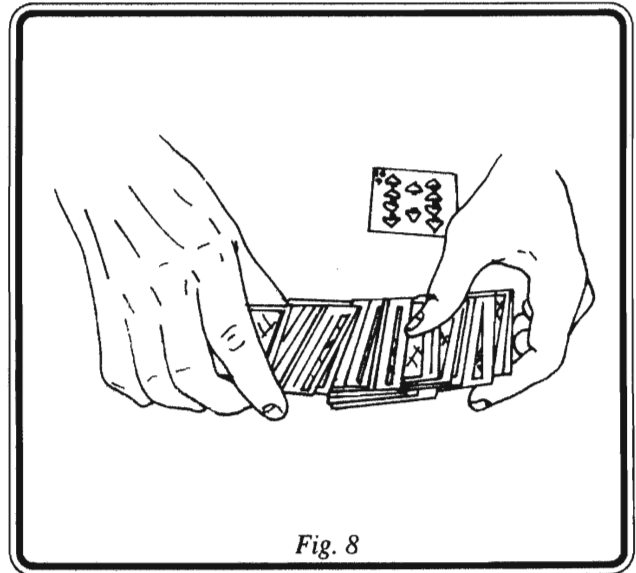
## **A FACE DOWN CHANGE**

1. Assuming you have controlled a selected card to second from top. Turn over the top card showing an X card, which the spectator denies as his selection. As you push the face-up card off to the side of the deck, advance the next card obtaining a break below it. When the top X card is turned face down, you'll have a break under the top two cards. Perform a Two Card Throw face down onto the table. The right hand takes the deck positioning itself for the Eidetic Change as you say, "Then your card must still be in the deck." As you conclude the line, the right hand with the top X card of the tabled cards is stolen, as you ribbon spread the face-down deck. Eventually show the tabled card as the selection.

## DEVILISH MIRACLE

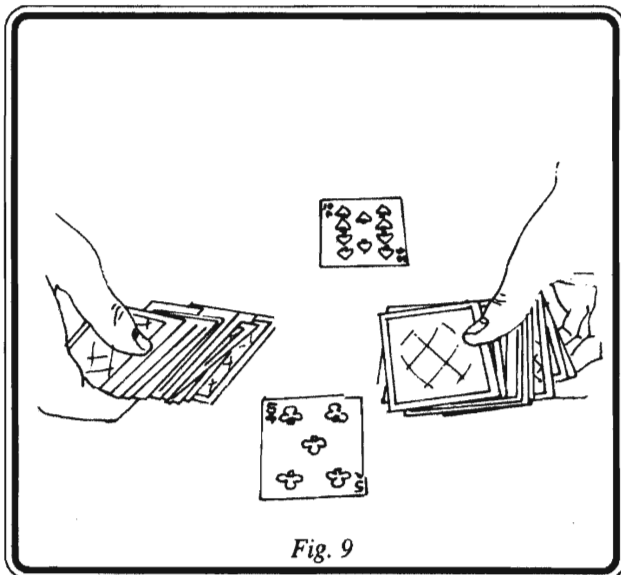
1. Control the two selections to the top of the deck. Thumb over five cards and square up while picking up a sixth card as the right hand takes them from above by the ends. The left hand places the deck face down onto the table. The right hand places the packet face up into the left hand Mechanic's Grip. Deal each card onto the table, face down, ends towards you, calling out each card. On the fourth count, do a Double Pushoff hiding one of the selections. Snap the fifth card, the other selection, cleanly showing a single card which is dealt face down onto the packet.

2. Pick up the deck placing it into a face-up Biddle Grip, positioning the right hand and deck to the right and alongside the face-down packet. The left first finger points to the tabled packet as the right hand performs the Eidetic Slide, ribbon spreading deck face up saying, "Then your card must be in the deck, if its not here." The right hand comes over the deck, grasping the ends. Swing Cut half of the face-up deck into the left hand followed by the talon. Place the deck face down onto the table, going into the Devilish Miracle routine.



## NOTES ON EIDETIC CHANGE

At Step 3 of the Eidetic Change, you can avoid the cutting of the cards by using an idea I published years ago in *IBIDEM* under the title of *THE MIRACLE SPREAD*. After the Eidetic Slide, the left fingers pick up the left end of the spread, but the face-up card remains on the table with the left fingers contacting the left side edge of this card. The right hand moves to the right end of the spread, as the left hand alone moves its cards to the right with the left fingertips secretly pushing the hidden face-up card under the spread. When both hands have arrived to the position shown in Fig. 8, the left fingers hold onto its part of the spread while the right fingers grasp the outer end of its part of the spread. The face-up card remains on the table. Each hand, with its portion of cards, raise upwards, separate, and reveal a face-up card apparently in the center of the cards. (Fig. 9)



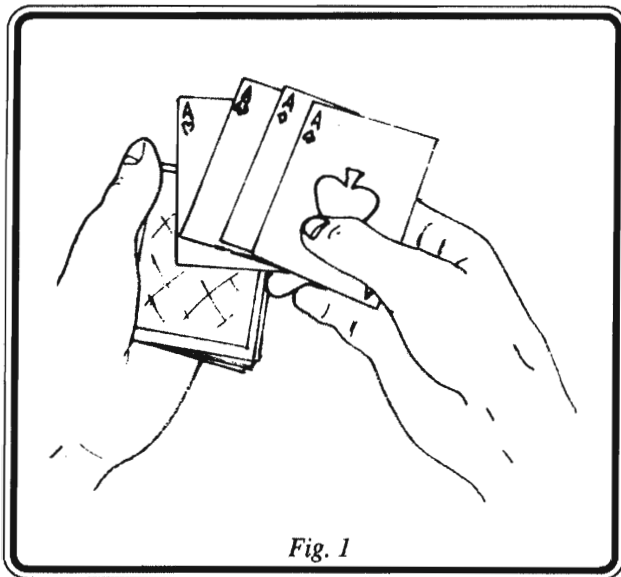
# SPREAD PASS ADDITION

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*This move can be done using a full deck, but the description will be with a packet of 12 cards and the four Aces.*

1. Obtain a break above the bottom four cards of a 12 card packet, with the Aces fanned, and resting against the packet, off to the right, in an outjogged position as in **Fig. 1**. Note that the right second finger is at the inner end of the four Aces.

2. Half pass the bottom four cards, turning them face up under the packet into a V to the left with the left first finger curled under the four X cards, or with the cards in a Mechanic's Grip. In either case, it is important



*Fig. 1*

that the right hand lifts those cards above the break in order that the left sides of the cards will easily disengage. The left thumb also moves upward, still contacting the upper cards. This raising action prevents the left hand from having to move out to the left too far, thus showing the back of the left hand. The right second fingertip engages the right side of those cards above the break, raising those cards above the break. After the Half Pass, the four X cards will be face up as in **Fig. 2**. The right hand moves the four Aces to alongside the packet, as the base of the left palm pushes in on the left side of the four X cards, moving them under the Aces as in **Fig. 3**.

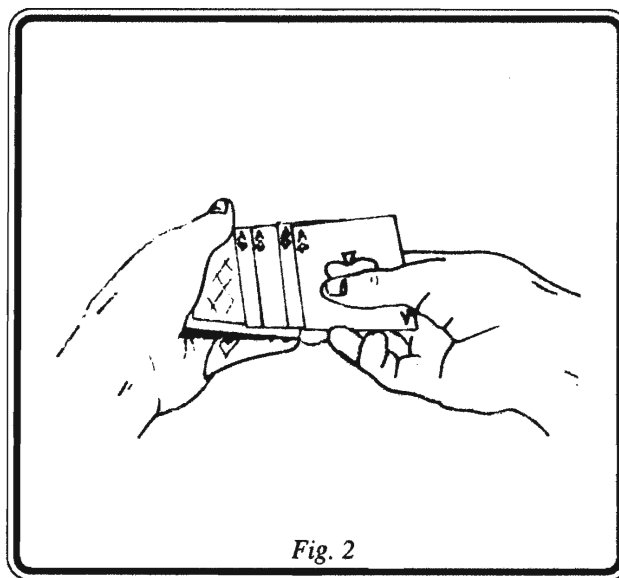
position, the right hand flips all its cards face down onto the cards in the left hand. Thumb off the top four X cards onto table.

3. When the cards reach the position shown in **Fig. 3**, the right fingers grasp the Aces, plus the four X cards, moving them off to the right as in **Fig. 4**. From this

4. Some may prefer to rest the Aces into the position shown in **Fig. 2**, following with the Half Pass and eventual addition. For greater cover, the Aces can be tabled face up in a squared packet. After the left fourth fingertip obtains a break above the bottom four X cards, the right first finger spreads the Aces into a length-

wise spread. The right hand picks up the elongated spread, resting it against the top of the packet as in **Fig. 5**, where the Half Pass is already made and the four X cards are about to be loaded under the Aces.

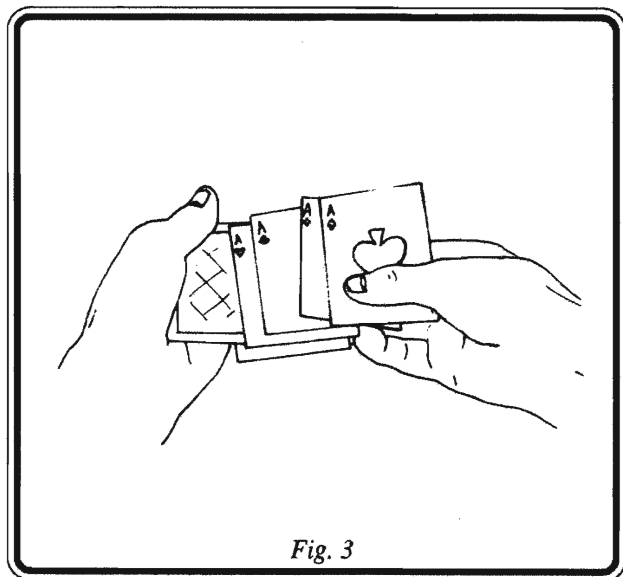
5. The right hand flips its eight cards face down onto the cards in the left hand. Immediately, the left first finger pulls the outjogged cards flush with the outer end of the packet. The right hand now comes over the ends of the packet and the right thumb presses down onto the injogged card. This levers the top four X cards upward. The right hand takes these four X cards from above and by the ends, moving them off the packet and fanning them out as apparently the four Aces.



*Fig. 2*

6. For a delayed addition, the Aces are alternately downjogged and upjogged, forming the spread shown in **Fig. 6**. In **Fig. 6**, the Half Pass is already made and the four X cards are pushed under the Aces. This time, the right fingers take the four X cards along with the Aces, moving away from the packet as in **Fig. 7**. This shows four single edges on the Aces.

7. Bring the right hand cards to the left hand placing the left pinky just under the lowermost Ace as shown in **Fig. 8**. With the left fourth fingertip held in place, the right hand flips its cards face down. The left pinky automatically raises the four X cards at inner end as seen in **Fig. 9**. The right hand can at once table the raised packet.



*Fig. 3*

8. To directly load four X cards, or any number of cards under the Aces via a Spread Pass Action, proceed as follows: The Aces are face up on the packet, with the 16 cards spread out between both hands as in **Fig. 10**. The addition will be made as you start to square up the packet, flipping the Aces face down. The spread, as yet, is not completely squared when the Half Pass loading action is executed as shown in **Fig. 11**. From the position of **Fig. 10**, the right hand flips eight cards face down onto the cards in the left hand and then the packet is fully squared.

9. In this case, the four Aces are tabled face up for the spectator to examine. During this time, with a break already on the bottom four X cards, the right hand grasps

the ends of the packet. The Half Pass is now made with the four X cards going into the V position. The right first finger around the outer end conceals this condition from the front. **Fig. 12** shows how the left hand holds everything in place.

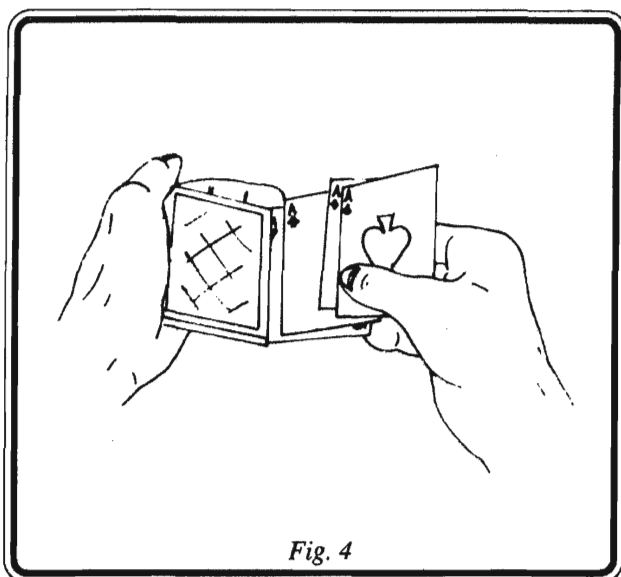


Fig. 4

10. The right hand picks up Ace fan, bringing them towards the cards in the left hand. Because you already have the required Half Pass, the bottom four X cards are immediately pushed under the Aces with the right hand, flipping all the cards face down onto the cards in the left hand. **Figs. 2, 3, 4** depict this action. There is no hesitation from the time the right hand picks up the tabled Aces to flipping the now eight cards face down onto the cards in the left hand.

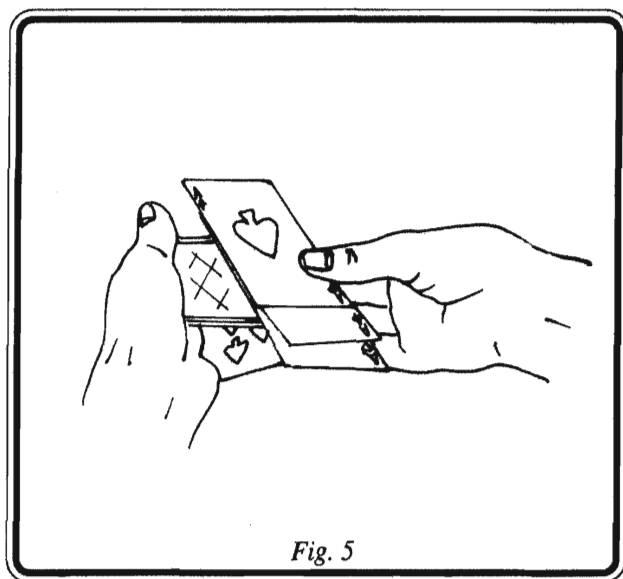


Fig. 5

11. An **OFF THE FACE SWITCH** is possible if the 12-card packet is arranged as follows: A red four at the face followed by six X cards, also face up, then four X cards face down, and the other red four face up at the 12th position. A pinky break is held above the bottom five cards. That is four face down X cards and a bottom face-up red four. The Aces are held in a face-up fan resting on the face-up packet. At this point, do the Half Pass adding the five cards under the face-up Aces and all nine cards are flipped over and face down onto the face-up cards in the left hand. Now thumb off the top four face-down cards to the table. A red four will still show on the face of the cards in the left hand.

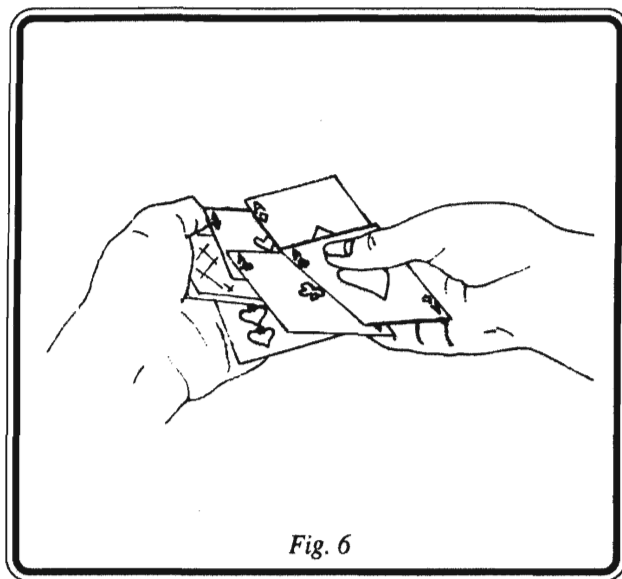


Fig. 6

12. It is possible to switch out regular Aces for Double Face Aces as follows: The 12-card packet, from face to top, are in the order of one regular card, three Double Face Aces, with their X cards showing, then the remaining eight cards. These 12 cards can be cleanly counted, showing all their faces. In resquaring these cards, obtain a left fingertip break below the four face cards. Maintain the break as the right hand turns the packet sidewise to the right. Due to the break held, four cards will angle out at the lower right corner. The left fourth fingertip pulls down on this corner in order to obtain a break above the four cards, i.e., the three Double Face Aces and one regular card. The packet is now face down in the left hand. The right hand picks up the tabled Aces, showing both sides. Rest the fan of Aces face down, on the cards in the left hand but sidejogged to the right. The left thumb holds three of the Aces in place as the right hand deals the AS face up onto the table. The right hand comes back, flipping the three face-down Aces face up, executing the Half Pass, adding the bottom four cards

under the three face-down Aces, thus, when the right hand flips over these cards onto those in the left hand, the top three cards will bring into play the Ace side of the Double Face Aces. Deal the three Double Face Aces to the table. A face-down card now covers the three regular face-up Aces. Turn the packet face up, transferring the lowermost card to the face. Thumb over a couple of cards, turning them face down, placing them under the packet. Repeat the procedure until a face-down card comes into view. You have apparently shown the 12 cards again, but now the three regular Aces are on top of the packet. If you're familiar with Marlo's Fifth Peel, use it to get three regular Aces placed onto the AS.

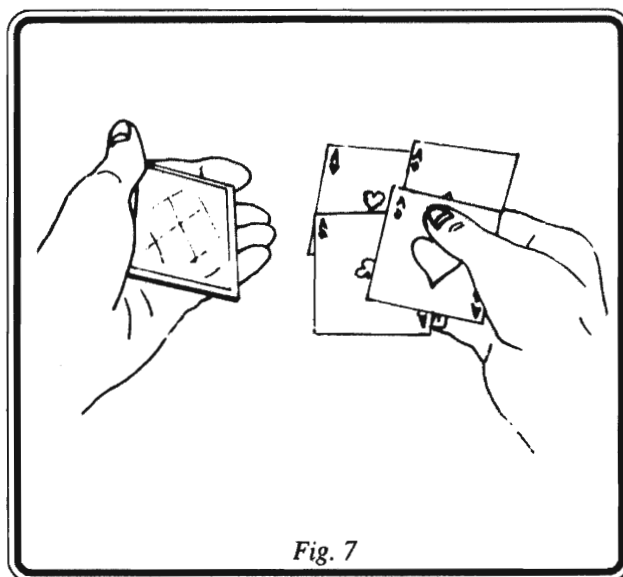


Fig. 7

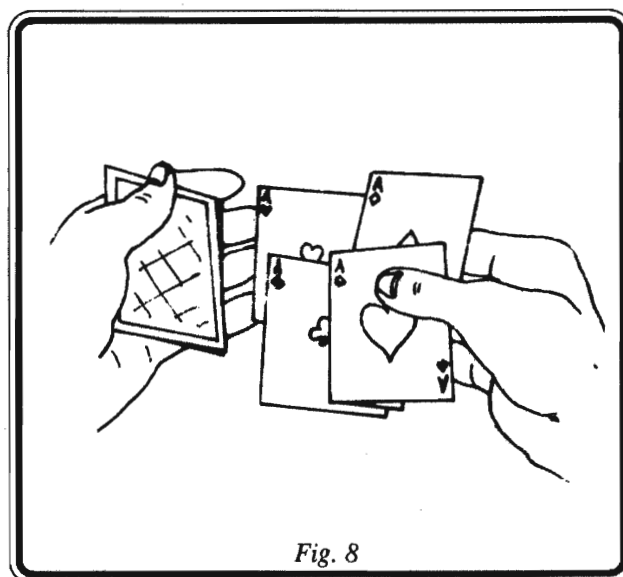


Fig. 8

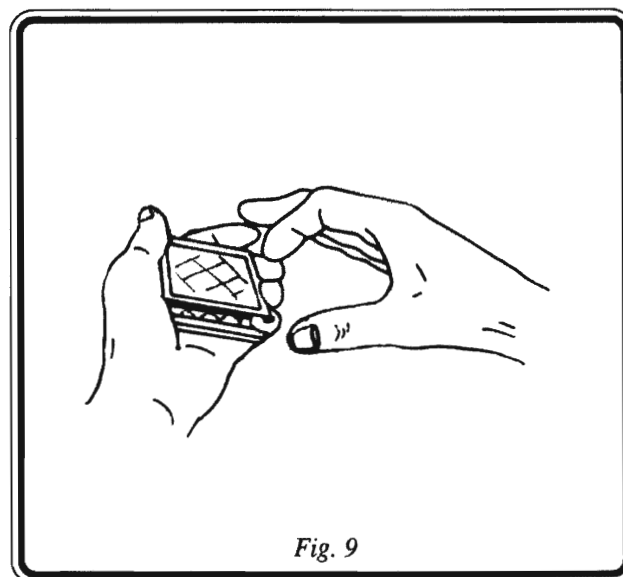
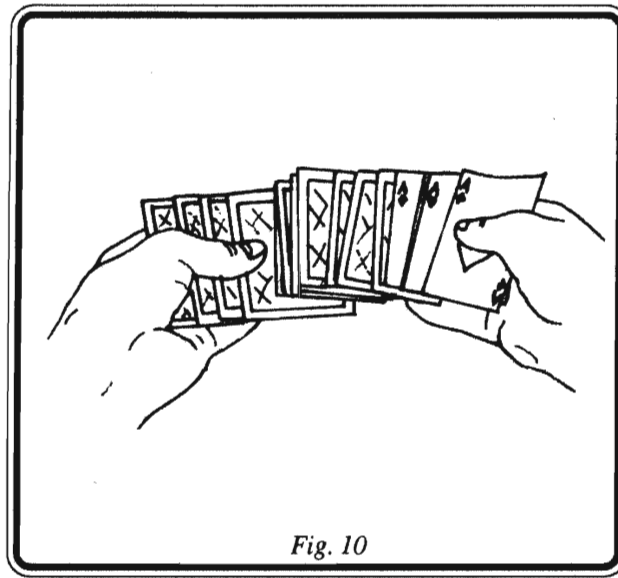
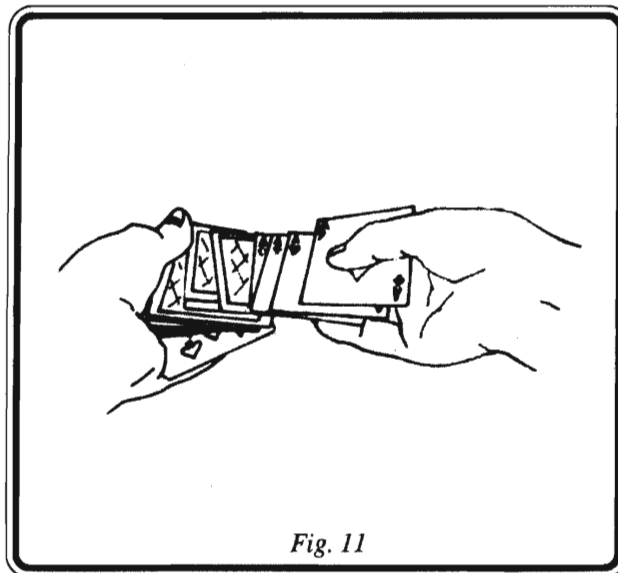


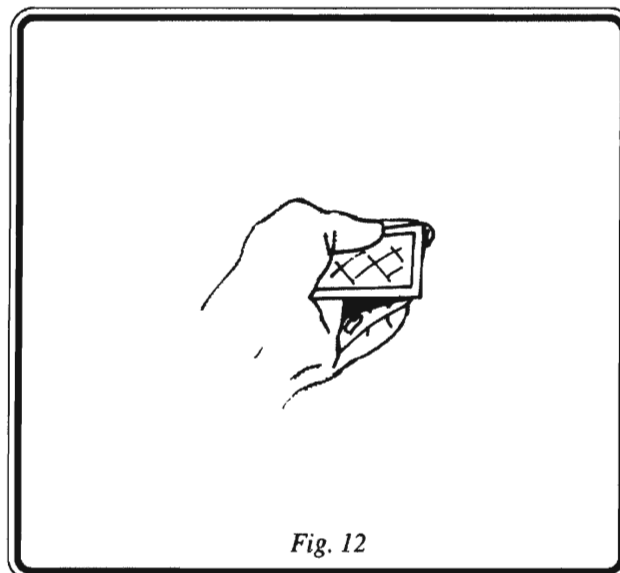
Fig. 9



*Fig. 10*



*Fig. 11*



*Fig. 12*

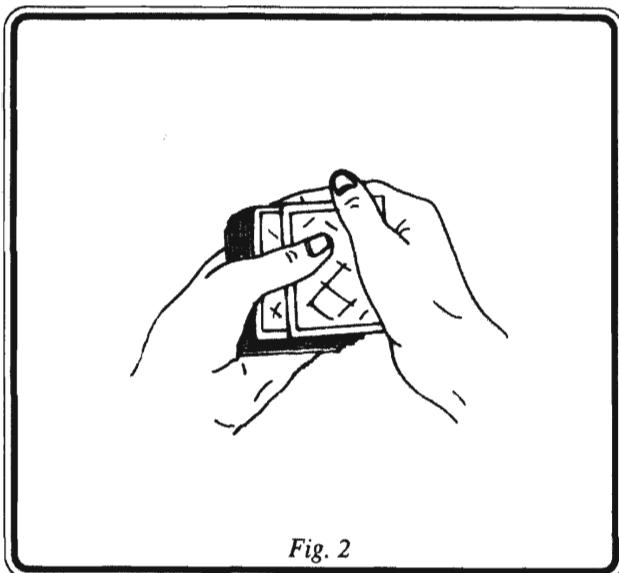
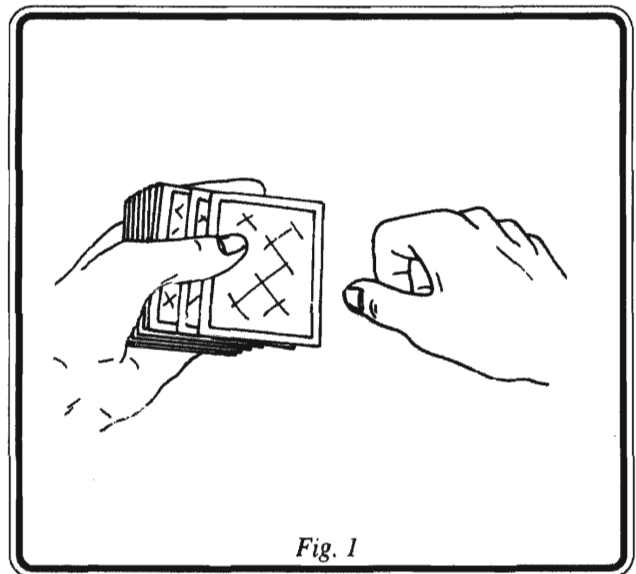
# MARLO'S EXTRA CARD TAKE

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*This is a method for taking extra cards off the top of a deck or packet during a count into the taking hand.*

1. The left thumb advances the top two cards which can be slightly separated to clarify the action. **Fig. 1** shows the start. As the right hand comes over taking cards into a dealing Mechanic's Grip position, the palm of the right hand strikes the right side of the top card, moving it into alignment with the second card, which the left thumb has kept in place. **Fig. 2.**

2. As soon as the cards are aligned, the upper right corner of the two cards is pinched by the right thumb on top and the base of the first finger on the bottom. The right hand moves to the right on the count of "one" in the standard action of taking off the top card during a count. **Fig. 3** shows the position of the card(s) taken by the right hand. The left thumb advances the next single card.

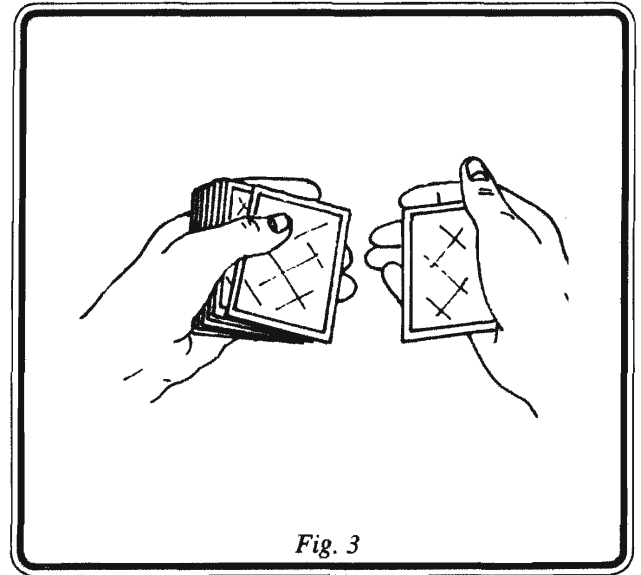


3. Obviously the closer you can push off the two cards as one the better, but it is not essential. The next cards are now taken singly until you have counted off the required number of cards. In an Ace effect, such as the OLRAM'S UPDATED COLLINS, you would apparently count off 3 cards but really end up with 4 cards.

4. The Aligning Action can be done on as many as four cards that may be thumbed over. The cards can be closely bunched or actually distinctly separate. The Aligning Action of the right hand will quickly align the four cards which can be taken by the right hand as one card on count of "one." Thus at the end of a count to any number you would have three more cards than what you counted.



5. The Alignment Action can also be used as a Double or Multiple Turnover of the cards face up onto the deck. You can use the Alignment Action anywhere in the middle of a count and not necessarily at the very beginning. This can be applied to an Ace Substitution using a counting or taking action faces down or faces up while showing the Aces-faces down when taking or counting off the top four X cards as apparently the Aces.



*Fig. 3*

# NEW ACE VANISHES

---

*Aces all start at the face of the packet. Four cards, as three, are placed onto each Ace.*

**1. GLIDE APPROACH:** Show the face Ace, Gliding the X card to the table. Remove the next X card to the table saying, "Three cards on the Ace." Remove the Ace without showing it and place it onto the tabled X cards. The last two cards are held as one and shown, then placed onto the tabled cards. Pick up the packet holding it face down in the left hand for dealing. Thumb over the top three cards one under the other, doing a Two Card Pushoff or Single Buckle on the third count. Display the faces of the fanned three X cards calling attention to their names. The left hand single face-down card is apparently an Ace. Replace the three X cards (really four cards) onto the supposed Ace. Hold the packet face down in Glide Position. Point out that the right hand takes off the top card of the packet each time. Do the Glide on the third count; dealing two cards as one onto the face-up tabled two cards. Snap the last card, showing the X card and Ace gone. Toss it face up onto the tabled cards. The Ace is now centralized, i.e., the center card of the five cards.

**2.** Pick up the Ace packet, reverse fan counting faces down so the last two cards an Ace and an indifferent card are held as one. Turn the fan face up into the left hand, calling attention to the three X cards preceding the top Ace (really an X card is behind the Ace) in the fan of four cards. **EXAMPLE:** 2S, QD, 3H, AS (X card behind). Square up, holding the packet face up in the left hand and calling attention to the 2S. Turn the left hand into Glide Position. The right fingers remove the 2S and turn it face up to the table. Turn the left hand palm up, showing the QD, and Glide as before. Show the 3H, as the left pinky does a slight Pull Down on the lowermost card in order to get into Marlo's Angled Break and Automatic Jog Move, which will angle out two cards as one at the outer right corner when the left hand turns palm down. The right hand easily removes two cards as one, showing the 3H as it is dealt face up onto the tabled cards. The last card (the supposed Ace) is snapped, and shown to be an X card. (NOTE: Each four cards are dealt onto the previous four, thus all cards are in one packet after the vanishes.)

**3.** The Ace, as before, is at the bottom of a five card packet presumably consisting of only four cards. Do a face-down Reverse Fan Count placing the last two cards as one. Place the fan face up in the left hand holding it in a fanned condition. Call attention to the three cards preceding the Ace. **EXAMPLE:** JH, 6C, KC, Ace (2 as 1). Square up, holding the packet face up in the left hand dealing position. Deal off the JH face up onto the tabled cards, if any from the previous vanishes. Deal the 6C face up to the table. Now, the left thumb does a very slight two card pushoff, just enough to enable the right second finger and thumb to nip the two cards as one at the outer right corner as the left hand, with its single card, turns palm down leaving the face-up KC (Ace behind King) in the right hand which follows through by dealing the KC onto the face-up cards already on the table. The Palm-down left hand places the thumb onto the back of its card, so that this card, which remains face down, will now be held with the thumb on top and fingers below. Thus the left hand is now palm up and the X card is held face down at the center. Snap the card. The ace is now an X card. Toss it face up onto the tabled cards.

4. This should be the first Vanish used in a routine. There are only three cards on the Ace. Displace the Ace into second from the bottom of the packet during the showing of three X cards and the Ace. To vanish the Ace, use Marlo's Count procedure as follows: The packet is face down in the left hand as for dealing. The left thumb deals over the top card which the right hand takes by the right side with thumb on top and fingers below. The right hand raises showing the face of the card. The right hand moves down taking the next card under the first, again raising it to show the face of the card. As the right hand moves down to take the third card, your right hand actually takes all the cards from the left hand, but the left thumb holds back the top card of the right hand cards. Thus on the count of three, the right hand will have shown three cards which are placed face up and squared to the table. The card in the left hand is actually the first card shown, but assumed to be an Ace. Snap the card, showing it is no longer an Ace. Toss it face up onto the tabled packet. The actual Ace is second from the top, not the face, in this packet. Patter, "We have one, two, three, cards and an Ace." Snap the cards, saying, "The Ace is gone." Continue the routine with the other three vanishes.

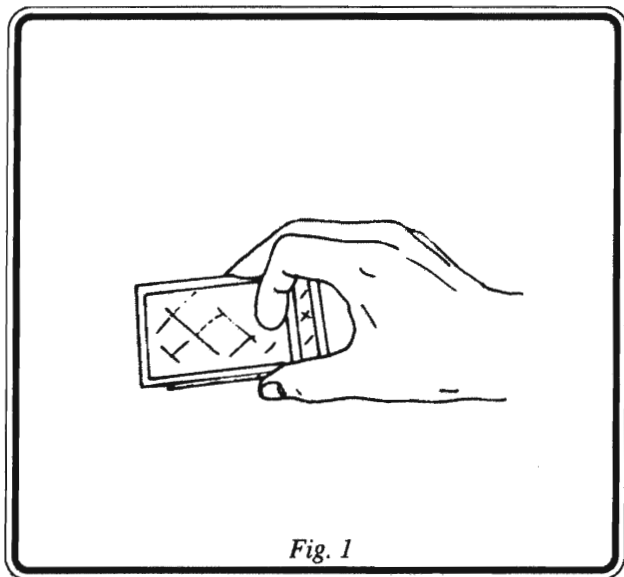
# OLRAM'S UPDATED COLLINS

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**EFFECT:** *Same as Stanley Collins' Ace effect, except with some updated procedures.*

1. Deal the Aces face up onto the table. Apparently deal three cards off the deck into the right hand, while actually taking four cards. Turn these face up, and use them to scoop up the first Ace on the left. Turn the packet face down. Repeat this for the next two Aces. For the last Ace actually take three cards. Scoop up the Ace as before and turn the packet face down.
2. For the first vanish, count these face down, displacing the Ace to 2nd from the bottom of the packet. Perform VANISH #4, leaving the packet face up on the table.
3. The second vanish is via VANISH #1, dealing each card face up onto the first face-up packet. VANISH #2 is used to vanish the third Ace, dealing all cards face up onto the previous face up cards. VANISH #3 causes the last Ace to vanish, dealing the cards face up onto the table. Pick up the rest of the deck turning it face up, and dribble the cards onto the tabled face-up packet.
4. Pick up the deck squaring up and turn it face down into the left hand as for dealing. Deal out five hands of four cards into each hand. The cards are dealt one at a time so the Aces will be in the second position from your left. Have a spectator choose any of the five packets. Should the Ace packet be chosen, you need go no further except to assemble the other packets, spreading, and showing they could have chosen any one of these cards but they chose the Aces. Show the remaining four cards to be the Aces. (NOTE: Even if the above doesn't happen, you will still perform the same actions to switch out an X packet as described in the following steps).
5. If an Ace packet isn't chosen, then the chosen X packet is first placed lengthwise in front of yourself. Pick up the actual Ace packet first, placing it face down into the left hand. Pick up the other packets, each in turn, and place them into the left hand; however, obtain a left pinky break below them.
6. The right hand, which is above cards squaring the ends, moves those cards above the break forward for about a half-inch, injogging the four Aces. The right hand now grasps the sides of the packet at the inner end concealing the jog. The right hand now holds the packet from above by the sides, lengthwise as shown in **Fig. 1**. Note the finger positions.

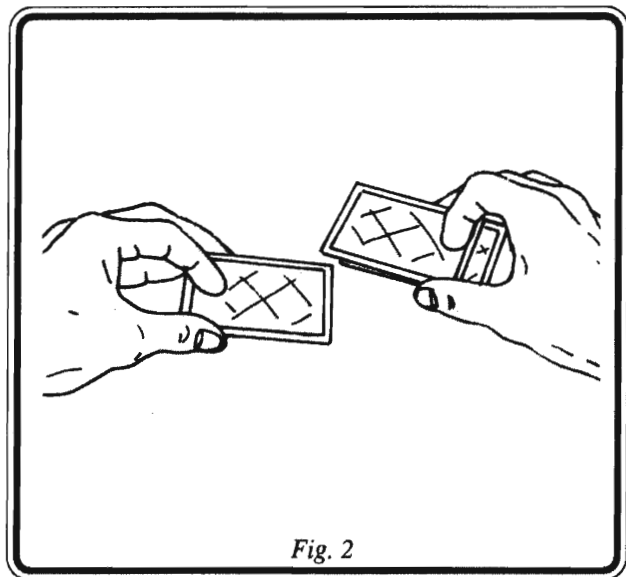
7. The left hand grasps the left end of the tabled packet by the sides. Only the left end of the packet is slightly raised, but the rest of the packet is against the table top. The finger positions are shown in **Fig. 2**. The right hand moves towards the left packet directly above the cards held by the left hand. At this stage only the four Aces will still be endjogged while the rest of the cards will be aligned. **Fig. 3** shows the situation at this stage.



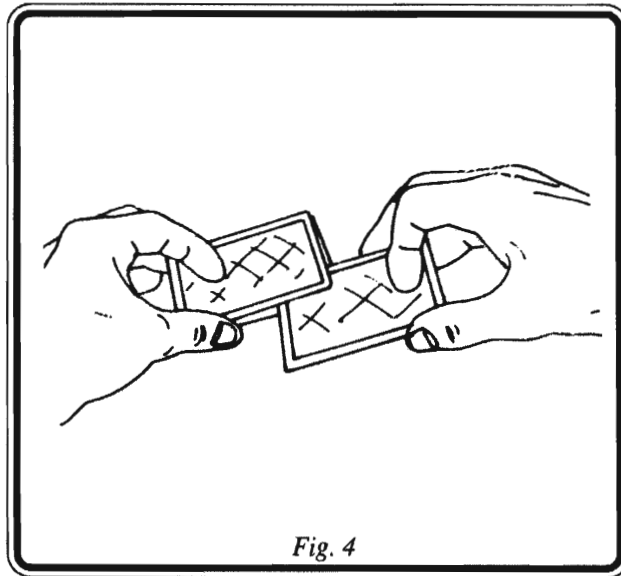
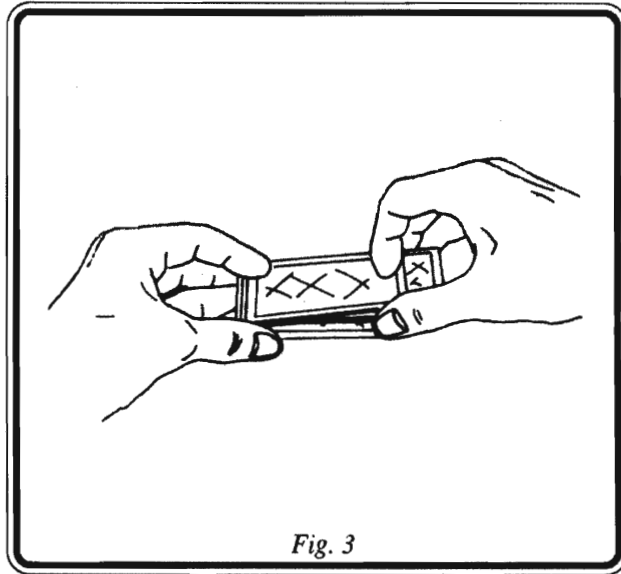
*Fig. 1*

As soon as the situation of **Fig. 3** is reached, the left hand takes all the cards moving them to the left and forward, while the right hand retains the four Aces. **Fig. 4** shows start of this switch and the arrows show the direction.

8. The left hand, having moved forward, flips its cards over towards yourself and lengthwise, then does a downward ribbon spread showing all X cards. The right hand fans out its cards showing Aces. The above switch is covered by saying, "This is the packet you chose," indicating the cards held by the left hand. The actual switch is now made as you say, "But you could have chosen any of these cards," as the left hand turns its cards over ribbon spreading them. Continue with, "But you chose these cards and they are the Aces."



*Fig. 2*



# ANCHORED ADD ON

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*The following move makes it possible to add a card(s) to a tabled packet without any palming. The Anchored Add On can be done from the bottom of the deck or from the center of the deck. Here it will be described in connection with an Ace effect.*

1. Remove four Aces, openly placing them face down onto the table in a row from left to right. Ask a spectator to name any Ace. Look over the four tabled cards pulling the named Ace face down into a leader position. From the deck, thumb over three cards, but in resquaring take only one from above by the ends placing it onto the tabled chosen Ace.

2. Place the deck aside as the right hand lifts up the leader packet. The left fingers reach under the packet, and remove the named Ace, showing it. Return the Ace under the card in the right hand sidejogged about an inch to the left. Turn the right hand palm up apparently showing the chosen Ace and three X cards. Table these cards face down back into the leader position.

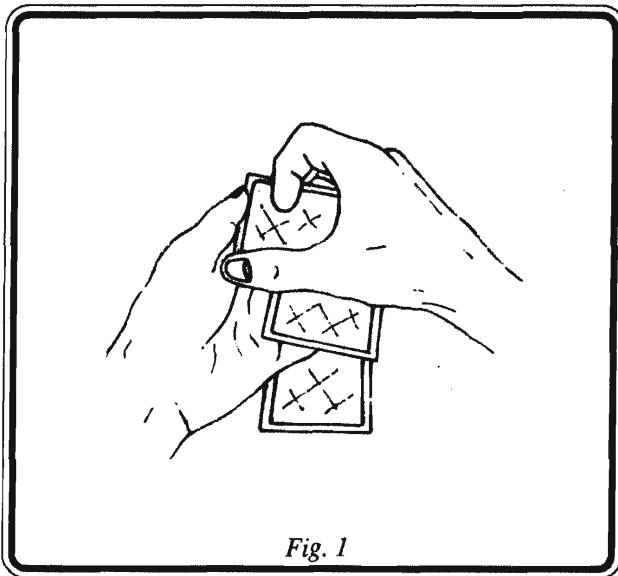


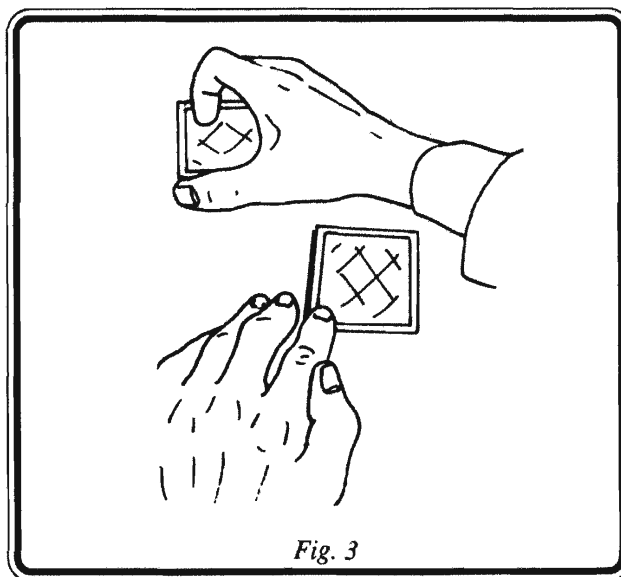
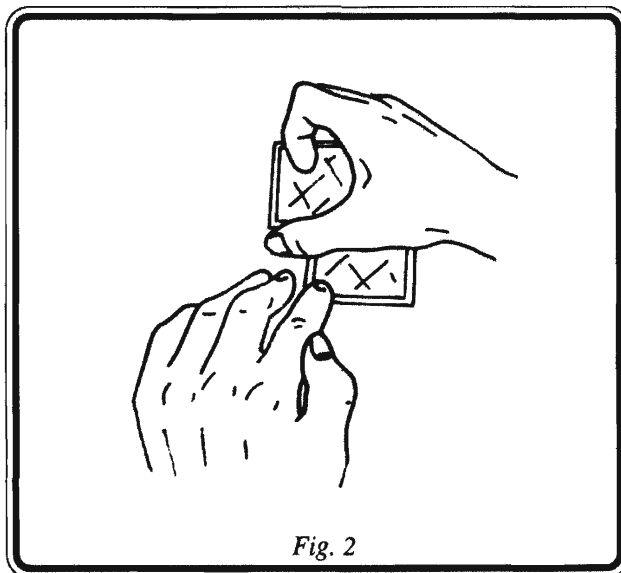
Fig. 1

3. Pick up the deck in the left hand as for dealing. The right hand picks up each of the three unchosen Aces as you say, "You could have chosen the (name of Ace), the (name of Ace), or the (name of Ace)." The right hand squares the Aces inserting them together into the center of the deck from the outer end; however, the three Aces are angled so the left thumb and second finger can move the three Aces into a rear angle palm, then the left fingers straighten them as in **Fig. 1**. Note: The aces are shown as named.

4. The right hand alone holds the deck maintaining the straight position of the three Aces. The right hand moves directly over the tabled packet. The left first finger now presses down onto the angled Aces forcing them down onto the tabled leader packet as in **Fig. 2**. Immediately the right hand moves forward and to the left as in **Fig. 3**, leaving the three Aces on top of the leader packet. Pick up the leader packet.

5. Hold the packet from above by the ends as the left fingers peel out the bottom Ace. Turn both hands palm up displaying the Ace and apparently three X cards in the right hand. Replace the Ace to the bottom of the packet, holding it with the right hand at the inner right corner with the thumb on top and fingers below.

6. Tap the packet against the top of the deck, moving the packet face down into the left hand so the outer end of the packet projects for about half its length past the left first finger. With the faces of the cards towards the spectators, thumb over the top three cards holding the last two as one. The right hand takes two Aces, with the thumb on top and fingers below. The right thumb and fingers wiggle in a circular motion. The left thumb moves its top card in a circular fashion also while the left fingers press firmly against the right side of its two cards keeping them as one. To the audience it appears you are moving all four Aces and giving the impression of four single Aces. (Circular Subtlety is Bob Stencil's) Place the left hand cards under the cards in right hand and transfer the bottom Ace to the top. Toss all the cards onto the deck. The four Aces are now the top cards of the deck in case someone wants to check.





# COPLESS UNBELIEVEABLE ACES

In **ADVANCED FINGERTIP CONTROL** (1970), I had an effect titled "Unbelievable Aces" which depended on the Benzais Cop and a screened lapping action to suddenly change one Ace and three X cards to four Aces. Randy Wakeman liked the idea of "Unbelievable Aces," but decided to create a **non Benzais Cop** version. At that time, inspired by Wakeman's version, I came up with several other versions. Later, in 1985, Randy published his version in his **FORMULA ONE CLOSE UP** (1985), under "Unbelievably Copless." Of the several methods I worked out, I consider the following to be the best. It does not require lapping, and can be done either sitting or standing.

1. Openly remove 12 cards and the four Aces from the deck. The packet of 12 cards is held face down in the left hand, while the Aces (with the AS at the face) are displayed as in **Fig. 1**. Your right hand, taking all four Aces, drops them off (starting with lowermost Ace) one at a time into a row of three cards with the AS face up in the leader position. Next, turn the three Aces face down, leaving the AS face up. Show three cards from the top of the cards in the left hand, placing them face up onto the face up AS. Turn this packet face down. After showing three X cards each time, place them face down onto each Ace so the Aces remain outjogged as in **Fig. 2**.

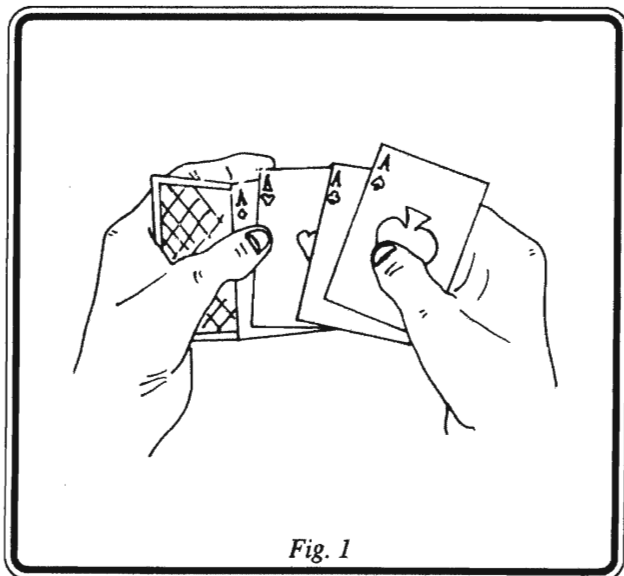
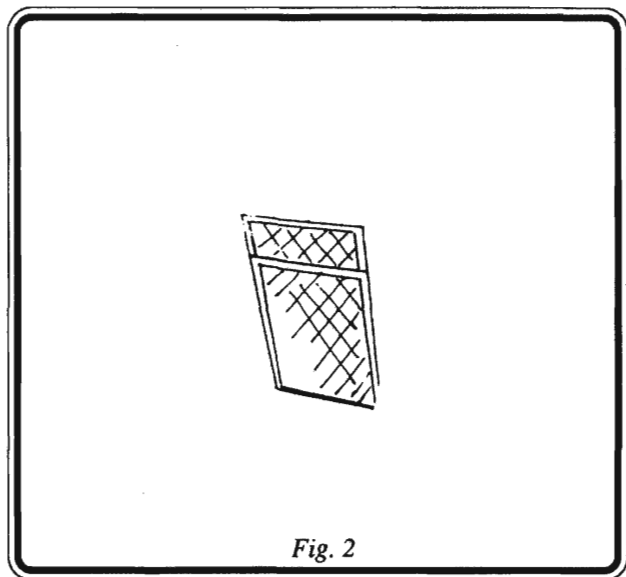


Fig. 1

2. The right hand picks off the top card of the first packet on your right, using it to scoop up the packet. This action places the outjogged Ace second from the bottom. The right hand holds the packet by its right side, and taps its left side against the table top, ostensibly to square the sides. During this action, the face of the packet is flashed towards the spectators, exposing an Ace outjogged as in **Fig. 3**.
3. The right hand places its packet face down into the left hand leaving the Ace outjogged. Repeat the pick up shown in **Fig. 3** on the next packet placing it onto the cards in the left hand. Repeat with the third packet placing it face down onto the cards in the left hand. All three Aces remain outjogged. Bring left hand above the leader packet as the right hand comes over the packet in order to push the Aces flush. Actually, the right second, third, and fourth fingers angle the three Aces to the left to allow the left thumb to engage the outer left corner of the three Aces while the left second finger passes against the right side of the three Aces just above the center. **Fig. 4** shows this position with the right hand omitted for clarity. The right first finger remains curled on top during the angling action.

4. The left thumb and second finger hold onto its angled Aces as the right hand moves its cards forward. This brings the angled Aces to the position shown in **Fig. 5** and near the leader packet. Once the three angled Aces are sufficiently injogged, the right hand alone holds the cards. The right hand by this time is just above



*Fig. 2*

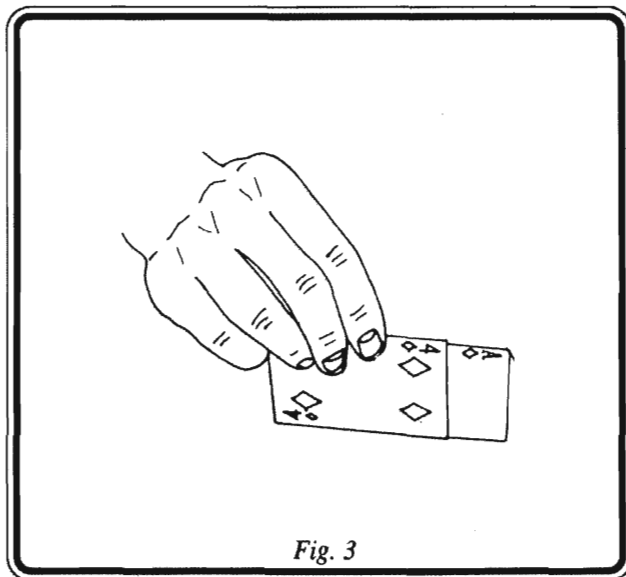
and close to the leader packet as shown in **Fig. 6**. The left hand is near by and as the right hand moves its cards inward bringing the three angled Aces practically in line with the leader packet, the left first and second fingers move onto the lower left corner of the three Aces clamping them in place onto the leader packet. The right hand at once moves the rest of its cards forward and to the left as in **Fig. 7**.

5. The leader packet is picked up and turned face up into the left hand. Grasp the packet with the right hand from above by the ends as the left thumb starts to peel off the face three X cards as in **Fig. 8**. Your patter at this point is, "There are three indifferent cards on each Ace." After the three X cards are peeled off, the AS (really 4 Aces) is placed directly onto the three X cards, but with

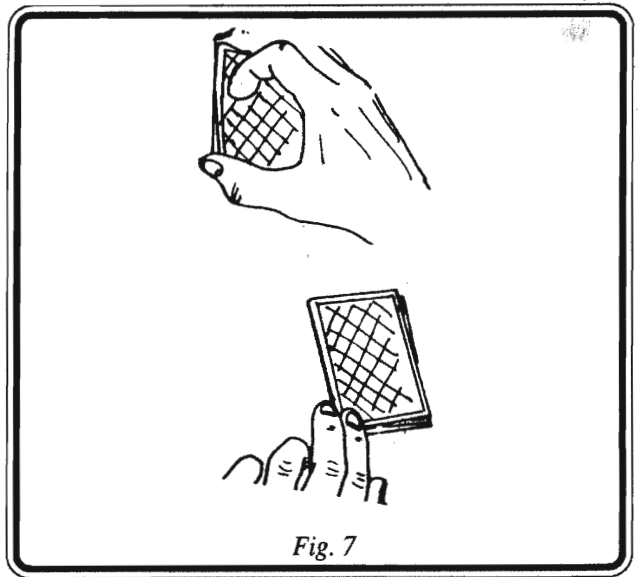
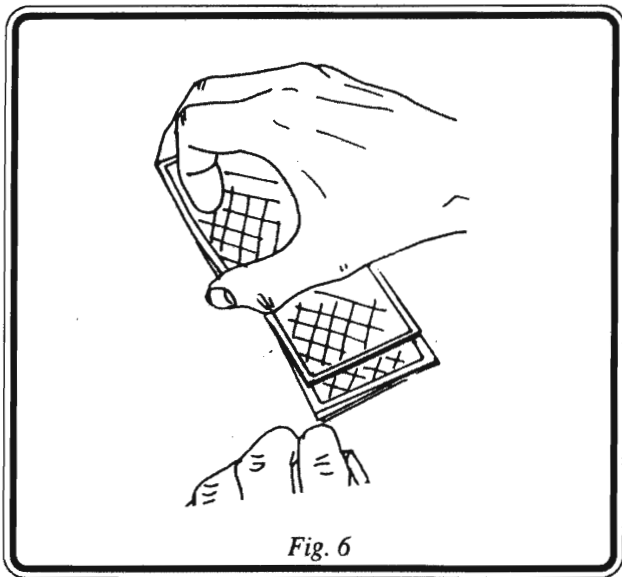
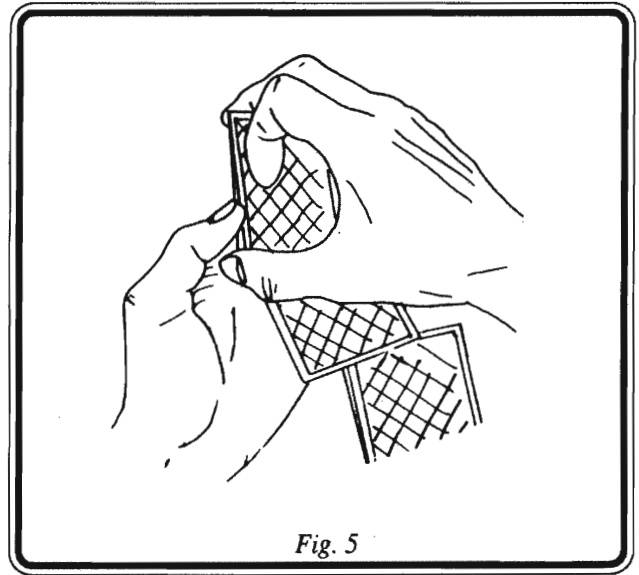
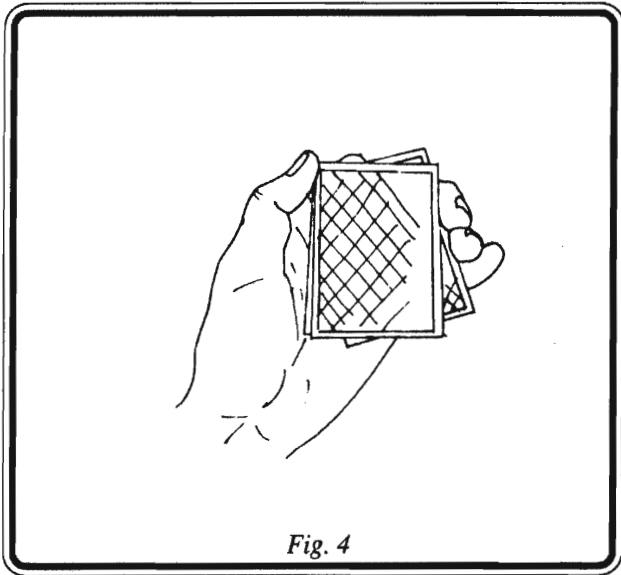
a break below the four Aces. The right hand moves the three X cards into a Rear Cop, moving the Aces forward as in **Fig. 9**.

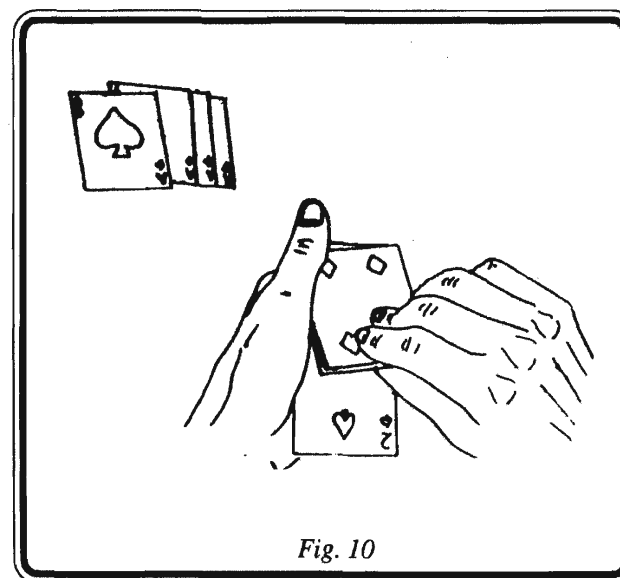
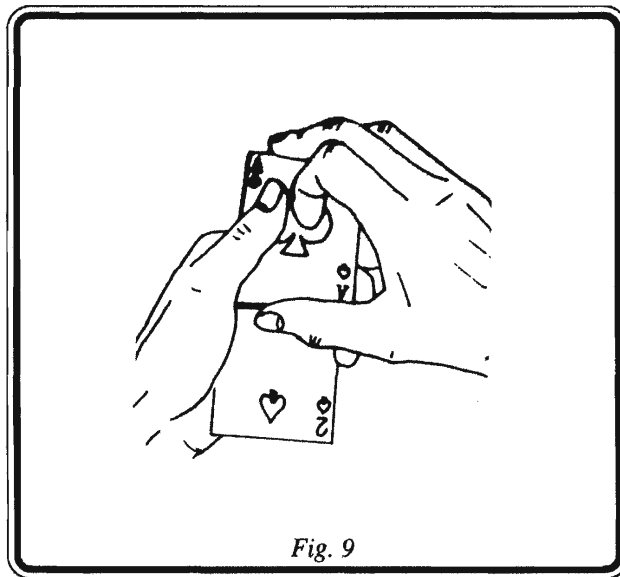
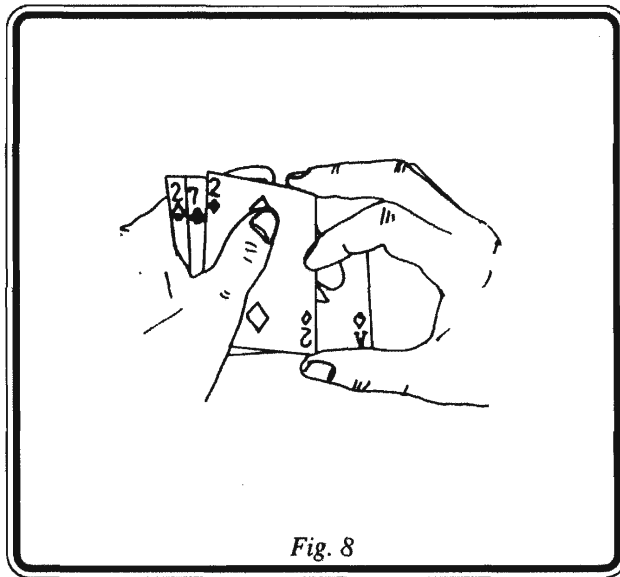
6. The right hand places its squared Ace packet face up to the table. The left hand can drop to the side if standing, or rested near the edge of the table. If sitting, casually drop your hand into the lap but retain the face up three X cards. Snap your fingers over the face up Ace packet and spread it to the left showing the four Aces. To make the appearance of the Aces as startling as possible, there should be only a few seconds lapse from the time you show the three X cards and the AS to the showing of all four Aces.

7. Under the misdirective surprise of the four Aces, the right hand picks up the nine X cards by the outer end with thumb on top and fingers below. Turn these nine cards face up directly onto the three face up cards in the left hand as shown in the exposed view of **Fig. 10**. Immediately the right hand grasps the sides of the 12 cards ribbon spreading them downwards towards the performer, showing only 12 cards and no Aces.



*Fig. 3*



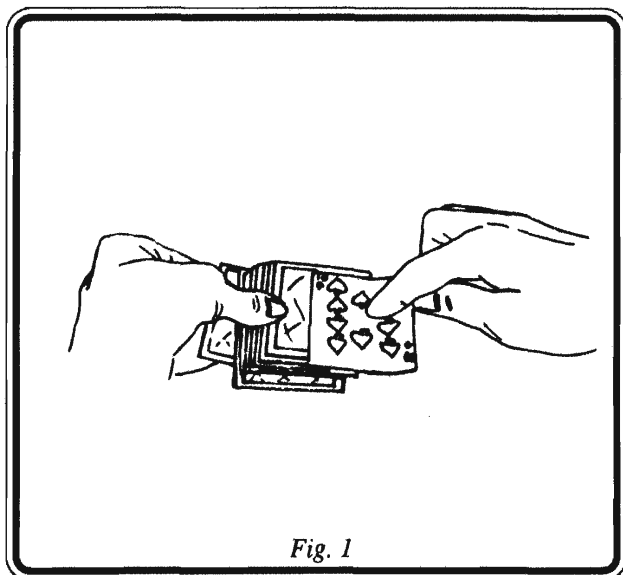


# FLEXIBLE MIRACLE SPREAD

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*In **IBIDEM** #20 for May 1960 under the title of **THE MIRACLE SPREAD**, I contributed several techniques for running a card under a tabled spread. The methods were restricted to cards; however, what follows is very flexible in that other objects can be substituted for the inserted face-up card.*

1. A selected card is controlled to the bottom of the deck. You now have two options to set the bottom card so that later it will be shoved along under the spread. The original method was to hold the deck with the right hand from above by the ends as the left fingers sidejogged the bottom card to the right for about an inch, while the left fingers and thumb pulled the second card to the left. The right hand sets the deck to the table and the left thumb presses onto the left side of the card that was pulled to the left. The right hand ribbon spreads the deck with the selection remaining sidejogged at the left end of the spread.
2. The other method is for the right hand to merely ribbon spread the deck. Now the left hand lifts up the left end of the spread. The thumb and fingers at this point make contact with only the bottom two cards. Next, the left thumb held onto the second card while the left fingers pushed the bottom card to the right sidejogging it under the spread. At this stage, the left fingertips have contact with the left side of the bottom card and is held under spread. In the first method, the left fingers first have to lift the left end of the spread and then the left fingertips picked up the card that was already under the spread. In either case, the left fingertips contact the left side edge of the card under the spread.
3. Experiment and choose either procedure for getting the selection into position. Assuming the deck is ribbon spread, hand the spectator the top card which he inserts face up anywhere into the spread. The inserted card can remain outjogged or it can be pushed in flush with the rest of the spread. In this description the card is flush with the spread of cards.
4. The left hand has its left fingertips contacting the left side edge of the card under the spread. The right hand pushes all those cards that are to the right of the face-up card off to the right. The right first finger is placed onto the face-up card at about its center. The left hand moves to the right with its portion of cards with the left fingertips also moving the bottom card under the spread until the position of **Fig. 1** is reached. This shows an exposed inner end view of the bottom card. Note that the left thumb has moved onto the top card, the card next to the face-up card. Once the position of **Fig. 1** is reached, the left hand moves rapidly to the left, leaving the bottom card under the face-up card as in **Fig. 2**.



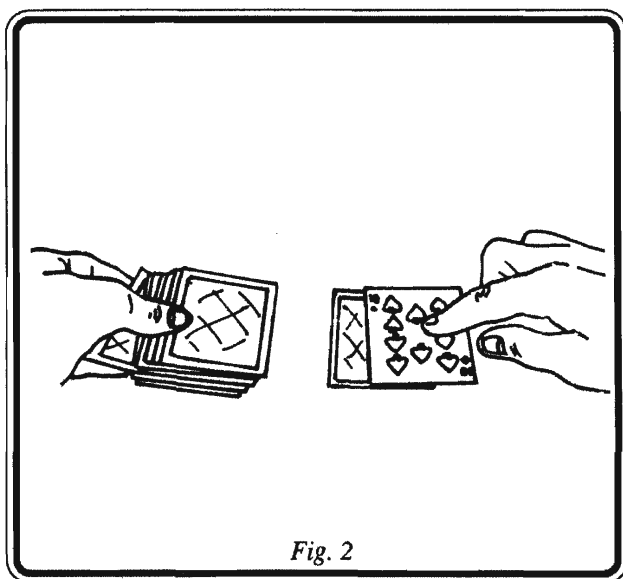
5. The illusion of the card next to the face up card being left on the table is excellent, providing there is no hesitation in the action of gathering the ribbon spread, then at once moving to the left resulting in the situation pictured in **Fig. 2**. As previously mentioned, any other object can be used to drop or place it on any card in the spread. In **Fig. 3** a coin has been dropped onto the spread. The cards to the right of the coin have already been pushed aside and left hand has already gathered its spread of cards in readiness for the switch of the cards shown in **Fig. 4**.

6. Besides using a coin, you can have a knife inserted into spread or a pen or a pencil dropped onto any part of the spread. You can even use those miniature cars which

the spectator can roll along the spread, stopping at any point. Regardless of which object you use, the cards to the right of the object are pushed aside. The right hand or first finger holds the object only in place as the actions depicted in **Figs. 3** and **4** are executed.

7. If you wish, you can use the original procedure I described in **IBIDEM #20**. In this case, the ribbon spread is not split. The right fingers are placed onto those cards to the right of the card or object. The left hand,

carrying the card under the spread, moves to the right, but now the left fingertips push the card under those cards to the right of the card or object. The left hand then carries away its cards plus the card or object to the left. The bottom card of the right hand portion is now the selection which is moved forward out of the spread.



## NOTES

1. In actual performance the left hand should move its cards to the position shown in **Fig. 5** below. Thus the face-up card practically covers the original card that is

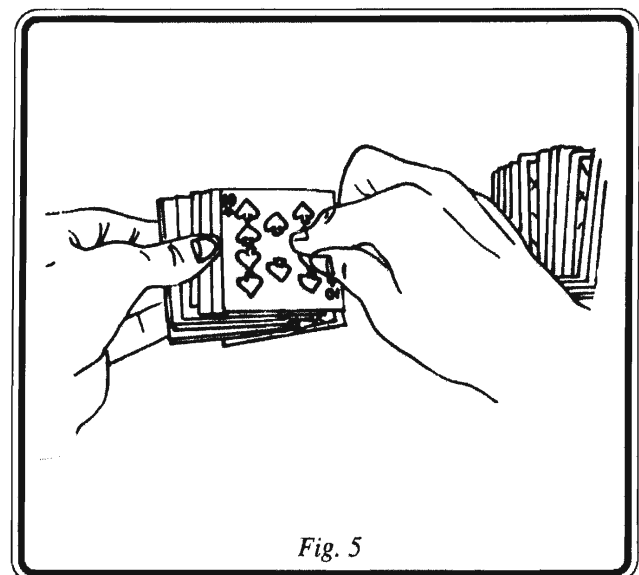
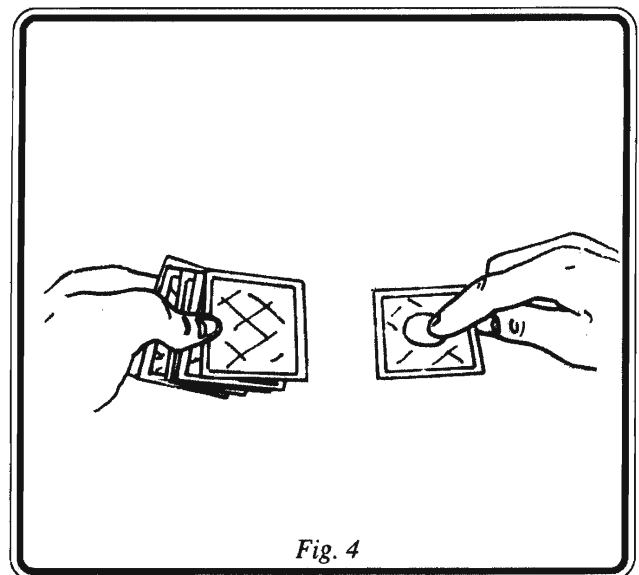
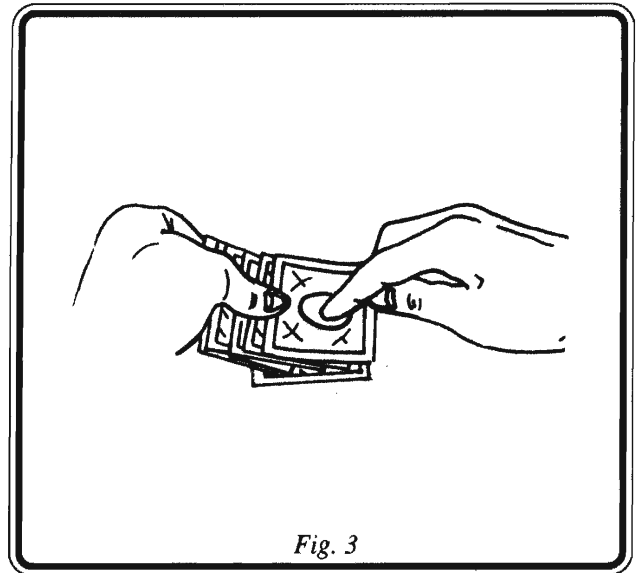
below it. Now the left hand moves off to the left as shown in **Fig. 6**.

2. While the above works fine when the face-up card is in alignment with the spread of cards, it is another story when the face-up card is outjogged or any other object, such as a coin, is on the card. Here the exchange is apt to be spotted; therefore, the following procedure is recommended.

3. With the deck ribbon spread and a face-up card inserted so it remains outjogged, the right thumb is placed onto the face-up card with the right fingers pointing to the left as in **Fig. 6**. The left hand moves its cards plus the card riding under the spread to the position shown in **Fig. 7**.

4. At the stage of **Fig. 7**, the back of the left hand covers the exchange from the left side. The back of the right hand screens the exchange from the right. The extended right fingers cover the exchange from the front. With the switch screened from all sides the exchange actions can be done slowly and deliberately.

5. Some may prefer not to push away the right end of the spread, but instead proceed as shown in **Fig. 8**, thus ending up as in **Fig. 9**. The right hand pushes the face-up card, plus the face-down card to its left and forward in order that the spectator may turn over the face-down card. This same procedure can be applied when using a coin or any other object.



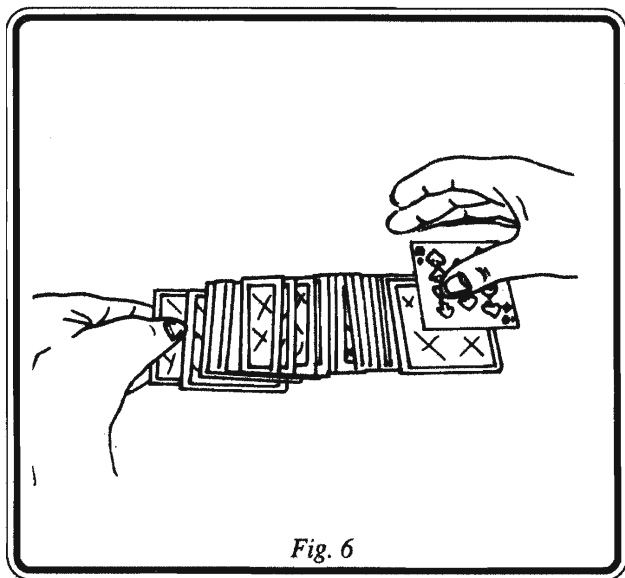


Fig. 6

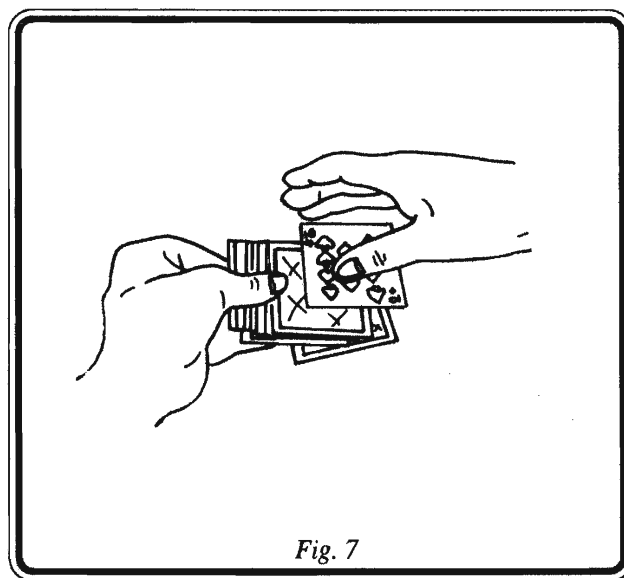


Fig. 7

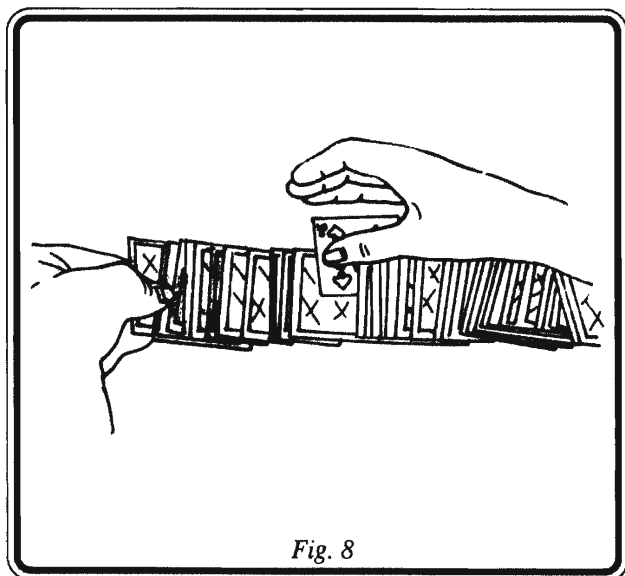


Fig. 8

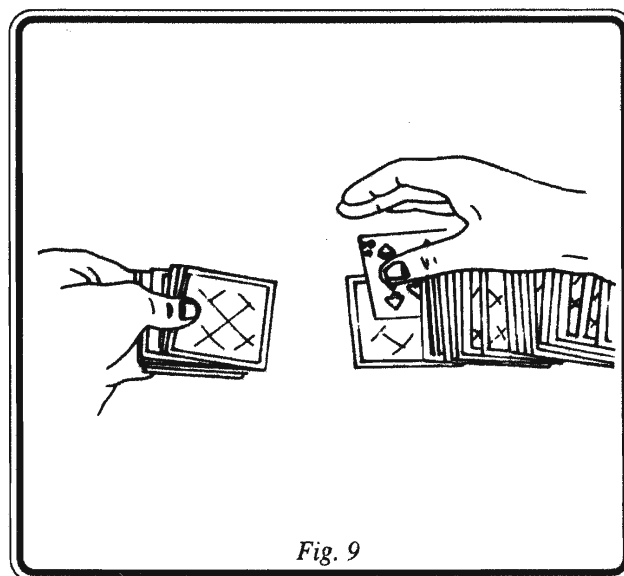


Fig. 9



# EASY MULTIPLE CONVINCING CONTROLS

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*This Convincing Control can be done with one card or several cards. It will be described as controlling three selections.*

1. Hold the deck face down in the left hand. Request the spectator to call "STOP," as the left thumb riffles down the upper left side of the deck, timing the riffle so "STOP" is called as you reach the bottom dozen or so cards. The right hand lifts off the cards from above by the ends at the point stopped. Raise the right hand showing the face card of this portion to the spectator saying, "Remember this card." Lower the right hand towards the left with the left fingers grasping these cards by the lower left corner with the thumb on top and the first and second fingers below.

2. The right hand turns palm up positioning itself around these cards into a Mechanic's Grip. The left fingers and thumb still touch the lower left corner of these cards. The outer joint of the right second finger now presses inward on the bottom card at the outer left corner causing the bottom card to buckle away at the inner end. The left thumb and first finger pinch out the card that is above the bottom card, i.e., the second card from the bottom. The card is outjogged by the left fingers and thumb as depicted in **Fig. 1**, which shows the card outjogged with the actual selection being kept buckled.

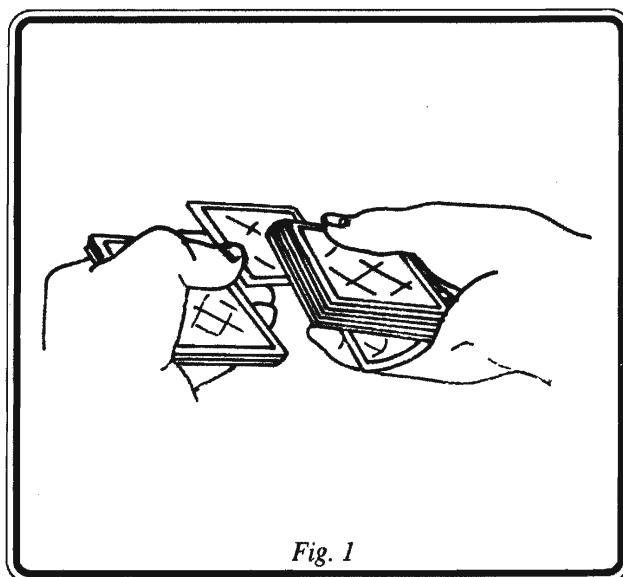


Fig. 1

3. The right hand places its cards onto those in the left hand with the buckled card going to the bottom of those cards in the left hand as in **Fig. 2**. When the sides of the deck are squared off, the selection will be on the bottom of the deck while an X card will be outjogged for half its length. Say, "Tell me what...I'll let **you** keep an eye on your card."

4. Repeat the procedure for the second selection telling the spectator to call stop anywhere above the first outjogged card. Time the riffle for the center of the deck. From here show the card to the second spectator executing the actions already described and shown in **Figs. 1 and 2**. For the third selection make sure "STOP" is called above the second outjogged card, repeating the actions to control and outjog. All three selections are now on the bottom of the deck.

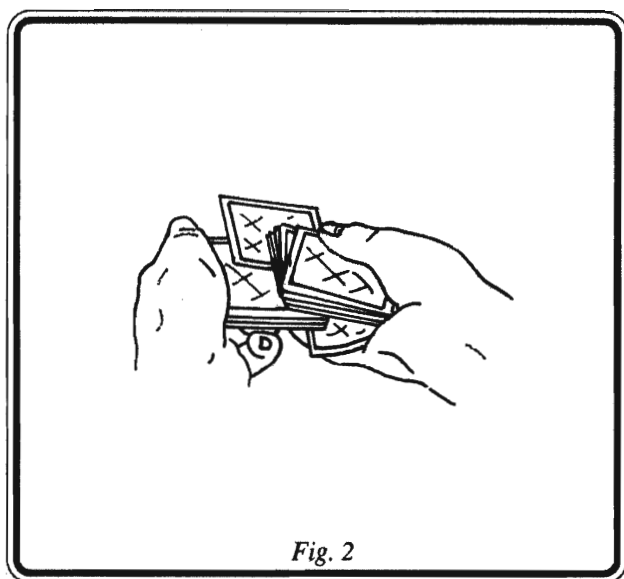


Fig. 2

The problem with any Convincing Control is devising an effect where this type of control makes sense. Pushing an outjogged card flush and then showing it on the bottom is a waste unless you're doing an "Unambitious Card" routine. The following effect or variation is nothing great, but should get a good reaction. Call it....

## TOGETHERNESS

1. With all three selections on the bottom of the deck and three X cards outjogged, the cards are spread between both hands as you say, "You could have stopped at any of these cards, but you chose those three." Spread the cards down to the last three which are the selections, getting a pinky break above them as the spread is closed. These three cards are reversed using the same actions as used in the SPREAD PASS ADDITION, except in this case the three cards are merely turned face up on the bottom of the deck.
2. Push the outjogged cards one at a time flush into the deck. Riffle the outer end of the deck saying, "This causes the three cards to come together." Riffle Pass saying, "This makes them turn over." Ribbon Spread revealing the three selections together and face up in the center of the spread.

## VARIATION

1. Follow the procedure outlined above ending with three selections reversed on the bottom. This method allows you to show the reversed selections **individually**.
2. As you spread the cards, the bottom face-up card is pulled by the right fingers under the spread until coming to the right of the first outjogged card on your left. Separate the cards at the outjogged card so the left thumb can pull it down and flush onto the cards in the left hand. Replace the cards from the right hand leaving two cards still outjogged.
3. Snap your fingers and spread the cards to where the first selection supposedly was, but at the same time pulling the bottom card to the right of the second outjogged card; however, continue the spread revealing the first selection face up. Toss this face-up card onto the table and square up the deck.

4. This time push in the second outjogged card leaving only one card still outjogged. Do some magic wave/snap over the cards spreading them and pull the third selection until it arrives to the right of the final outjogged card. Continue the spread until you reach the face-up card and outjog it. Spread all the cards to the left of it showing all the cards face down except the second selection. Remove the second selection and toss it onto the table.

5. All that remains is to push in the last outjogged card. Riffle the outer end of the deck for effect. Spread the deck revealing the third selection face up. It's important that you point out that each selection apparently turns face up in the exact spot it occupied. Patter is left up to each individual.

## NOTES

*Another way to control multiple cards via CONVINCING CONTROL is using the Ovette/Kelly Move. The card remains down and free at the inner end as you remove the X card outjogging it, with the actual selection still hanging down at the inner end, easily going to the bottom as the deck is put together. Using the Kelly Bottom Placement is easier than Ackerman's Glide version or Rosenthal's angling at the outer end of the selected card.*

*It is also quite easy to place a card, into a left hand full palm from the Kelly Bottom Placement by simply moving the right hand in at an angle so the card's inner end moves to the left. The outjogged X card will automatically angle to the left by the right second or first finger depending on your right hand grip. At the same time the card goes directly into a full palm in the left hand. The right hand, which still holds the deck from above by the ends, can take the deck and table it, with the X card now outjogged at an angle to the left. Use this situation as you may decide.*

*You can also do a sort of Tabled Multiple Convincing Control by doing the Ovette/Kelly Move holding the deck by the sides. Briefly: The right hand holds the deck by the sides with the right thumb and second finger near the left end of the deck. The first finger is curled on top. Holding the deck a few inches above the table, dribble the cards slowly onto the table while requesting a call for "STOP." Time the dribble so "STOP" is called when there are a dozen cards or so dribbled.*

*Once STOP is called, the left hand grasps the left end of the cards so the right hand can hold the left end between the right thumb and first finger. Turn the right hand palm towards the spectators so the face card can be noted. The right hand turns palm down and the right second, third, fourth fingers do a lengthwise Ovette/Kelly action. Thus the inner side of the face card swings to the right and downward. The left fingers reach in under the left end of these cards as if to remove the noted card. Actually, the left fingers easily move in above the noted card pulling out the face X card into an endjogged position for about half its length.*

*The endjogged card is kept in place by pressure on its sides of the right thumb and first finger. The left thumb is placed behind the tabled cards keeping them in place as the right hand slides the hanging selection under the outer side of the tabled cards getting it to the bottom of the deck as both hands square the sides of the deck leaving the X card still endjogged.*

*This time the right hand lifts those cards that are above the endjogged card and dribbles these cards onto the tabled cards as you request some other spectator to call "STOP." This time make sure that again only about a dozen or so cards are dribbled off when "STOP " is called. Repeat the showing of the card doing the Ovette/Kelly Move actions as the left fingers pull out the X card endjogging it. The actual selection is loaded under the tabled cards as you square the sides of the cards.*

*For a third selection, the right hand lifts those cards above the second endjogged card. Repeat the dribble and "STOP" procedure, outjogging the X card with the eventual control of the third selection to the bottom of the tabled deck as already described. The right hand grasps the sides of the deck, ribbon spreading towards yourself as you point out that the endjogged selections are in different parts of the deck. The actual selections are on the bottom of the deck at the upper end of the spread. How you use this situation is up to you.*

# STUD TURN PALM

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*In CARD MANIPULATIONS #4 by Jean Hugard published in 1934, there was a move titled "A NEW TOP CHANGE." In playing around with this move, it occurred to me that the card, instead of being deposited onto the card just shown, could be held in the right palm as only the top card was turned face down. Over the years I experimented with several techniques. One of these I sent to Jon Racherbaumer sometime ago for a proposed book titled **INTERFACE** which as yet he has not published. What follows is another technique with several different applications.*

1. Assume a selected card has been controlled to second from the top. Stud Turn the top card face up. During the Stud Turn, the left thumb also advances the second card so it can pull it back, obtaining a pinky break below it. Thus when the top card is turned face up you have a break below the two back-to-back cards.

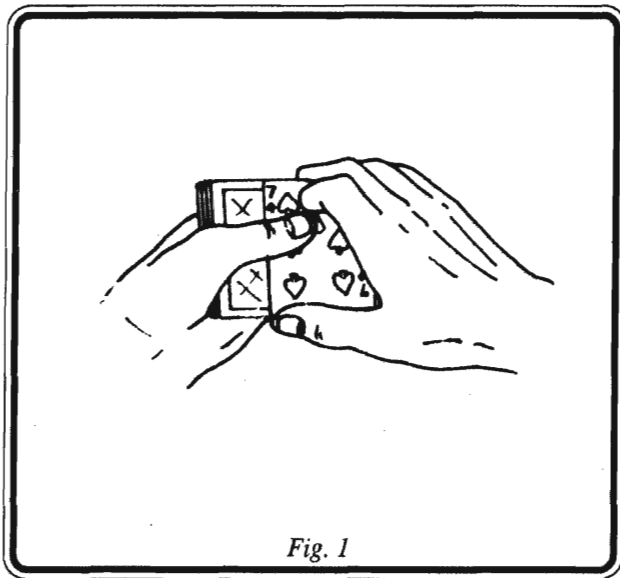


Fig. 1

2. The left hand pushes over two cards as one. The right hand comes over the cards as in Fig. 1 with the right first finger curled on the face of the card. Also, at this stage, the left fingers have pushed the card under the right palm. The right hand with the palmed card moves to the right until its outer left corner is still under the outer right corner of the face-up card. Now, the right thumb moves under the two cards at their upper corners as in Fig. 2 with the first finger still curled on the face card.

3. The right hand now Stud Turns the face-up card face down onto the top of the deck as in Fig. 3 with the card in the right palm now facing the performer. Not only have you palmed the card, but you know its name. How you use the palmed card is up to you.

4. It is possible to palm out more than one card. Assume the four Aces are on the table. Get the top card into a TILT position, and insert the first Ace under the Tilted card, but also getting a left pinky break below it. Next, the three Aces are inserted under the Tilted card. When the deck is squared you will have a break below the top five cards.

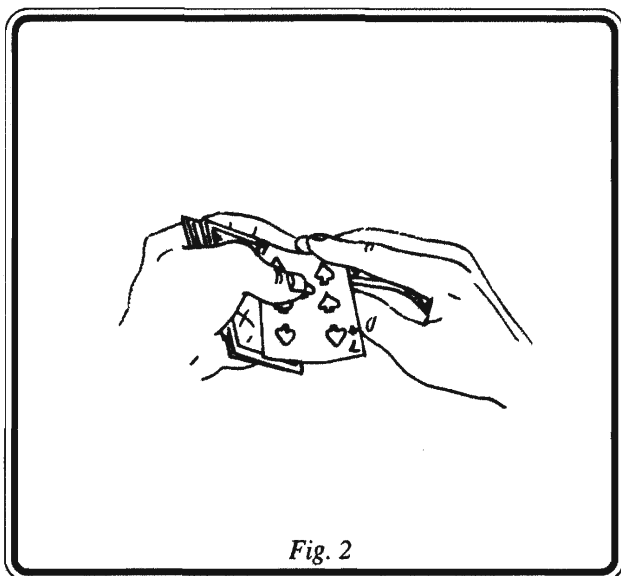


Fig. 2

5. Stud Turn the top card face up onto the deck doing a five card pushoff, and bring the right hand over the cards as already shown in **Fig. 1**. The right fourth fingertip presses on the outer right corner while the right thumb presses on the inner left corner. This enables the right hand to move out the four Aces while the left thumb holds back the face-up card. (**Fig. 4**)

6. All that remains is for the right thumb to move under the cards to the position previously shown in **Fig. 2**. From here the Stud Turn action already shown in **Fig. 3** is executed, leaving the four Aces palmed in the right hand.

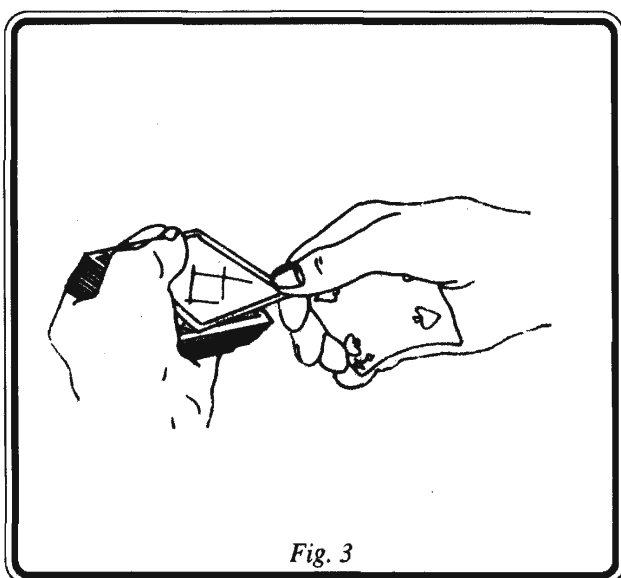


Fig. 3

7. You can also use the Stud Turn as misdirection for a Side Steal. Briefly: Show the bottom card to the spectator, and while turning the top card face up saying, "I don't want to use the bottom or top cards." Perform a Spectator Peek, obtaining the usual left pinky break below it. Side Steal the card into the right hand, moving the hand until the right first finger touches the outer right corner of the face-up card. The left thumb pushes over the face card and now your right hand is in position to Stud Turn the face-up card face down onto the deck. The right hand moves away with the palmed card. If you want to replace the palmed card on top, read **THE TOP CARD RETURN**. (ACTION PALM p.46)

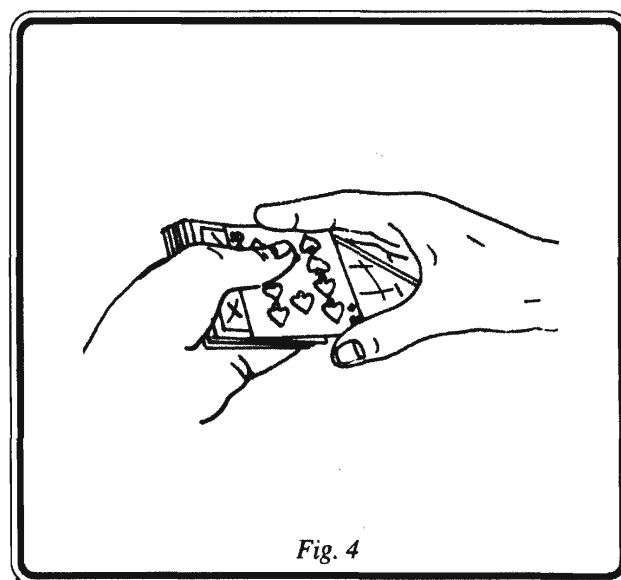


Fig. 4

# DALLAS TO CHICAGO

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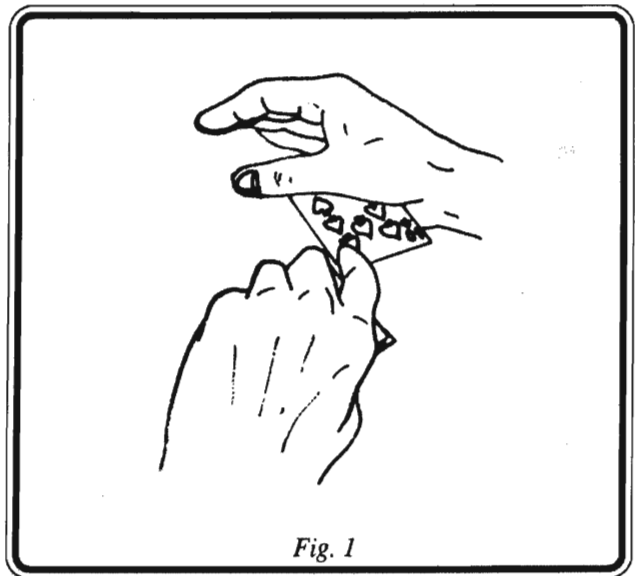
*In **KOREM WITHOUT LIMITS**, by Danny Korem, is an intriguing idea called the "Dallas Drop." The description depends on a certain timing but is very deceptive. The methods that follow require less of such timing and a couple require no angles.*

## FIRST METHOD:

1. A card is face up in either a Tenkai Palm Position or a Marlo Palm Position. The card is stolen from the bottom not the face of a face-up deck. The right hand rests casually on the table if seated and about waist high if standing.

2. The right hand deals cards to the table so the left hand alone can deal cards face down to the table. The one-hand deal is preferable to convey fairness. The deal from a face-down deck is continued until a spectator calls "STOP."

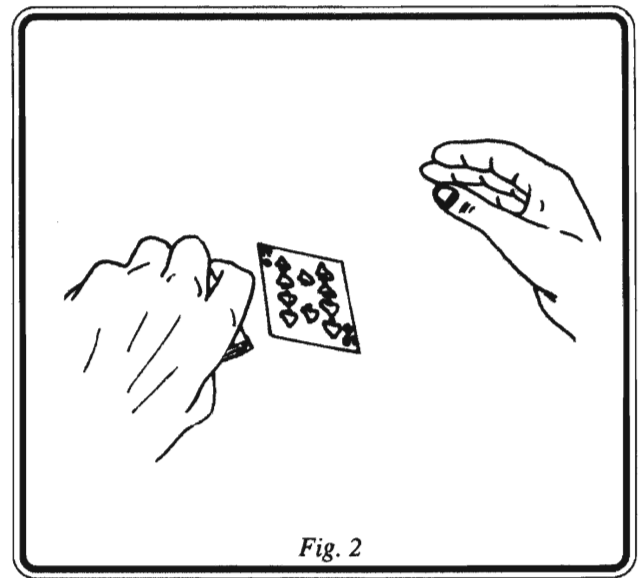
3. When "STOP" is called, the left thumb pushes over the top card. The left hand turns palm down moving behind the right hand. The left thumb pulls the top card back and the left first finger extends hitting the palmed card as in **Fig. 1**, causing it to fall face up onto the table. Immediately, the right hand moves off to the right as in **Fig. 2** creating the illusion of the top card of the deck being dealt face up onto the table.



## SECOND METHOD:

1. Here the right hand has the chosen card face towards the palm which is in a full classic palm. As before, either the right hand can deal cards or only the left. In either case, when "STOP" is called, the left thumb pushes over the top card.

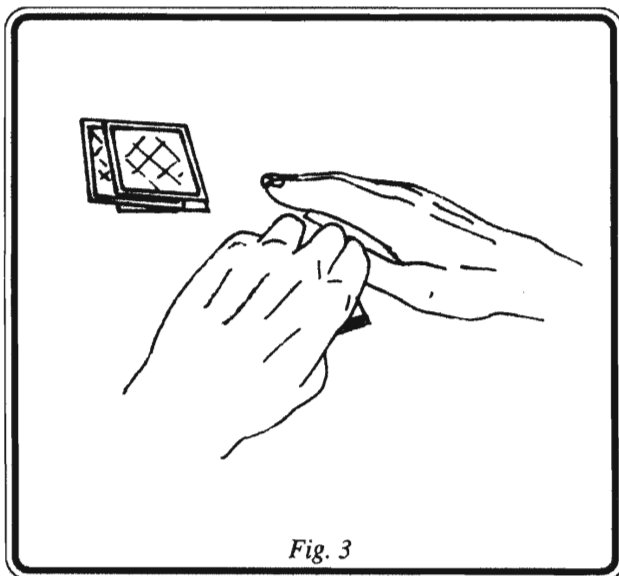
2. The right hand raises about six inches above the table as the left hand turns palm down pulling the top card back and extend the first and second fingers. These fingers actually hit the back of the right hand practically knocking the card out of the right hand face up onto the table. Immediately, both hands separate clearly showing the face-up card.



*Fig. 2*

## THIRD METHOD:

1. Proceed as in previous methods until "STOP" is called. When STOP called, the left thumb pushes over the top card. The left hand turns palm down. The top card is pulled back as the left hand comes just behind the right hand with the first and second finger extended as in **Fig. 3**. Without any hesitation, the right hand pivots on its right little finger side moving outward, and leaving behind its card. The left fingers at once contact the face card, moving it forward as the right hand moves to the right. **Fig. 4** shows the completed action.



*Fig. 3*

2. Just think of these moves as a Hang Ping Chein move done with cards. Incidentally, I was the first to publish a Hang Ping Chein type of move with cards in **TOPS** (DROP SLEIGHT TECHNIQUE-January, 1968).



## FOURTH METHOD:

1. Here the chosen card is behind the right hand which rests on the table. **Fig. 5** shows the position of the card, which was dropped off the bottom not the face, of a face-up deck to behind the hand. **Fig. 1** also shows the right hand dealing cards onto the table as you request a spectator to call "STOP."

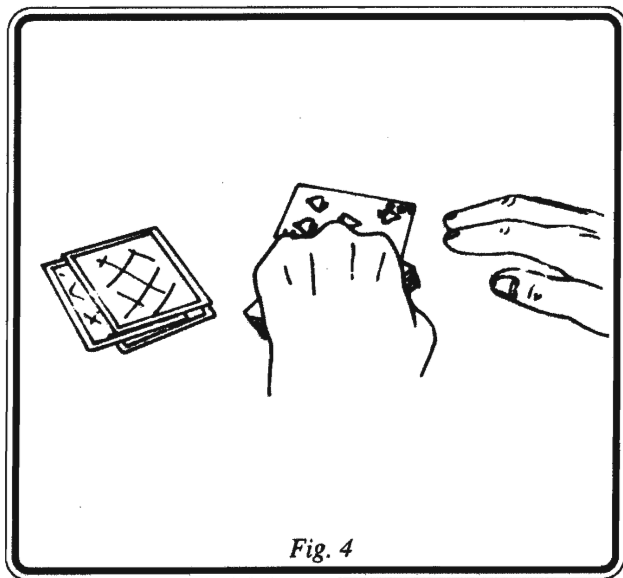


Fig. 4

2. When "STOP" is called, the left thumb pushes the top card over. The left hand turns palm down going behind the right hand. The left first and second fingers extend touching the tabled card. Immediately, the right hand moves to the right as the left hand moves the tabled card forward. The situation here is similar to that already shown in **Fig. 4**.

*Any of these methods is very deceptive, and depending on whether you can manage the proper angle or not decides the method you use. In the event that any of these moves become too familiar to magicians, then you can always actually do a Bottom Deal.*

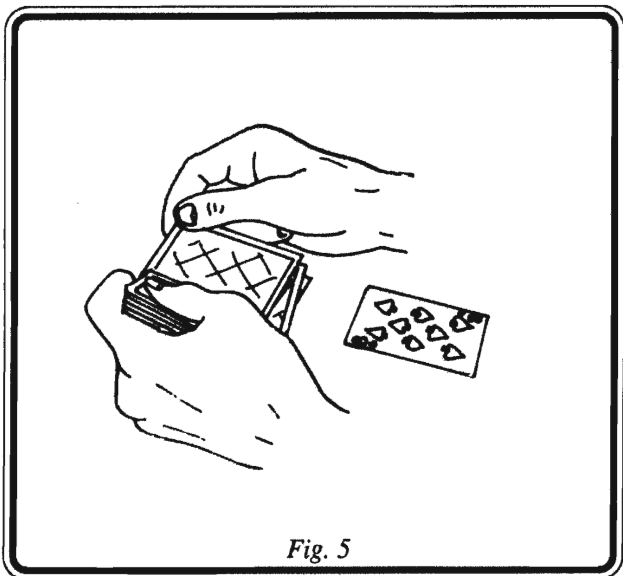


Fig. 5

# FINGERTIP SIDE STEALS

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*The basic idea here is to angle - out a peeked card into the right hand without that hand coming over the ends of the deck as in the standard Side Steal. The very first method I developed was in connection with an elongated Incomplete Faro. Basically, the upper half was riffled back as the spectator called "STOP." Once card was noted, the cards were apparently released. Actually, the right fingers pivoted out the noted card into a tenkai palm position. As the upper half was stripped out by the right hand, the tenkai palmed card was at the same time added to the lower half of the cards. This was published in **KABBALA** (VOL. 1, #3, INCOMPLETE FARO TRANSPOSITION-November, 1971 ).*

*In May 1978, I developed the basic idea using a squared deck. The right first finger riffled back the upper right corner as the spectator called "STOP." When the card was noted, the cards were apparently released. Actually, the right second fingertip was inserted below the noted card at the outer right corner, as both hands moved to the left. Under the cover of the right hand the peeked card was angled out and added to the top of the deck. This was published in **M.U.M.** (June, 1985).*

*The following methods are made much easier by the application of my idea using an Angled Incomplete Faro.*

## FIRST METHOD:

1. Begin by Faro shuffling the deck setting it up into an angled condition as shown in **Fig. 1**. With the left fingers and thumb squeezing the inner end of the deck as in **Fig. 2**, you have the outer end of deck in an angled incomplete faro condition.

2. Hold the deck in the left hand, in readiness for the Spectator Peek. With the right first finger, riffle back the upper right corner of the deck, requesting the spectator to call "STOP." When the card has been noted, the right hand apparently lowers these upper cards flush with the lower portion; however, the right second fingertip is inserted below the peeked card as at the same time the hands turn to the left.

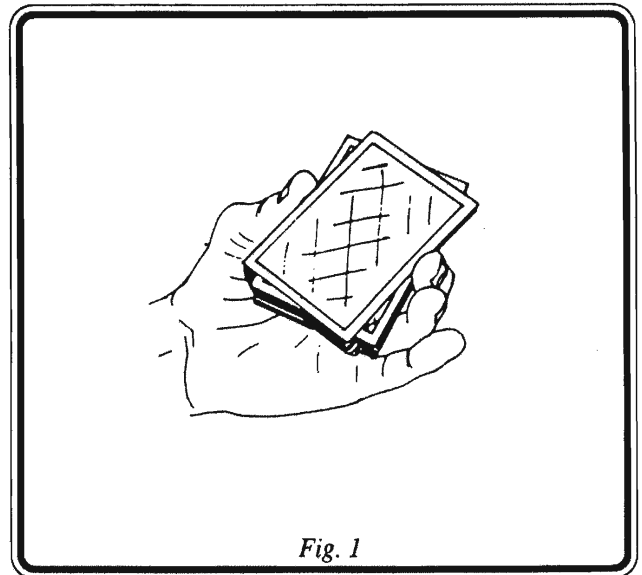
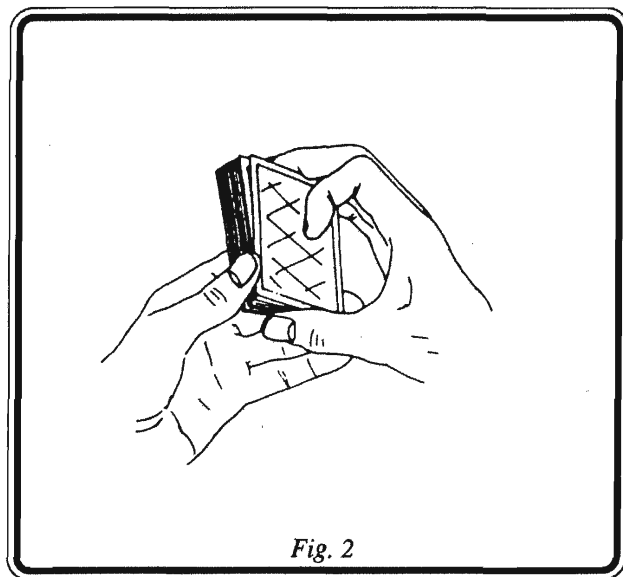
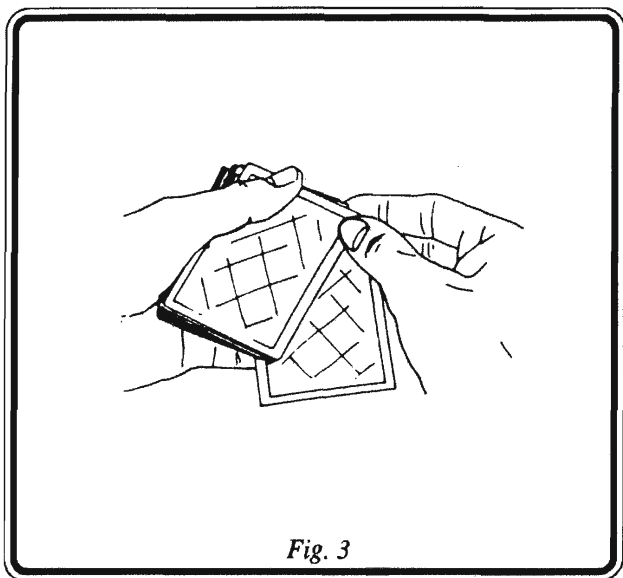


Fig. 1

3. Under cover of the right hand, the right hand with the thumb on the top of the deck's outer right corner and second fingertip inserted at this outer right corner, the right second fingertip pulls on the noted card while the right thumb pushes to the left on the top of the cards, angling the selection out of the deck as shown in **Fig. 3**.



*Fig. 2*



*Fig. 3*

4. The right hand moves to the right clearing the deck as in **Fig. 4**. The right third and fourth finger contact the right side of the card moving to the left in order to pivot the card onto the top of the deck as in **Fig. 5**. The right hand can now move over the deck squaring it up between both hands.

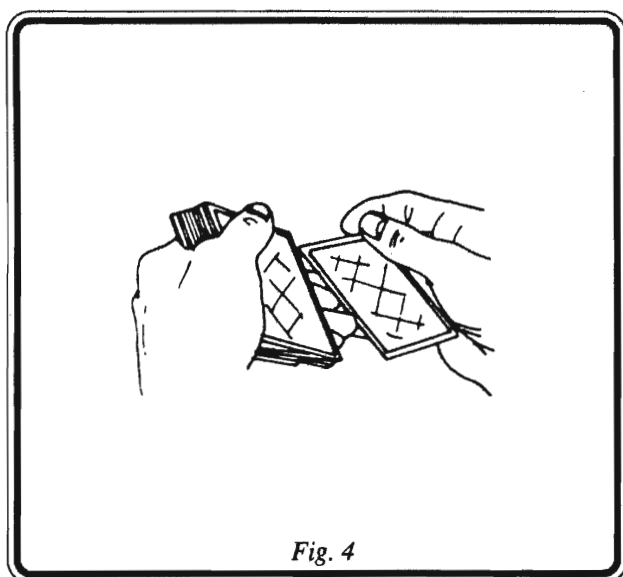
## SECOND METHOD:

1. Follow the exact procedure described in the **FIRST METHOD** up to the point when you turn to the left. This time the right second fingertip simply pulls the card out into a sidejogged condition. The right hand now changes position in order that the right second fingertip can contact the outer right corner of the sidejogged card while the inner right corner is pressed in against the palm at its crease. The situation is shown in **Fig. 6**.

2. The right hand now moves to the right clearing the clipped card from the deck - **Fig. 7**. With the card as in **Fig. 7**, you can change the card into a different palm. For example, the right hand rests its card's outer left corner onto the top of the deck's inner right corner. The left thumb presses down on the noted card in order to keep it in place as the right hand moves grasping the ends of the deck. This also positions the right hand above the

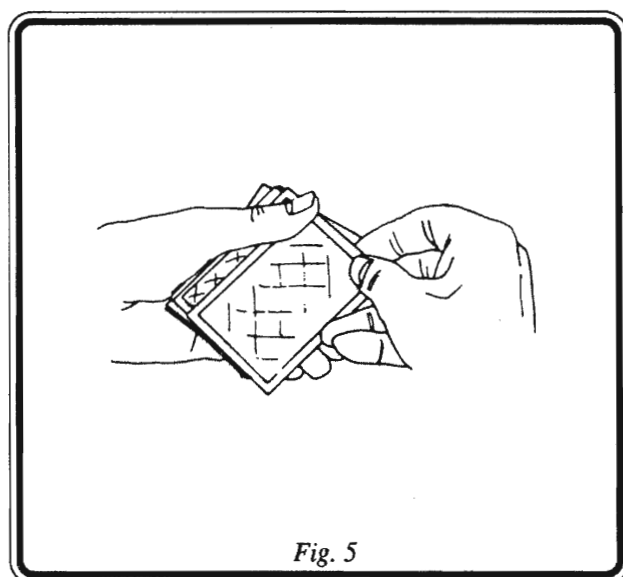
noted card in a Marlo Palm Position as in **Fig. 8**. The right hand can also position itself as in **Fig. 9** getting the card into a Longitudinal Palm.

3. With the right hand coming over the deck, you can do the standard Side Steal into any of the above positions. With this in mind, after the right hand has the card, as in **Fig. 7**, the left hand places the deck onto the table.



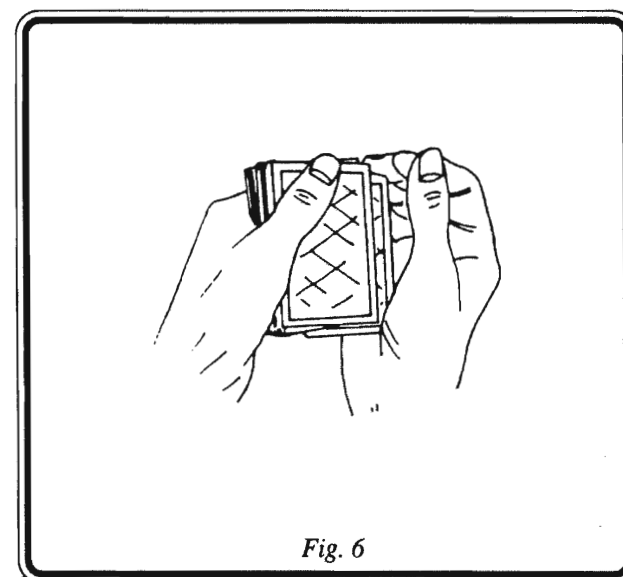
4. The left hand approaches the right clipping the card between the left second and third fingertips as in **Fig. 10**. The card can now be moved into a Marlo Palm Position - **Fig. 11** - or a Tenkai Palm - **Fig. 12**. Also, its right end at the outer right corner can be pressed in against the palm of the right hand just below the crease at the same time bowing the card upwards enabling the ball of the right thumb to engage the outer left corner. The card is now in a Longitudinal Palm as in **Fig. 13**.

5. It is important to mention that a card in a Marlo Palm Position, Tenkai Palm Position, or Longitudinal Palm can easily be transferred into the other hand into a Classic Palm. In the above examples the right hand would transfer the card into a left hand Classical Palm.



### THIRD METHOD:

1. This is a Fingertip/Side Steal from an actual Fingertip Peek Position. The angled incomplete faroed deck is held by the left hand with the thumb near its outer left corner and all four fingers on the face of the deck on the left side of the deck. The right first finger riffles back the upper right corner of the deck in order that the spectator may call "STOP." **Fig. 14** shows a front view of the left hand's position on the deck with the right first finger riffling back the upper right corner.



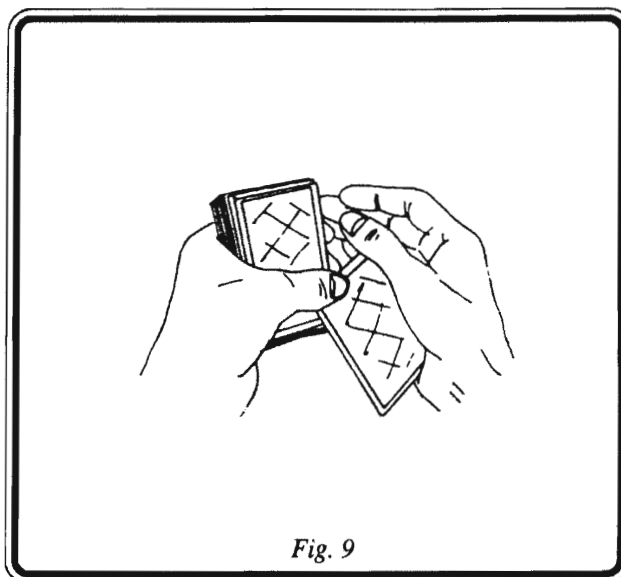
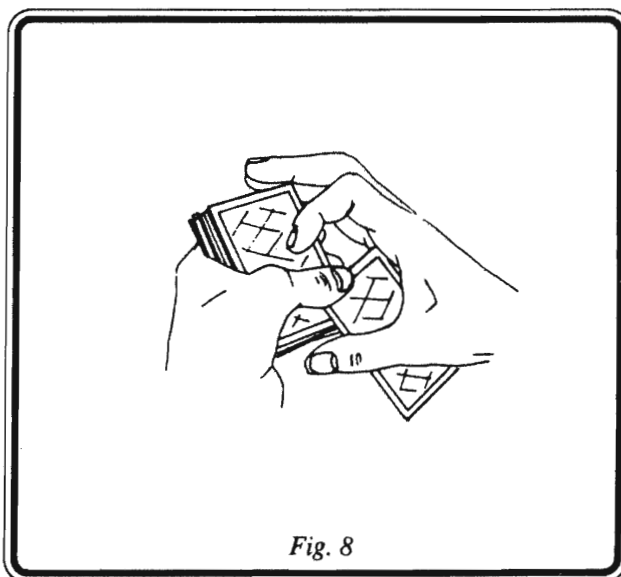
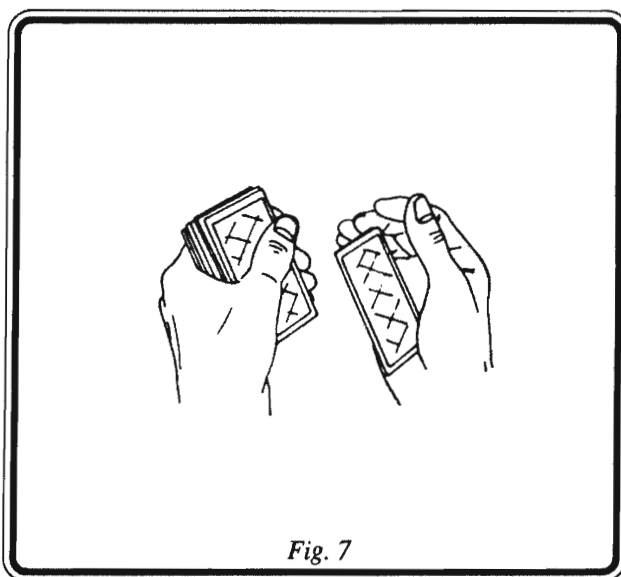
2. As before, the right second fingertip is inserted below the peeked card as you apparently close the cards and turn to your left. The right second fingertip angles out the card as in **Fig. 15**. The right hand at once turns to the position shown in **Fig. 6** in order that the card can be clipped into a Longitudinal Clip between the right second fingertip and crease of the palm. The card will end up being removed from the deck and held as already shown in **Figs. 10 - 13** inclusive, or simply return the card to the top.

3. While the card is either held out or added to the top of the deck, the card can also be loaded to the bottom of the deck or to any position within the deck by using a Pull Down Move. At times a delayed procedure, when using the first or second methods, is to let the cards (after spectator calls "STOP, ") riffle off of the right first finger letting the cards close flush. However, the left fourth fingertip has obtained its break below the peeked card.

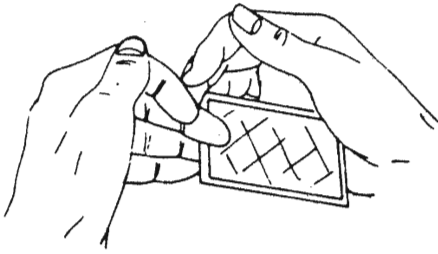
4. Now you can turn to the left. The right first finger riffles back the outer right corner of the deck as you say, "Someplace in the deck is your card," or any other patter line that will excuse this action. Needless to say, when you come to where the break is held your right second fingertip moves in to angle out the peeked card to either get it on top or steal it out into the right hand.

#### FOURTH METHOD:

1. Here you will use only the left hand after a Spectator Peek with the fourth fingertip holding a break at the inner right corner below the peeked card. Turn to your left with the deck held in the left hand. The right hand approaches the deck with its palm covering the deck. It is at this time that the left fourth fingertip presses up against the peeked card, angling it out as in **Fig. 16**. The covering right hand is now in position to clip the card as already shown in **Figs. 6 and 7**, except here (in **Fig. 16**) the card will be more at an angle rather than sidejogged. Once the right hand has the card in a Longitudinal Clip, as in **Fig. 7**, how you proceed is up to you.



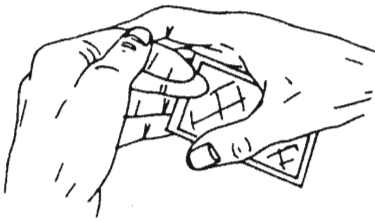
## SPECTATOR HOLDS DECK



*Fig. 10*

1. In this approach the spectator holds the deck as your right first finger riffles back the upper right corner for the usual "Call Stop" procedure. What you need to do is glimpse the bottom card, down - crimping its inner left corner. Assume the card is the 10S. Cut one card from the top to the bottom, bringing the 10S to second from bottom.

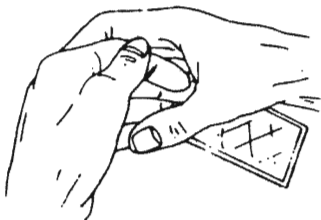
2. The right hand holds the deck, from above by the ends, while the left fourth fingertip does a Pull Down of the bottom card holding a break above it. The right hand moves the deck forward in order that the bottom card injogs about a quarter of an inch. Undercut half the deck to the top retaining the injogged card now at the center.



*Fig. 11*

3. Both hands grasp the sides of the deck with the right hand at the inner end and the left hand near the outer end. The deck is now beveled by the left first finger pressing inward on the outer end as the right thumb pushes the injogged card into the deck until only its white border is still visible. The beveled deck conceals the injogged card from the face as seen in the side view of **Fig. 17**.

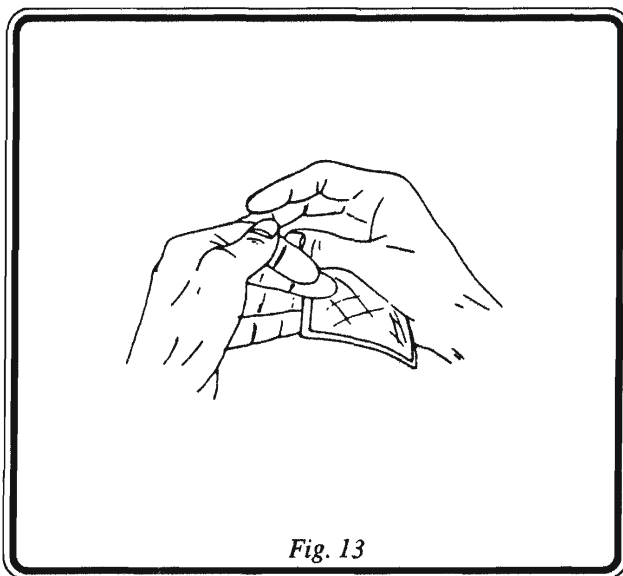
4. The deck is held with the right hand by its upper end with the thumb on top and fingers on the face. The spectator is requested to hold the deck by its lower end with the right thumb on the face and fingers on top. The performer grasps the spectator's wrist with his left hand in order to steady the spectator's hand during the next procedure illustrated in **Fig. 18**. The right first finger riffles back the cards above the injogged card as you say, "When I riffle the cards like this, just say STOP anytime you wish." This time starting at the face of the deck riffle back the cards timing the riffle so when the spectator calls "STOP," you'll have arrived at the impromptu short card. Have the card noted, which in this case is the 10S, and let the rest of the cards riffle off fairly as in **Fig. 18**.



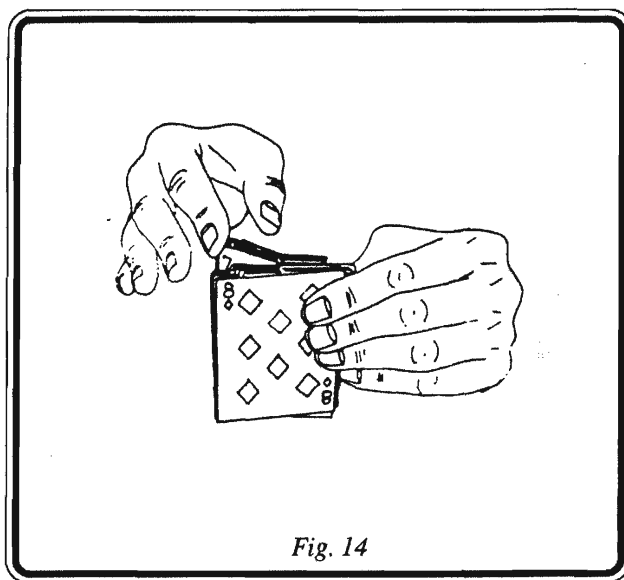
*Fig. 12*

5. Tell the spectator to shuffle the cards adding, "But don't lose the 10S." This usually gets a laugh or some response from the spectator. At any rate, after the spectator's shuffle take the deck saying, "You lost the 10S and I'll have to find it without looking through the deck." Table the deck so the crimped card's corner will be at the inner side right corner. Cut the crimped card to the bottom.

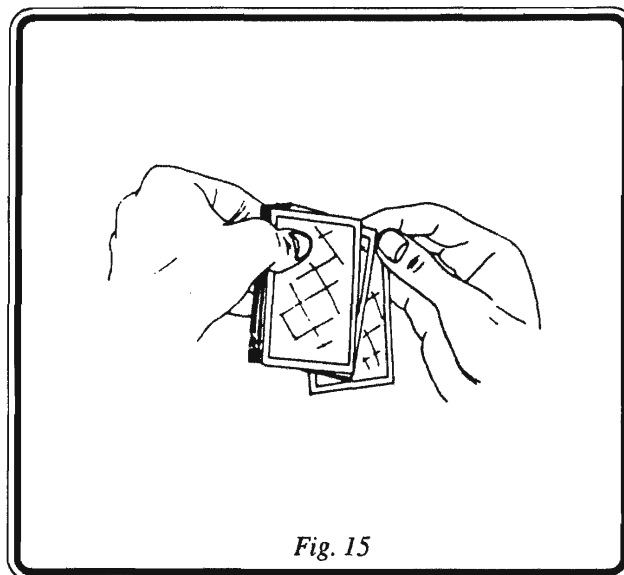
6. Cut the top half to the right letting the bottom card(10S) of the left hand section fall first. Follow with a normal Riffle Shuffle; however, telescope the halves for about half their length. The right hand grasps the right end of the still elongated deck, raising it forward and leaving the selection face down behind the elongated deck. Execute the Tabled Reverse. Briefly, the left thumb contacts the inner side of the hidden selection, moving it forward and letting it ride face down onto the face of the deck. Push the cards flush. Cut the deck and ribbon spread it face down revealing the selection face up.



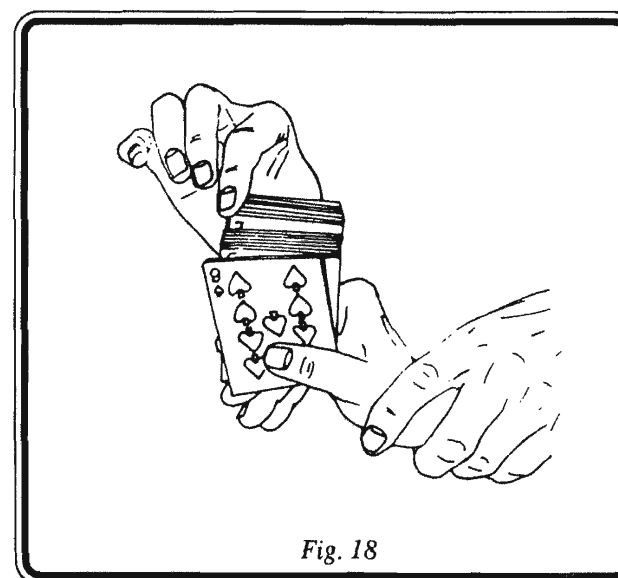
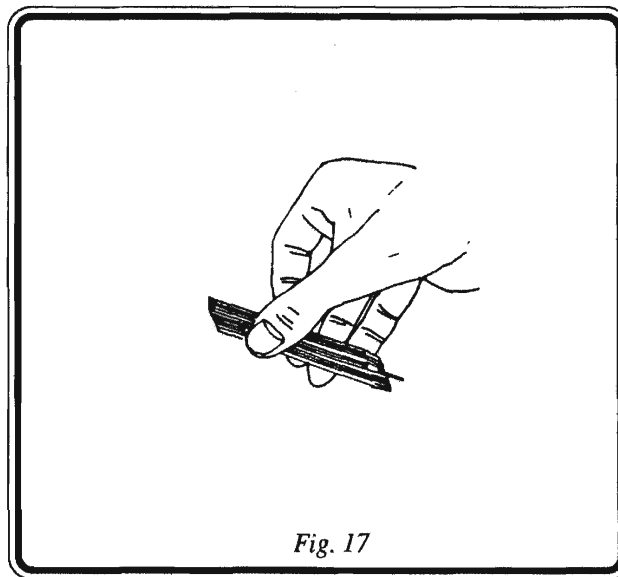
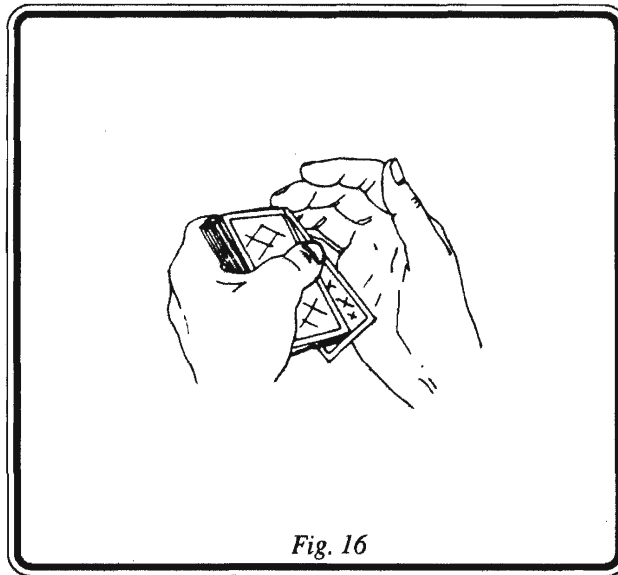
*Fig. 13*



*Fig. 14*



*Fig. 15*





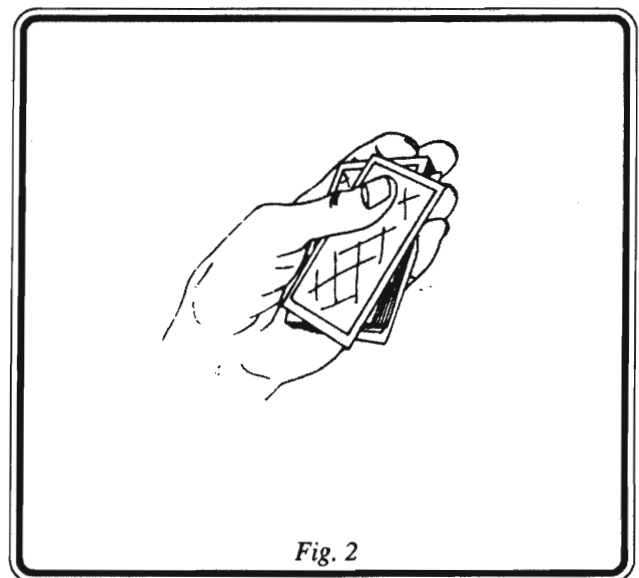
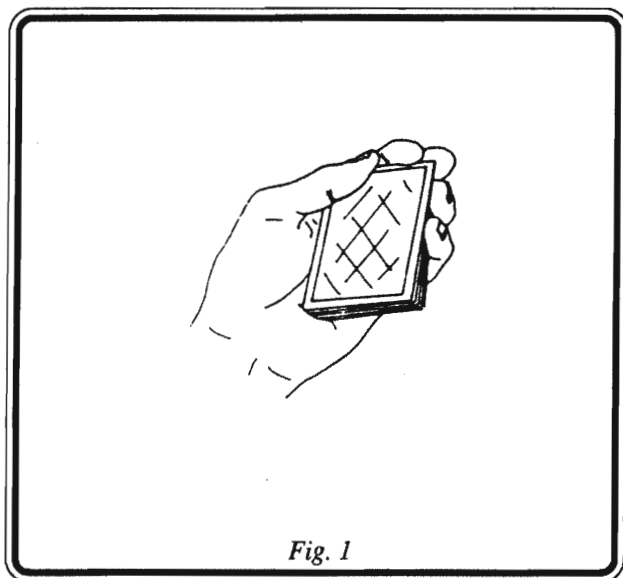
# REVISED MARNESE BOTTOM DEAL

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The following Bottom Deal is constructed so there is no visible finger movement of the left hand when using the Unit Movement to move out the bottom card just enough for an easy take with either the right thumb and second finger or the right thumb and third finger.

1. The deck is positioned in the Master Grip as in **Fig. 1**. Note that the inner left corner is not in the crease of the palm, but rather lower down along the left pinky line. However, the grip at the outer end is identical to that used in the Erdnase Bottom Deal.

2. The top card is dealt over at an angle and should cover the left third and fourth fingertips. Under cover of the top card the outer joints of the left third and fourth fingers press up against the bottom card at its outer right corner. The left third and fourth fingers very slightly buckle bottom card inwards just enough to loosen it from the pressure of the left second finger on the outer right corner. With the bottom card loosened, the left third and fourth fingers move as a unit and ease out the bottom card to the right as shown in **Fig. 2**.



3. The right hand comes over as if to deal the top card. The right thumb is placed onto the left thumb nail with either the right second fingertip or right third fingertip contacting the bottom card. Regardless of which finger you decide to use for the take, it goes between the third and second fingers at this stage. This position, using the right thumb and third finger take, is shown in **Fig. 3**.

4. It is important that the outer end of the deck presents only the left first and second fingers. This covers any movement of the left third and fourth fingers moving out the bottom card. **Fig. 4** shows the frontal view at this stage. The right thumb always contacts the left thumb nail sliding off of it as at the same time the right third or second fingertip takes the bottom card. This action of dealing (the right thumb contacting left thumb nail and sliding off of it) is executed whether you take the bottom or top card. These actions also add to the illusion of apparently taking the top card as you really take the bottom card.

*In doing this type of Bottom Deal (where you ease out the bottom card) remember that you get set for it as you deal the top card just before the Bottom Deal. For example, in dealing out five hands start getting set as you deal out the fourth card. The right hand, with no loss of rhythm, now takes the bottom card.*

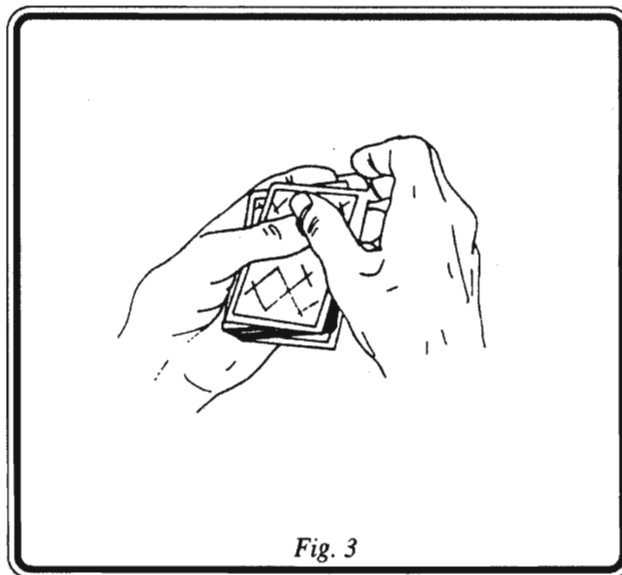


Fig. 3

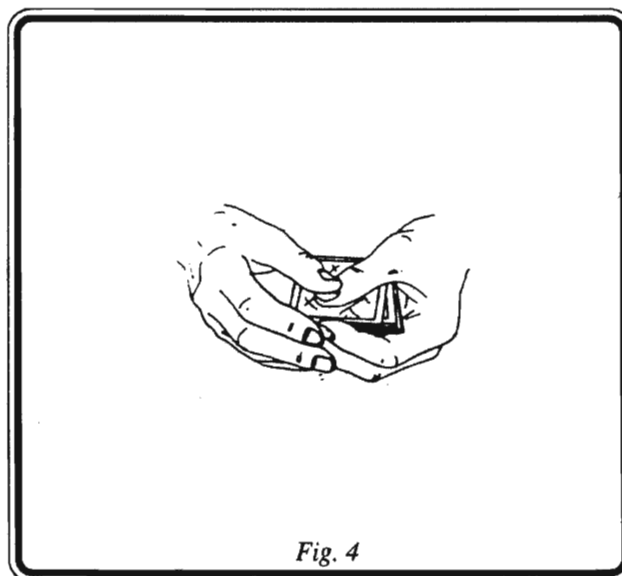


Fig. 4

# FILMED CHICAGO SWITCH

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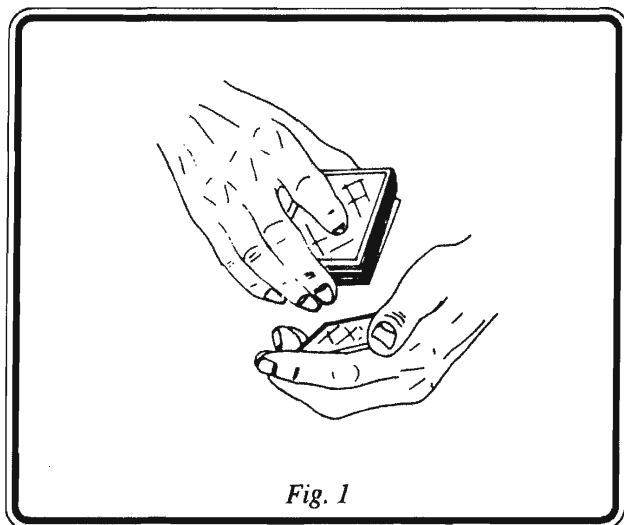


Fig. 1

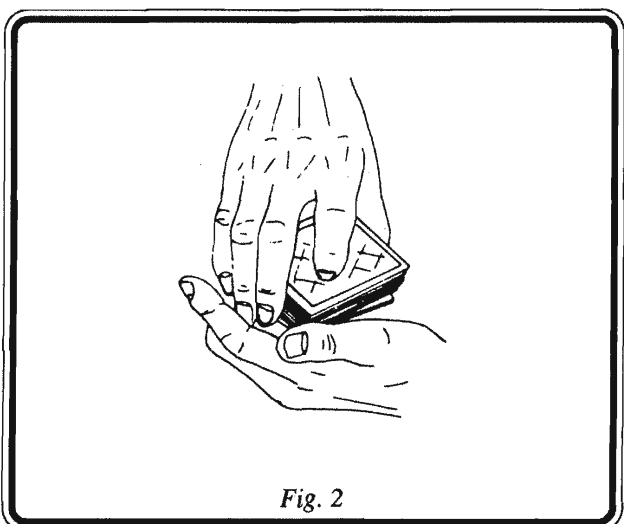


Fig. 2

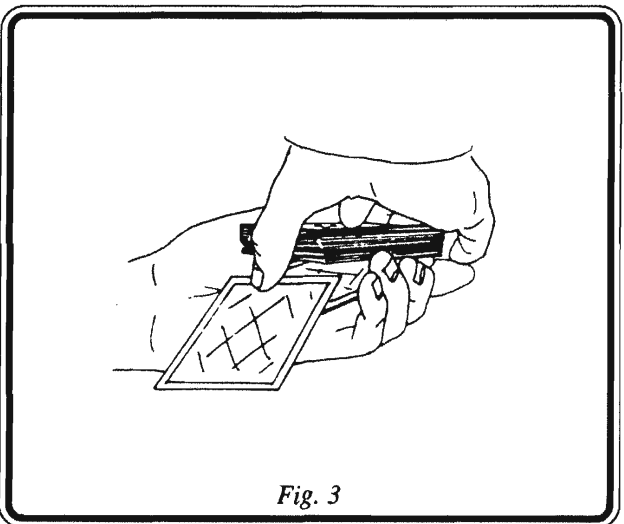


Fig. 3

*The following switch was first recorded on film by Jon Racherbaumer in Chicago in 1972. It was later transposed onto video tape.*

1. Assume you wish to switch four face-up X cards for four Aces. Have the Aces on the bottom of the deck while four face up X cards are forward on the table. The left fourth fingertip obtains a break on the bottom four Aces. The right hand takes the deck from above by the ends with the right thumb taking over the break at the inner end. The left hand turns palm down scooping up the face-up four X cards. The left hand turns palm up approaching the deck as in **Fig. 1**, a front or spectators view.

2. The left hand comes near the front end of the deck with its cards tilted inwards as shown in **Fig. 2**. As the left hand contacts the outer end of the deck, the right thumb releases the four Aces which slide down at the inner end onto table as in **Fig. 3**. Without any hesitation, the left thumb adds its four X cards to the bottom of the deck, and both hands move forward. The right hand ribbon spreads the deck onto the table exposing the four tabled Aces, apparently the four X cards.

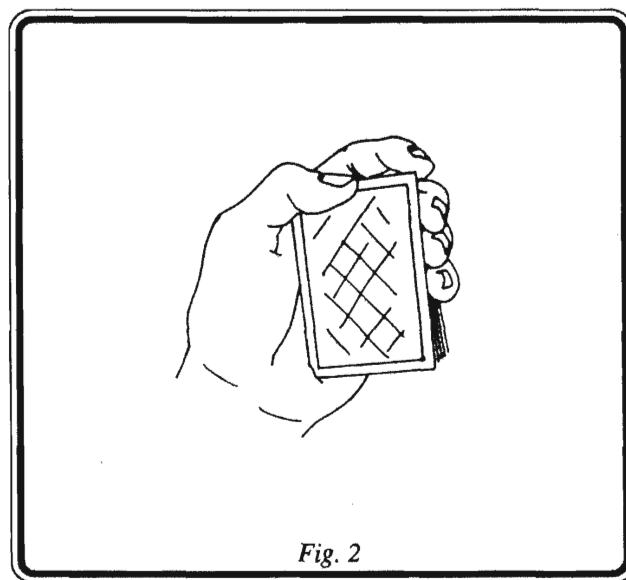
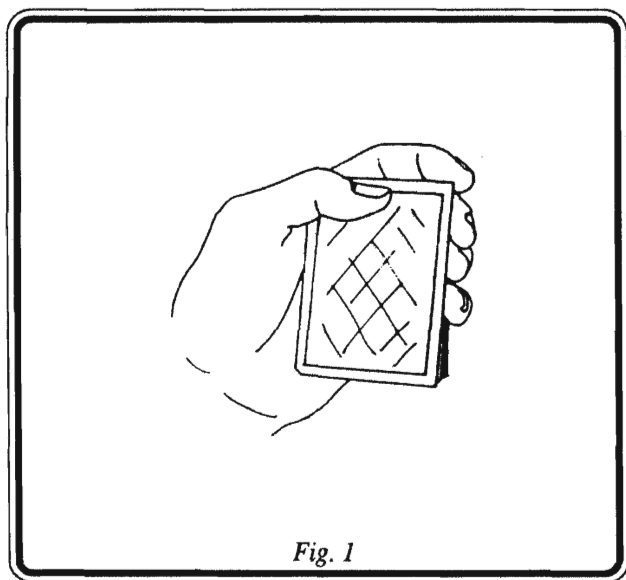
3. To all appearances, the left hand apparently dropped the four X cards onto the table. Use the situation as you see fit.

# NAILED APPLICATIONS

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*The Nail Pushoff was published in the SPADE book in 1947, and this treatise is an effort to point out how deceptive it is when applied to certain effects. A description of the Nail Pushoff will be given first.*

1. The deck is held in a Master Grip. The inner left corner of the deck is along the fourth finger line as in **Fig. 1**. The left first fingertip is curled around the outer right corner. The left thumb is cocked on top near the outer end. The left thumb's position is returned to the same position after each angling over of the top card. Each card is dealt Stud fashion face up onto the table. When it is required to angle over two cards as one, the left thumb slides across the top of the deck to the outer edge as in **Fig. 2**. You will feel the underside of the thumb nail click past the outer edge of the deck thus engaging some cards. How many cards will be angled over will depend on how much downward pressure you apply with the left thumb.



2. Assuming you have used just enough pressure to engage two cards, these are angled over as one. The inward pressure of the left thumb nail against the outer edge of the two cards will keep the inner left corner pressing in against the left palm. The inner left corner of the cards is the pivot point for angling over the cards. The right hand comes palm down in order to Stud Deal the two cards as one face up onto the table. **Fig. 3** shows how the right first finger goes on top of the card's outer right corner while the right second fingertip is placed onto the outer edge of this corner. The tip of the right thumb is under the cards near the corner. Study

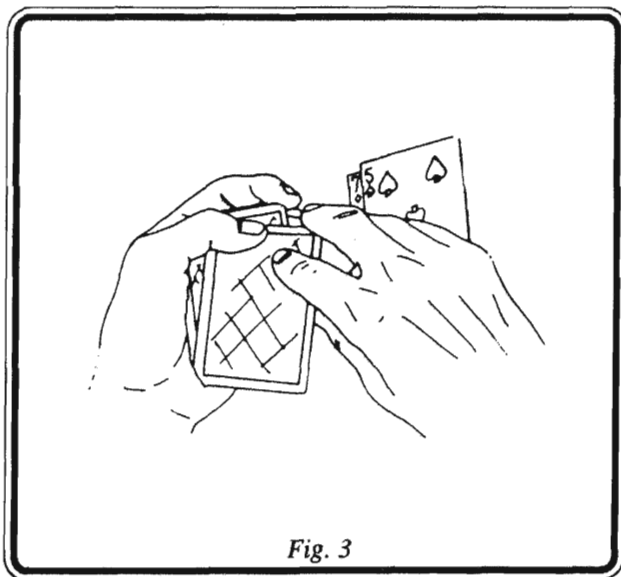


Fig. 3

Fig. 3 for these positions.

3. As the right hand turns the card face up Stud fashion, the right thumb and first and second fingers converge at the corner of the card. The two cards as one will be dealt face up onto the previous face-up cards as in Fig. 4. The right hand simply releases its cards onto the tabled cards. Meantime, if it is required to deal another double, the left thumb again slides across deck until left thumb nail feels it go past the deck's outer edge in order to engage the next two cards, dealing them face up as one.

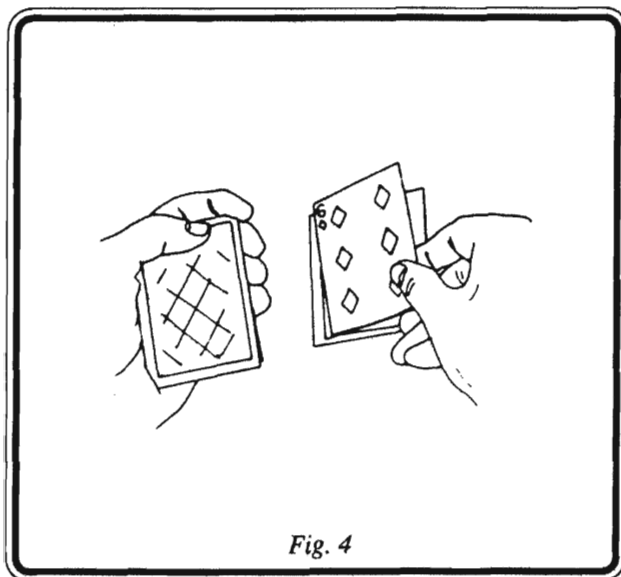


Fig. 4

4. You will easily feel when you have engaged and angled over two cards. In the event that you should angle over three cards, but wish to deal only two cards, then you resort to an Anchored idea of mine that was published in Volume #3 of the Magazine in 1979. Briefly, the right fingers and thumb position themselves on the cards outer right corner as already shown in Fig. 3, thus anchoring the cards. The right fingers move the cards further to the right as the left second fingertip presses up against the face card of the angled cards. The left hand moves in an arc slightly to the left, while the right hand moves slightly downward and to the right. With the left second fingertip pressing up against the bottom card of the three cards, the bottom card will be forced past the tip of the right second fingertip resulting in the situation shown in Fig. 5. The tip of the right second fingertip must keep pressing against the outer edge of the corner keeping the now two cards aligned as one. You can deal the two cards as one face up onto the others. The following effects will show the effectiveness of the Nail Pushoff.

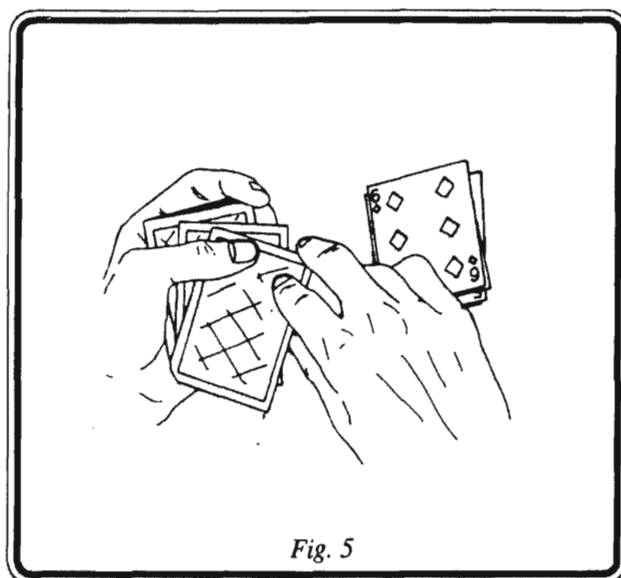


Fig. 5

## FULL DECK OIL & WATER

**EFFECT:** A deck of cards is shown containing mixed red and black cards. The cardician causes the black cards to come to the top. The rest of the cards are red. Placing the red cards onto the black, he causes the

*cards to remix.*

1. The deck is alternated into black and red from the top down. This can be setup previously by alternating the black and red cards or doing a Faro Shuffle. Note the 25th card from the top and place the deck into the card case until ready to perform.
2. Remove the deck from the case spreading it between the hands and calling attention to the mixture of red and black cards. Square up placing it face down into the left hand for the Nail Pushoff. State that the black cards represent oil, and the red cards water. Deal the top card (black) as a single face up onto the table. Now deal doubles face up until reaching your noted 25th black key card. You have dealt off all black cards. Deal the next card, a red card, singly onto the black cards. Now deal doubles as you mentally count each pair. You should deal the last pair on the mental count of 14. To all appearances you have magically separated the colors. With the deck tabled face up, square up making a remark about oil & water remixing. Ribbon spread the deck, disclosing the mixture.

*The next effect can be done after the Oil & Water routine, call it....*

## **NO FALSE COLORS**

**EFFECT:** *This is a CALL TO COLORS effect in which you can deal alternated black and red cards, then two black, two red, etc.*

1. The deck is shown to have mixed black and red cards, and placed face down into the left hand in position for a Nail Pushoff. The first dozen cards are dealt face up singly onto the table as you point out that the colors run black and red and so on for the dozen cards. Replace the dealt cards back face down onto the top of the deck.
2. Deal a single black card face up followed by a double which shows another black. Repeat a single deal then a double showing two red cards. Repeat the sequence three more times saying, "Now I can deal one, two black cards and one, two red cards..." Replace these cards back on the top keeping in mind the cards are dealt face up onto each other.
3. Say, "Remember, I dealt a black card, a red card, a black card, a red card," as you deal four single cards

face up onto the table. Next say, "Then I dealt two blacks, two reds, two blacks." This is the single and double alternated, showing two pairs of black cards and one pair of red. This time leave the dealt cards face up on the table.

4. State you can deal three reds or three blacks. Here you deal a single red card face up followed by a double twice showing three red cards. Repeat the sequence showing three black cards. Now deal five red cards by dealing a single followed by four doubles. Repeat the sequence showing five black cards. If the instructions have been followed correctly, you'll have 11 cards remaining in your left hand with the top card being red.

5. Deal a red or black card, depending on which color the spectator chooses. The last face-up tabled card is black, so you know the top card in your hands is red. If red is called, single deal face up onto the tabled cards. If black is requested, a double shows a black. Just remember what the face card of the tabled portion is. If the next color called matches the color of the tabled portion, deal a double face up onto the tabled cards. If the color called is opposite to the face card of the tabled portion, deal a single. Continue until all 11 cards are dealt.

*The next effect was inspired by an idea suggested by John Scarne. I originally submitted a version titled PSI COLOR to Bascomb Jones' magazine MAGICK #243. It used roughed pairs. The following uses a regular deck.*

## ARE YOU PSYCHIC

**EFFECT:** *After shuffling and cutting the deck, the magician explains some people have psychic ability. He has the spectator guess the color of the top card of the deck. The spectator is correct. In fact, the spectator names the color every time.*

1. A previously separated deck of cards into red and black can be Overhand Shuffled quite convincingly. Follow with a Faro Shuffle alternating the colors. Now a few straight cuts by the spectator. Pick up the deck, and glimpse the bottom card. Whatever its color, the opposite color is on top of the deck.

2. Choose a spectator, preferably a woman, with the idea of testing her psychic ability. Ask her to guess the color of the top card of the deck. Assume you know the top card is red. If "red" is called, stud deal a red card face up onto the table showing she's correct. If black is called, you still deal only the top red card adding, "Try the next card." If black is called, deal a single showing her to be correct. If red is called, you still deal only a single card, which is red. The idea is to get a couple of cards face up onto the table whether the guesses

are right or wrong.

3. Assume the above two guesses were wrong. Tell the lady to just relax, and concentrate on the colors red and black only, then to try again. Needless to say, from now on she'll always be correct. All you do is stud deal either one card face up onto the table or Nail Pushoff dealing two cards as one face up onto the tabled cards. Continue for as many cards as you wish, but don't overdo it.

## NO ADJUSTMENT SPELL

***EFFECT:** A chosen card is spelled out with no adjustment, such as a cut, even though the performer does not know the card until **after** the spectator names it.*

1. Spread the deck between both hands for the selection of a card. During the spreading of the cards, count to the 14th card. Do this by spreading and counting cards three cards at a time. You should get past the 14th card before the spectator selects a card.

2. In resquaring the cards, obtain a break below the top 14 cards. After the spectator notes his card, spread the cards up to the break, having the spectator return his card to the 15th position from the top. Openly square up the deck.

3. State that you'll spell to his card and his card will be on the letter "S." Also inform him that after he names his card, you'll not cut or re-adjust the cards in anyway. Point out that different cards spell with a different number of letters. Since you do not know his card, this is an intriguing effect.

4. I will give the most adverse condition that you will have to deal with. This is with cards that spell with only 10 or 11 letters. For example, if the Ace, 2, 6, or 10 of Clubs is named, you deduct 10 (the number of letters that spell out these cards) from 15, the actual position of the selection from the top of the deck. That gives you a total of five.

5. This means you need to do five Double Nail Pushoffs in order for the 10 letter Club cards to come out. Always spell out the value fairly as you stud deal cards face up onto the table. **EXAMPLE:** The card named is the AC. Deal fairly the word "ACE," but on the letters of "CLUB," deal doubles. Obviously you will have to deal less doubles on the cards that spell with more letters; however, simple mathematical deductions tell



you exactly how many doubles you'll need. Again, in lieu of the Nail Pushoff, you can substitute two card pushovers as explained in the Magazine; however, these will not stand up to scrutiny.

## NOTES

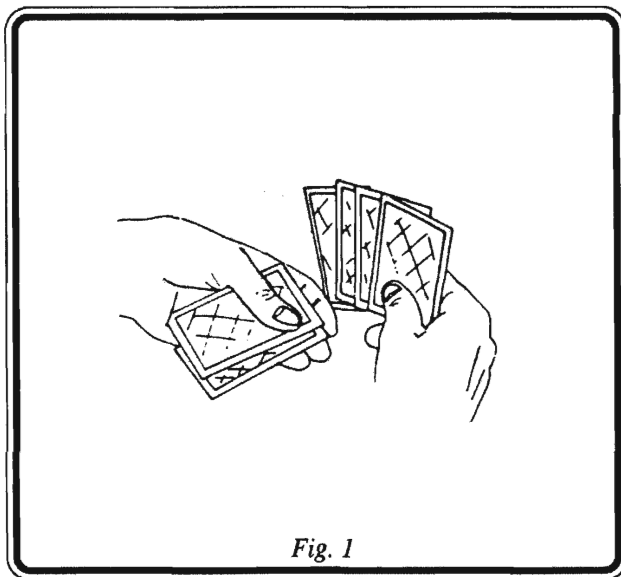
*A helpful hint to more or less insure that only two cards are dealt over is to test the length of the thumb nail. The longer the nail the more cards will be engaged. The idea is to test your thumb nail to see how many cards it will engage. If too many, then cut the nail down and test it again. You may have to do this several times until the nail of the thumb is of such length that you will engage two cards more often than any other number. The downward pressure of the left thumb is also of importance, but the length of the thumb nail even more so.*

# BOMB DOOR ACES

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1. Remove 12 cards from the deck plus the four Aces; placing the 12 cards face down into the left-hand Master Grip. The four Aces are arranged from the top down, into AS, red Ace, AC, red Ace.

2. Display the faces of the four Aces as the left hand turns slightly inward towards the body. As the right hand displays the four Aces, the left fingers buckle the bottom card of its packet, then the left fingers ease out the bottom card into a sidejogged position for about a quarter inch. **Fig. 1** shows the performer's view. The left fingers remain straight.



*Fig. 1*

3. The right hand lowers the Aces onto the left hand cards with the lowermost Ace taken into a sidejogged position for half its width. The left fingers at same time have eased the bottom card out still further. **Fig. 2** shows this position as the left hand moves towards the table in preparation of apparently dealing the Ace onto the table.

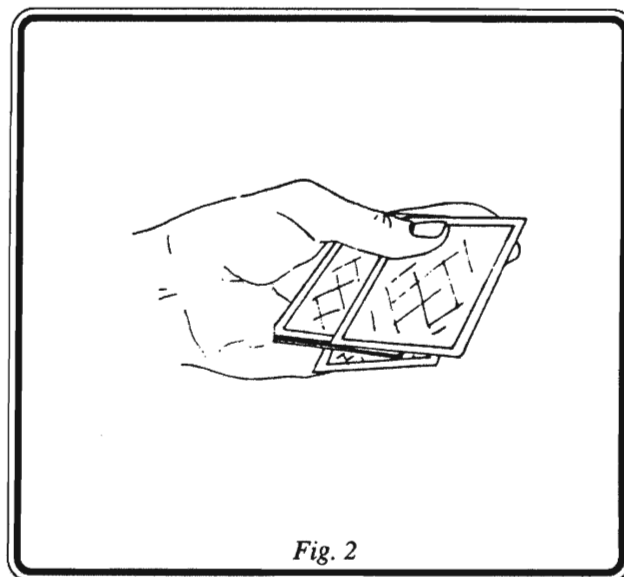
4. The left hand does a sharp downward wrist turn letting the bottom card fall to the table. Since the left fingers are already straightened out, there is no movement to the left fingers as the bottom card slides off the fingers to the table. The wrist turn to the left results in a perfect illusion of having dealt the Ace to the table as in **Fig. 3**. **Fig. 4** shows the exposed action from the right side.

5. The left hand turns palm up displaying the top of the packet as in **Fig. 5**. The left hand approaches the right hand with the left hand easing out the bottom card as you call out the name of the AC. This Ace is taken onto the cards in the left hand as before. Repeat the Bomb Door Bottom Deal as per **Figs. 1 - 2 - 3** for this Ace and the third Ace. The cards are dealt in a row from left to right as apparently three Aces.

6. **Fig. 4** shows an exposed right side view of the bottom card dealt to the table, as the left thumb pulls back the top card. In actual performance, due to the leftward Wrist Turn, this is not seen. The AS is taken onto the cards in the left hand, but this time dealt fairly using the same Wrist Turn action below the three supposed Aces.

7. Turn the packet face up thumbing over about 6 - 8 cards as you say that three cards will be placed onto each Ace. Do not do any proving because if you have executed the Bomb Door Bottom properly, you will not have to. Turn the packet face down dealing the top three cards (the 3 Aces) onto the AS. Follow by thumbing over three cards at a time dropping them onto each of the supposed Aces.

8. Gather the three packets onto each other, placing them into the left hand. Flex the packet for effect. If working close up, ribbon spread the packet face up onto the table showing that the Aces have vanished. Turn over the leader packet spreading it out and showing the four Aces. If working for a larger audience, scatter them out face up onto the table. The right hand picks up the four Aces fanning them out faces towards the audience.

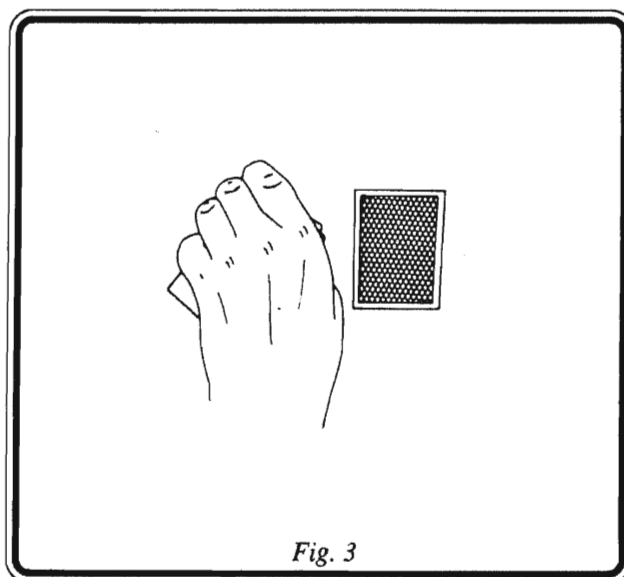


### ALTERNATIVE ONE:

1. This is another approach used to apparently deal three Aces onto the table one at a time, but actually dealing X cards. This may appeal to those who may not care for the Bomb Door Bottom Deal. What you will need on top of deck is the AS followed by an X card on top of each Ace, (AS - X - Ace - X - Ace - X - Ace).

2. To openly get the above arrangement, spread the deck between both hands faces towards yourself. When you arrive at an Ace other than the AS, your left thumb pushes over the Ace and X card towards the right hand portion. The right hand then places the X card and Ace under the cards in the left hand. Repeat this with the next two Aces. The AS is transferred singly under the cards in the left hand. Turn the deck face down as you have the required set up.

3. Position the deck for a Nail Pushoff as described under NAIL APPLICATIONS. The left thumb deals over the AS which is taken by the inner right corner with the thumb on top and fingers below. Raise the right hand displaying the AS. During this display of the AS, the left thumb does a Nail Pushoff of two cards as one with the right hand taking the Double Card by its inner right corner under the AS, but fanned over to the left. The right hand again raise displaying the two Aces. Repeat



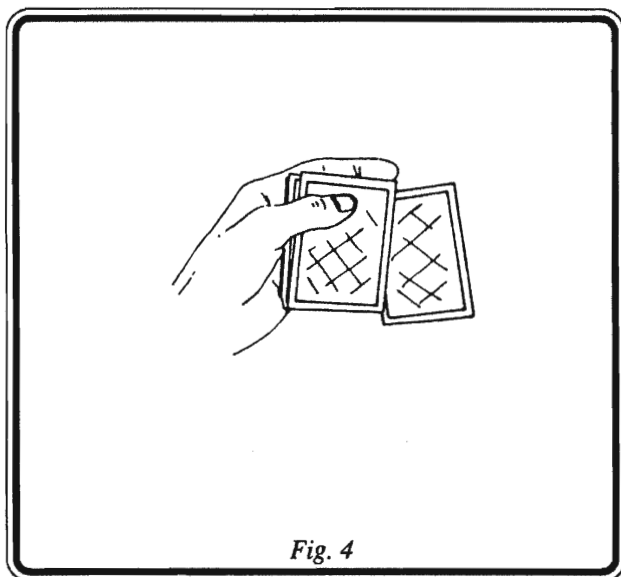


Fig. 4

the Double Nail Pushoffs on the next two Aces, resulting in the right hand displaying four fanned Aces.

4. Lower the right hand in order that the left thumb can clamp the lowermost Ace (really two cards as one) onto the deck. The left thumb then deals the supposed Ace onto the table, which is actually the X card. Repeat this procedure with the next two double cards a pair at a time ending up with 3 X cards in a row from left to right as apparently the three Aces. The AS is dealt below the three supposed Aces.

5. Call out the names of each Ace that you apparently dealt onto the table. From this point on, you can go into

your favorite Ace routine. While only three Aces were switched, you can switch all four by doing Double Nail Pushoffs, then proceeding as described by apparently dealing the Aces one at a time onto the table.

## ALTERNATIVE TWO:

1. This is for those who perhaps bite their nails making a Nail Pushoff almost impossible. The set up is exactly as in ALTERNATIVE ONE (AS - X - Ace - X - Ace - X - Ace). With the deck face down, spread over the top five cards as you say, "From the deck I have removed the four Aces." In resquaring the five cards get a left pinky break below the fifth card and a left third fingertip break under the third card.

2. Deal over the AS taking it with the right hand by its inner right corner. Raise the right hand displaying the AS. Lower the right hand, digging in the right first and second fingers into the break in order to pick off the two cards as one under the AS, but in a fanned condition to the left. The right hand displays two Aces. Repeat the Double Pickup of the next double card displaying three Aces.

3. Take your time in displaying the three Aces in order that the left thumb can slightly push over two cards. Pull them back obtaining a break below the top two cards. The right hand now comes down picking up the double card displaying the fanned four Aces. Call out the name of each Ace as it is taken back onto the deck

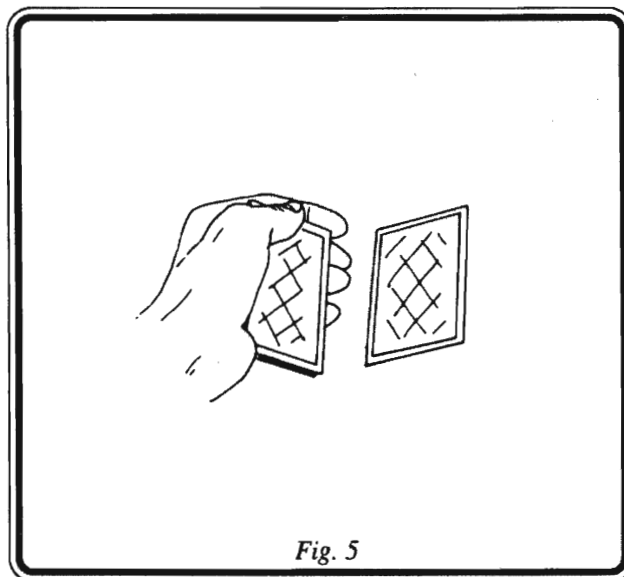


Fig. 5

apparently dealing it onto the table. Repeat with the next two double cards. The AS is dealt below the apparent three Aces. With three Aces on top of the deck, use them for your favorite Ace effects.

# MULTIPLE MEXICAN TURNOVERS

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*One of Art Altman's ideas was to use a Double Lift to turn two tabled cards face up. The double card, held as one, was switched for two tabled cards. If an individual holds an idea too long, the result is that someone else may think of the same idea and publish it. Therefore, we have to concede this basic idea to Mel Brown who recorded the first Multiple Mexican Turnover. I felt that if you can switch two cards for two that you can do the same with three or four cards.*

**EFFECT:** *The spectator removes four cards from a face-down deck. These turn out to be the four Aces.*

1. On top of the deck are four Aces which are kept there during shuffles and cuts. Ribbon spread the deck face down having a spectator remove any four cards. Make sure an Ace is not chosen. The four X cards are gathered into a packet, then spread slightly to the left. Gather the deck into the left hand Mechanic's Grip saying, "You could have chosen any of these cards," as you spread the cards between both hands. As the cards are resquared, the left fourth fingertip gets a break below the four Aces.

2. The right hand grasps the ends of the four Aces moving them as a block to the right into a sidejogged position. The left thumb firmly clamps the Aces so they appear as a single card. The right hand takes the block of Aces by its inner right corner, thumb on top and fingers below, moving towards the tabled cards as you say, "Let's see what cards you selected." Do the Multiple Mexican Turnover with the right hand moving its stolen X cards onto the deck. The right hand goes back to further spread out the Aces.

# CULL CONTROL CARD

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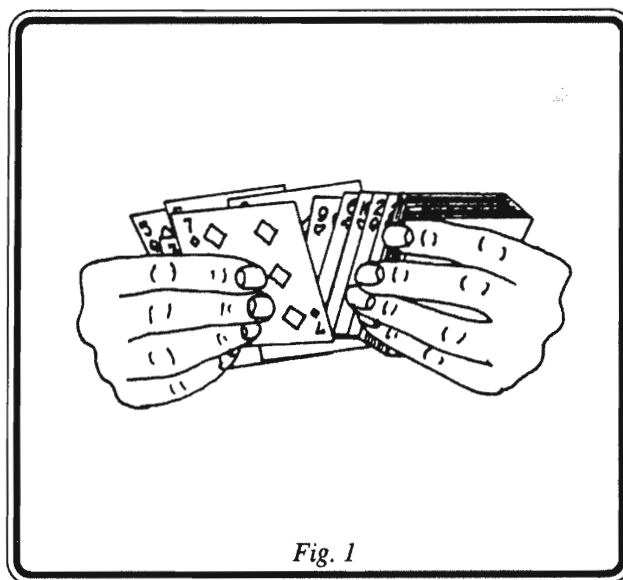
*The Cull Control Card was first published in Volume #5 of the MARLO MAGAZINE and was applied to Culling the Aces from a face-up deck as well as in connection with Convincing Control in which the selection or selections were apparently outjogged but really substituted for X cards. The selections were then controlled to the bottom of the deck, leaving the X cards outjogged as the apparent selections.*

*In the beginning, the Convincing Control really played well among magicians; however, over the years it became too well known so that as soon as you outjogged a card, informed magicians were well ahead of you. The Convincing Control still plays well among laymen but it is a definite tip off among magicians.*

*In view of the above, I have decided to use the Cull Control Card as I did in culling the Aces, controlling the selections as each was returned to a face-down deck. The procedure is such that even magicians will be hard put to tell the difference between actually leaving a card within the deck or controlling it to the bottom.*

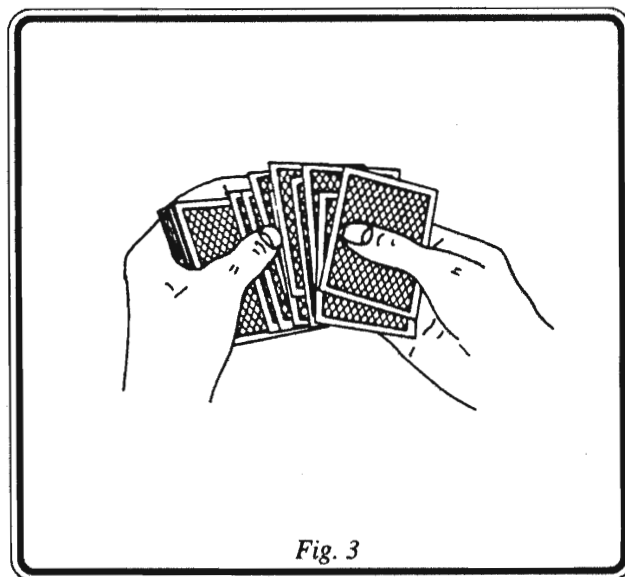
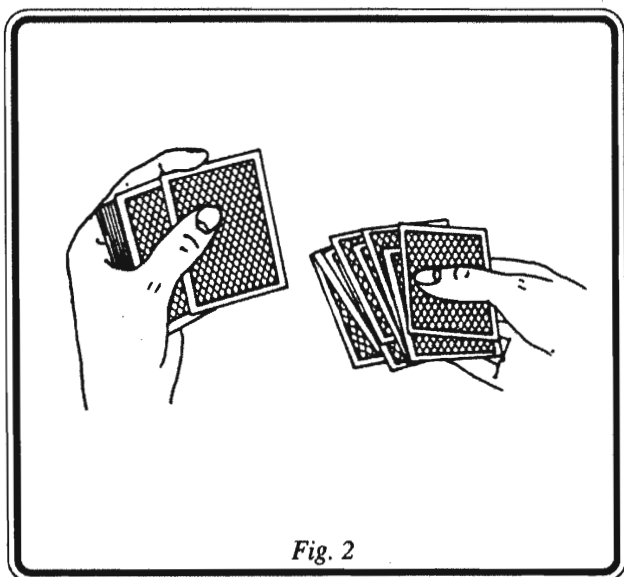
1. Begin by spreading the deck either between the hands or ribbon spreading it onto the table. In either case you have four cards selected by four spectators. The deck is squared into the left hand dealing position.

2. Spread the deck between both hands and in the process run the sixth card from the top under the spread as shown in the bottom view of **Fig. 1**. Spread over a few more cards as you run them above the "Cull Card" riding on the bottom. Have the first selection returned onto the cards in the left hand sidejogging the card to the right, for half its width. - **Fig. 2**.



3. The right hand cards are placed onto the selection as shown in **Fig. 3**, a top view. The bottom view of **Fig. 4** shows that the "Cull Card" is directly on the selection. The right hand moves off with its card plus the selection which remains partially visible and still sidejogged to the left.

4. The right hand gestures towards the spectator who selected the second card as you say, "Will you please



return your card further down in the deck." As the right hand moves forward in a gesture towards the second spectator, the right fingers pull the selection to the right under the spread. **Fig. 5** shows a bottom view of the selection about to be pulled almost in line with the "Cull Card."

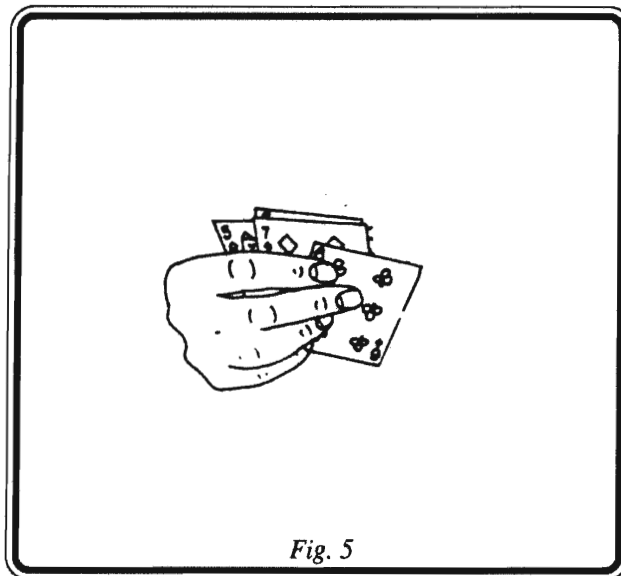
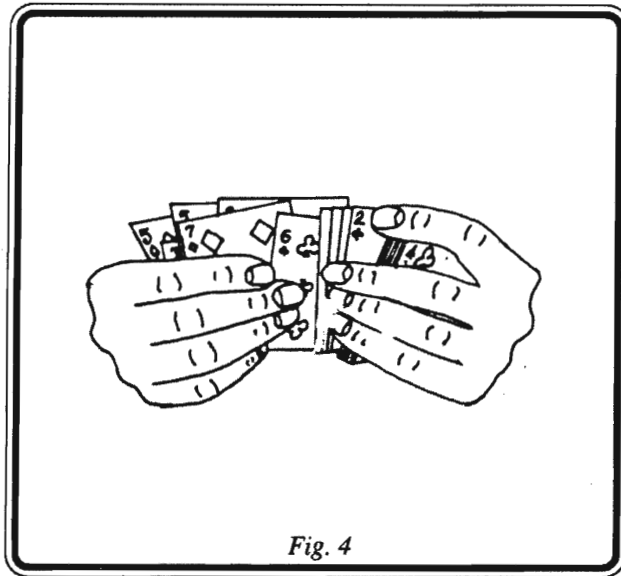
5. Spread over some cards making sure these go above the first selection and the "Cull Card" as you let the second spectator return his card onto those in the left hand. Repeat the actions shown in **Figs. 3 & 4**. As you gesture towards the third spectator to return his card, the right fingers pull the second selection under the spread aligned with the previous culled cards. As before spread over a few cards in order that the third spectator returns his card further down in the deck.

6. The same culling actions are repeated when the right hand gestures towards the fourth spectator to return his card. As before spread over a few cards making sure these go above the bottom culled cards in order that the fourth spectator can return his card further down in the deck.

7. Since you do not have a fifth spectator involved, simply gesture towards all four spectators saying, "Each of you please remember your cards," as you pull fourth selection under the spread joining the other culled cards. There will be a large enough ledge in the right hand spread of cards above the culled cards. The left side of the cards in the left hand contacts this ledge. By slightly pressing upwards on this ledge with the cards in the left hand and slightly downwards with those cards in the right hand, the bottom culled cards will swing down slightly at their left side forming an opening into which the rest of the cards from the left hand are fed. The result is the four culled cards plus the "Cull Card" automatically ending up on the bottom of the deck as it is squared up into the left hand.

*How you use this situation is up to you. It was my purpose to show you how the "Cull Card" can be used to control anywhere from one to several cards. Since the return procedure is identical to the usual method of having a card replaced in a spread deck, any onlooker will be hard put noticing any difference.*





# TWO SHUFFLE CULL

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**OBJECTIVE:** *To give the deck two Riffle Shuffles, culling a Full House and stacking them.*

1. Suppose you have been handed a deck of cards that has just been shuffled. Position the deck between both hands as if about to Faro Shuffle. The right thumb riffles the upper side of the deck near its inner corner. The objective is to spot three cards consisting of a pair plus one other card. As I riffle the upper side of deck, I spot a Queen, Ten, and Queen. Obtain a separation above these three cards with the left thumb.
2. Maintaining the separation, pivot the deck face down and lengthwise onto the table. Undercut the cards below the separation to the right. The section on the right will usually be the smaller portion with the three desired cards on top. Riffle Shuffle releasing the cards from the left hand portion a little faster than those on the right. During the Riffle Shuffle look for another Queen or Ten in the left hand portion.
3. As I Riffle Shuffle the cards, I spot a Ten, which is held back by the left thumb, while the right hand quickly riffles off its cards holding back the three desired cards. The left thumb releases the Ten followed by the right hand releasing its three cards onto the Ten. Telescope the halves into each other setting up for a Strip Out Shuffle in which the right hand portion is angled out at the inner side left corner.
4. The left thumb presses down on this angled corner obtaining a break at the inner side above the now four desired cards. If the break is above a small portion of cards, undercut the bottom cards to the right. If the break is near the top of the deck, cut the large bottom portion to the top. Now cut off about 15 or 20 cards off the top to the right. You have four desired cards in this first shuffle.
5. In the second Riffle Shuffle, you again look for a Queen or Ten. Again the cards from the left hand are released a little faster than those on the right. As I Riffle Shuffle the cards, I spot a Ten which is held back by the left thumb. The right hand riffles off the rest of its cards holding back the top four cards.
6. The left thumb releases its Ten followed by the right hand releasing its four cards onto the Ten. As before, in squaring up the cards, setup for a Strip Out angling the cards at the inner side at the left corner. Press down on the angled cards with the left hand obtaining a left thumb break above the five culled cards. Cut these bottom cards to the top.

7. With the full house on top of the deck, cut the top 20 cards or so to the right. Riffle Shuffle so the right thumb will hold back the five desired cards **before** your left thumb releases all its cards. In other words, the left thumb holds back around 15 cards or more while the right thumb holds back five cards.

8. The right thumb releases one of its five cards followed by the left thumb releasing two cards onto it. The right thumb releases another card with the left thumb again releasing two cards onto it. Continue in this manner releasing two cards onto every single card released by the right thumb until all five cards have two cards onto each of the five cards.

9. At this stage, the left thumb still holds back some excess cards. The left thumb maintains a break or separation on these excess cards as the right hand pushes its cards to the right until the ends are squared. Cut those cards below the break to the top.

10. Your full house at this stage is at every third card from the top. All that remains is to cut off the top half to the right executing a Tabled In Faro Riffle Shuffle. Your right hand packet can contain as little as 15 cards so that this section is faroed into the larger portion. This means there will be excess cards above the stack. In this case as you square up the cards obtain a break below these excess cards with the left thumb.

11. If you cut at the break, the Full House would end up in the fifth hand; therefore, you must do a Slip Cut. Your right hand takes those cards above the break plus the left first finger presses to slip the top card of the deck onto those cards below the break completing the cut.

12. Your full house is now set for it to fall into your hand for a very impressive demonstration. For more details of combining Riffle Shuffles with a Tabled Faro Riffle Shuffle refer to Volume #5 and #6 of the Marlo Magazine. At times, with lucky breaks, you can cull/stack a Full House in just three Riffle Shuffles. There will also be times when you will be able to stack four of a kind.

13. There may be those who may find some difficulty in spotting three desired cards during the side riffling of the deck and releasing two cards at a time in order to stack the Full House into every third card. The following suggestions can be used.

14. Since you are really only doing a demonstration, there isn't any reason why you can't take the shuffled deck and with faces towards you spread the cards face up, commenting on how well the deck was shuffled. During the spreading of the cards, you will find three required cards which you can casually cut to the top. For example, I have just taken the shuffled deck and in spreading thru the cards I find two Kings and a Ten in just thumbing over 12 cards. These 12 cards are just transferred to the top. From here you need only two Riffle Shuffles to locate a King or Ten making a Full House.

**15.** On running only six cards further I find two Jacks and a Deuce. Further on I find two Sixes and a Jack and I still have not run through the whole deck. In spreading through the cards you can get a full house very quickly as follows: Begin by pulling back the top, not the face, two or three cards. I find a Four and a Ten. Now I cull the other three cards, making up a full house during the spreading of the deck. I find a Four at third from the face which is pulled under the spread. As I continue I find a Ten, then another Ten just three cards separating them. The Ten's are pulled under the spread as I come to them, then the deck is squared with the three required cards going to the top completing the full house. The required cards were located within the first 18 cards. In other words you will be surprised how quickly you will cull the required cards. At times you will be lucky enough that the top three cards consist of a pair and one other card. In this case, only two required cards need be culled to the top.

**16.** If you can get the three required cards in the first run through, cutting them to the top, you will need two Riffle Shuffles to locate the other two cards. Now if you do not mind doing five additional Riffle Shuffles for a total of seven, then you can stack the full house, for five hands. On the other hand, if you use the Under Spread Cull getting a full house requires only five Riffle Shuffles.

**17.** In order to stack the full house with fair rapidity and no chance of accidentally shuffling in cards among those already stacked, use the following procedure. Undercut about 15 cards, not more than 20, to the right. As you Riffle Shuffle, the right thumb releases its cards rapidly to end up holding back four cards while the left thumb still holds back 20 or more cards.

**18.** The left thumb quickly releases its cards holding back only four cards. The right thumb lets its four cards fall below the four cards in the left section. This stacks one of the five cards. Repeat the undercutting of about 15 cards again having the right thumb riffling off its cards quickly holding back four cards while the left thumb still holds back 20 or more cards. The left thumb releases its cards holding back only three cards this time. The right thumb lets its four cards fall below the left-hand three cards. You now have two cards stacked at every fifth position. Repeat these identical shuffle actions stacking the third and fourth cards. To stack the last card it is important that the left thumb will be holding back more than 20 cards while the right thumb is holding back four cards. This insures no cards being shuffled into the 21 cards which consist of four cards stacked to fifth positions plus the top or last card of the full house.

**19.** It is understood that the above information is to be used for entertainment purposes only. One final bit of advice. Since you will have four cards fall onto what is about a 20 or more card block, make sure you telescope the cards into each other squaring up rather quickly. You don't want the onlookers seeing a few cards riding above a large block of cards.

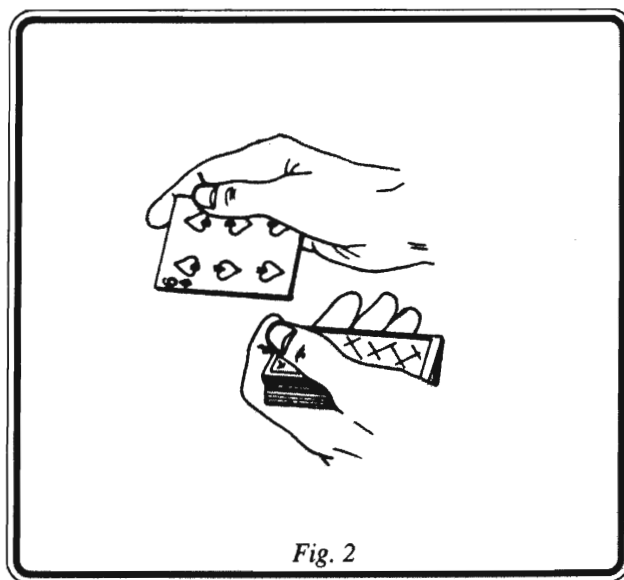
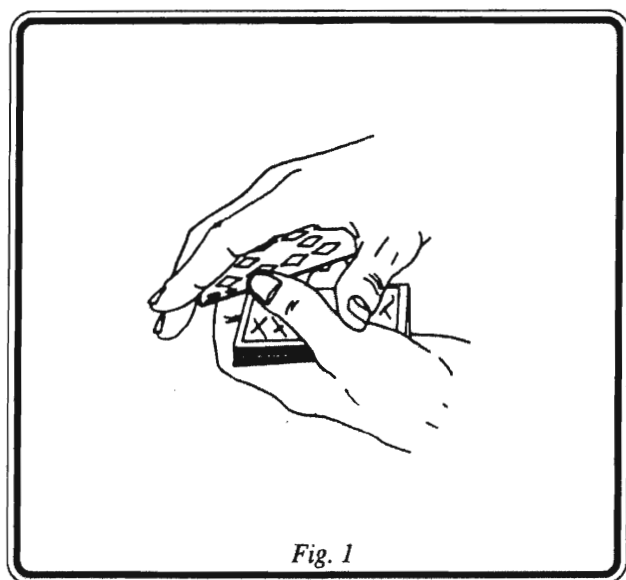
# THE ARBIL CHANGE

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*In effect, a card taken into the palm of the right hand is suddenly pivoted out face up, showing that the card has changed to another card.*

1. The top card is turned face up as left thumb also advances the next card just enough for the left fourth fingertip to obtain a break below it. The right hand takes the two back-to-back cards by the ends and raises them up into a Tent Position on the top of the deck.

2. The right hand takes the card(s) into the right palm. **Fig. 1** shows an exposed view of this action. The card(s) are actually classic palmed and the right hand still palm down carries the card(s) away from the deck.



3. The right hand moves forward and to the right with the right second, third, and fourth fingers curling inward onto the face of the card(s), while the right first finger and thumb pinch the outer left corners of the card(s). Without hesitation, the right three fingers press onto the cards pivoting them to the left, bringing the other side of the card(s) into view as in **Fig. 2**.

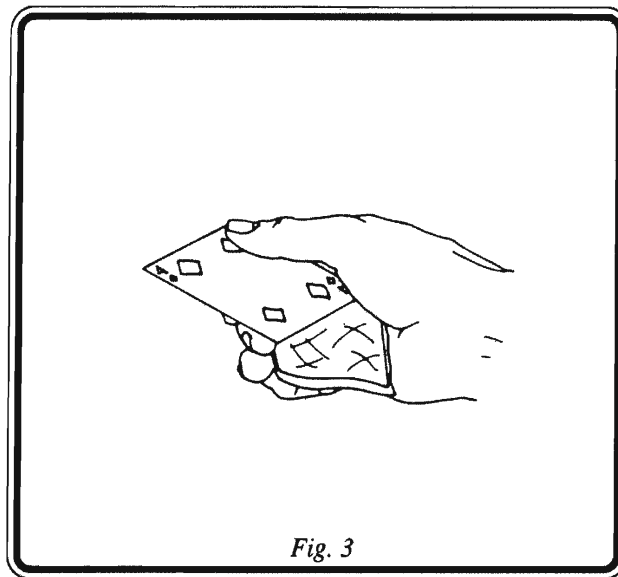
4. The right hand immediately places the card(s) onto the deck and the left thumb deals off the changed card to the table. The following effect shows an application of this change.

## THE DOUBLE CHANGE

1. Control two selections to second and third from the top. This places the first selection under the top X card followed by the second selection. Turn over the top card asking if its one of the selections. On getting a negative reply, the left thumb pushes over the face-up X card also advancing the face down selection. When the right hand turns the X card face down, you will get a break below two cards. Immediately, the right hand lifts both cards into Tent Position doing the Arbil Change as explained. Both cards as one will be pivoted out, showing the X card changed to the first selection.
2. As the right hand does the Arbil Change, the left thumb pushes over the top card in order for the left pinky to obtain a break below it as the left thumb pulls it back. The changed card(s) from the right hand is placed face up onto the deck. All three cards are raised into Tent Position. This time the right hand takes three cards into the palm executing the Arbil Change, showing that the first selection has now changed into the second selection. The right hand places its card(s) onto the deck with the left thumb immediately thumbing the face-up card onto the table.
3. Do an in-the-hands Slip Cut losing the original top X card, and cutting a new X card from the bottom to the top. Turn the X card face up, obtaining a break below the top two back-to-back cards. Repeat the Arbil Change changing the new X card back to the first selection. The right hand places the card(s) onto the deck with the left thumb dealing it face up onto the table.

## VARIATION of ARBIL CHANGE

1. In this case, after the card is changed, it can be tossed face up to the table. As before, the top card is turned face up as you get a break below the next face-down card.
2. Raise both back-to-back cards as one into Tent Position. The right hand takes the card(s) into the palm; however, when executing the change, the right thumb is placed onto the face of the lower card near its outer non index corner, while all four right fingers pull on the uppermost face-up card, causing original face up card to be pulled into a full palm as the right thumb pivots out the lowermost card face up into view.
3. This concluded action is shown in **Fig. 3**, an exposed left side view, with the original face-up card now palmed. The right hand tosses the card face up onto the table, adding its palmed card under the deck as both hands spread the cards between both hands.



*The following is an application of the above change. Call it...*

### **A QUICKIE TRANSPO**

1. Do a Triple Turnover onto the deck. Assume this card is the 7S. Turn the triple down onto the deck, placing the top card face down into the deck. Flip the next single card face up onto the deck, getting a break below the two back-to-back cards. Assume the face card is the KD and the card below it is the 7S.
2. Take the card(s) into the right palm executing the change of the KD into the 7S as shown in Fig. 3, where in this case the 7S will be the visible card while the KD will be palmed. Toss the 7S face up onto the table. The left hand flips the deck face up, spreading the deck between both hands. The palmed KD is under the spread and covered. When you reach about the center of the spread, the right hand turns palm up and to the left aligning the palmed card with the rest of the cards.
3. The fingers of both hands now push the face-down card into view outjogging it for half its length. Turn the deck face down revealing the outjogged face of the KD, concluding the transposition. While here the change is used as a transposition, it can be used to produce a card from the pocket. Thus instead of placing a card into the deck, the X card is placed into your right side trouser pocket. The rest should be obvious.

# OLRAM'S CLARIFIED ROUTINE

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**EFFECT:** Ten red cards and ten black cards are shown with the spectator choosing either color. Assuming he chooses black, they are handed to him. The performer removes a red card from his packet. Assume its the 7H. This card is placed onto the spectator's black cards which he cuts losing the 7H. The performer causes the 7H to return to the red packet saying, "Not only that, I also have your black cards." With this he shows his packet containing all black cards while the spectator has all the red cards.

A similar plot was published by Roy Walton in his booklet **TALE TWISTERS**; however, the handling, which required a Half Pass, was confusing which probably appealed to some magicians, thus lacking in clarity of effect. Also, the two packets were handled in a back-to-back condition resulting in a very suspicious back spreading of the face-down cards. What follows uses no Half Pass. The cards are always face up and there is a clarity as to which is the red packet and which is the black packet. Finally, you do not grind one effect against another as in Walton's version. By that I mean that Walton turned the packet face up showing that he now had the other color plus the odd card. This not only lost the idea of the noted card's transposition but also added more confusion.

1. In removing the 10 black cards be sure to have the two black Sevens (or any other black pair) among them. Assume you have the two black sevens. Place one at the face and one on top of the packet. Remove 10 red cards again making sure you have two psuedo mates among them. Again lets assume these are the red sevens. Place one at the face and one on top of this packet.
2. Place either packet face up onto the other spreading the cards between both hands, and pointing out the red and black cards. Split the cards so each hand has 10 cards of one color. Asking the spectator which packet he wants. Assume he picks the black cards. It makes no difference as the outlined procedure is identical in either case. Since the black cards were chosen, place them onto the face of the red cards.
3. Spread through the black cards and resquare them. Take them from above by the ends with right hand and steal the face red seven under the 10 black cards. The left hand does a palm down Wrist Turn depositing its packet face down onto the table.
4. The 10 black cards are counted as 10 as follows: Each card is taken into right hand one onto the other. The last two cards are taken as one on the count of "TEN." Place the black packet face up onto the table as

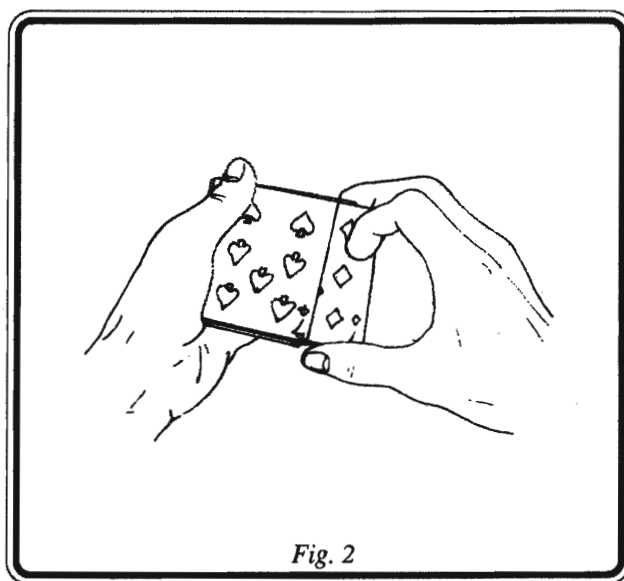
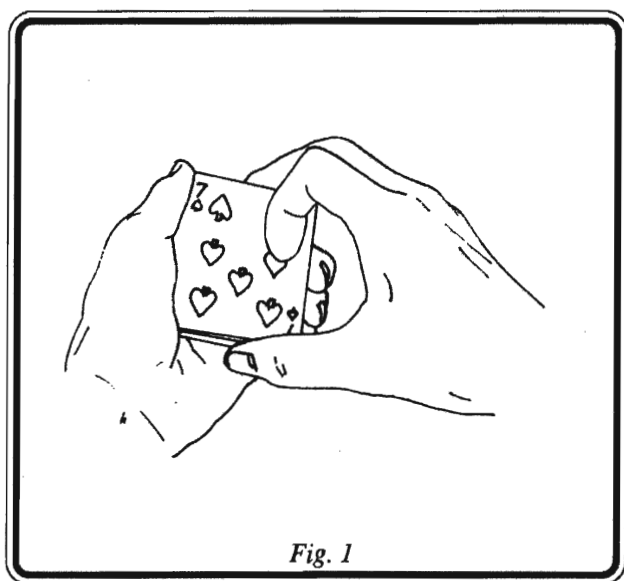


you point out these are the spectator's cards. This black packet now has a black seven at the face, a red seven second from the face and a black seven on top of this packet.

5. Pick up the nine face-down red cards. Give the packet a Slip Cut in the hands retaining the top red seven and logically bringing a different card to the face of the packet. Turn the packet face up, and perform a False Count of only one card along the line or as you get into the rhythm of the count, so on the count of "TEN" the red seven ends up on the face of the packet. I use the same counting procedure as for the black cards. If you count where you take one card under the other, use the same type of count on the first or chosen packet.

6. Hold the red cards in the left hand getting a pinky break under the face red seven as the right hand picks up the black packet from above by the ends. You will now do Marlo's Slip Switch apparently taking the black cards into your left hand while the right hand tables the red cards. The next step describes the Slip Switch.

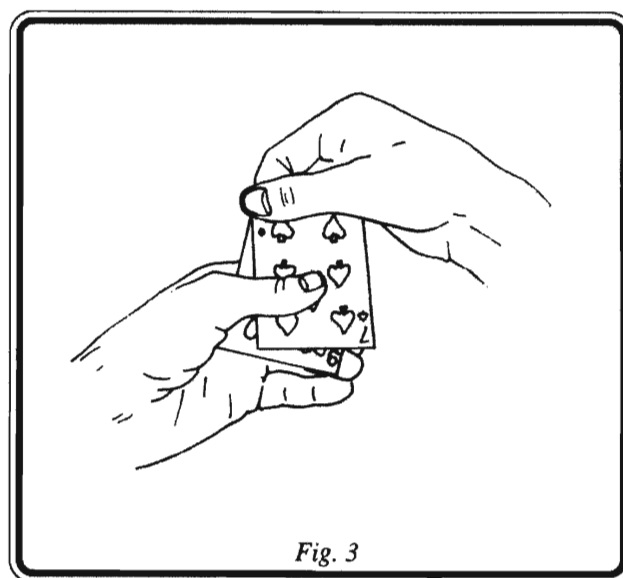
7. The right hand approaches the cards in the left hand until you feel the face red seven join the bottom of black cards in your right hand. (**Fig. 1**) At once the right hand moves to the right, taking all the cards above the break as the left thumb retains the face black seven. **Fig. 2** shows this Slip Switch in progress.



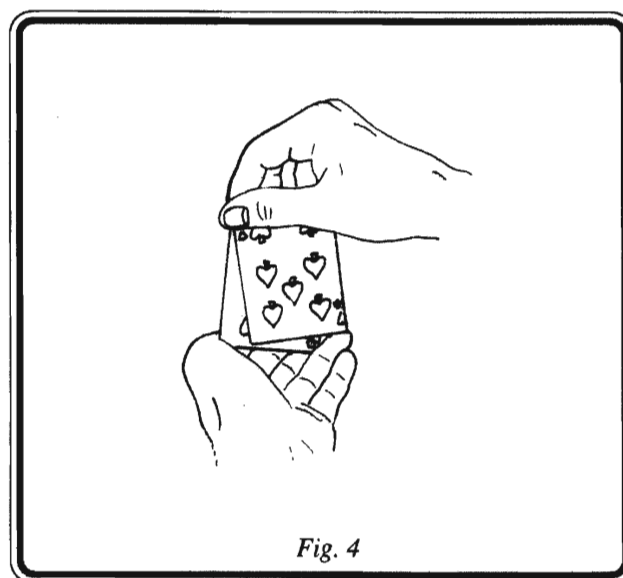
8. Without any hesitation, the right hand slowly places the supposed red cards onto the table face up, while the left hand apparently has the black cards. The true situation is that the tabled packet has a red seven at the face and on top sandwiching nine black cards. The left hand has a face black seven covering eight red cards.

9. Your patter line going into the Slip Switch is, "These are the black cards you chose." By this time the hands come together moving inward just enough to cover the Slip Switch action of **Fig. 2**, lowering the right hand, and tabling the "RED" cards while the left hand has taken the black cards.

10. The supposed black or red packet, depending on spectator's original choice, is held in a Mechanic's Dealing position. The right hand grasps the outer end of the packet at the upper left corner with the thumb on top and the first, second, third, fourth fingers below. The left first finger also moves to alongside the packet. The left thumb is across the face of the packet near its lower end, angling the face card (the black seven in this case) so its lower right corner only is angled as in **Fig. 3**.



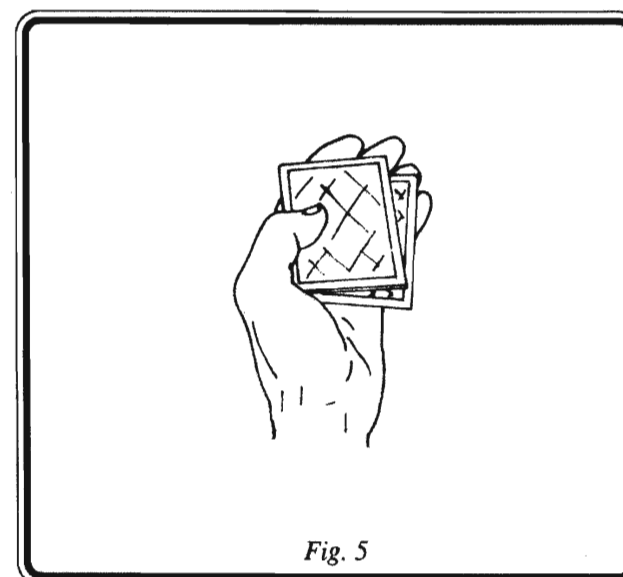
11. The right hand moves the packet forward until the angled lower right corner comes in contact with the tip of the left third finger as in **Fig. 4**, where the packet is about to be turned face down into the left hand. When the packet is turned face down, the now outer right corner of the angled card will contact the tip of the left third finger while the inner left corner contacts the left palm at the crotch of the left thumb. **Fig. 5** shows this position with the right hand omitted for clarity.

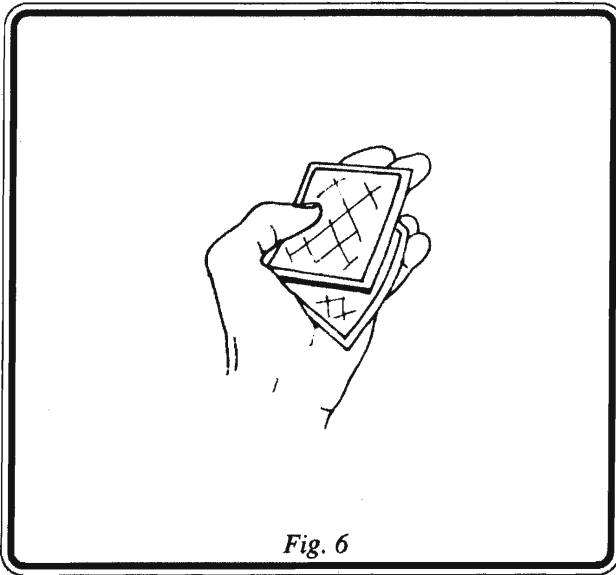


12. The left third and fourth fingers curl inward slightly causing the bottom card to bend into a full palm. Again the right hand has been omitted for clarity as in **Fig. 6**. Once the card is palmed, the right hand grasps the ends and moves the packet forward as shown in **Fig. 7**. Keep in mind that the right hand comes over the cards immediately when the cards are turned over when the position of **Fig. 5** is reached.

13. Holding the packet in the left hand, the right hand extends turning palm up as you request the spectator to hold his hand palm up as you indicated. With the right hand place the packet onto his extended fingers. The right hand turns palm down coming directly over the tabled face-up packet as shown in **Fig. 8**. The right hand scoops up the packet turning it palm up, and maneuvering into a Mechanic's Grip. (**Fig. 9**)

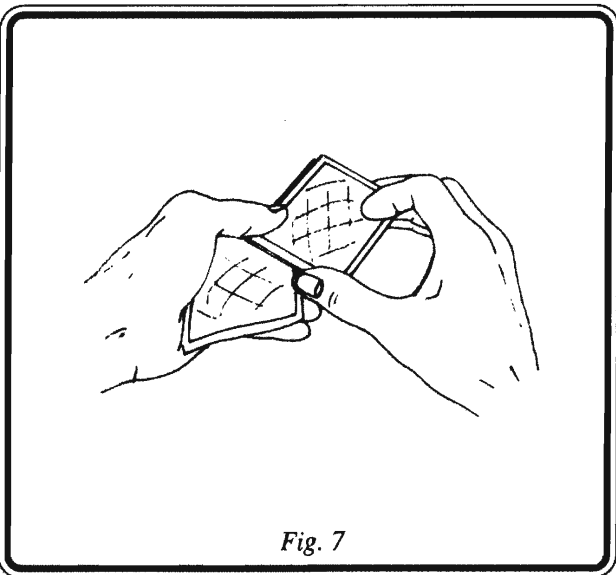
14. The situation now is that the spectator has eight red cards. Your packet has a black seven at the face, a red seven second from the face and a red seven on top of the





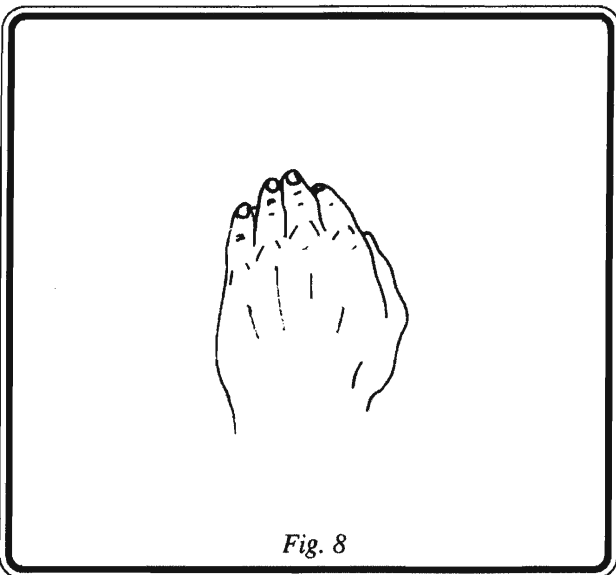
packet. Openly slip the top red seven to the bottom. Thus the bottom three cards are from face to back, in red 7, black 7, red 7 order.

15. You will now force the bottom red 7 while apparently giving him a free choice of one of your "red" cards. This also further clarifies the fact that you do have all the red cards. Spread the packet face down between both hands saying, "I want one of these red cards chosen." In resquaring the cards obtain a pinky break above the bottom three cards. The right hand takes the packet from above by the ends with the right thumb taking over the break on the bottom three cards at the inner end.



16. Holding the packet in the right hand, the left thumb starts to peel off the top cards one at a time into the left hand as you request the spectator to tell you when to stop. When "STOP" is called, the top card of the left hand portion is dealt over the right side of the packet. The right hand portion is placed against this card as shown in **Fig. 10** as if about to take it under the right hand cards.

17. The right hand cards are moved to the left as in **Fig. 11** as if to pick up the dealt over card to under the cards in the right hand. Actually the dealt card is left on top of the left hand cards, then the right hand moves its cards forward for about half its length as in **Fig. 12**.



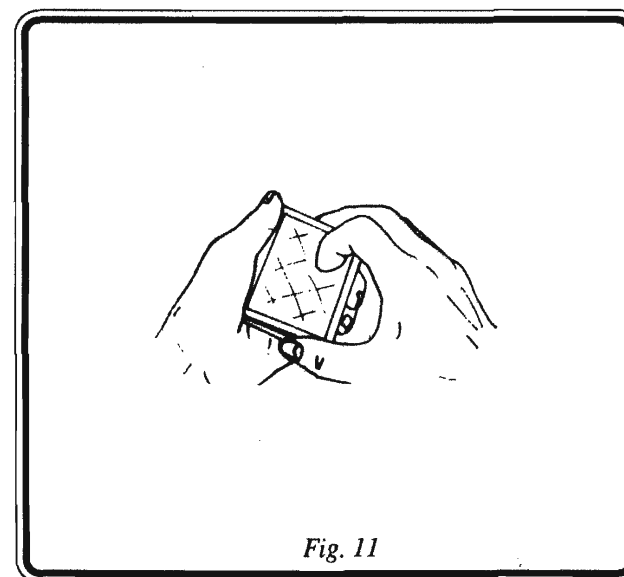
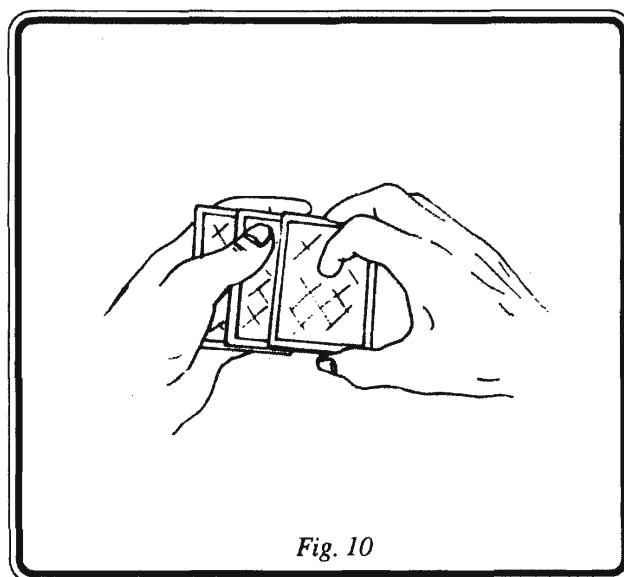
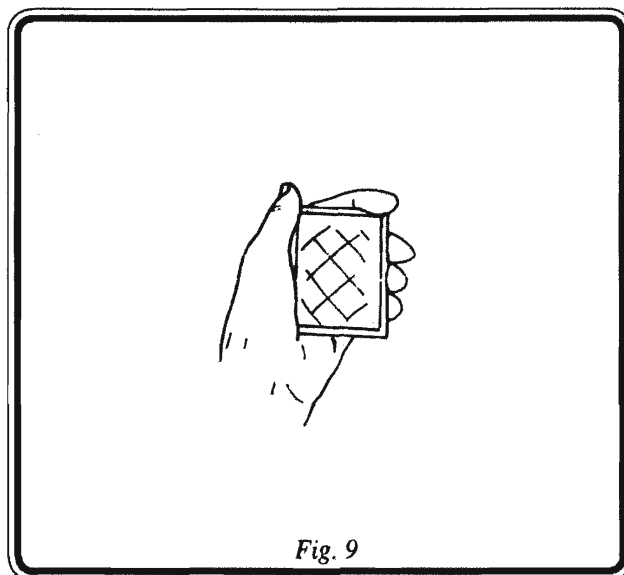
18. The three cards below the right thumb break are grasped by their sides between the left thumb and left second and third fingers. The right hand moves those cards above the three cards inward until they align with the cards in the left hand. This leaves the three cards outjogged as one as in **Fig. 13**. The right fingers grasp the outer end of the outjogged card(s), turning them over end for end and face up to be held above the cards in the left hand between the left thumb and second finger by the sides. The left first finger is at the outer end. The card(s) are held well above the cards in the left hand as in **Fig. 14**.

19. The right hand grasps the inner right corner of the face-up card(s), thumb on the face and the first and second fingers below. The right hand turns the cards sidewise to the left and face down onto the top of the cards in the left hand. Immediately thumb over the top card placing it on top of the spectator's packet. Tell the spectator to cut the chosen card into the packet. Mean-time demonstrate this cut with your packet, actually cutting the top two cards in a single cut to the bottom. Done casually it appears as if you cut the cards in half.

20. At this stage, the spectator has nine red cards thinking he has one red card amongst the black cards. Your packet consists of 10 black cards plus the "chosen" red card on the bottom which will be the red 7 you apparently placed into the spectator's packet.

21. The right hand holds the packet from above by the ends as the left thumb peels off the top cards into the left hand while requesting the spectator to call "STOP". When he stops you, the right hand cards are held above his packet and sort of waved as you say, "I will cause the card you chose and have in your packet to leave, appearing with my cards." Ask him to name his chosen card. Turn the right hand palm up, and display the red 7 at the face of your right hand cards. The first part of the effect is completed, but what is more important, is that the spectator thinks this is the end of the effect.

22. The right hand, still palm up, places its face-up cards onto the right side of those in the left hand. The left thumb keeps these face-up cards in place so that the right hand grasps the right side of the face-up packet with the thumb on the face and first and second fingers on top. This position is shown in **Fig. 15**. You now flip the face-up cards face down onto the cards in the left hand, retaining the face red 7 via the right hand turning its cards to the left until you have a V formation with the open V at the left side as in **Fig. 16**. The right thumb and fingers now peel out the face red 7 as in **Fig. 17**. The left side of the card is snapped off of the left thumb and the right hand tables this card face up.



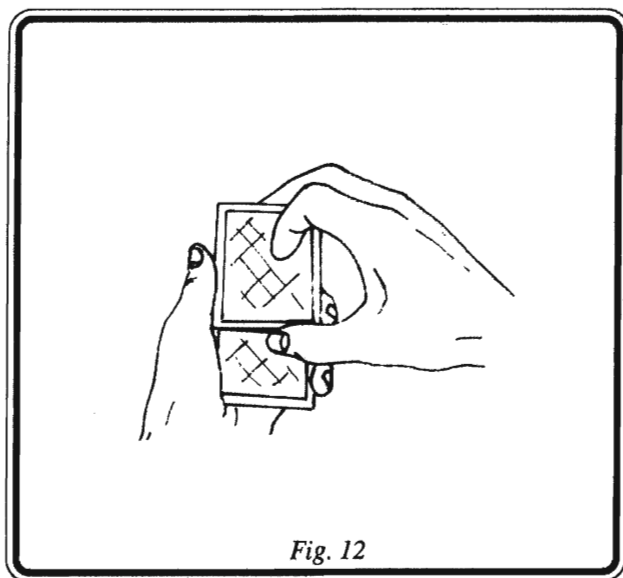


Fig. 12

23. Say, "That was the easy part. The hard part is to snap my fingers getting all your black cards." In accordance with the above lines, snap your fingers over the spectator's packet turning your cards face up and showing you have all the black cards. Let him do what comes naturally, which is he will look at his cards checking if he has the red cards.

24. There are several ideas in this routine that can be applied to other effects. For example, the Palm Off described can be used with a number of cards. All you have to do is get a left pinky break below the number of cards you wish to palm, executing the actions depicted in **Figs. 3 to 7** inclusive. The palm can be made from a face-up or face-down full deck, or from a packet such as would be used for a "Card to Pocket" routine.

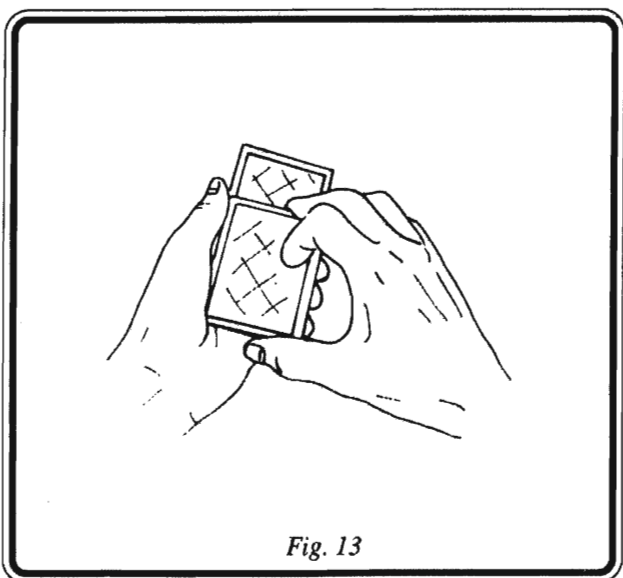


Fig. 13

## SECOND METHOD:

1. This version will appeal to those with an aversion to palming. As before, remove 10 red cards with two red 7's among them, and 10 black cards with two black 7's among them. The setup of each packet this time is with a 7, X card, 7 at the face of each packet.

2. Place the black cards face up onto the face-up red cards. The following actions and patter are important since it will make the eventual Slip Switch appear as a similar action. Spread the 20 cards face up between both hands. In resquaring get a left pinky break below the black cards. The right hand comes over the cards grasping the ends. The right first finger engages the outer end of the black cards swing cutting them into the left hand. The left thumb spreads out these cards as you say, "For this I use some black cards."

3. The right hand places its red cards onto the black cards. Spread the cards again getting a break below the 10 red cards, and repeat the Swing Cut into the left hand.

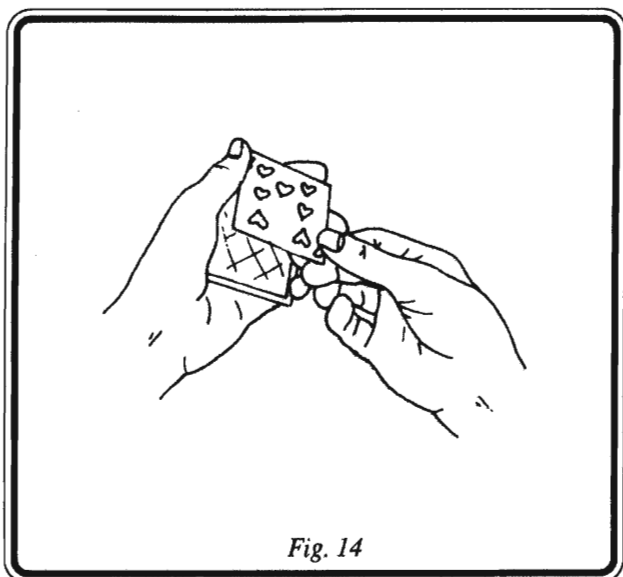
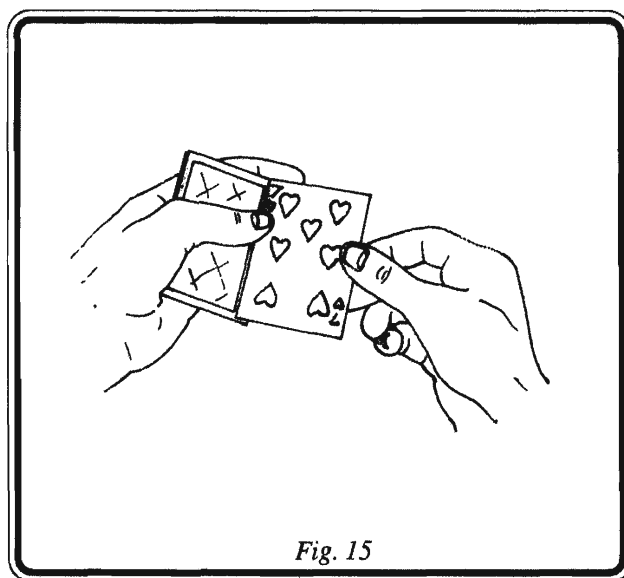


Fig. 14

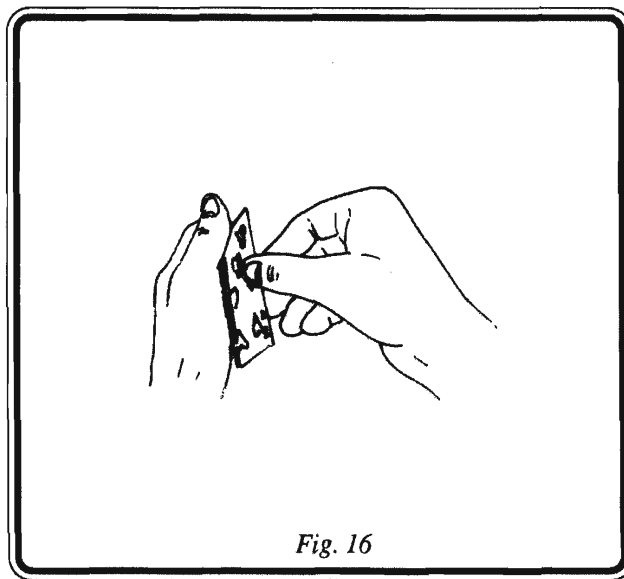
As before, the left thumb spreads cards as you say, "And I also use some red cards." Each hand holds 10 cards as you ask the spectator whether he wants the red or black cards.

4. Assume he chooses the black cards placing these onto the red cards. Spread through the black cards until reaching the red cards. Now as you resquare the black cards you secretly pick up the face two red cards which will be a red 7 and the X card. The 12 cards are now squared and raised up above the red cards. A red 7 will still be on the face of the red cards so all appears quite fair.



*Fig. 15*

5. The right hand holds the cards from above by the ends. The left thumb now starts to peel off the black cards onto the red cards but the left pinky obtains a break below the first black card peeled off. If preferred, you can peel off the cards onto the red cards sidejogged to the right.

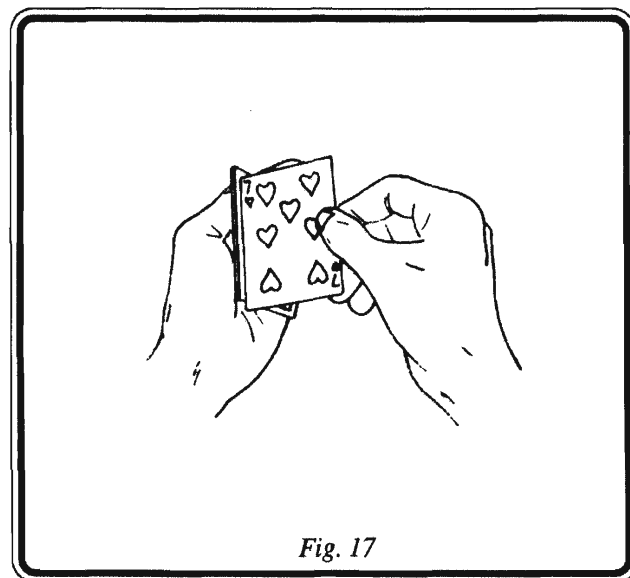


*Fig. 16*

6. Your patter for the above peeling actions is, "We have one, two, three, etc., up to the count of "NINE." On the count of "TEN", the right hand places its three cards held as one onto the face of the black cards. At once the left hand takes those cards below the break (the red cards) while the left thumb takes along the face black card. This is the Slip Switch as shown in **Figs. 1 and 2** of the First Method. The left hand moves off to the left with its "Black" cards as you say, "Yours are the black cards."

7. The left hand turns palm down and the left first finger points to the "red" cards as you say, "The red cards are mine." During this the left thumb pushes over the face black card, obtaining a left pinky break below it before the left hand turns palm up again.

8. With the left hand palm up, the right hand brings its packet to above the cards in the left hand in order that the left finger and thumb can square the sides of the supp-



*Fig. 17*

osed red cards held by the right hand. Each packet is clearly separated at this point. In a further side - squaring action of the apparent red cards, the right hand moves down to secretly pick up the face black card from left hand cards under the cards in the right hand. At once, the left hand turns palm down concealing the absence of the face black card and yet if the actions are timed properly, there is a visual retention of the black card still remaining on the face of the cards in the left hand.

9. Have the spectator hold out his hand palm up placing the apparent black cards face down onto his palm. The "red" cards you have are turned face down into your left hand. Spread these cards between both hands saying, "I want one of these red cards selected." During this patter and spreading of your cards, transpose the bottom two cards. This brings the red X card to the bottom with the red 7 above it. In resquaring get a break above the bottom two red cards.

10. From this point on continue as already described in the first Method as shown in **Figs. 10 - 14**, except here you will only be dealing with two cards as one instead of three cards as one. Also, in demonstrating the cutting of the packet you will only cut one card to the bottom of your cards. Conclude the effect as in the First Method.

### **THIRD METHOD:**

1. This version has the most startling climax in that the performer's red cards are seen just before they are shown to be the black cards. You will not be able to give the spectator a choice of colors but the climax is worth this omission. Obviously some gaffed cards are used, but their presence is never suspected during the routine, and its conclusion leaves spectator too stunned to think.

2. You will need nine red/black double face cards and one regular black card. Turn the nine double face cards so the red card's side show. In the set I have, the red cards are the AD to 4D and the AH to 5H. From the regular deck remove one regular black card. In my case it is the 9C. Now remove nine red cards consisting of two red eight's and then the AD to 4D and AH, 2H, 4H, 5H. These cards more or less duplicate the red side of the gaffs.

3. Mix the nine double face cards so the red cards will not be in any particular order. Turn the cards over bringing the black card's side up. Place the regular black 9C face up under the black cards giving this packet a back when it is turned apparently face down. The regular red cards are arranged from face to top, red 8, 5H, red 8, then the remaining red cards are mixed so they have no specific order.

4. From the regular deck remove the black cards that are the same as those of your double face cards. In

my case they are the 9S to KS and the 10C to KC. You will discard these. The 10 red cards are now reverse counted reversing their order, thus the red 8, 5H, red 8 are the top cards for now. Reverse count the 10 black cards bringing the regular 9C to the face. With both packets face up shuffle them together in order to get a haphazard mixture of red and black cards. This is only one Riffle Shuffle retaining their reversed order. Place these 20 cards onto the face of the deck. If you wish you can note the face card of the 32 cards as a key. Assume it is the AS. Once the above arrangement has been made, place the deck into the card case until ready to perform.

**5.** Remove the deck tabling it face down in readiness for a Riffle Shuffle. All you do is a Riffle Shuffle above the bottom 20 cards. You have 32 cards to work with so this should be no problem. After a couple of Riffle Shuffles, turn the deck face up into the left hand as for dealing spreading over cards and as you come to either a black or red card or cards, and deal them onto table into two packets. The key (AS) will let you know when all required cards have been dealt onto the table. Place the rest of the deck aside.

**6.** Your red packet will have a red 8, 5H, red 8 at the face. The black packet will have the regular 9C at the top, i.e., 10th from the face. Place the black cards onto the red cards holding the assembled packet face up spreading over the face-up black cards. In resquaring, obtaining a break below the 10 black cards. Do the Swing Cut into the left hand, then the left thumb spreads out the black cards again as you say, "I use some black cards." Place the red packet onto the black cards again spreading the cards, and in resquaring getting a break below them. Execute the Swing Cut into the left hand with the left thumb spreading the red cards. These actions set up the logic for the Slip Switch.

**7.** Place the black cards back onto the red cards saying, "I will give you the black cards." Here spread the black cards and in resquaring get a break below the two face red cards, i.e., red 8 and 5H, raising the black cards up to the left fingers which hold the packet by the sides. This leaves the right hand free to grasp the black cards from above by the ends.

**8.** Audibly count the black cards as the left thumb peels them off one at a time into the left hand. The left pinky obtains a break below the first black card peeled off. On the count of "TEN", the right hand places three cards as one onto the face of the black cards. Slip switch as per **Figs. 1 and 2** of the First Method getting a left pinky break under the face card of the left hand cards.

**9.** Bring both hands together so the right hand packet is held above the cards in the left hand. As the left fingers and thumb run along the sides of the right hand packet in a side - squaring action, the right hand packet is moved down, just close enough to the cards in the left hand in order to secretly pick off the face black card to under the cards held by the right hand. At once the left hand does a palm down Wrist Turn as you place the supposed black cards onto the spectator's palm-up hand. Your patter during the above actions is, "I will hold the red cards and you hold the black cards on your open hand."

**10.** At this stage, the spectator actually has eight red cards. You have 10 black cards covered by two red



cards at the face. Turn the packet face down into your left hand. The regular black 9C in this case covers the double face cards. The right hand grasps the cards from above by the ends. At the same time the right thumb obtains a break at the inner end on the top card. The left fingers peel out the bottom two cards transferring them to the top as follows: The left hand has the two cards in a spread. The left thumb deals the top card of the two cards onto the cards held by the right hand. Follow by the left hand placing its last card on top of the cards held by the right hand. This now places the 5H, or any other X red card you may be using, second from top.

**11.** During the above displacement actions, your right thumb has maintained its break which is now on the top three cards. Here do a Half Pass of the cards below the break. This Half Pass can be a standard one or executed as follows: When the cards below the break are flipped over, they end up on the fingers of the left hand and at this stage, the right hand three cards move down onto the cards now resting on the left fingers. Once all the cards are on the left fingers, the left thumb at once moves onto the top of the cards. Then the left hand alone holds the cards as it turns palm down bringing the red faces of the cards into view. The right hand grasps these cards from above by the ends as the left hand, now free, turns palm up squaring the sides of the packet.

**12.** With the right hand holding the ends of the packet, the left thumb peels off the face-up red cards into the left hand as you ask spectator to call "STOP." When "STOP" is called, the left hand places its red cards face up onto the table. The right hand turns its cards face down into the left hand. Double turnover showing the 5H in this case. Turn the 5H face down, and deal the top card (really red 8) onto the spectator's cards. Have him cut his packet burying the supposed 5H amongst his "black" cards.

**13.** The right hands turns its cards face up holding them by the ends. The left hand picks up the tabled red cards placing them onto the face-up red cards held by the right hand. Square the packet holding them with the right hand by the ends. Again the left thumb peels the red cards one at a time into the left hand as you request the spectator to call "STOP." When "STOP" is called, the left hand retains its face red cards. The right hand now waves its cards over the spectator's cards. Say, "I'm going to cause the (5H in this example) to come back rejoining my red cards." The left fingers peel out the bottom card, not the face card, of those in the right hand, disclosing that the 5H has returned. The left hand drops the 5H face up onto the table.

**14.** The left hand replaces its cards onto those in the right hand. The packet is now turned face down into the left hand as for dealing. At this stage you have a regular 9C covering the black faces of nine double face cards. To the audience, you have convincingly shown that you have the red cards, thus the spectator must have the blacks. You state that the return of the 5H was the easy part. The difficult part is getting the spectator's black cards. Here you can do a standard Half Pass of the nine cards below the top card turning the packet over, and showing all black cards. On the other hand you can avoid a Half Pass as follows: Get a break under the top card with the left fourth fingertip. The right hand snaps its fingers over the spectator's packet. The right hand grasps the top card of your packet by the ends raising it upwards, and snaps it face up. Replace it onto the now face-up black cards in the left hand. Spread the black cards. Done with a fairly loud snapping of the single card this flourish-type action makes for a startling and immediate change to black cards. Other methods, such as turning over only the top card just as if you were turning over the whole packet,

was discarded as well as a Half Pass combined with the turning of the top card that had the illusion of simply turning the packet face up.

#### **FOURTH METHOD:**

1. This version permits you to show several of the cards of your color before continuing with the rest of the routine. From the deck remove all 6's, 7's, 8's, 9's and 10's, forming two packets of 10 cards of each color. Arrange both packets so a 7 is at the face and the other 7 fifth from the face. The black cards are placed face up onto face-up red cards.
2. Spread the 20 card packet between both hands. In resquaring, get a break below the 10 black cards. Do a Swing Cut of black cards into the left hand which the left thumb spreads showing them. Place the red cards onto the black cards, and spread the red cards. In resquaring, get a break below them. Repeat the Swing Cut into the left hand. Spread them showing all red cards.
3. At this stage ask the spectator which color is preferred. Assuming black cards are chosen, place them onto the red cards. Spread out the cards and in resquaring get a break below the face four red cards. When the black cards (plus the secretly added four red cards) are moved off, a red 7 will still show as the face card of the red cards.
4. Now do the peeling action of the black cards one at a time onto the red cards obtaining a break below the first black card that the left thumb peels off. On the count of "TEN," the right hand places five cards as one onto the face of the black cards. Do the Slip Switch as per **Figs. 1 and 2** of the First Method. At this stage, the left hand will actually have six red cards covered by one face black card. The right hand will have four red cards covering nine black cards.
5. The left fourth fingertip gets a break below the face black card. Bring both hands together, with the right hand packet held above those in the left hand. The left fingers and thumb square the sides of the cards that are held by the right hand from above by the ends. The right hand moves down just enough to pick off the face black card from the cards held in the left hand as the left hand does a palm down Wrist Turn this time tabling the packet face down. Have the spectator place his hand over them concealing the thinness of this six card packet, and preventing the spectator from feeling how many there are.
6. With your "red" cards still face up, thumb over the face three cards saying, "My cards are the red ones." Transfer the three red cards under the packet, and turn it face down into the left hand. The right hand grasps the packet from above by the ends with the left fingers buckling the bottom card so the left thumb can peel

off the top card while left fingers at the same time also take the bottom card. This is followed by the left thumb peeling off the next two cards one at a time into the left hand. These four cards are now returned under the packet with the right thumb obtaining a break on them at the inner end.

7. Perform the actions shown in **Figs. 10 - 14** inclusive, apparently outjogging the card stopped at. Here you will be outjogging four red cards as one. Either swivel out these cards to the right turning them face up, or simply take them by the outer end(s) turning them face up as one, and displaying as in **Fig. 14** of the First Method.

8. Turn the card(s) face down onto the packet getting a break below them. Either release one card by the lower right thumb, or the left pinky can kick out a card angling its lower right corner with the left fingers pulling down on the angled card in order to pull it flush onto its packet. The right hand takes the three cards as one from above by the ends. Have the spectator lift his hand, and apparently place the card you showed him onto his cards. Have him cut his packet, demonstrating a cut by simply cutting your top card to the bottom.

9. Conclude the effect as already described in the First Method. You will find this Fourth Method almost as convincing as the method using double face cards.

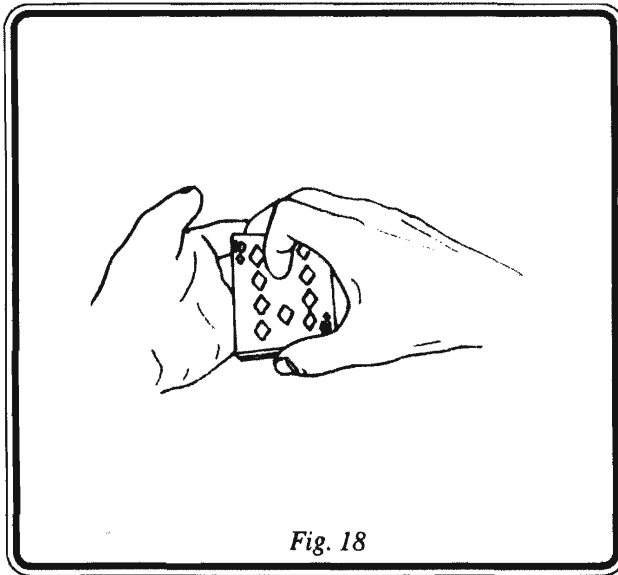
## **FIFTH METHOD:**

1. Remove 10 red cards and 10 black cards. With the 20 card packet face down, bend down the sides of the packet, and thumb over the top 10 cards, flipping them face up onto face-down 10 cards. Assume that the face-up cards are black and face-down cards are red.

2. Spread the 20 cards between both hands taking the 10 black cards with the right hand and the still spread face-down red cards with the left hand. Turn both hands palm down, then palm up, displaying both sides of each packet. Place the black cards back on top of the face down red cards. Square up the packet turning it over, bringing the 10 red cards uppermost. Again spread the cards taking 10 in each hand, and show both sides of each spread of cards.

3. Your patter for the above is to say, "I have ten black cards and ten red cards." With each hand still holding a spread of 10 cards, ask which the spectator prefers - red or black. Regardless of which color is chosen, the cards are put together and then the chosen color is brought to the bottom. Assume the black cards have been chosen. These then will be face down with the red cards face up. In squaring the packet get a break with the left fourth fingertip below the face red card. Because of the previous bend, there will be a separation between the colors.

4. The right hand grasps the ends of the cards with the right thumb taking over the break on the face red card. Turn the right hand palm up, displaying the chosen color black saying, "You want the black cards." The right hand turns palm down positioning the cards so its left side comes at the root of the fingers with the outer end just below the left first finger (**Fig. 18**). Say, "And mine are the red cards," as the right hand lifts only the single face red card tilting it forward with the right fingertips keeping contact with left first finger. The left third and fourth fingers at the same time curl in causing the 19 cards to turn over to the left. **Fig. 19** shows this from the operator's view. From the front this action is concealed.

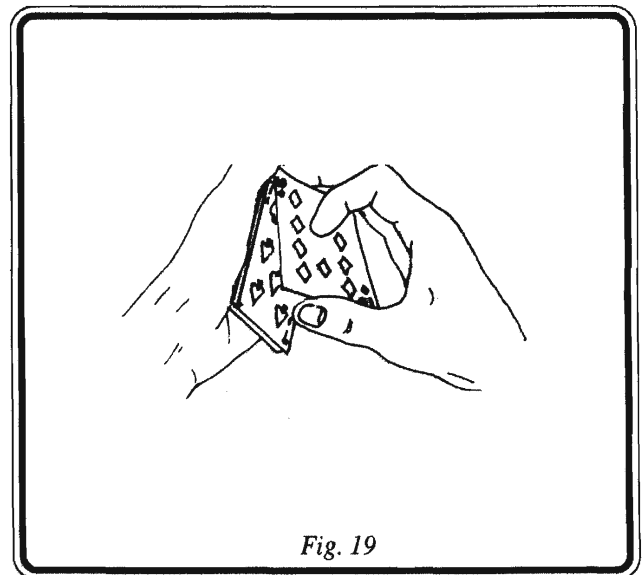


*Fig. 18*

5. Once the 19 cards have been turned over, the right hand lowers its single card onto the cards as in **Fig. 20**. Without any hesitation, the right hand easily grasps the cards above the separation with the left hand moving forward with its face-down cards (**Fig. 21**) saying, "Hold onto your black cards." The supposed face-down black cards are placed onto the spectator's palm-up hand. The cards from the right hand are placed into the left hand grasping the sides as if in readiness for a Glide. Call attention to the face card turning the left hand palm down actually removing this card, and placing it on top of the spectator's packet. Magicians and perhaps even some laymen will assume you did a Glide. To strengthen this belief, openly transfer the bottom card to the top of your packet, and request a spectator to cut your red card into his black cards.

6. Ask if it would be a marvelous effect if you caused the red card you placed among his black cards returning to your red cards. Regardless of what the answer is, say, "I will do better than that. I snap my fingers and get all your black cards." Turn your packet face up and spreading it, showing you have the black cards.

7. Note I have eliminated the preliminary transposition of the card placed into the spectator's packet. Thus you have a very direct transposition of the packets. Since the suspected Glide works you may try the following. Say that you will cause the card you placed into his packet to come back to yours. Snap your fingers, then take off the top card of your packet, look at it yourself, miscalling it as you say, "And now I have the (name of the card)." Replace the card on top of your packet then say, "A snap of the fingers and card goes back to your packet. Another snap of the fingers and I have all your cards." Conclude by showing that you have the black cards in this case.



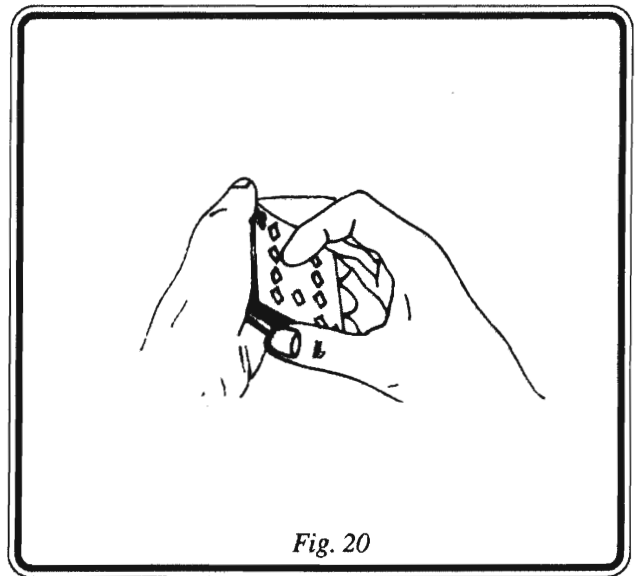
*Fig. 19*

## SIXTH METHOD:

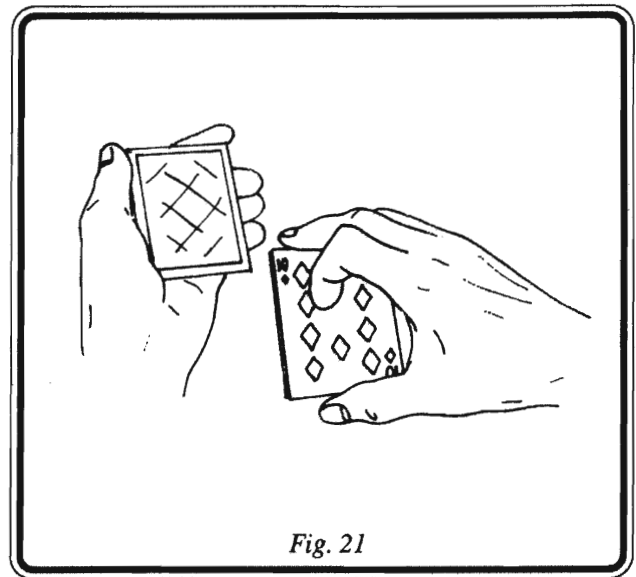
1. This is a very logical handling making use of Krenzel's Mechanical Reverse. The whole action takes place during the patter line of, "You want the black cards (or red as the case maybe) so mine will be the red cards. Hold onto your black cards."

2. The 20 card packet, as before its sides are bent downwards. When the top 10 cards are turned face up, there will be a separation at the sides between the packets. Assume that again the black cards were chosen. The packet is turned bringing the black cards face up and the red cards face down.

3. Spread out the 20 cards between both hands, then resquare and get a left fourth fingertip break above the lowermost face down red, i.e., the 20th card. Keeping the left pinky break, the right hand turns the 20 cards over, bringing the 20 cards held by the thumb and fingertips of the left hand. The left fourth fingertip is now between the face red card and the lower 19 cards. The red cards are now face up. The right hand grasps the ends of the packet, but only the face card is actually held by the right hand. The right fingers should extend downwards in order to cover the next action. This is for the left fingers to bend in towards the palm, reversing the 19 cards below the face red card.



*Fig. 20*



*Fig. 21*

4. Once the Half Pass is made, the right hand grasps those cards above the separation as the left hand moves out with its face-down cards. These final actions are similar to those pictured in **Figs. 20** and **21** of the Fifth Method. Conclude the effect as outlined in the Fifth Method.

## SEVENTH METHOD:

1. For this you will have to bend the sides of the black cards downwards and the sides of the red cards up-

upwards. When either 10 cards are then turned face up, these bends will coalesce. Do the usual spreading and showing of both sides of the cards having a color chosen.

2. Assume the black cards are chosen. Turn the packet so the black cards will be face up. Spread out the 10 black cards and in the process obtain a left pinky break below the top face-down red card. Now with the face-down red cards fairly squared, the right hand has its spread of black cards resting against the face-down cards sidejogged to the right for half the face-down card's width.
3. Apparently turn the black cards face down onto the red cards actually doing the SPREAD PASS SWITCHOUT (Page 38 - Step 11) with the bottom nine cards going on top of the 10 black cards.
4. Depending on which color was chosen after the Spread Pass Switchout, you will either have a bowed separation at the center or at the sides. In this example, the separation will be at the sides. You will find it an easy matter for the right hand to lift up those cards above either separation. The bend is taken out of the packet when the packet is raised above those in the left hand and held momentarily between both hands and a further squaring action made. Hand the supposed black cards to the spectator turning your cards face up, and showing a red card at the face. Conclude as already described in the Fifth Method.

## **EIGHTH METHOD:**

1. This is another direct method depending on a move I contributed to Al Sharpe's **EXPERT CARD CONJURING** in 1968. Technical variations of the move were later published in **TOPS**, (EXECUTION) one of which is used here.
2. Remove 10 red and 10 black cards forming two separate packets which are spread face up onto the table. Have spectator choose either color again assuming the black cards are chosen. Begin by picking up the red cards saying, "Then the red cards will be mine." Flip the red cards face down into the left hand, the left fingers executing a Single Buckle in order that the left pinky can get a break below the top nine cards. The right hand picks up the tabled black cards and using both hands forms a fan or spread of the 10 black cards.
3. The right hand alone holds the spread or fan of 10 black cards. The left hand turns palm down and the left pinky is inserted into the break. The right hand approaches the left as the left pinky pushes down on the inner end of the nine red cards creating an opening at the inner end only. As the hands come nearer the lower left corner, the black cards are secretly started into the space created below the nine red cards as seen in **Fig. 22**, operator's view.

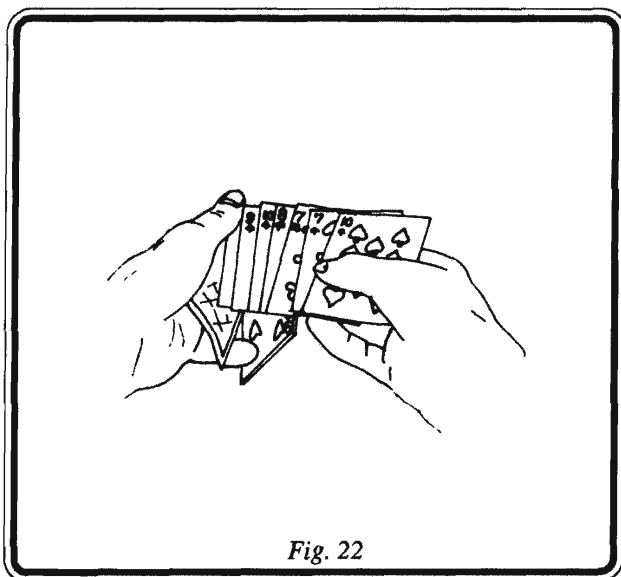


Fig. 22

4. Now just move the black cards into the space as in Fig. 23 noting that the left pinky is now moved in between the 10 black and nine red cards. As the stage of Fig. 23 is reached, finish the action by flipping the cards face down. At this point, the left pinky automatically separates the nine red cards at the inner end as in Fig. 24.

5. All that remains is for the right hand to immediately pick off the cards above the left pinky placing them directly onto the spectator's palm. If the move is properly executed, the spectator will be convinced he has just been handed 10 black cards. Adding to this illusion the remaining cards in the left hand are turned face up displaying a red card. Conclude as already described in the Fifth Method.

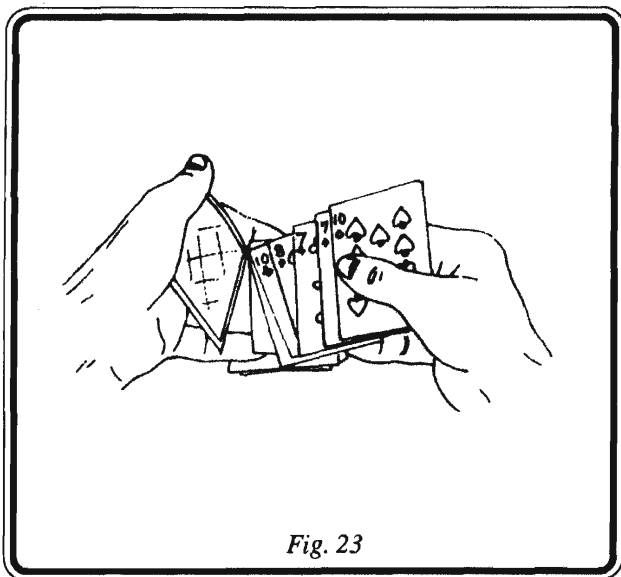


Fig. 23

*I have experimented with some methods using a Pass to transpose the colors but nothing seems as satisfactory as those described. I must point out that only the First Method presents a clear picture of two separate packets consisting of apparently all black cards and red cards. The packets are then never brought together as you directly hand one packet to the spectator before picking up the tabled one. The approach used in this First Method can also be applied to the Second and Third Methods with just some minor changes. For example, in the Third Method, which uses Double Face cards, you would have to palm off the face card using a Hugard Palm or Marlo's Future Classic Palm, bringing the one regular card face out into the left hand. The right hand then picks up the face-up tabled cards, adding them, still face up, to the face-up palmed card. Now you will have a regular card on top covering the double face cards. As to which method you use is up to you.*

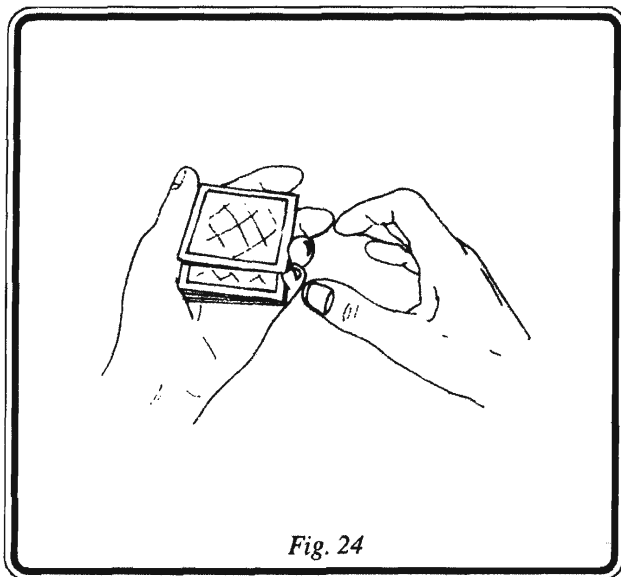


Fig. 24

# THE SHIFTING CARD

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**EFFECT:** *A noted card in the 10th position from the top is caused to shift its position between the 10th and 20th position.*

1. What will be described is the use of a Two Card Pushoff during a count to a chosen number. The Two Card Pushoff is not a new idea, but the way it is used here results in a very flexible approach that is applicable to other effects.
2. Having had the deck shuffled, state you will use the 10th card from the top. During this statement, obtain a left pinky break below the top two cards. Do a Two Card Pushoff on the count of "ONE," taking the cards with the right hand by the outer right corner with the thumb on top and the first and second finger on the face.
3. As the right hand takes these two cards as one the left thumb also pushes off the next two cards of the deck. The right hand with its card(s) comes over towards deck as in **Fig. 1**, where the next two cards are about to be taken as one under the card(s) in the right hand. The card(s) in the right hand move in to the left above the left thumb, which also pushes its two cards as one under the right hand, as in **Fig. 2**, taking the cards on the count of "TWO."

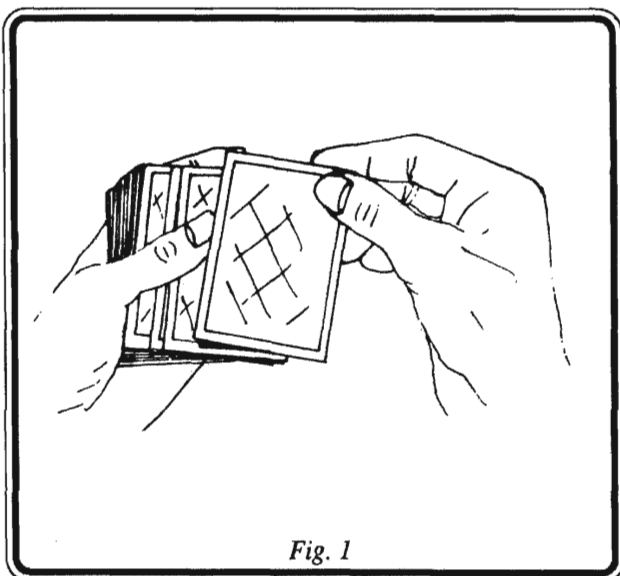


Fig. 1

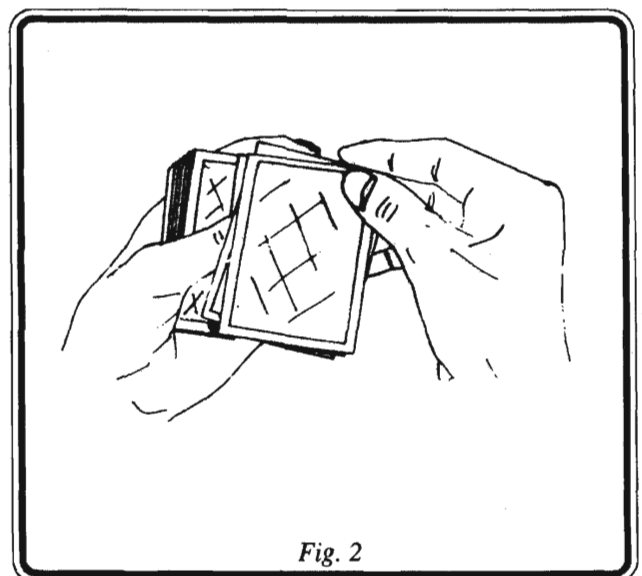


Fig. 2



4. Continue the Two Card Pushoff counting cards up to "TEN." By this time you actually have 20 cards. The face of the packet is shown as apparently the 10th card. Replace the packet onto the deck. Say that you will cause the 10th card to shift to any position in the deck. "For example, name any number from ten to twenty."
5. Assume 15 is called. Take single cards up to the count of five, pushing over two cards as one on the counts of 6 - 10. After the count of 10, again take single cards up to the count of 14. The left thumb pushes over the 15th card on top of the deck, levering it face up with the left fingers onto the deck, and displaying the originally noted 10th card. Replace the cards from the right hand onto the deck. Repeat the effect if desired.
6. The above approach to the Two Card Pushoff is applicable to other effects in which you either have to count or even spell to cards. As an example, there is the classic effect wherein you control a card to 18th from the top asking for a number between 10 and 20 to be called.
7. If 18 is named, you're in luck. If 17 is called, the usual procedure is to deal 17 cards, and turn over the next card. In the event of 16, use the top card of deck to scoop up the deck, count 16, and turn over the next card. By using the Two Card Pushoff approach you actually end on the exact number. For example, 12 is called. The first two cards are taken fairly, then you take doubles up to the count of 8, after which you take single cards up to the count of 11, turning over card on top of the deck on the count of 12.

# THE TURNOVER CARD

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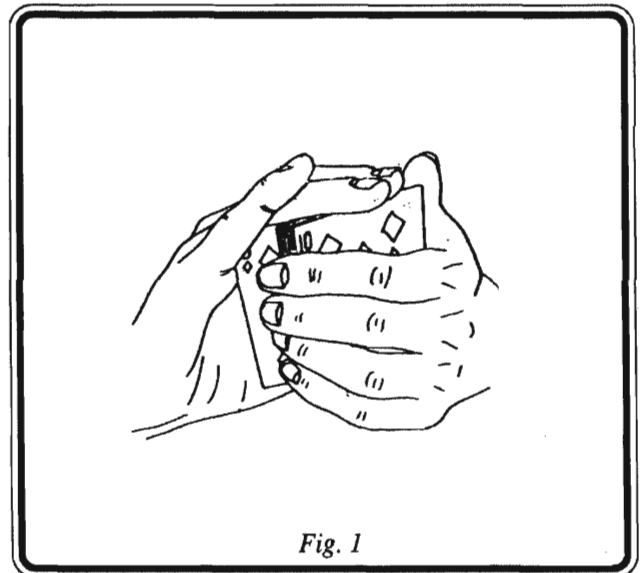
**EFFECT:** A card is peeked. The deck is dribbled onto the table and the selected card turns face up onto the top of the deck.

1. Have a card peeked by a spectator and obtain a break below it with the left fourth fingertip. As the right hand apparently squares the ends of the deck, the left fingers Side Steal the card partially out of deck just enough to clip the card's outer right corner between the right third and fourth fingers. **Fig. 1** shows the bottom view of this action.

2. The right hand dribbles cards onto the table holding back the clipped card as in **Fig. 2**, until all the cards are released. Immediately, the right hand moves upwards very slightly releasing the clipped card. The upward movement of the right hand causes the clipped card to land face up on top of the cards as in **Fig. 3**.

3. You will have to experiment a bit to get the knack of this card discovery. The most important point is to time the turning over of the selected card with the dribbling of the cards. In other words, the turning of the card must immediately follow on the heels of the released cards appearing to be part of the dribbling and not after the dribble.

4. It is possible to have two selected cards appear face up on top of the dribbled cards. Have a spectator peek at a card in lower portion of the deck, obtaining a left fourth fingertip break below it. Have a second card peeked at in the upper portion of the deck, this time getting a left third fingertip break below it. Sidejog both cards into the required Clip at the base of the right third and fourth fingers, dribbling cards as already explained, except this time causing the two clipped cards to fall face up on top of the dribbled cards.



## AS AN AMBITIOUS BIT

1. Here you place a chosen card face up into the center of the deck obtaining a break below it, and sidejogging the card into the Clip position. Dribble the cards onto the table saying, "Some place in the deck is your card." Naturally, this time the face-up card will fall face down onto the dribbled cards.

2. Square up the deck. Snap your fingers over deck, and turn the top card face up showing its arrival.

## THE AMBITIOUS FOUR

1. Here the four Aces are placed face up as a unit, into the center of the deck from the outer end outjogged for about a third of their length. The right hand comes over the deck pushing the Aces in at an angle so their lower right corners angle out to the right at the lower right corner. The outer right corner of the Aces will project past the outer end at the upper right corner.

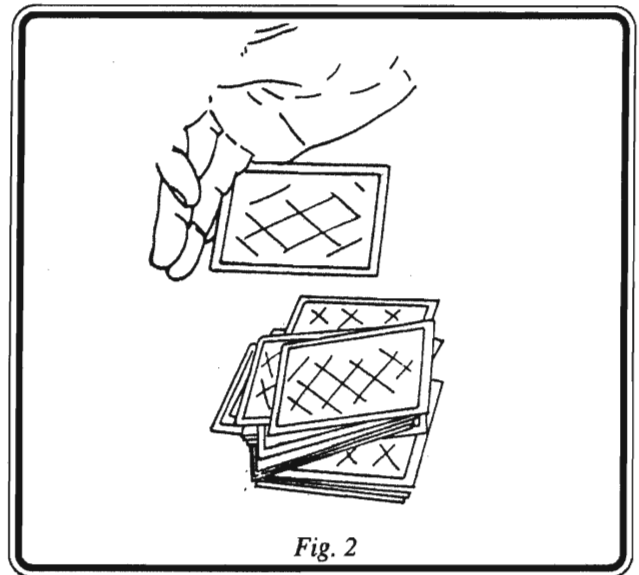


Fig. 2

2. Under cover of the right fingers, the left forefinger engages the outer right corner of the Aces moving the Aces to the right resulting in the Aces ending up in a sidejogged position. The outer right corner of the sidejogged Aces is clipped at the base of the right third and fourth fingers. Dribble the cards saying, "Someplace in the center of the deck are the four Aces." Needless to say, the four Aces will end up face down on top of the dribbled cards.

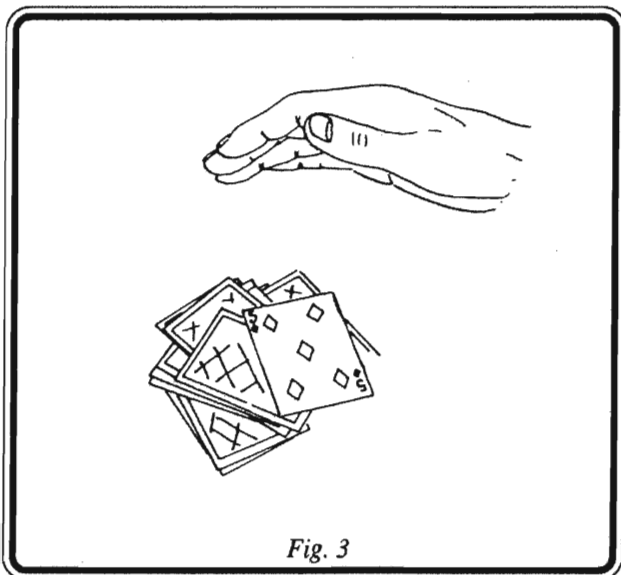


Fig. 3

3. With the deck tabled square it up, and snap your fingers over the deck. Now, alternating the hands, turn over an Ace at a time showing their arrival on top of the deck.

I have tried getting the same results by inserting the face-up Aces into different parts of the deck. Actually, the fourth Ace was placed next to the third Ace, and at once the right hand pushed in the Aces angling them. At any rate, I have not been able to make this work all the time. Still, some may care to try this out anyway.

# SIMPLE ORDER TRIUMPH

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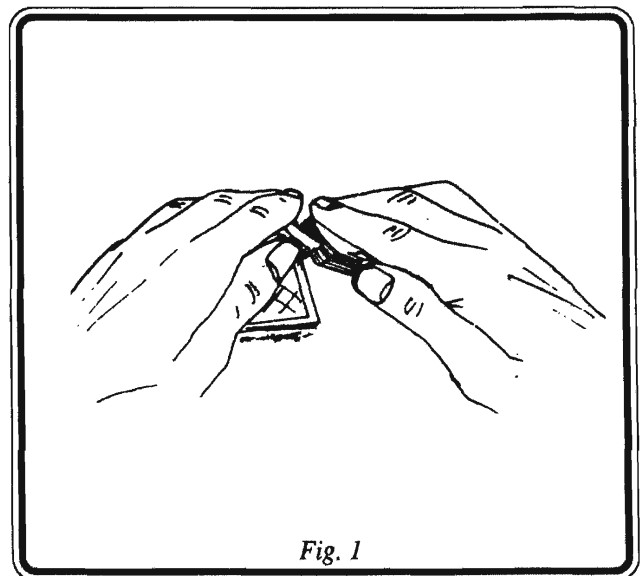
**OBJECTIVE:** To do a **TRIUMPH** effect, yet retaining a stacked deck in its original order from the top down.

*In 1964, in **THE PATENTED SHUFFLE** was published with the idea of using a Triumph effect to disguise the fact that you were actually doing a False Shuffle. This retained the original order of a stacked deck of any system you may be using. It was especially effective when used in front of magicians since they were already preconditioned to the fact that all versions of Triumph were done with a deck in no particular order. The following method is a very easy and direct version of Triumph which retains the deck in its original order- whatever that may be.*

1. Regardless of what stack you are using, have a card selected somewhere from the center of the deck, and have it returned into the same place. Resquare the deck, obtaining a break above the selection. Insert the left fourth finger deeper into break raising the section above the break, and enabling the right hand to grasp the inner sides of the deck, maintaining a separation between the halves. The right hand tables the deck in readiness for a Riffle Shuffle. The break makes it a simple matter for the right hand to cut the cards above the break to the right.

2. Ribbon spread both halves face down towards yourself. Scoop up each half, turning the right hand portion face up. Repeat the spreading of each half, this time showing face down/up cards. Naturally, if you are using a new deck order, then omit the spreading of the halves at this point. Simply turn the right hand portion face up.

3. You will now do a False Shuffle I submitted to Al Sharpe's **EXPERT CARD CONJURING** (1968). The hands come over each other positioning themselves at the touching ends. The right thumb lifts up all of its face up cards, but the left thumb lifts up only the top card of its portion. **Fig. 1** shows this from the operator's view. From the front it appears as if both halves were lifted.



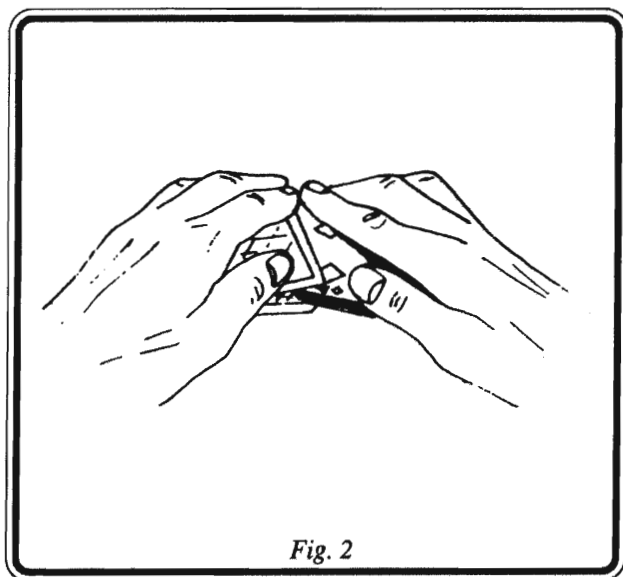


Fig. 2

4. Riffle off all the cards from under the right thumb followed by letting the single card from left thumb snap off and fall on top as in **Fig. 2**. Telescope the cards into each other making sure the left and right fingers completely cover the front side of the cards as in **Fig. 3**.

5. The right hand tips its portion forward plus the single face down card on top of it as in **Fig. 4**. Meantime, the left thumb moves to the inner side of its face down half, pushing it up as in **Fig. 4** so it rides up onto the cards on the right, but still remains jogged and aligned with the single card on the left.

6. With the cards now resting on their lower sides, the right hand is positioned at the right end of the cards as in **Fig. 5** which is the audience view, showing a contrast of apparently face-up and face-down cards when in reality all the cards face one way except for the one face-down card which is actually the selection.

7. The right hand pushes its cards to the left as if telescoping the halves; however, as the cards are about to be pushed flush, the right hand palm angles this half as shown in the inner view of **Fig. 6**. The right fingers at this stage cup themselves in front of the cards covering this angling from the front.

8. Lower the deck inward towards yourself onto the table. The right thumb lifts up on the angled cards at the inner side near the right corner, cutting off this portion, and placing it under the lower portion. Turn the deck face down placing it onto the left hand. Locate the reversed card using either the natural back-to-back separation, or just riffle the inner end locating it. You can excuse this action as a "Magic Riffle." Next, push the selection with the left fingers to the right side jogging it for about half its width. Ribbon Spread the deck face down from left to right showing all the cards face down.

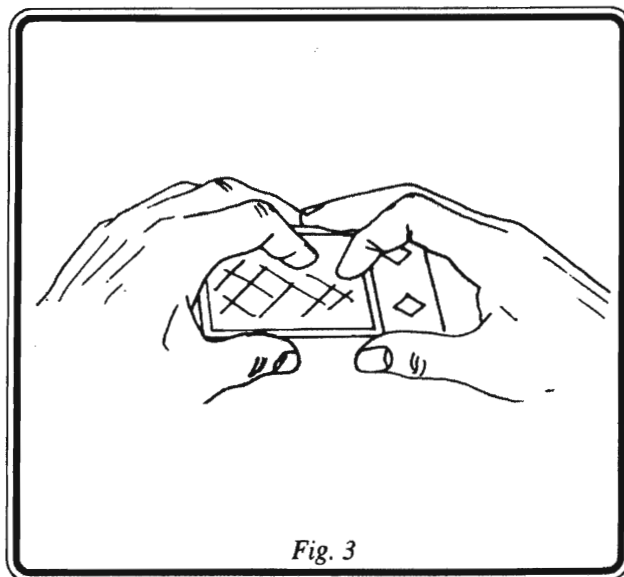
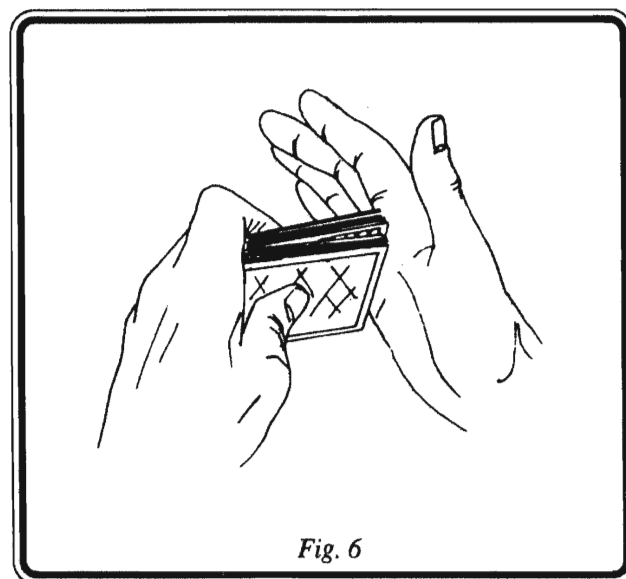
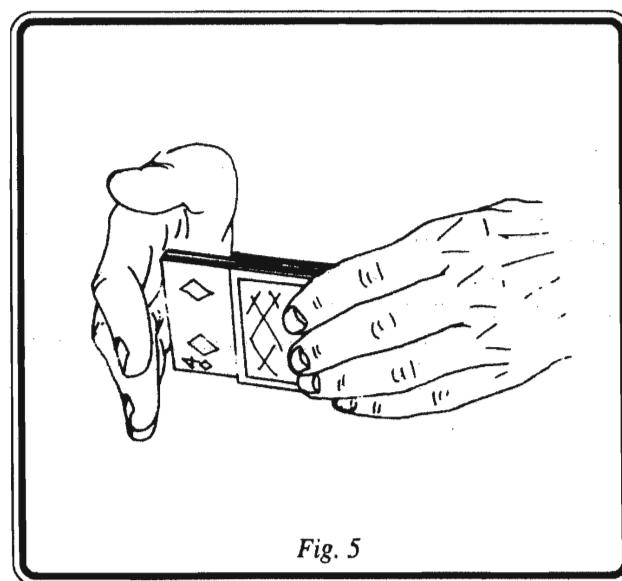
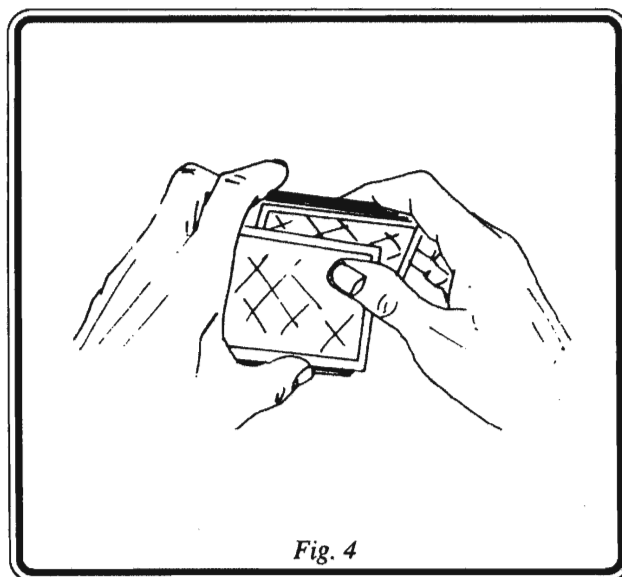


Fig. 3

9. Scoop up the deck and ask for the selection to be named. State you'll cause it to turn over magically. Ribbon Spread the deck showing the selection face up. Remove the selection turning it face down, and re-insert it into the same place. The deck is still in its original order from top to bottom.



# CHALLENGE OIL & WATER

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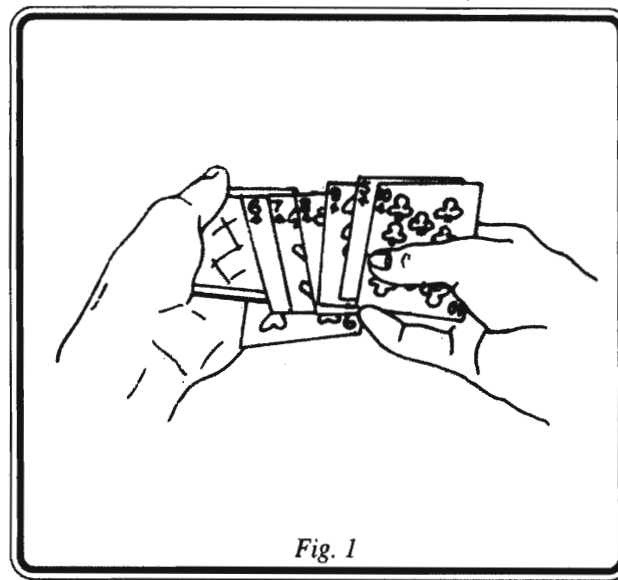
**EFFECT:** *Six red cards and six black cards are mixed, magically separating, only to remix.*

1. Begin by removing the 5 to 10 of red and black cards, arranging matters so the six red cards consist of three Diamond cards and three Heart cards. The six black cards should have three Club and three Spade cards. Remove the remaining red and black cards of values 6 to 10. These cards are alternated so they run in black/red order from the top down. This face-down 12 card packet is bridged by bending the sides downwards, placing these cards onto the face of the deck. The remaining six red/black cards are shuffled together, mixing the colors, and placed onto the face of the deck. The deck is placed into the card case until ready for performance.

2. Remove the deck and table it for a Riffle Shuffle. The Riffle Shuffle is made above the bottom 24 cards. Turn the deck face up commenting about needing some red and black cards. Deal off the first 12 cards of the deck into two piles, red and black. Pick up the six red cards, spreading them between both hands with the faces towards the audience. In squaring up the cards obtain a left pinky break above the bottom three cards. The left hand holds these red cards face down in a dealing position. The right hand picks up the six black cards, placing them face up onto the cards in the left hand, spreading them for the SPREAD PASS ADDITION (p. 36) of the three bottom red cards. **Fig. 1** shows the Spread Pass Addition just before flipping the black cards face down onto the cards in the left hand.

3. After the Spread Pass Addition, you have three red and three black cards on top. Thumb over the top six cards one under the other taking them from above by the ends with the right hand. Turn the right hand palm up flashing the black face cards, turning the right hand palm down. With the left first finger and thumb, grasp the inner left corner of this packet allowing the right hand to retake these six cards into a Mechanic's Grip. The right first finger and thumb grasp the outer right corner of those cards in the left hand, turning these cards end for end face up into the left hand, showing red cards.

4. The left hand has its cards face up with the right hand holding face-down cards. The right hand deals its top card face down onto the table as the left hand turns palm down dealing the face red card face down onto the tabled card. Alternate the right and left hand dealing cards into a packet onto the table calling out, "Black - red - black - red." When the left hand has dealt off the third red card, it remains palm down. The left thumb moves onto the back of the cards turning palm up, but keeping the remaining three cards face down in a dealing position. During this, the right hand flips its remaining three cards face up showing the black



cards. Continue alternating the cards by dealing and calling out "Black - red - black - red....," until all 12 cards are on the table.

5. Pick up the 12-card packet squaring up, and handing it to the spectator. The left hand picks up the deck and the right thumb, first and second fingers grasp the deck's inner right corner. The right hand holds the deck giving it a slight shake as you address the spectator with, "I want you to take those mixed cards, and give them a shake like this." During your demonstration with the deck, the bend of the bottom 12 cards will not show from the outer side, but there will be a definite separation at your inner side. When the right hand replaces the deck into the left hand, the separation will open at the outer side so you can get a fourth fingertip break above these 12 cards.

6. Have the spectator hand you the top six cards from his packet, and turn them face up with the right hand. Rest them against the top of the deck sidejogged to the right. Spread them out showing six black cards. Keep these six cards in a spread clamped on the deck with the left thumb. The right takes the remaining six cards turning them face up, and spreads them alongside the black cards. The colors have magically separated. You now do the Spread Pass Addition as the right hand turns the visible 12 cards face down onto the deck. As soon as all 24 cards fall flush onto the cards in the left hand, the right hand picks up the top 12 bowed cards from above by the ends raising them up between the fingers and thumbs of both hands. During this time, the belly is taken out of these 12 cards by pressing the sides upwards with the left fingers and thumb.

7. The right hand places the 12-card packet onto the table telling the spectator to press down on these cards. Meantime, the left hand has placed the rest of the deck aside, and has picked up the tabled 12-card packet, and turned it face up. Either ribbon spread or fan the cards with one hand showing the colors have remixed.

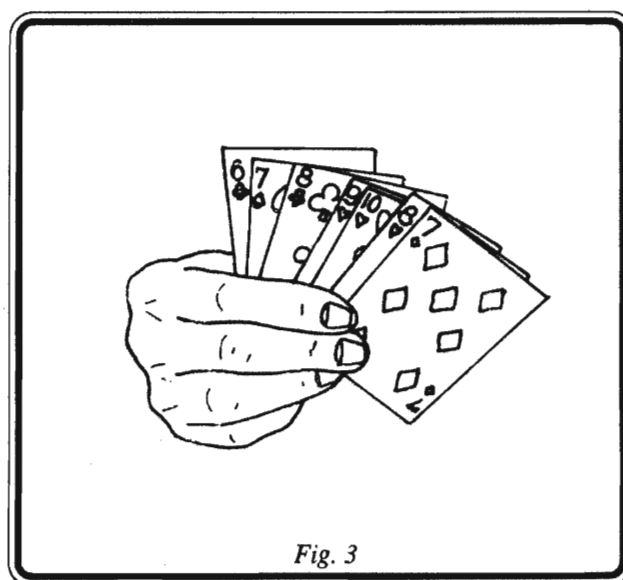
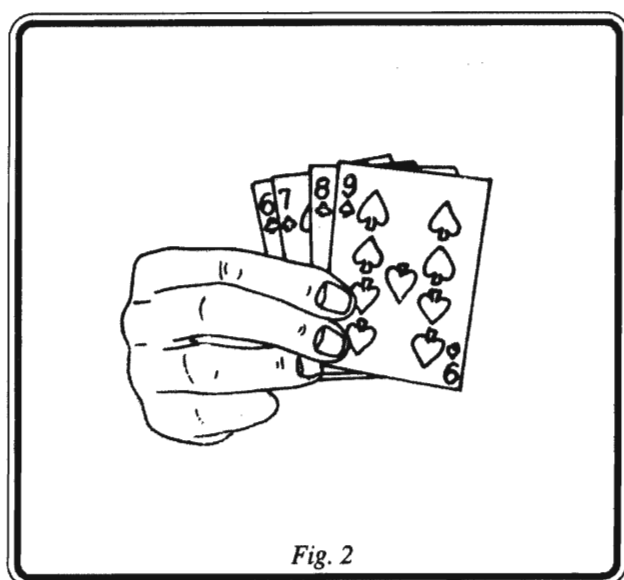
8. With the 12 cards still alternated, square them up, and place them face down into the left hand. The right



hand grasps the inner right corner of the packet, shakes it, and returns it to the left hand. Cleanly thumb over the top six cards, but in resquaring, the right hand picks up a seventh card. The left hand turns palm down placing its five cards squared face up onto the table with a red card showing at the face.

9. Respread the seven cards as six, holding the last two cards as one. In resquaring the cards get a left fourth fingertip break below the fifth card and a third fingertip break below the third card. Squeeze the packet for effect showing these cards as being six black cards as follows:

10. Thumb over the top card, taking it at the inner right corner between the right thumb on top and first and second fingers below. Raise the right hand showing a black card on the count of "ONE." The right hand lowers taking the pair of cards above the third finger break under and alongside the first card. Raise the right hand showing a black card on the count of "TWO." The right hand picks up the next pair of cards (those above the fourth fingertip break) showing another black card on the count of "THREE." This time when the right hand moves down it leaves the face pair in the left hand with the left fourth fingertip retaining a break below this pair. Without any stalling the right hand raises again as you count "FOUR." The right hand comes down again picking up the pair above the left fourth finger break raising up on the count of "FIVE." The right hand comes down picking up the last pair raising upward on the count of "SIX." At this stage the black cards will be displayed as shown in **Fig. 2**. The right hand holds the black cards.



11. The left hand turns palm down picking up the face-up tabled packet. As the left hand turns palm up, the thumb pushes over the top card so the fourth fingertip can obtain a break below it. The right hand moves down to the cards in the left hand. At this point the left fingers peel off the face black card onto the cards in the left hand so the left fourth finger has a break now below two cards. The right hand raises showing a red card on the count of "ONE." The right hand picks up the next pair of cards above the left fourth fingertip break raising to show another red card on the count of "TWO." While the right hand displays its cards, the left thumb pushes over its top two cards pulling them back to get a left fourth fingertip break below them.

This is less finger movement than doing a Double Buckle at this stage. The right hand moves down picking up the pair above break, and showing another red card on the count of "THREE." The right hand moves down to the left hand cards, but this time leaves the face pair in the left hand which again holds a break below them. The right hand again raises as if you picked up another red card on count of "FOUR." For the count of "FIVE," the right hand picks up the pair above break and finally the last pair on count of "SIX." The apparently separated colors will now be displayed as in **Fig. 3**.

**12.** With the cards displayed as in **Fig. 3**, squeeze the packet for effect either ribbon spreading or executing a one hand fan showing the instant remixing of the colors. Climax.

# THE SICK CANNIBALS

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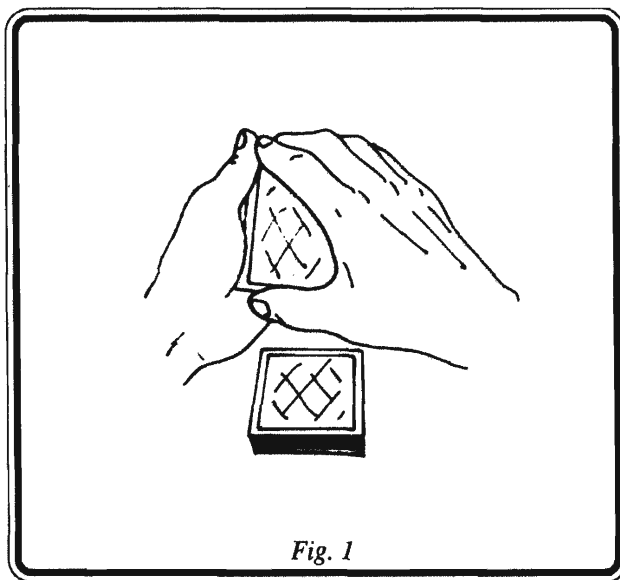
**EFFECT:** *The 4 Kings, representing cannibals, eat so many missionaries that they get sick.*

1. The setup on the top of the deck are four Sixes with their inner end crimped. Openly remove the four Kings arranging them in red/black order from the top down, and placing them on top of the deck. Spread the top four cards saying, "For this I have removed four Kings, representing cannibals." In resquaring, get a left fourth fingertip break below the top two Kings.
2. The right hand grasps the two cards as one from above by the ends. Turn the right hand palm up displaying a King, and calling its name. The left thumb pushes over the next King and the right hand turns palm down with its card(s) alongside the sidejogged King. The right hand moves to the left in order to pick up the King under the card(s) in the right hand. The right hand turns palm up displaying the second King, and calling its name. Repeat these same sliding pick up actions for the third King as once more the right hand turns palm up calling the name of this King.
3. Pretend to pickup the fourth King. Actually, the left thumb has pushed over an X card. The right hand pretends to take it under its cards; however, the right hand leaves all the Kings except the original top one turning palm up, and displaying the fourth King which you name. Thus you have named all 4 Kings. The audience assumes the right hand has 4 Kings but you only have one. The left hand tables the deck so it is near you.
4. Place the single King face down into a deep Mechanic's Grip. The right hand picks up the top card of the deck as you say that it's time to feed the cannibals. Place this King from the inner end under the King in the left hand. Use both hands at each end flexing the cards, indicating a chewing motion. Turn the packet face up doing a casual three-card count. While only a count of three is used, the patter line, "And the first morsel is eaten or gone," covers the three count. To all appearances you apparently showed four Kings. Turn the packet back face down into the left hand.
5. Pick up the next card off the deck, another King, saying, "They are ready for another tid bit." Here the left fingers Buckle the bottom King and the right hand inserts its card above the Buckled card. Again grasp each end of the packet with both hands repeating the flexing action to denote chewing. With the right hand grasp the left side of the packet thumb on the face first fingertip on the left edge at about the center, and the

third finger up against the lower end with the second finger on top. As the right hand turns palm up, do a D'Amico Spread. Now, the left hand grasps the left side of the cards, with the thumb on the face and fingers below.

6. At once the right hand takes the face red King into a Mechanic's Grip on the count of "ONE." The left thumb and fingers also spread its two Kings. The right hand comes back to take the next King, but in the process reloads the first King under the card in the left hand. Thus on the count of "TWO," the right hand has actually only one King while the left hand has two Kings. All that remains is for the right hand to take the two Kings one at a time on the counts of "THREE and FOUR."

7. The above is the Stanyon Count with the Marlo Concept. The Marlo Concept is to show three face-up cards, such as in this case of three Kings as four cards, or in this case four Kings. Changing the mechanics of the Stanyon Count does not change the Marlo Concept anymore than using the Jordan Count mechanics but still using the Elmsley Concept.



8. Place the three Kings face down into the left hand. The right hand picks off the fourth King off the deck inserting this King from inner end second from the bottom by using the Single Buckle. This time you will do an Elmsley Count. Now the D'Amico Spread makes for an easy start of the count if you count from the left hand into the right. However, for those that Elmsley Count from right to left, the following idea will give them an easy start of the count. The cards can start face up or face down.

9. The left thumb does a Block Pushoff of the top three Kings. The right hand grasps the right side of the face down Kings with the fingers on top and the thumb below maintaining a spread condition. When the right hand turns palm up, the face card will be angled off to the left

for an easy take of the face King into the left hand as you do the Elmsley Count showing four Kings.

10. At this stage the count will usually start to arouse suspicion so you turn the cards face towards the audience. Take two Kings in each hand wiggling the pairs, and cleanly showing four Kings. Your hands should be directly above the deck at this stage. The four Kings are squared up but a left fourth fingertip break is held below the top three Kings. The right hand moves over the packet holding the ends. The hands should be directly over the deck as in Fig. 1. All right four fingers cover the outer end.

11. The next action is very important. Both hands come near the deck but the left hand moves off to the

left with its single card while the right hand moves down directly onto the top of the deck with its three Kings as in **Fig. 2**. The right fingers move back picking off the top card of the deck as in **Fig. 3**. Your head and eyes should follow the left hand while right hand moves down to the deck. Your patter during these actions is, "They are still hungry so let's feed them plenty of morsels."

12. The following is an interlacing idea by Stephen Tucker and David Britland, to wit: The right hand takes off the top card of the deck and places it face down onto the card in the left hand. The right fingers pull out the bottom card of the two and a King is turned face up onto a supposed X card. The right hand picks up the next top card of the deck placing it face down onto the cards in the left hand. Again the right fingers remove the bottom card by its inner right corner turning a King face up onto the second supposed X card. The right hand picks off the next top card of the deck placing it face down onto the cards in the left hand. This time, the left fingers buckle the bottom card so that the right fingers can remove the second card from the bottom via Bill Simon's Buckle Glide which is turned face up and placed on top of the cards in the left hand.

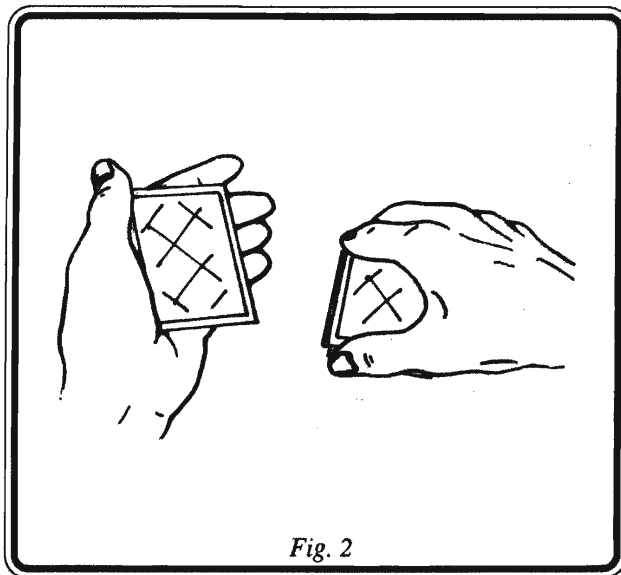


Fig. 2

13. To all appearances you have picked up three X cards off the deck, alternating them between face up Kings; however, you now have only the four Kings with a face-down King second from the face of the packet. You can spread over the top two cards displaying a face-down card between two face up Kings saying, "Three

more morsels all ready for the cannibals." Square up the packet, giving it the flexing action, and go into Marlo's Opec Count, showing apparently four face up Kings by taking the lowermost card on the first count instead of the face card. After the count you will have three Kings face up and the lowermost King will still be face down. To show all four Kings face up, buckle the bottom King as the right hand, palm down, moves its right thumb under the face three Kings at the inner right corner. The right hand turns the three Kings faces towards the audience, and the left hand simply adds its face-down card onto the face of the three Kings. Both hands spread out the four Kings.

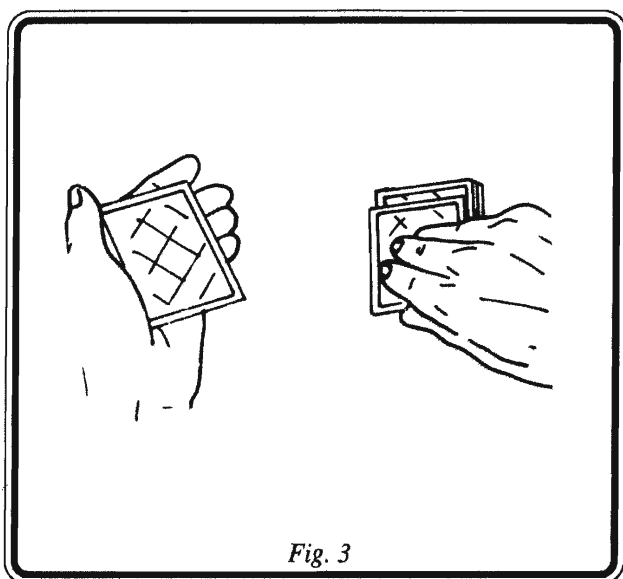


Fig. 3

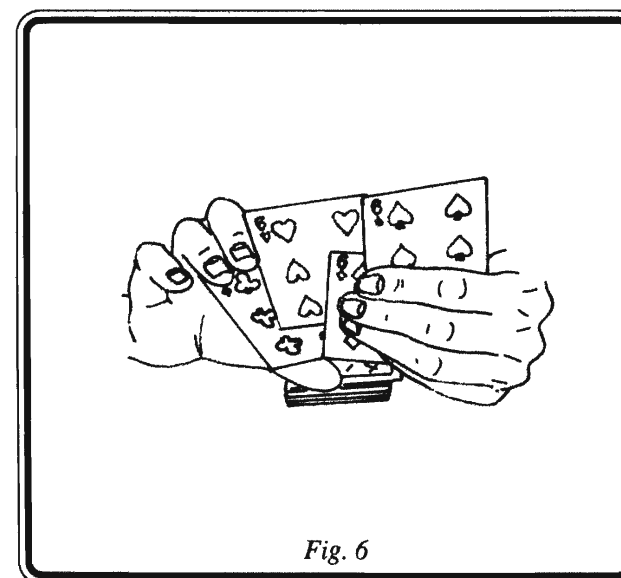
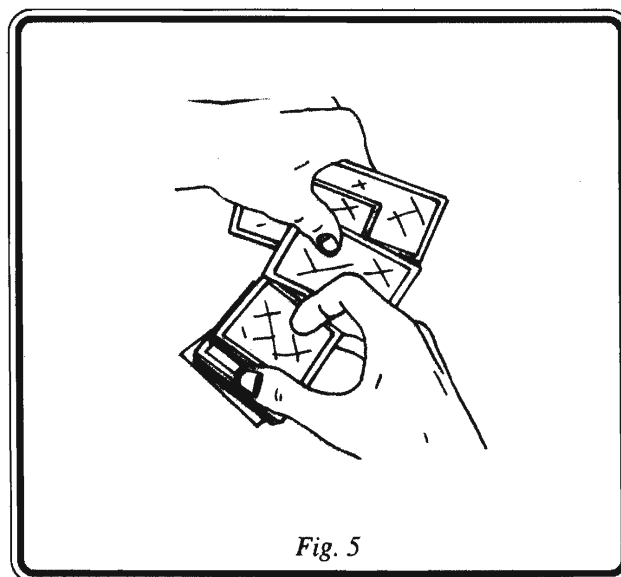
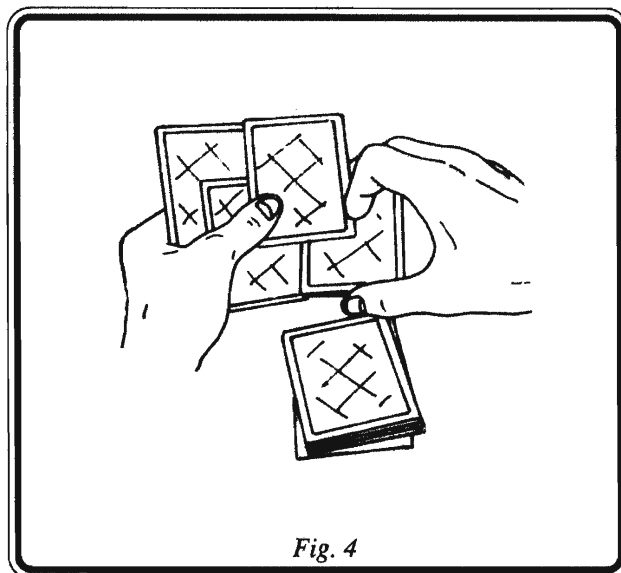
14. The four Kings are handled two in each hand as before. They are brought together still facing the spectators, then both hands move down simulating the same actions depicted in **Figs. 1 to 3**, except here the right hand does not add any card to the deck as the left hand (with the actual four Kings) moves off to the

left. The right hand straddles the tabled deck squaring it. The left hand meantime spreads out its four cards. While attention is on the four cards in the left hand, the right hand lifts off the four sixes in a Straddle Grip as apparently one card. Keep the right four fingers clipping the outer end of these cards as the right thumb moves up to the outer left corner. This grip conceals the outer end of the four sixes. Insert these cards as one between the second and third Kings squaring up the packet, and holding it with the right hand from above by the ends.

**15.** Flex the packet for effect turning it face up and do the Ascanio Spread showing only four Kings. The right hand places the block of cards under the other three Kings and the cards are squared. Raise both hands so the backs of the cards are toward the spectators saying, "I forgot to show their fat backs." Repeat the Ascanio Spread with the faces towards yourself. The two sixes from the left hand are transferred onto the face of the cards held by the right hand. Square the cards turning them face down into the left hand.

**16.** The above two displacement counts have brought the four Kings between the Sixes, i.e., two Sixes at the top and bottom of the packet. The following patter line of "These four cannibals ate and ate and ate until they got sick, sick, sick," is delivered during the following actions. The left thumb deals over the top two cards when you say, "These four cannibals," then in resquaring get a break below the top two cards. The right hand grasps ends of the packet with the right thumb taking over the break on the top two cards.

**17.** Ascanio Spread with Marlo's Unloading Action. The hands move to in front of the tabled deck as you start a face-down Ascanio Spread during the lines "They ate and ate and ate." This brings you to the situation shown in **Fig. 4**. The right hand holds onto its block of cards as the left hand moves three cards forward turning its three cards face up and to the right screening the deck and right hand as in **Fig. 5**. The spectators see only the three Sixes at this stage. Under cover of the three face-out



cards the right thumb releases the cards below the break which has automatically changed to a one-card break onto the top of the deck during the situation already shown in **Fig. 5**. Without any hesitation the right hand, now with its single card, moves up to place its card alongside the other three as in **Fig. 6**. At once, the right hand flips its card face up onto the table followed by the remaining three cards one at a time as you say the lines, "They got sick, sick, sick," concluding the routine.

**18.** Instead of unloading the Kings on top of the deck, some may prefer to lap them as originally suggested in the TOPS article. As to whether you reproduce the Kings or not is up to you, although I feel the climax with the Sixes has been reached.

# SMORGASBORD CANNIBALS

(Randy Wakeman)

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1. On top of the deck, from the top down, you have secretly placed a black 6, red 6, black 3, red 3, black 8, and red 8. The deck is held face down in dealing position while the four Kings held from above by the ends with the right hand, are displayed in a spread. After introducing the Kings as cannibals, square them against the top of the deck apparently removing them, but actually the right hand takes only the top King while the left hand tables the deck.
2. You now apparently take three victims sandwiching them between the Kings using the Tucker/Britland procedure already explained in THE SICK CANNIBALS. Spread over the top two cards of the King packet showing a face-down card between the Kings. Square up the packet doing Marlo's Opec Count by taking the bottom card on the count of "ONE," followed with the rest as in an Elmsley Count. The three victims have apparently been devoured. Show four Kings doing the face-out display as already explained in Sick Cannibals.
3. Display the four face down Kings in a fan with your left hand. During this, the right hand grasps the tabled deck enabling you to lift up two cards at the inner end with the right thumb. Place these two cards as one face down between the Kings. Square up turning the packet face up and do an Ascanio Spread showing the Kings have eaten another victim. Square up the packet and turn it face down. Thumb over the top three cards again displaying four cards.
4. Repeat Step 3 loading two cards each time, then twice more to eventually again show only four Kings. Square the packet turning it face down into your left hand. Transfer the top two cards of the packet to the bottom taking the packet with the right hand from above by the ends. The right hand turns palm up displaying an 8. Turn the right hand palm down and the left fingers peel out this bottom 8. Again turn your right hand palm up displaying another 8. This time the right hand turns palm down exchanging all of its cards for the single card in the left hand. The right hand turns palm up showing another "8". The right hand turns palm down depositing its card onto the packet as the left thumb peels off this card into the left hand while the right hand takes all the cards showing what appears as the fourth 8. Your patter during these actions is, "They ate and ate and ate and ate." This four-card count and line is Marlo's.
5. Again transfer or cut two cards from top to bottom. This time repeat the identical four-card count showing four 3's as you deliver the line, "Tray after Tray after Tray after Tray." Again cut two cards from top to bottom repeating the four count this time showing apparently four 6's as you say, "They got sick, sick, sick, sick."



6. Again cut two cards from top to bottom getting a break above the top two cards. Ascanio Spread with Marlo's Unloading Action disposing of the 8's, 3's, and 6's on top of the deck as described in **Figs. 4 - 6** of Sick Cannibals ending with four Kings. Randy's patter is as follows:

*"Have you ever seen the Cannibal Kings, the most vicious cards in the deck? Here they are...let me show you how they work. I'll interlace three unsuspecting victims between them. Already the Kings have gobbled them up, leaving me with the four cannibals and nothing else. They are still hungry...into their savage jaws goes another victim. Only the Kings remain. Another victim happens by - he too has been gobbled. The Kings are still hungry! We will place another victim in with the cannibals. Look, he's already become desert. Last time I saw these Cannibal Kings, do you know what they did? They ate and ate and ate and ate. Do you know how much they ate? They ate tray after tray after tray after tray. Do you know what happens when you eat too much? You get sick, sick, sick, sick. So next time you're walking home alone late at night and you hear the sound of crunching cardboard behind you - be careful! It just might be one, two, three, four Cannibal Kings."*

7. You can expedite the routine by using Marlo's idea of placing the whole block of cards as one between the Kings. In this case the six cards are set up from the top down in black 8, red 8, black 3, red 3, black 6, red 6. These six cards are crimped at the inner end to be easily picked off as one. You can, if conditions permit, lap these six cards using the Ascanio Spread and Marlo's Unloading Action.

# THE MONEY SANDWICH

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**EFFECT:** *A freely chosen card, not looked at, is placed between two dollar bills and a spectator places his hand on this. Three cards are freely selected, one of which is signed. Selections are cut into the deck one at a time, then the cards are shuffled. The performer now locates the cards and as each card is shown it is placed face up between the bills. Two cards are thus located but the performer fails to find the signed card. On separating the bills, the first two selections are pushed aside. The original face-down card now turns out to be the signed card.*

*The above effect is a simple version of THE MONEY CARD as in the TEARS book, and a version I submitted to the **Pentagram**. The obvious inspiration is Elmsley's BETWEEN THE PALMS. The effect plays well if the control is such that it appears logical enough for the performer to miss in getting a selected card. The control will be described first.*

## CONTROL OF 3 CARDS:

1. The bottom card is crimped. Three cards are selected. The first card is placed on top of the deck which is cut to lose the card. Pick up the deck locating the crimp and holding a break below it. The second card is signed. Place it on top of the deck doing a Slip Cut at the break to the table as the left thumb holds back the top card so that both selections are on top when the cut is completed.
2. The deck is now on the table with two selections on top and the crimp back on the bottom. Have the third selection placed on top cutting the deck to lose it. All three cards are now below the crimped card to be controlled as desired.

*With the above control understood, the next part is the construction of a money envelope. Take two dollar bills, and lay them side by side, making sure that when one bill is folded onto the other you will have the correct sides, top and bottom, on this double bill. With the bills side by side, take a strip of clear Scotch Tape and place it across the bills where they meet. Next, take some rubber cement, and coat the ends of both bills. Fold the bills onto each other, and squeeze the taped side and ends. You have an envelope bill open at the left side. Now take another dollar bill, and place it onto the envelope bill. These two bills can be placed onto the other bills in your wallet. With the control described and the envelope bill, you are now ready to do the*

*effect as follows:*

1. Remove the single and envelope bill from your wallet, and casually show the bills. Place the single bill on the table, then the envelope bill on top of it with the open side towards yourself.
2. Spread the deck and have any card touched. Take the touched card, which is not shown, with your left hand, thumb on top and fingers below its left side. The right thumb very slightly lifts up the top bill of the envelope bill just enough for the left hand to insert the card into the envelope bill, and push it in flush. The right hand picks up both bills, fingers going under their right side with the thumb on top. The left thumb now enters from the left side of the bills into the envelope bill just enough to contact the card. The left thumb presses onto the card as the right hand moves the double bill off to the right. At the same time, the left fingers pull the bottom single bill to the left forming a fan which shows the card is apparently between both bills, but the major portion is still within the envelope bill. Resquare the bills, and push the card back into the envelope bill. Replace the bills and card to the table and have a spectator place his palm-down hand over them. The ends of the bills should be towards you.
3. With the deck still spread on the table, have three cards selected. Scoop up the spread and in squaring between both hands the left hand moves down to the inner end. The left first finger is curled just under the inner left corner. The left thumb engages the inner left corner of the bottom card crimping it downward. The curled first finger gives support for this crimp. Table the deck lengthwise with the crimp to your right.
4. You now control all three cards one at a time using the control explained at the beginning. At the conclusion, depending on which spectator returned the first card, that is, the first or third spectator, you will have one unsigned card on top, then the signed selection, followed by the next unsigned card.
5. Give the deck a Riffle Shuffle so one card falls onto the three selections, ending with a tabled Slip Cut. Briefly, both hands grasp each end of the deck. The left thumb lifts up half the deck at the inner side. The right hand moves the bottom half of the deck while the right first fingertip presses on the top card so it is carried off to the table with the bottom half. The right hand comes back and takes the cards from the left hand, lightly slapping them on top of the tabled half.
6. The deck is placed face down into the left hand. The left thumb pushes over the top card and also slightly advances the second card. As the right hand turns over the top card, the left thumb pulls back the second card obtaining a left fourth fingertip break below it. You now have a break under two back-to-back cards. Point to the face-up card saying, "This is your card," as you address the spectator who you know took this card, as it will be the last card returned.

7. The right hand grasps the inner end of the back-to-back cards with the fingers on top and thumb below. Hold them firmly and low face towards the spectator requesting him to simply raise his fingers like opening an alligator's jaw. With the left fingers on top and thumb below, lift the inner end of the double bill and the right hand pushes its card(s) to between the two bills. The spectator now lowers his fingers and continues to hold the money sandwich.
8. Repeat the Riffle Shuffle adding an X card onto the last selection and follow with a Slip Cut. Turn over the top card saying, "And this is your card," addressing the spectator who was the first to return his card. The right hand takes this card still face up, and places it onto the cards already between the bills. The spectator will naturally be asked to raise his fingers as before.
9. Now you give the deck a legitimate shuffle and cut. Turn over the top card and say, "This is your card," as you look at the second spectator. Look at the card adding, "You didn't sign it." He will say he did and the card you are showing is not his. Look at him saying, "Well, I got two of them," as you place the deck off to the side.
10. The spectator lifts his hand off the bills. Place your right first finger on the inner end of the top envelope bill, pulling it towards yourself disclosing the cards. The right fingers now push off the face card to the table followed by the next face-up card, leaving a single face-down card on the single bill.
11. Ask the second spectator, "What did you say your card was?" Say he names the 10S as his card. By this time your palm-down right hand picks up the double bill turning palm up, using the bill to gesture towards the face-down card as you say, "That can't be...that's the card that has been between the bills from the very beginning." Have the spectator turn over the card revealing his signed card.

*The left hand picks up the single bill, placing it on top of the double bill. The right hand then places both bills into the wallet with the other bills. The gesture with the double bill is to subtly imply there isn't a card on its other side. Also, do not use large bills like 50's or 100's. This is in bad taste and besides you could get mugged.*

*There are alternatives to the double bill. A method I discarded used wax on one side of the bill and only this one was used. Obviously placing the waxed side of the bill against the tabled card made it adhere to the bill. When the bill was lifted, the card also lifted and the succeeding cards could be placed below this card. Later the bill was simply pulled away and placed onto the other bills on the table. From here the rest was concluded.*

*Another method using only one bill is to break the deck at the touched card. The left thumb pushed over the top card as the right hand held the right side of the bill. The left hand now apparently shoved the card under*

*the bill, but it was actually pulled back as the left hand did a palm-down wrist turn. This is the same kind of action I use when you apparently cause a card placed under the right hand to vanish.*

*Still another method was to actually place the card under the bill held in the right hand. The right hand now held the card and the bill which still rested against the top of the deck, sidejogged to the right. The right hand now moved the bill and card to the right until their left sides came along the right side of the deck. At this point, the left hand did a palm-down wrist turn as the left fingers slipped the card from under the bill to under the deck. The right hand followed through by placing the bill to the table. Since the card was now face up on top of the deck, it had to be righted before continuing. This was too much so this method was discarded.*

*In another method the card was actually placed under the bill. The left fingers were placed onto the left side border of the bill. The right hand was turned palm up, with the fingers spread apart as you say, "I want you to place your hand onto the bill and card like this." Here, the right hand was turned palm down over the bill so the right side of the hand along the little finger side contacted the right side of the bill. The left fingers now moved only the bill to the left. This exposed about an inch of the card on the right side. This card now made contact with the palm of the right hand, but its outer end was past the fingers at the base of the palm. The right hand, still palm down and fingers spread, moved to the right carrying the card along until it cleared the bill. The right hand now pressed down firmly onto the card until you felt it would cling to the palm. By this time, the spectator placed his hand on the bill. Now you added a nice touch. With the right fingers still spread, you raised your hand a few inches as you told the spectator, "Don't raise your hand off the bill." The raised right hand then travelled over scooping up the deck, and added the clinging card on top. Obviously this was not for every individual so it was discarded. Finally, I decided on a clever alternative that should appeal to those who don't have a buck in their pocket. The title is...*

# THE CARD IN CASE

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**EFFECT:** *A card is placed into the card case which is then closed. Three selected cards, one of which is signed, are cut into the deck. The magician locates one card and places it face up in the card case just in front of the flap. The second card is found and placed into the card case. The signed card is not located. The card case is opened. Two face-up cards are removed, leaving a face-down card. The spectator removes this card and it is his signed card. The card case is shown empty.*

1. This makes use of a very simple gimmick. This is to take any spot card and rub away all the spots and indexes resulting in a blank card. Do not use a manufactured blank card as they are too shiny and glossy, and will not look like the inside of a card case. A spot of wax is now smeared at one end on its back border of this blank card.
2. This card is on top with its waxed end at the inner end of the deck. This card can be forced or you can simply take the top card by its inner end and raise it with its back to the audience. The left hand shows the empty card case. It is then held in the left hand with the closing flap on the spectator's side as the right hand inserts its card into the card case. The right thumb is now on the inside of the card case while the right fingers move to the outside (spectator's side) of the case. The right thumb and fingers now press so that the waxed card will adhere to the flap side of the card case. The flap is now pulled down and the card case is closed. It is placed with the oval opening side uppermost to the table.
3. All that remains is to follow the same procedure as already described in MONEY SANDWICH. Control the three selections disclosing the first card as you get a break below the top two back-to-back cards. Lift off these card(s) sliding it into the card case but above the closed flap. Disclose the next unsigned selection placing it face up into the case onto the previous face-up card.
4. You now fail to find the signed card. Placing the deck aside. Pick up the card case opening the flap which causes all three cards to fall into the bottom of the case. This is why you should have the side flap(s) torn away. At any rate, two face-up cards are first removed. Now pull out the face-down card just partially.
5. Have the spectator remove this card. As soon as he does you push the flap into the case flattening it out against the blank card there. You can now squeeze the sides of the card case showing it empty. The other procedure is to turn the card case opening down, shaking or dumping out the signed card, implying only one card. Later you can push the flap in and flush against the side of the card case in order to show it empty.

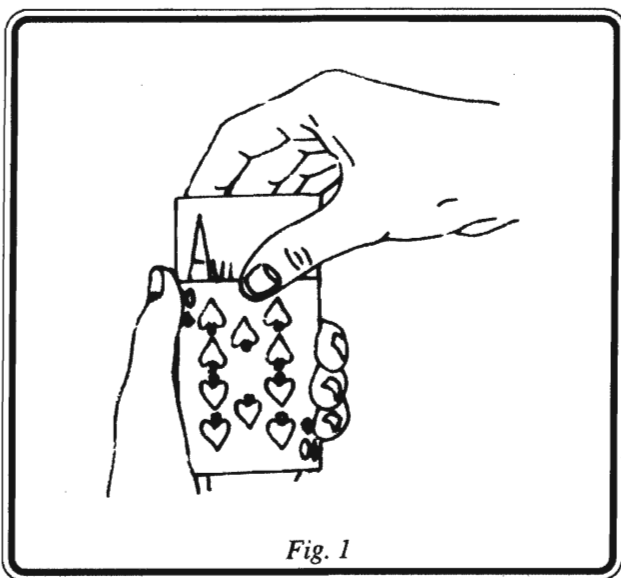


Fig. 1

You will find other uses for the Blank Card Gimmick besides that described here. Other alternatives, which do not use any gimmick, are the following.

(A) You pretend to put a freely selected card into the card case, but it really goes on the outside. Then the right thumb pushes it down so it becomes downjogged at the lower end for about half its length. The card case must be held well upward past the left first finger so that the downjogged card will be hidden by the left palm. **Fig. 1** shows the card being downjogged.

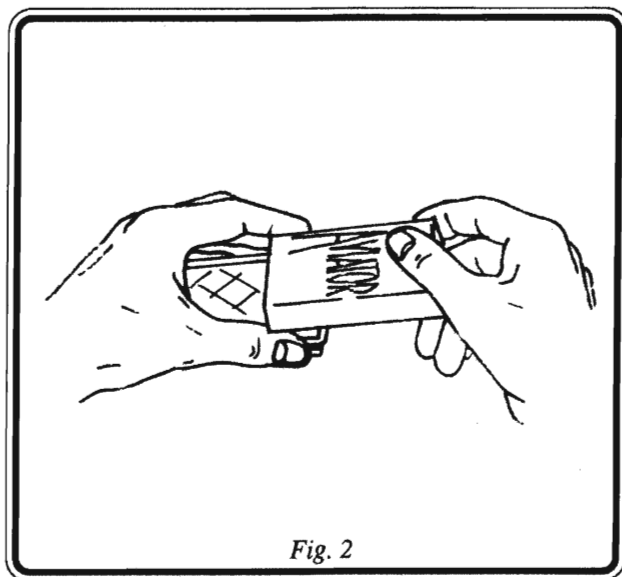


Fig. 2

(B) The downjogged card can be lapped so that now there is nothing in the card case. On the other hand, if you don't care to lap the card, the deck should be lengthwise in front of you. The left hand turns palm down and moves directly onto the deck so that the jogged card will align with the top of the deck as in **Fig. 2**, where the right hand at once grasps the right end of the card case placing it to your right and forward to the table.

(C) From here the rest is as already described. The moves pictured in **Figs. 1** and **2** can have applications to other effects.

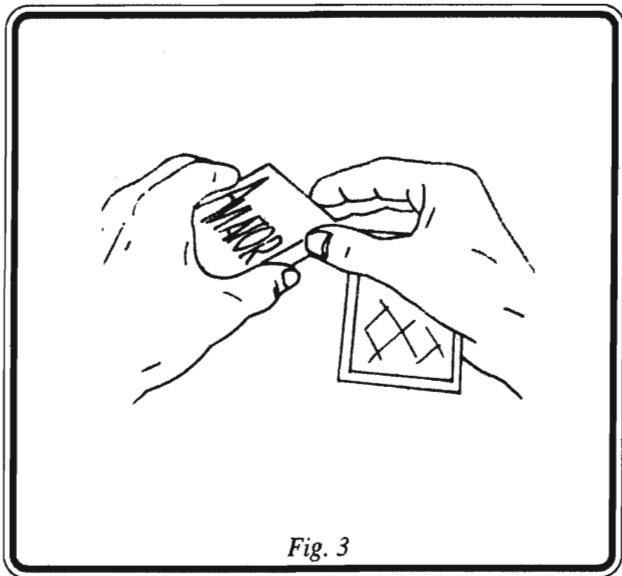


Fig. 3

(D) Another method, but requiring angle, is for the right hand to actually place a card face down into the card case but, at once pull it out pivoting it into a Tenkai Palm. The right fingers and thumb can not easily close the card case. The basic action with the card already pulled out and in a Tenkai Palm is shown in **Fig. 3**, where the right fingers are about to close down the flap. The left hand was holding the sides of the case and the flap was uppermost. This flap gives further cover to the card being pulled out again.

(E) Years ago I showed this last idea to Jon Racherbaumer in connection with another effect that as yet he has not published. I would like to discuss this here now but these Notes may get out of hand.

# NOT ALL PSYCHOLOGICAL

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**EFFECT:** *A deck of cards is shuffled, then held face up. The performer deals cards face up to the table requesting a spectator call "STOP" at anytime. The card stopped at is noted, then cut into the deck. The cards are now ribbon spread face down revealing one odd backed card which turns out to be the card previously stopped at.*

1. Assume you have a blue backed deck. From a red backed deck take out the 10S, placing this card ninth from the face. Take the 10S belonging to the blue deck and place it 14th from the face, casing the deck. On removing the deck you can Riffle Shuffle above the bottom 14 cards but this is not really essential.
2. Place the blue deck face up into the left hand Mechanic's Grip as for dealing. You deal three cards face up onto the table saying, "As I deal the cards call "STOP" at anytime." With three cards face up on the table, start to deal the next cards onto the tabled face-up cards rather rapidly. The rapid deal causes the spectator, psychologically, to stop you from getting to a place he or she may think you want to get. Therefore, the "STOP" call will be made as you deal the eighth or ninth card onto the table.
3. If "STOP" is called as you deal the eighth card onto the table, use the face card of the deck (the 10S in this case) as the card stopped at. If "STOP" is called as you deal the ninth card to the table (the 10S) then use the face card of the tabled cards as the card stopped at. Should "STOP" not be called after you have dealt the ninth card to the table, deal the tenth card to cover the 10S, then stop. Look at the spectator saying, "Anytime - today." This prompts him into saying "STOP" quite soon. This time as you resume dealing deal the next three cards, 11th, 12th, 13th, slowly. Because of your prompting, the chances are very good that the spectator will stop you after you have dealt three cards. You can now point to the face card of the deck (the regular blue back 10S) as the card stopped at.
4. What if "STOP" isn't called after you have dealt up to the 13th card? In this case just tilt the deck inwards very slightly and start to deal Seconds. The best Second Deal in this case is a Two Card Pushoff Second Deal which conforms to the initial dealing of the cards. Since the audience will be looking at the face-up cards that are dealt onto the table, no one will be burning your left hand. When "STOP" is called, point to the face card of the deck (the 10S) as the card stopped at.
5. Deal the 10S face up onto the tabled cards and drop the talon onto the tabled cards. Pick up the deck giving it a single cut, which centralizes the red backed 10S. Turn the deck face down and ribbon spread it, revealing a red backed card. Say, "In this blue deck I have one card with a red back."



**6.** Ask at what card the spectator stopped you. When the reply is, "The Ten of Spades," remove the red backed card, tossing it face up onto the table. If working for a larger audience, remove the red backed card with the back towards the audience. Ask, "At what card was I stopped." On getting the answer turn the 10S face towards the audience.

# ANOTHER SPECTATOR CUTS THE ACES

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**EFFECT:** *The spectator cuts the deck into four packets. The top card of each packet turns out to be an Ace. The conditions for this type of effect were posed by Bob Veaser many years ago. Over the years many versions have appeared in print. The following method may appeal to some.*

1. The four Aces are secretly bridged at their inner end only by bending the sides downwards. The AS should be the face Ace to be used as a later check.
2. Begin by cutting the deck from left to right as you instruct a spectator that he is to cut the cards in this manner. Then you add, "But first let me shuffle the cards." Pick up the packets one onto the other from right to left getting the bridged Aces back on top. Position the deck for an Overhand Shuffle. Shuffle off about half the deck throwing the balance on top. Cut the deck at the sides cutting the bridged Aces back to the top.
3. Hand the deck to the spectator who cuts deck from your left to right into four packets. The fourth packet has the Aces bridged at the inner end. The right hand picks up all four bridged Aces from above by the ends. Take a quick look at the face of this packet making sure you see the AS, thus you know you have all four Aces.
4. Place the Aces as one into a left hand Mechanic's Grip picking off a single card again from above by the ends from the third packet. Tip the right hand as you look at the face of the card and the back is seen by the spectator. Make some remark like, "That's interesting," as you place the card into the left hand where the left fourth fingertip obtains a break below this card. Repeat the identical pick - off actions on the second packet placing this card into the left hand, but now the right hand grasps the two cards above the break. The four right fingers extend along the outer end of the two cards actually concealing them. The right thumb is extended along the inner end. Without any hesitation the apparently empty right hand carries its two cards directly onto the first packet secretly unloading its two cards.
5. This time, the right hand remains contacting the ends of the tabled packet. The right thumb bends up the inner end of the top card as if to look at its face, actually giving the spectators a view of the back of this card. The right thumb lowers card apparently carrying it onto the cards in the left hand. Actually, the right hand comes away with nothing; however, the right hand must appear as if it is holding a card. For this you always have the right first finger curled as in the previous lifting off of the top cards strengthening the illusion

of having taken a card. The empty right hand simulates the action of placing a card onto those already in the left hand.

**6.** At once spread out the four cards between both hands saying, "These are the cards you cut to. You really have the touch and should win at cutting to a high card." Here, the right hand deals the Aces face up to either on top of each packet or in front of each packet. The effect is concluded.

*The angles are not that critical on the final move. It can be done full front but your body slowly turns to the left so the back of the right hand will be towards the audience by the time you arrive at the first packet on your left. It bothered me that some sharp eyed cardman would notice the slight hump of the bent Aces; therefore, I devised the following:*

**1.** *Only the bottom AS is bent by bending its inner end by pulling down the sides until the inner left and right corners meet and then they are released. The aces are now placed on top of the deck. Since the top three Aces are flat, all appears fair. You can also flex back and forth only the outer end of the deck between both hands.*

**2.** *To control the Aces during the shuffles chop off about a dozen cards. Injog the first card, run off, and shuffle off the rest, getting a break with the right thumb under the injogged card obtaining your separation at the inner end. Now shuffle off to the break throwing the balance on top. Now go into the effect as already detailed.*

# SPECTATOR CUTS ACES TO FACE

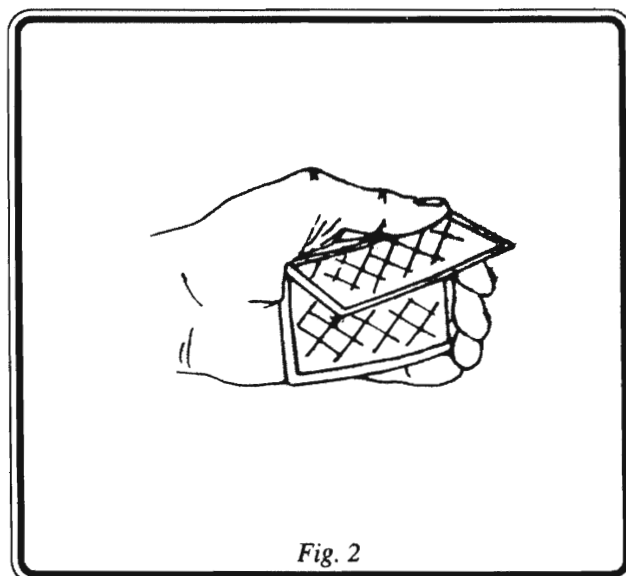
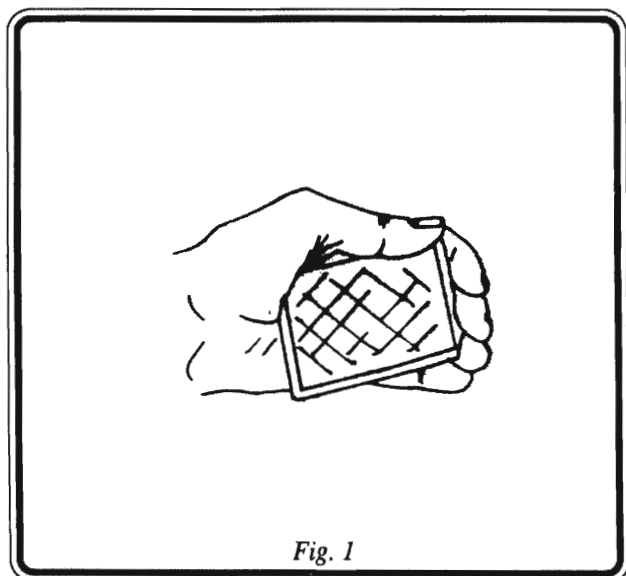
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**EFFECT:** *The spectator shuffles and cuts the deck into four packets. When the top card of each packet is turned over, nothing of significance is seen. However, when each packet is turned face up, the face card of each packet is an Ace.*

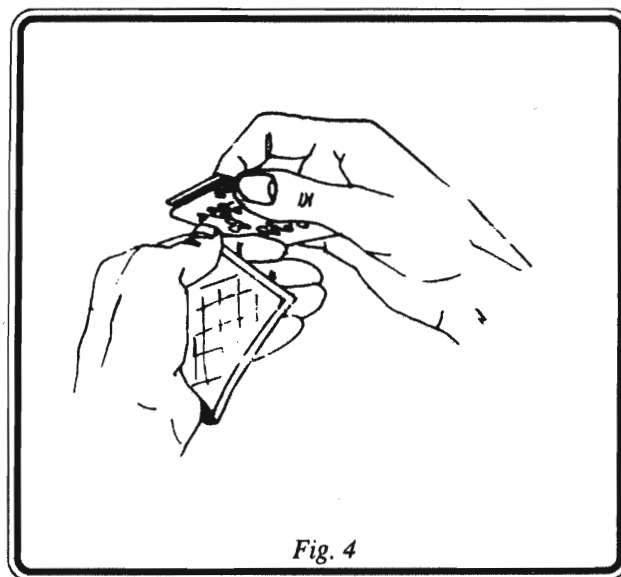
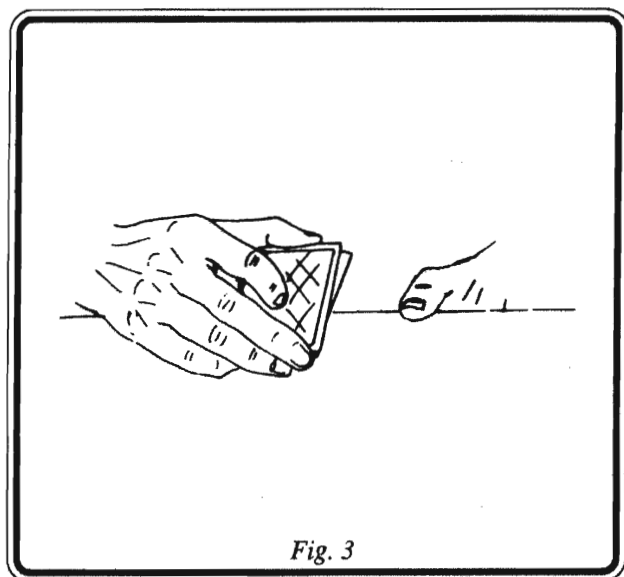
1. This entails a basic loading move which is accomplished one at a time from a full palm position. The basic move consists in having say, four Aces palmed in the left hand with the faces towards the palm. The actual palm is made with the left third fingertip on the outer right corner and inner left corner against the palm near the base of the left thumb. The tip of the left thumb lightly contacts the left side of the outer left corner. The palm is shown in **Fig. 1**.

2. The left thumb is pressed against the top card at its outer left corner. By pushing outward with the ball of the left thumb, the top card will pop up out of the palm as shown in **Fig. 2**. That is the basic move.

3. The four Aces are held out either in your lap or in the left side coat pocket with the faces away from the body. While the spectator is shuffling the deck, the left hand obtains the four Aces in the palm position of **Fig. 1**.



4. The spectator having shuffled the deck, cuts it into four packets. The left hand hooks its thumb onto the edge of the table as the right hand picks up the first packet on your left. The right hand must pick up the packet so the right second finger positions itself at the outer left corner and practically covering it. The right first finger is curled on top. **Fig. 3** shows this situation which is obtained whether you are sitting or standing.



5. The right hand moves its packet towards the left hand which moves up to meet it; however, the packet in the right hand for a few seconds actually covers the left thumb as in **Fig. 4**. In **Fig. 4** the right second finger should be on the outer left corner even though **Fig. 4** does not show this.

6. Under cover of the packet, the left thumb now pops up the first Ace under the packet as shown in the exposed inner view of **Fig. 5**. The left thumb is still covered by the packet above it. From the spectator's view nothing of this is seen. In a follow through, the Ace is added to the bottom of the packet as shown in **Fig. 6**. Again it is important that the right second finger is at upper left corner even though **Fig. 6** does not show that. The position of the right second finger prevents the added card's outer left corner flashing as it slides under the packet. The right first finger will also be near the left side of the packet.

7. Once the Ace is added, the left thumb pushes over the top card of the packet and the right hand stud deals this card face up onto the packet. The right hand places the packet onto the table as the left hand returns to hook its thumb on the table's edge. This would be similar to that shown in **Fig. 3**.

8. All that remains is to repeat these identical actions for each of the remaining packets. At this point, say that the spectator has cut to four cards of no important significance. Now say that actually in cutting to a card it is never the top card that is used but always the face card of the cut. Here turn over each packet disclosing the Aces.

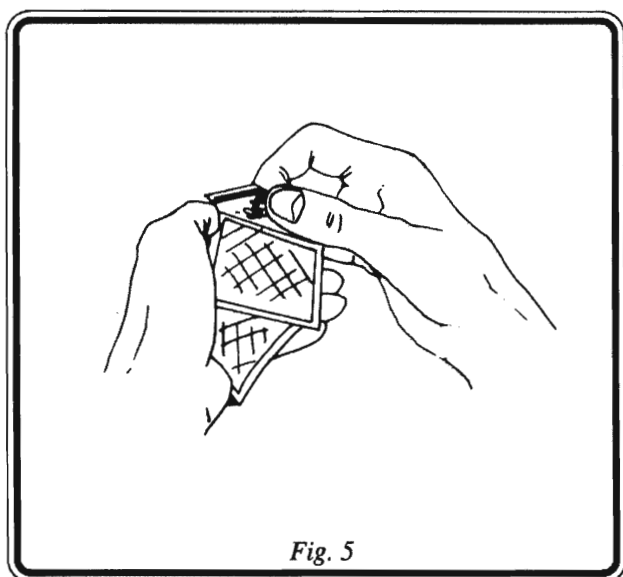


Fig. 5

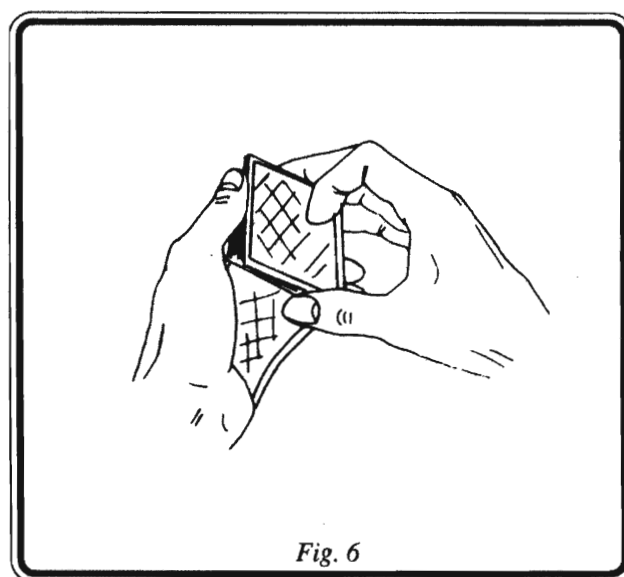


Fig. 6

*If you opt to do the effect standing, instead of hooking the thumb on the table's edge as in **Fig. 3**, drop it to the side of the body making sure you do not curve the cards into the palm as in **Fig. 1**, because this makes the hand appear strained. Instead, relax the hand so they will be held only by the tip of the left third finger and at the base of the thumb. The left thumb lies relaxed against the side of the left first finger. The four cards will actually be away from the palm but the hand will be relaxed. Only when you are ready to add a card does the left hand curl in the four cards against the palm as it moves up to meet the packet held by the right hand.*

# FEMALE

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*In the mental magazine called **MAGICK** there appeared a premise that I felt was excellent. The basic effect was that a woman thought of any card that she saw. This card was removed and tabled face up. The rest of the deck was turned face down to show the different names on each card. The card the woman chose was the only card that had her name on its back. The method however, was not that clever since it consisted in writing the name of a woman, whose name you found out, on the backs of 26 cards. These were placed at the face of the deck. The other 26 cards had different names and these were the top 26 cards. The deck was spread face up and the woman in question was asked to think of any card she saw which is a far cry from naming any card she merely thought of. I still liked the premise but decided on a method which could be done either close up or for a large audience. Also, it had to be a method that could be done right on the spot without going to the washroom to prepare for the effect. The choice of a card was not restricted so the woman could name any one of the 53 cards. The method I devised follows:*

1. You need a red-backed deck for best visibility of the names which are written or printed on the backs of the cards. Printing the names is preferable. The names should be all male names and these are on the backs of 53 cards including the Joker. This deck is arranged in order of Ace to King of Spades - Diamonds - Clubs and Hearts. This is so later you will not have to hunt for the named card but will know exactly where to look, locating it quickly. The Joker is at the face.
2. Place the deck face up into the card case. Make sure the face Joker is right side up. You now need a duplicate Joker. Use white wax to lightly coat the edge of the face-up Joker and also the center or face of the Joker. This Joker is placed face up just above the closed flap of the card case making sure this Joker runs the same way as the face Joker of the deck. The card case should be one with the oval opening so you can quickly remove this Joker without opening the card case.
3. The deck is placed into your left side coat pocket along with a Sharpie marking pen. Another regular deck should be in your right side coat pocket. Assuming you are working close up, you have two options. First, you can introduce yourself asking each person's name as you sit down. Naturally it is assumed there will be a lady or two in the group. Remember the name of one of the girls you think may be the best and friendliest for the effect. Both hands reach into their respective side pockets. The left hand removes the Name Deck, plus the Sharpie pen, and moves directly into the lap. The right hand brings out the regular deck, and tables it. Have one of the spectators open the card case, take out deck, examine it, and pass it around for everyone else to look over. While this is happening, remove the waxed Joker turning it over sideways and face down onto the card case. Quickly print the name of the girl you decided to later use for the effect. Turn

the Joker face up, sidewise again, and slip it back above the flap. Cap the pen, and place it and the deck into the left side coat pocket.

4. The second option is, after the introduction, to excuse yourself for a moment under the pretence of getting your props. While you are away, quickly print the name of the woman on the back of the waxed Joker, replacing the Joker into the card case, getting whatever props you need, and returning to the table.

5. For a large group there are many ways to get the name of not only one woman but several; however, assuming it is not a crowd that you will mingle with, then your best procedure is to do some mental effect for one of the women during which you get her name. The deck in this case is on the table behind some object with the waxed Joker already face down on the card case. The Sharpie pen is also there. On the table is also a pad on the third page of which is already written a prediction of a card that will be selected. This card is also the top card of the visible deck on the table.

6. State you would like to have someone hold a prediction that you will write. Look over the front row of women, choosing one that you feel would be right. Ask for her name, and if she would mind being the keeper of your prediction. Take the pad, tear out the third sheet, and move behind the object that also hides the name deck. Pretend to write the prediction, actually printing the name of the woman on the back of the waxed Joker. Place it into the case above the flap. Fold the prediction you already had written, and hand it to the lady in question.

7. Now how you force the top card of the deck is up to you. It can be a Cut Deeper Force, a Classic Force, or some mathematical force. At any rate, once the card is freely selected, have the lady open and read your prediction as being correct. Now do any other effects before going into the one with the names.

8. You are now ready to present the effect. If the named card is already in your left side coat pocket, fine. If you have it on the table behind some object, your left hand boldly palms the card case, and goes to the left side coat pocket as if removing it from there. This can be a Gambler's Cop position for an easy pick up and a carry to the pocket.

9. When your left hand removes the deck say, "I have fifty three cards here and I want you to think of anyone of these fifty three cards." Address the lady whose name you already have on the waxed Joker. Assume she names the 8C. Remove the deck plus the waxed Joker. Point to the Joker, and say, "You know when I mention that I have 53 cards many think of the Joker; however, you thought of the 8C." Quickly run through the Club suit transferring the 8C onto the face of the Joker. The spectators see the faces of the cards as you do this very openly.

10. In squaring the deck, press down onto the face of the deck with your right first finger which is curled on the face of the deck. The right fingers and thumb press down on the outer and inner ends of the face card



while seemingly squaring the ends. The left thumb and fingers execute a similar action on the sides of the deck as you apparently square the sides. These actions take only seconds and insure that the waxed Joker adheres firmly to the back of the named card. In this example, the 8C which is now dealt face up onto the table.

**11.** Turn the deck face down, and call attention to the names on the backs of the cards. Emphasize the fact that every card has a man's name and that there are 52 different names if someone wishes to check. Be sure to call out the names (not all 52), but several as you move along, spreading the cards and stopping at various points, calling out the names as well as showing them.

**12.** Say, "You could have thought of anyone of these cards but you decided on the 8C. Do you realize that you thought of the only card with a girl's name on it? But not any girl, what is your name?" When she gives her name look at her asking, "You didn't change it at the last minute?" This may get a laugh. Pick up the tabled card and turn it back towards the audience as you say without too much corn, "It has your name on it." This should get a better reaction and will be longer remembered than that other dog of a trick.

**13.** If she should name the Joker, as some wise guys would do when you mention 53 cards, say, "I knew you would think of the Joker and I had it ready for you." Here simply remove the waxed Joker, tossing it face up onto the table. This is a surprise and they think the effect is over; however, you turn the deck oval side down, removing the deck so it is face down. Point out all the male names stating she thought of the only card that has a girl's name on it. Eventually show the Joker with her name on its back. Don't re-invent Anneman's original REMOTE CONTROL effect.

**14.** It's possible to hand the named card out as a souvenir if you want to go to the extra trouble. What you will need is a matching duplicate deck. Sign your name on the faces of all 53 cards. Next, you will need a card index for the cards, but the following is very simple.

**15.** Cut two pieces of cardboard so they are wider and longer than the playing cards. These will be dividers. Place one into each side coat pocket. The cards are in suit order with Ace to King from face to top. Place the Hearts and Diamonds in the right side coat pocket with the divider between the suits. The cards are with the faces towards the body. Do the same with the Spades and Clubs placing them into the left side coat pocket.

**16.** Proceed with the effect as already described until reaching the point where you will show the backs having all male names. Depending on which card was named will govern your next move. If a Heart or Diamond was named, then the left hand holds the deck face up dealing off the cards face down onto the table. During this, the right hand casually goes into the right side coat pocket, obtaining the correct suit into a dealing position. The right thumb now rapidly thumbs off cards from the face of the packet until reaching the correct value. This card is then moved onto the top of all the cards in the pocket. This will make the card easily accessible later.

**17.** If Spades or Clubs is the card, then the right hand will do the dealing as the left hand gets the required card as already explained for the right hand. In either case the hand in the pocket is then removed to assemble the deck, placing it face up onto the table. Now the named card is shown as having the girl's name on it. Place this card face up onto the face-up deck.

**18.** Depending on which hand has to palm out the duplicate card will govern the next action. If the left hand palms out the card from the left side coat pocket, then the right hand picks up the deck by the outer end, turning it face down into the left hand which adds its face-up card under the face-down deck. If the right hand has to palm the card, then the right hand grasps the deck from above by the ends, placing it face up into the left hand. The right hand adds its card onto the face of the deck as the deck is turned end for end face down into the left hand.

**19.** In either case you have the back of the duplicate card facing you when you position the deck so it is held from below by the ends with the left hand. Now you say, "I will autograph your card for you which you can keep as a reminder of this occasion." Use the Sharpie pen actually printing her name on the back of this duplicate card. It appears as if you are signing your name on the face of the named card.

**20.** Having printed the girl's name, place the pen aside. The right hand repositions the deck into the left hand as for dealing. The back of the card still faces you. The right hand takes the card by the upper right corner. As it is moved off the deck, the right fingers and thumb simultaneously pivot the card outward and face up. At once point out your signature on the face of the card and hand it to the lady in question.

**21.** The deck is turned face down and placed into the card case. All you have to do is later replace the card you gave away making sure you sign it. Also you will get another duplicate Joker which is waxed on the face. It is now up to you whether you wish to go to this extra trouble. In any case, you do have the information on a very simple and efficient card index.

## 53 CARDS WON'T DO

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*In **PRECURSOR** # 10 for January 1986, Dom Cervas had a **TRIPLE SANDWICH** effect which, while an excellent one, missed the boat simply because he, like Charles Hudson, insisted on using a 53 card deck instead of a 51 card deck that I continually tried to convince Hudson to switch for. The effect to be described is also a Triple Sandwich, but its real purpose is much more subtle as you will see.*

1. To begin with, use a deck that is set up in any memorized system- Si Stebbins, or a sequential order such as Ace to King for each suit. To thoroughly understand this, assume you have the Ace to King for each setup, for each suit, in Hearts, Clubs, Diamonds, Spades order. The King of Spades would be the bottom card.
2. You can place the deck into the card case but on removing it leave the face card, the KS in this example, in the card case. This leaves you with a 51-card deck. Anyway you have a choice of giving the deck seven Straddle Faros with cuts in between, or you can previously give the 51-card deck five Straddle Faros. This would mean less Straddle Faros when you remove the deck from the card case minus the KS.
3. Assume you have given the deck the previous five Straddle Faros. Now give the deck two additional Straddle Faros with cuts in between. For the eighth Straddle Faro you do the Incomplete Faro, meshing cards in for about an inch. If the lower half straddles the upper half, that's fine. If the upper half Straddles the lower half, then simply turn the cards around. This is only because you will have better control of the two outside cards.
4. Holding the elongated deck's lower half with the left hand use the right first finger to riffle back the upper right corner of the upper half requesting a spectator to call "STOP." Make sure you riffle back slowly so that the choice is made near the face of the upper half. The right first finger pulls back the cards at this point in order that the spectator can note and remember the card.
5. Meantime, the right hand pulls back these cards back far enough so the left fourth fingertip can obtain a break at this point in the lower half before the right first finger releases its cards. Repeat this same Peek Procedure for the second spectator making sure he gets a card near the center of the upper half. As he notes his card your left third fingertip gets a break in the lower half at this point. Repeat this procedure for the third spectator so that he gets a card in the upper portion. This time the left second fingertip gets its break in the lower half as the third spectator is noting his card.

6. Strip out the upper half by pulling its outer end towards you. Be sure to maintain all three breaks in the lower half during this. The right hand tables its cards. The right hand comes over the cards in the left hand grasping the ends.

7. The right hand lifts up those cards above the first break, the right second fingertip break. The left thumb pushes over the top card and the right hand uses the left side of its cards to aid in levering the dealt over card face up onto the cards in the left hand. The right hand turns palm up and the left thumb peels off the face card face up onto the face-up card in the left hand.

8. Turn the right hand palm down placing its cards onto the cards in the left hand. The right hand, still above the deck and grasping the ends, lifts up the cards above the second break, third fingertip break, repeating the same actions of Step 7 turning another two cards face up. Conclude by cutting the cards to the last or fourth fingertip break, again repeating the same actions to turn another two cards face up. These cards are then squared and dropped onto the tabled portion.

9. The procedure used to turn the cards face up eliminates having to cut the top card to the bottom. It also is important to the end result. The assembled deck can now be cut, using straight cuts by the spectator as often as desired. Pick up the deck giving it one Straddle Faro. It does not matter which portion straddles which, just make sure that you do not cut to a reversed card when splitting the deck for the Straddle Faro. In case you do, just give the deck a shallow cut and try again.

10. When the Straddle Faro has been done, the cards are spread between both hands until you reach the first of the sandwiched cards. The face-up card is taken under the cards still held by the right hand. The left hand deals the face-down card onto the face-up card in the right hand and, at the same time, outjogs the face-down card. The left thumb deals the remaining face-up card onto the face-down card, but aligned with the previous face-up card. You have thus reversed the order of the sandwich cards.

11. Hold the deck in the left hand while the right hand removes the face-down card. Look at it asking, "Who had the (naming card)." Show the card to whichever spectator acknowledges it as his card. Return this card face up to between the two face-up cards, pushing them into the deck. Repeat this identical procedure when you arrive at the next sandwich of cards. In other words, reversing the order of the three cards, later replacing the selection face up between the two face-up cards. Repeat the same process on the last sandwich.

12. More or less square deck spreading it between both hands. As you come to the three face-up cards, flip them as a unit face down into the same position. Repeat this with each of the three remaining face-up cards. The effect is completed. Run over the faces of the cards cutting the original face card to the bottom. In this example it would be the QS. The deck is now back in its original order whether it be the sequential order used as an example here or any other order, system, or memorized order. Not one magician will suspect that your deck is now back in the order that you may need now for some real miracles. If you want that 52nd card, just place the 51 cards into the card case, then later, as if an idea suddenly came to you, remove all 52 cards.

**13.** You do not have to start the Incomplete Faro effect with the 8th Straddle Faro. In fact, you can start the Faro effect after any Straddle Faro. For example, let's say you have concluded five Straddle Faros. At this point you do the Incomplete Faro on the sixth Straddle Faro, doing the TRIPLE SANDWICH effect. After this effect you now give it two additional Straddle Faros, cutting your original face card to the bottom. The deck is now back in the original order that you may have previously arranged.

**14.** You can do several such Incomplete Faro effects and at the conclusion have the deck back into your previous setup sequence. For example, let's start with the deck in your certain order giving the deck a couple of Straddle Faros. For the third Faro do an Incomplete Faro, and have a spectator peek at a card in the upper half as you get a break at this point, in the lower half. Strip out the upper half and table it. Cut to the break in your half, turning right hand palm up and peeling off the face card onto the cards in the left hand. Replace the cards from the right hand face down onto the cards in the left hand.

**15.** Drop your cards onto the tabled cards and have the deck single cut several times. Do a Straddle Faro, spreading the deck between both hands until reaching a face-up card. The card below the face-up card will be the selection. Take the face-up card under those in the right hand. Flip the top card of the left hand portion face up disclosing the selection.

**16.** Place the face-up card from the right hand under the face-up card in the left. Turn both cards face down into the same position and assemble the deck. Give the deck one Straddle Faro (4th one) doing an Incomplete Faro. This time have two cards peeked at with the left fourth and third fingertips getting their breaks at these points in the lower half. Strip out the upper half and table it. You now will turn two cards face up at the break points just as in the TRIPLE SANDWICH effect. Assemble the deck and give it several cuts, followed by a Straddle Faro.

**17.** Spread through the deck until reaching the first sandwich. Treat this exactly as in the TRIPLE SANDWICH procedure, i.e., making sure you reverse the order of these three cards. Repeat this procedure with the next sandwich of cards. Cut the deck giving it one Straddle Faro (the 6th) setting up for an Incomplete Faro. Here do the TRIPLE SANDWICH effect as already described. After this effect is concluded, give the deck one more Straddle Faro (the 8th) cutting the original 51st card to the bottom. The deck is now back in its original order.

**18.** The excuse for apparently doing a similar effect three times is that in each succeeding effect you are apparently doing something a little more difficult or challenging. No card man will ever suspect you of having the deck in your favorite arrangement after these effects.

# ARE WE KIDDING OURSELVES

*This consists of an effect in which you show an AS and three Blank cards, but the subtleties can be carried too far so that the end result is quite obvious. To offset this you end up showing that the three Blank cards which should get a laugh considering all the subtleties you went through to show 3 Blank cards.*

1. You need an AS and three Blank faced cards. The AS is on top of the three Blank faced cards. All four cards are face down. Flip the top AS face up onto the packet which is held in a left hand Mechanic's Grip. Thumb over the AS taking it by its inner right corner with the thumb on the face and fingers below. The left thumb pushes over the next face-down card jamming its lower right corner under the right thumb forming a fan of two cards. Repeat this same dealing and jamming of the next two cards, under the right thumb forming a reverse fan of four cards.

2. The right hand holds the fan at the inner right corner so the left hand can grasp the lower end of the fan with fingers on the face and thumb on top. The left hand is raised showing the back of the AS and three Blank faced cards. If you did this reverse fan with three regular

Aces, these would also show as three Blank cards since the left fingers at the lower end would conceal the indexes.

3. Lower the fan squaring up the cards into the left hand. The packet is turned over and then held from above by the ends with the right hand. The left thumb is placed on the upper left corner of the packet with the first and second fingers below. The left fingers pull the bottom card to the left for about a third of its width. The left thumb apparently conceals the index of the Ace. The right hand moves its cards downward as in **Fig. 1** displaying a Blank card. Magicians will think this is a

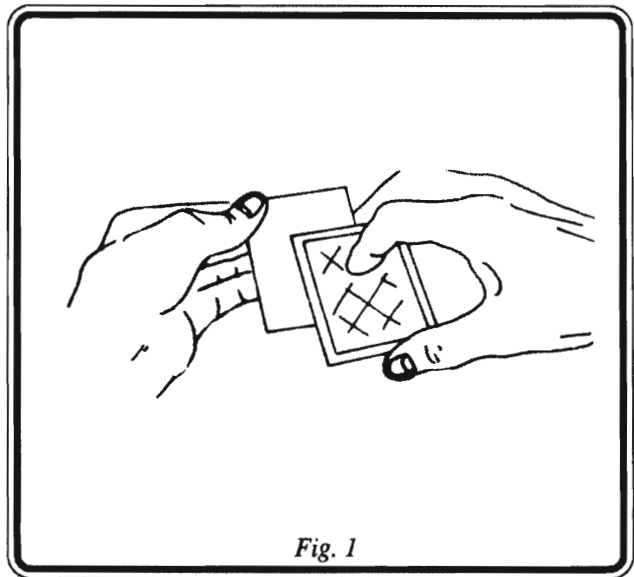


Fig. 1

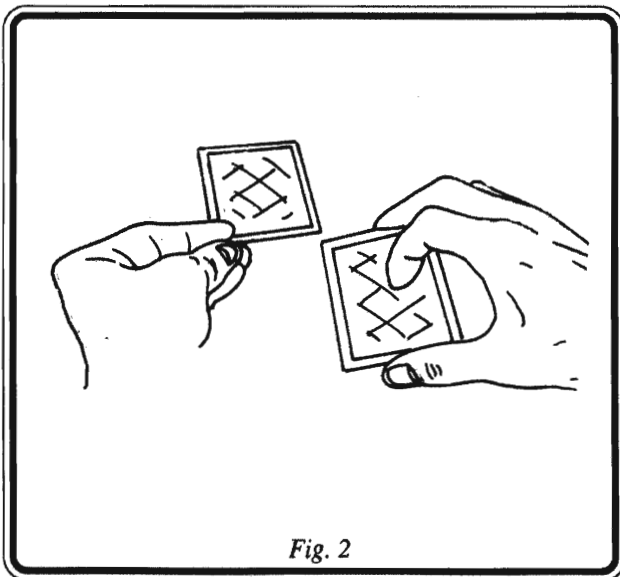
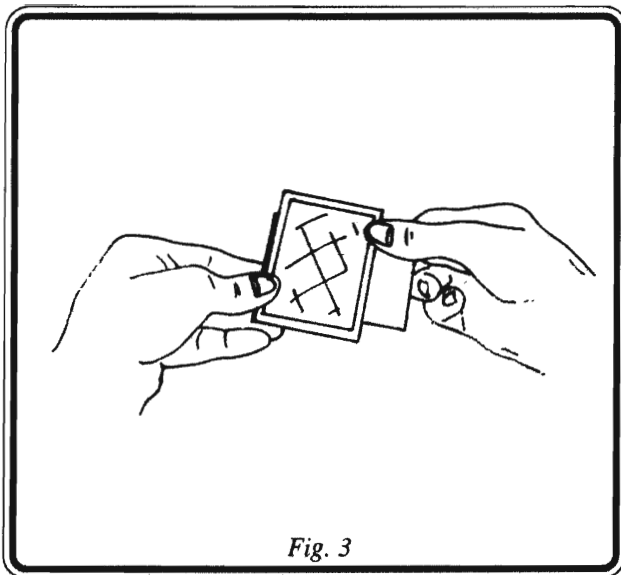


Fig. 2

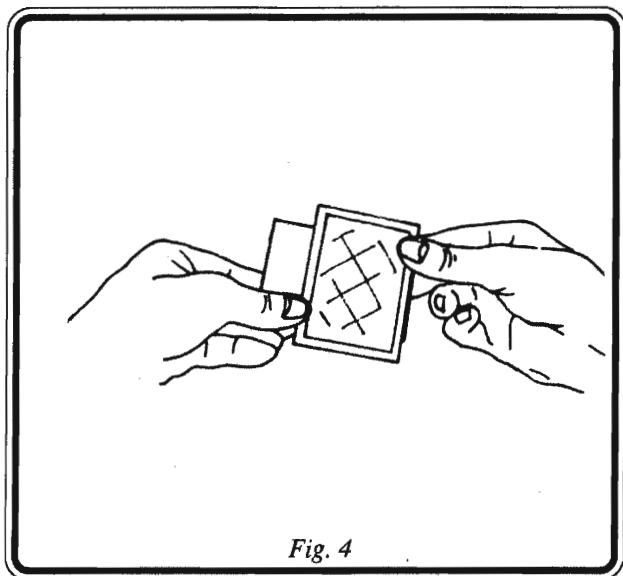
clever way of showing an Ace as a Blank card. In **Fig. 1** an Ace is actually used.

4. The left hand turns the Blank card outward dealing it face down onto the table as in **Fig. 2**. This action would normally hide the face of an Ace. Repeat the actions depicted in **Figs. 1** and **2** on the next two Blank cards. Snap the single AS face up into the left hand.

5. The right hand picks up one of the face-down cards placing it crosswise across the face-up AS with its left end flush with the left side of the AS. The right thumb is placed under the inner right corner of the face-down card where the index would normally be. Turn the crossed cards to the position shown in **Fig. 3** with the left thumb now at the lower left corner of the Blank faced card. Now move the Blank faced card to the left as in **Fig. 4**. Push the Blank card back and forth thus showing the Blank card at both ends saying, "I rub the Blank card against the Ace of Spades."



*Fig. 3*



*Fig. 4*

6. Having moved the Blank card back and forth a few times, the cards are turned over and the top card is placed aside to your right. Repeat the back and forth actions of **Figs. 3** and **4** on the remaining two cards one at a time placing them in turn onto the tabled card. The AS is turned face up into the left hand. The right hand grasps the sides of the AS waving it over the three tabled cards saying, "If I wave the AS over these cards do you know what happens?"

7. The answer governs your next response. If someone says, "They are the Aces," you then ask, "Have you seen this trick before?" Regardless of the response you say, "Then in that case I will change these Aces back to

Blank cards," as you deal out the three Blank face cards. If there is no response say, "Nothing happens, they still remain Blank cards," as you deal out these cards face up onto the table. If you get a laugh, then you know your spectators were too polite to state the obvious. Now it's possible to use something obvious and yet get a good reaction.

The following effect is such. Call it...

# NOT SO OBVIOUS

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**EFFECT:** *As it appears to the audience, the performer shows three Blank faced cards one at a time which are dealt face down onto the table. He waves the AS over the tabled cards as he says, "If I wave this AS over these three cards, would you be surprised if they were the other three Aces?" Regardless of the response, the performer states, "I would, because these are three Kings." Here he shows three Kings and the AS saying, "We have three Kings and the AS, correct?" Whatever the spectator's answer you say, "No, we really have one, two, three, four Aces," as he shows the cards to now be Aces.*

1. The presentation and patter is all in the above effect and all that remains is to describe the setup and handling. A six-card packet is used consisting of, from the top down, the AH, AC, AS, black King, red King, black King. Hold the packet face down in the left hand Mechanic's Grip. The top card is dealt over and the right hand takes it tipping it forward so the back of the card is towards the audience. The left thumb is placed over the index of the AH and this corner is held with the left thumb placed over the index of the AH, and this corner is held with the left thumb and first finger. This enables the right hand to place its right thumb onto the center spot of the AH with the rest of the thumb also hiding the lower index. In this position both hands are lowered displaying apparently a Blank face as in **Fig. 1**.

2. The card is flipped face down and apparently dealt onto the table. Actually, the left hand moves inward towards the body. The right thumb and fingers grasp the inner right corner of the packet. What follows is not a Bottom Deal, but rather an easy removal of the bottom card. Simply push on the right edge of the packet with your right thumb as the right first finger pulls the bottom card to the right as in **Fig. 2**. This card is then dealt onto table as apparently the Blank card just shown.

3. Repeat the actions as already explained and shown in **Figs. 1** and **2** the next two times. Turn the remaining three cards as one face up grasping the sides with the right hand. Wave the AS over the three cards replacing the AS (3 as one) face up into the left hand. The right hand picks up three face down cards turning them face up, and spreading them showing three Kings. As the Kings are shown, you have ample misdirection for the left thumb to slightly push over the face Ace so that the left fourth fingertip can get a break below it.

4. The right hand places the three Kings face up onto the card(s) in the left hand. Grasp the packet with the right hand from above by the ends. The left thumb peels off the face King. At the same time the left fingers also take along the bottom two cards below the break. Peel off the second and third King leaving the AS in the right hand. The AS is snapped as a single card by letting the outer end of the AS slip off of the right



fingertips. The AS ends up being held at the inner end with the thumb on top and fingers below. Place the AS onto the face of the cards in the left hand. Now do Marlo's Opec Count showing the cards are now Aces. Place the packet onto the deck concluding the effect that started out as something obvious but ended up with two surprises.

*The following "count" lets you show four Aces as red backed, actually showing them as having red backs. This always gets a laugh from magicians. Call it....*

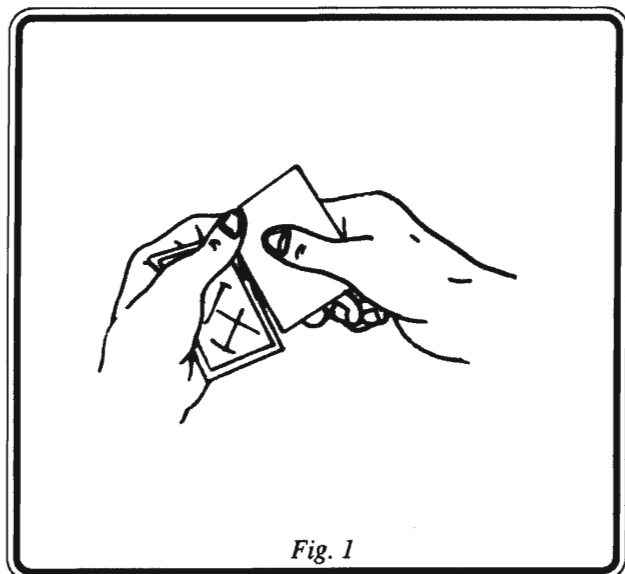


Fig. 1

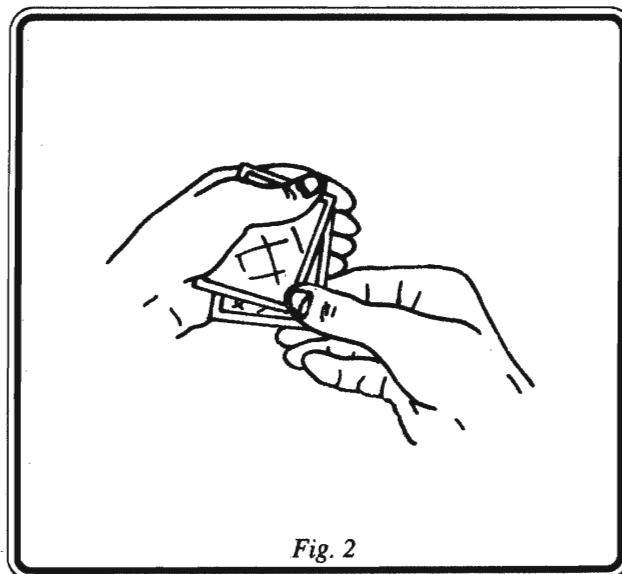


Fig. 2

## FLUSHTRATION COUNT

*Have four red backed Aces face up on four red backed Kings. Hold the packet face up showing four Aces, and hold the last five cards as one. Square up the packet, and do the Flushtration Count showing four red backs and placing the last Ace, five cards as one, under the other three Aces. Pick up the Ace that is above the Kings, getting a break below the face four Aces. Now do the Palm Off Move described in the **FIRST METHOD** of **OLRAM'S CLARIFIED ROUTINE**, and shown in **Figs. 3 to 7** inclusive. Now say, "Four red back Aces - right?" Your magic friends will politely agree. With this you spread out the four cards saying, "Right - the four red backs." Take two in each hand wiggling them about saying, "This is real kinky," as you raise both hands showing Kings.*

# STREAMLINED JAZZ ACES

**EFFECT:** Same as that by Peter Kane with slight modifications in order to streamline same and allay any suspicion as to the last Ace not being on the table.

1. Begin by removing four black cards such as the Sixes and Nines. Remove the four Aces, and table them face up with the AS and AC at the face, then the two red Aces. Pickup the four black cards, showing them with faces to the audience. In resquaring the black cards, turn them face down and obtain a left pinky break below the top two cards.

2. Pick up the four Aces, and rest them face up against the top of the black cards as in **Fig. 1**. The right hand moves the fan of Aces to the left until the lowermost red Ace is flush with the face-down black cards as in **Fig. 2**.

3. The right fingers move in far enough grasping the two black cards above break. The right hand moves off with the four Aces plus the two hidden black cards far enough to enable the right hand to flip the two red Aces

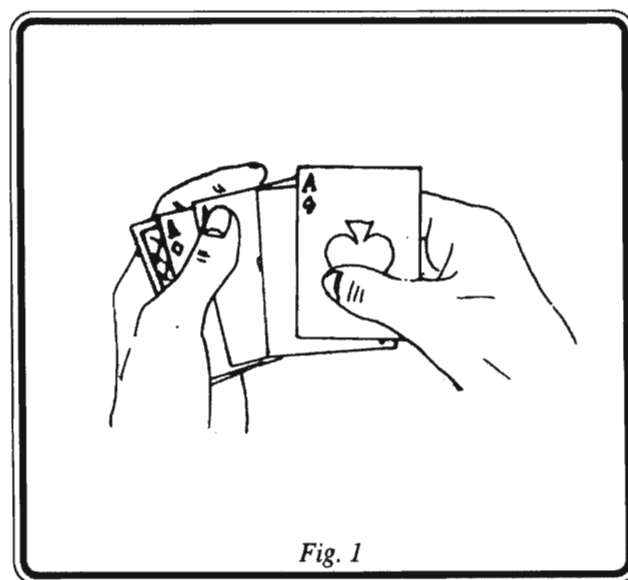


Fig. 1

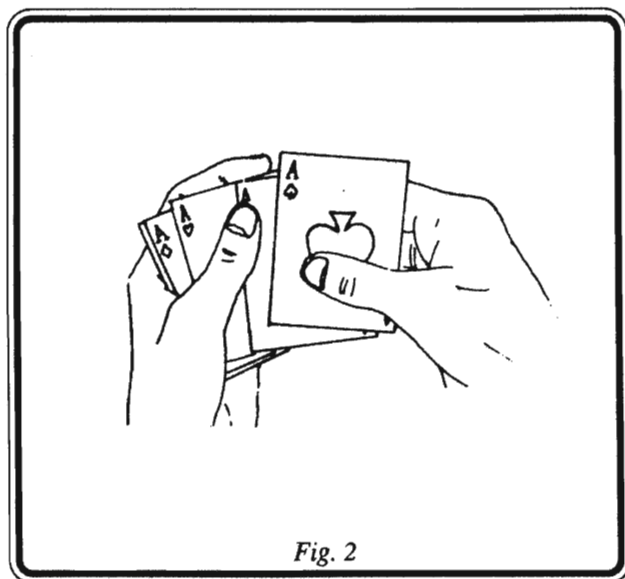


Fig. 2

plus the hidden two black cards face down onto the cards in the left hand. The left hand turns palm down meeting the turning red Aces as in **Fig. 3**. Thus you now do the K.M. Move with the now palm-down left hand at once thumbing off the two black cards face down onto the table. The right hand, still holding its two black Aces, moves the two face-down cards forming the start of a row of cards. The right hand now flips the AC face down as in **Fig. 4**, then the AS forming a row of apparently four Aces.

4. The left hand now turns palm up. The right hand takes the AS, turning it face up, similar to **Fig. 4**, placing it face up to the right and below the three face down

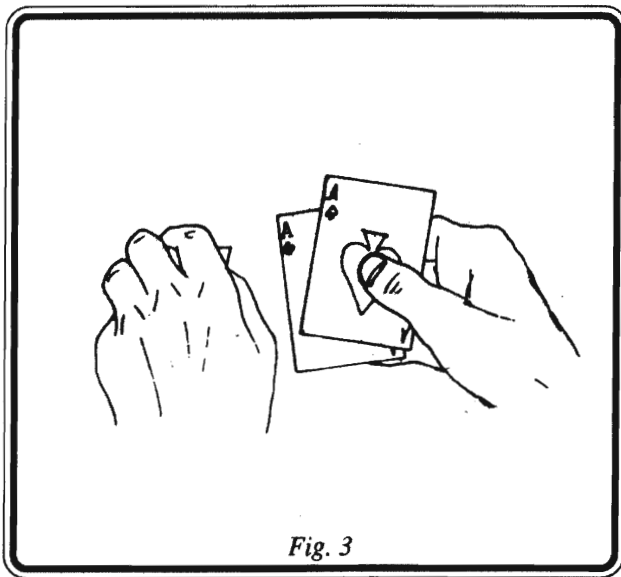


Fig. 3

cards. The cards in the left hand are face up. The face card only is thumbed over as you say, "Two black cards will go onto the Ace of Spades." Turn the cards face down dealing the top two cards in an overlapping condition onto the AS as in **Fig. 5**. In essence, you have used a Buffaloed idea. This subtlety adds to the idea of having dealt two black cards onto the AS.

5. The right hand picks up the two cards that are tabled in the first and second positions as you say, "The two red Aces will be placed between the two black cards." Do this by placing the supposed red Aces, really two black cards, that are spread in the left hand.

6. Flex the packet for effect turning the packet face up and while there are actually four black cards, Elmsley Count anyway as if perhaps hiding an Ace. After the count, the right hand turns the two red Aces face up onto the AS in a stepped condition. Thus three Aces are now visible.

7. Single buckle or block pushoff turning over and face up three black cards as one. Call attention to the name of this card. Say, "The Nine of Spades (assumed) goes onto the three Aces." Repeat the turning of the three cards as one face down onto the packet. The right hand takes the top single card as if to deal it face down onto the face-up three Aces. Instead return this card back onto the packet but also getting a left pinky break below this card.

8. Your patter, as an excuse for the return of the card, is, "Oh, let me show you that this card is the Ace of Clubs." Here, the right hand picks up the face-down AC, and flips it face up onto the packet in the left hand. The left thumb now pushes over two cards as one to the right. The right hand grasps the right side of the two back-to-back cards moving them to the right, while starting the initial action of the K.M. Move as in **Fig. 6**. From this point do the K.M. Move as you apparently deal the AC face down onto the table.

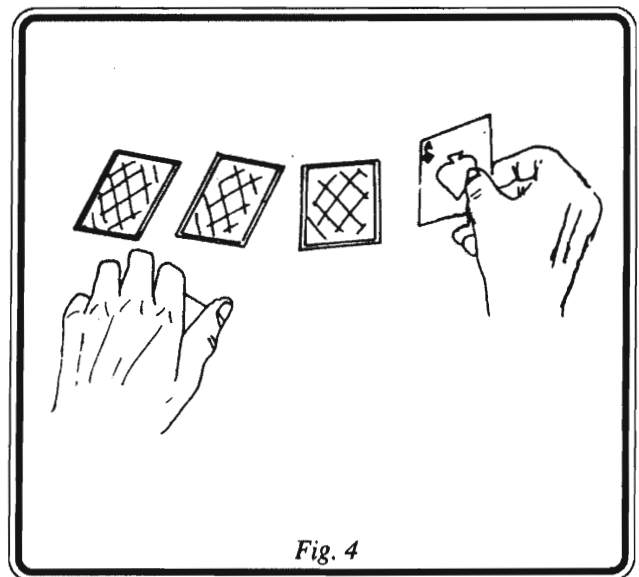
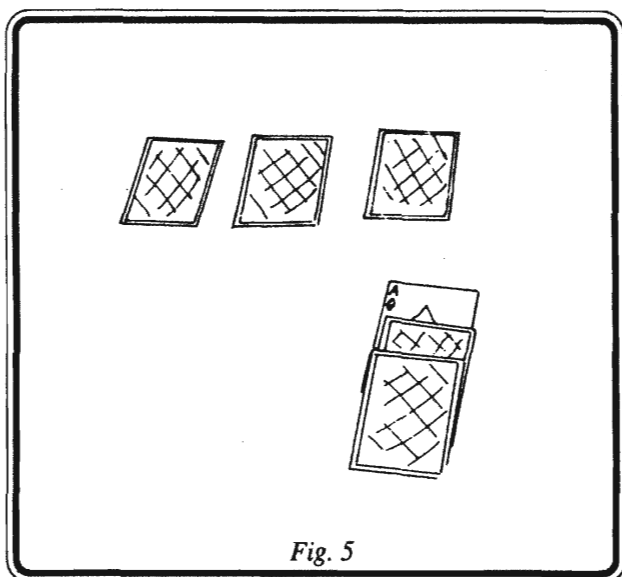
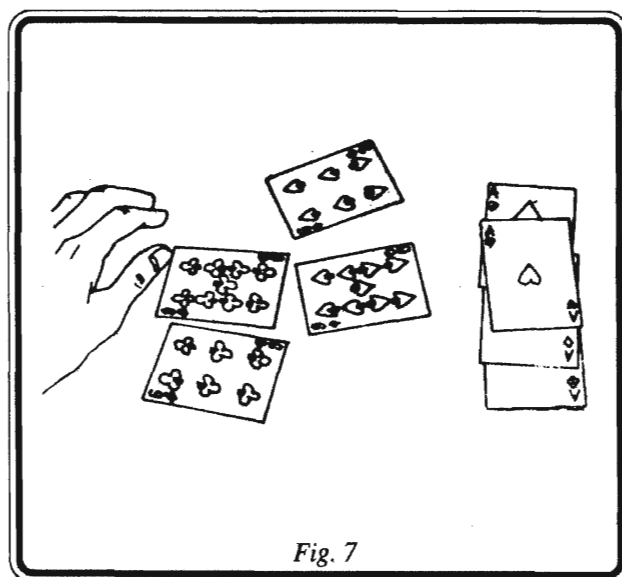
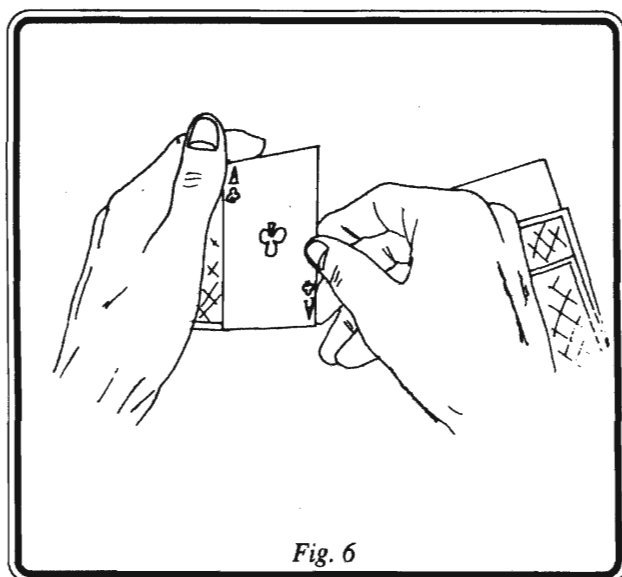


Fig. 4

9. Repeat the Triple Turnover, showing the 9S as apparently the top card you previously showed. Turn the card(s) face down, dealing top card, really the AC, face down onto the stepped face-up Aces. Pick up the supposed AC as you say, "The Ace of Clubs goes among these black spot cards." Flex the packet for effect taking two cards in each hand. Wiggle or move them about, and toss all four black cards face up onto the table. The right hand turns over the AC concluding as shown in **Fig. 7** where the face Ace should really be the AC.



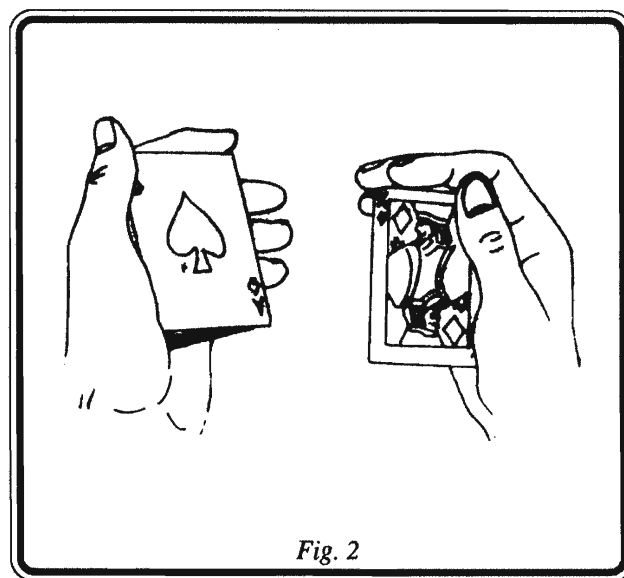
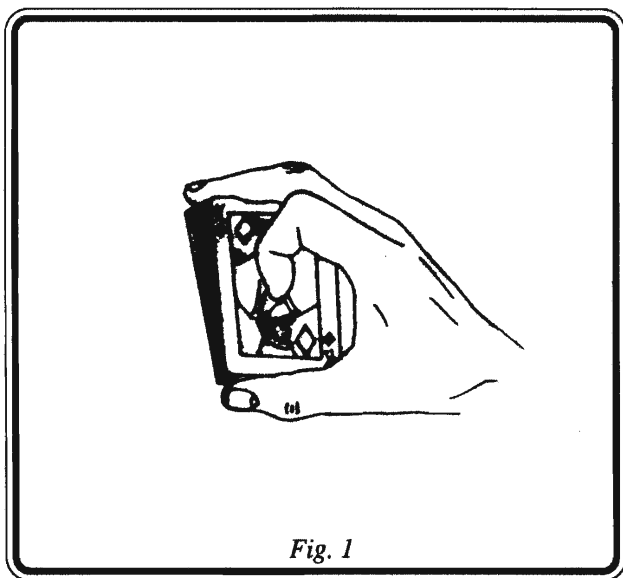
*Having witnessed the original Peter Kane Jazz Aces, I noted that by the time the performer got to the last Ace there wasn't any surprise. In fact, the layman was way ahead as to what was to happen to the last Ace. This also led, on several occasions, for the layman to question whether that last card was really an Ace. I have been a witness to these slightly embarrassing situations, which, fortunately, the magician managed to squirm out of. Causing the Aces to transpose one at a time also became not only time consuming but monotonous; however, magicians watched it with fascination because of the repetitious Elmsley Count which, for some strange reason, they still can't follow. A good argument for confusion as deception.*



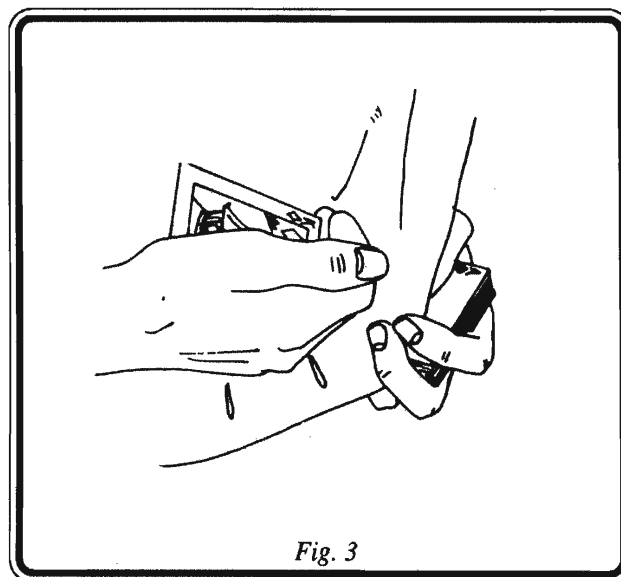
# VISUAL TRANSPOSITION

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1. To clarify the transposition state that your card will be the AS. Spread through the deck openly removing the AS which you place on top of the deck by turning it face down placing it under the face-up deck. Turn the deck over into the left hand showing the AS face up on top. As you turn the AS face down, the left thumb also pushes over the next card so that when the AS falls face down onto the deck you will have a two-card break.
2. Do a Two Card Pushoff as the right hand grasps the right side of the card(s). As the right hand starts to turn the card(s) face up, the left hand starts to turn palm down onto the two cards so that the face X card is never seen. The left hand is now palm down with two cards actually face up under the face-up deck. At once the left thumb deals off the face X card onto the table as apparently the AS.
3. Keep the left palm down as the right hand picks up the X card placing it into the left inside coat pocket. Your patter is, "I will place my card, the Ace of Spades, into my pocket." The right hand removes the face-up deck from the palm-down left hand. The left hand turns palm up and the deck is placed face up into the left hand. Spread through the deck requesting a spectator to touch any card that is to be his or her card.
4. Assume the KD is touched. Outjog it, taking it with right hand, and turn it face down. Place the KD under the face-up deck. The squared deck is turned face up back into the left hand. The KD is face up on the deck and unknown to the audience. The AS is face up below the KD. As the right hand seemingly squares the ends of the deck, the right fingers and thumb secretly raise the right side of the KD just enough to enable its outer right corner to be clipped at the base of the right second and third fingers. The right first finger is curled onto the face of the KD thus clearly showing the KD as in **Fig. 1**.
5. State that you will cause their card (the KD) to change places with the AS in your pocket. Continue by saying, "You will see it happen, but you will not know how." Pause a few seconds saying, "Let me rephrase that. I hope you will not know how." Turn slightly to the left as your right hand raises clearly showing the KD. Next, just place the deck into the left hand as the right hand simply moves away from the deck with the KD clipped as in **Fig. 2**. The change to the AS is very startling and puzzling.
6. As soon as the AS is visible say, "And there is my card the Ace of Spades, and in my pocket is your card the King of Diamonds." By this time the left hand has grasped the left lapel of the coat, and has moved it away from the body just enough to permit the right hand to enter under the coat. **Fig. 3** shows this exposed action which naturally your audience does not see.



7. With the right hand under the coat, the fingers swing out the card so that its outer end can quickly be inserted into the pocket before the left hand swings the coat open. The right hand will be seen reaching into the pocket. Slowly remove the KD. Toss it face up onto the table, followed by dealing the AS onto the table. If you have taken the trouble to use a Joker as the X card, then you still have 52 cards to continue with any effect requiring a complete deck.

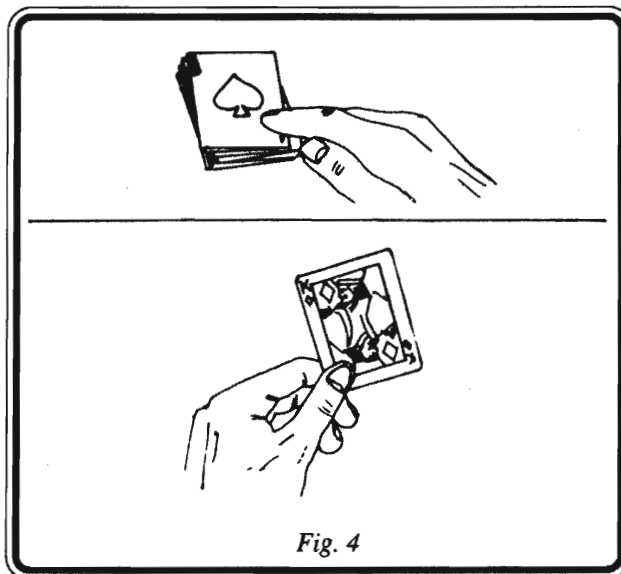


## SECOND METHOD:

1. The above was done standing at the table, but the following can be done seated. Assume you have a Joker on top of the deck and have removed the AS, which is, for the moment, face up on top of the deck. Repeat the K.M. Move of turning the AS face down onto the deck, as you obtain a two card break. Push over two cards as one. Execute the K.M. Move as the left hand apparently deals the AS face down to the table (actually the Joker). Keep the left hand palm down with the deck now face up.

2. Place the supposed AS into your right inside coat pocket, and have a card chosen from the face-up deck. Turn this card face down under the deck and turn the squared deck over into the left hand. This displays the face-up selection below which is the face-up AS.

3. Get the face card into the Marlo Clip, i.e., between the right second and third fingers at the base of the palm. The right hand displays the card (KD in this example) on the deck. Mention transposing the two cards. Meantime, the left hand has dropped into the lap. The right hand just tables the deck. At the same time the right hand simply moves away from the deck towards the table's edge. At this stage the clipped card will be past the table's edge; therefore, at once the left fingers and thumb grasp the lower left corner of this card. The right hand takes the card and moves forward, and points to the AS. This action is shown in Fig. 4.



4. The left hand now below table level travels to the right and under the coat. Then under cover of the coat, it moves up to the pocket where the card is dumped into the pocket before the right hand comes back to open the coat. The empty left hand reaches into the pocket, and removes the selected card.

5. A sophisticated approach to either method is as follows: Have a Joker on the top and bottom of the deck. After the initial Switchout via the K.M. Move of the AS for the Joker which is placed in the pocket, you will have the AS face down under the face-up deck. Transfer the face-up Joker to under the deck, which covers the face-up AS. Have a card chosen from the face-up spread, and toss it face up onto the table. Turn the deck over and face down into the left hand.

6. Obtain a break under the top face-down Joker, and place the selection face up on top of the deck. Get the selection and the face-down Joker into the Marlo Clip. Now do the Visual Transposition, and show the AS face up on the deck. The selection is removed from the pocket still leaving you with a 52-card deck.

# HOUDINI AND BESS

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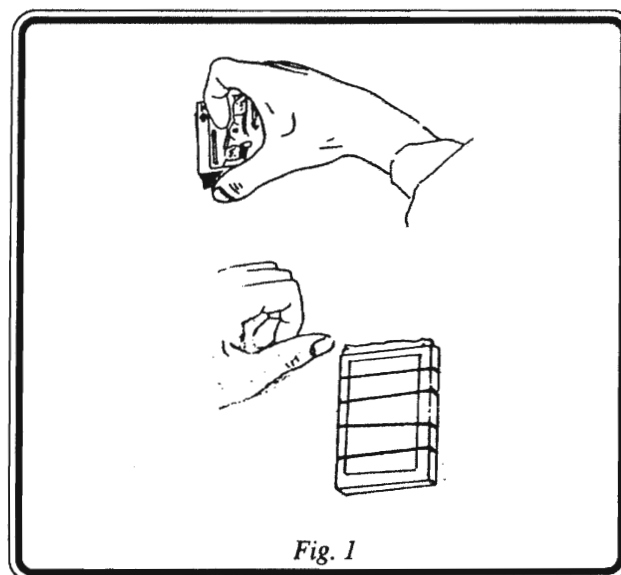
**EFFECT:** *A King of Spades, representing Houdini, transposes with a QH, representing Bess, that is placed into a card case.*

1. The above is a visual type effect with a couple of new ideas added to the card case. If the card case has the oval cut out, then put a stamp over it. If you use a card case that does not have the oval opening, then you can use it as is; however, in either card case you should cut off about half of the length of the small side tabs. Also on hand have four number 14 size rubber bands.
2. With deck facing you, spread through, locating the KS, and transfer it to the face of the deck. Locate the QH, and transfer it also to the face of the deck. Spread over the three face cards and obtain a break below them. Thumb over the QH for half its width, then the right hand lifts off the QH and KS (really two cards as one) with the thumb on the face and fingers below at the right side at the center.
3. The left hand flips the deck face down into dealing position. The right hand displays the QH and KS as you say that the KS represents Houdini and the QH is Bess. Place the left thumb onto the left side of the KS with the left fingers below. This way, the right second finger from below can flip the KS (two cards as one) face down onto the deck while retaining the face-up QH.
4. The QH is displayed back and face as the left thumb pushes over the top card. Pull it back, and obtain a left pinky break below it. The QH is placed face-up onto deck. Do a Two Card Pushoff of the QH plus a face-down X card. Now do the K.M. Move as the left hand apparently deals the QH face down onto the table. The left hand places the deck face up onto the table.
5. The left hand picks up the card case and holds it with the opening towards yourself. The right hand picks up the supposed QH (really X card) and inserts it into the card case, but with its back to the audience. Your patter, "Bess goes into the trunk," as you close the flap. Next, mention that the trunk is then usually strapped or tied. For this you use the four rubber bands. Place them around the sides of the case equally spaced. Place the case near you with the opening at the outer end.
6. Pick up the deck with the left hand and turn it palm up, which brings the top of the deck into view. Double turnover displaying the KS. Behind the KS is the face-up QH. Get the KS set into the Marlo Clip between

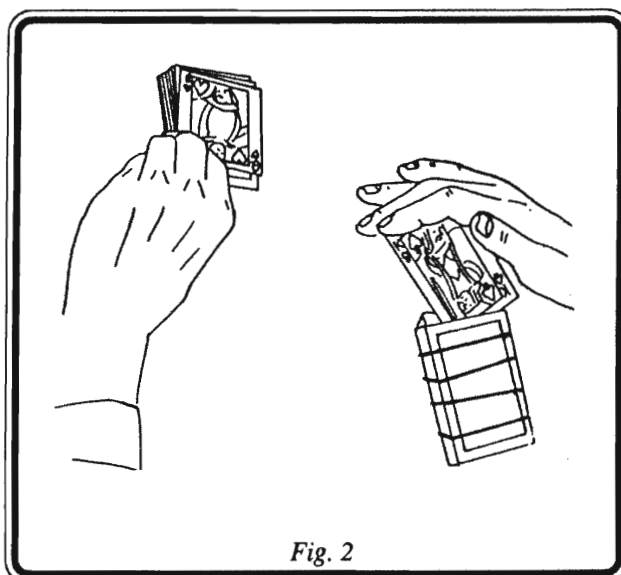


the right second and third fingers at the face of the palm. Point out that in this latest illusion of the Metamorphosis there is no screen or cloth hiding Houdini.

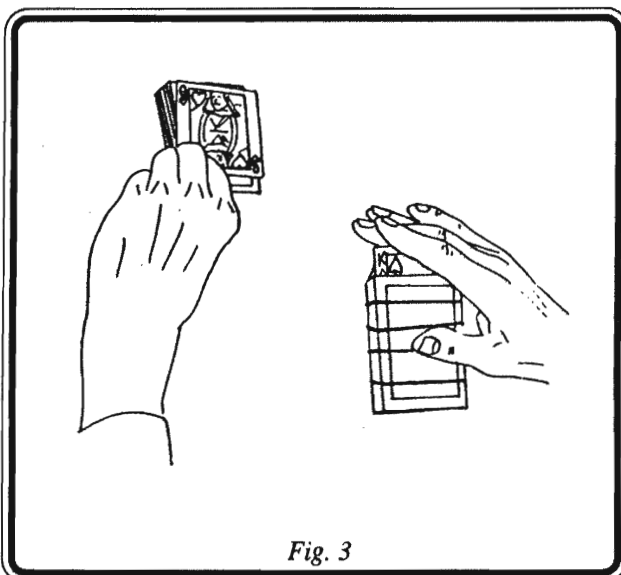
7. The right hand moves forward to the table as shown in **Fig. 1**. Note the position of the card case in relation to the right hand. Also, the left hand is near the case but not touching it. The right hand places the deck onto the table. The right hand moves away with the clipped KS, suddenly revealing the QH. The right hand moves inward towards the card case where the inner left corner of the KS is started into the card case. At the same time the left hand moves towards the deck in order to pick up the QH. This situation is shown in **Fig. 2**.



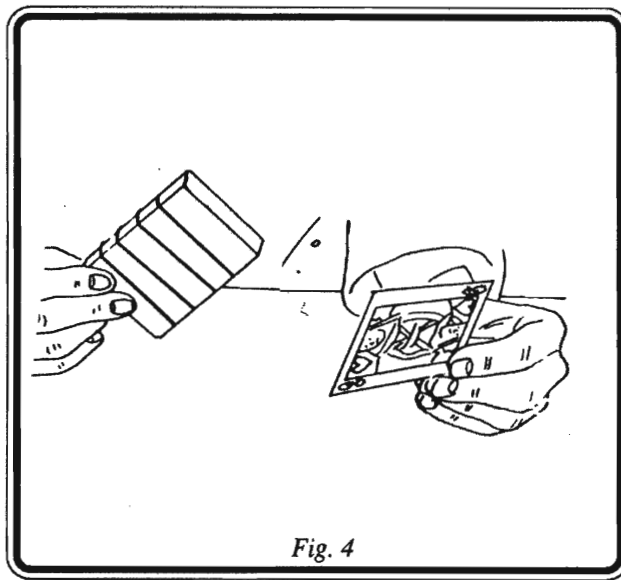
8. Note that the flap of the card case has not been pushed in all the way but left sticking out. This makes for a sort of guide which aids in the loading of the card. Also the rubber bands around the card case prevents the card case from moving. The right hand alone loads the KS into the card case as in **Fig. 3**.



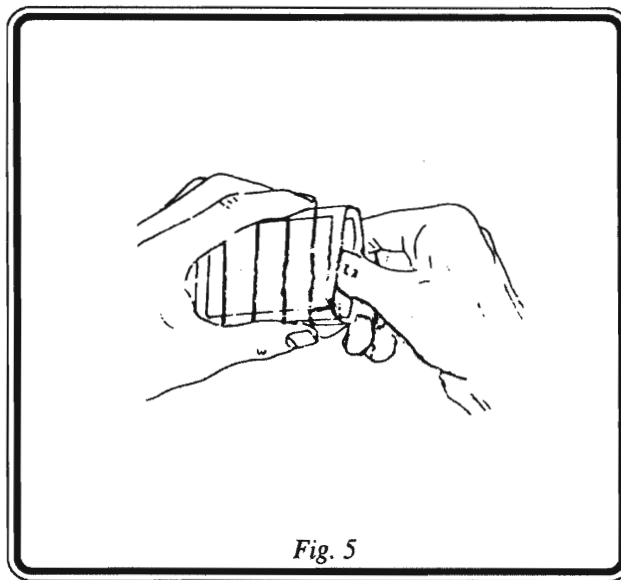
9. Once the KS is loaded, the right hand picks up the card case as by this time the left hand has picked up the QH, displaying it as in **Fig. 4**. Your patter is, "Here is Bess and now in the trunk is Houdini." Toss the QH face up onto the table. The left hand takes the card case by the sides as the right thumb pushes in the flap as in **Fig. 5**. This traps the X card in the case as the left hand now shakes out the KS as in **Fig. 6** completing the effect.



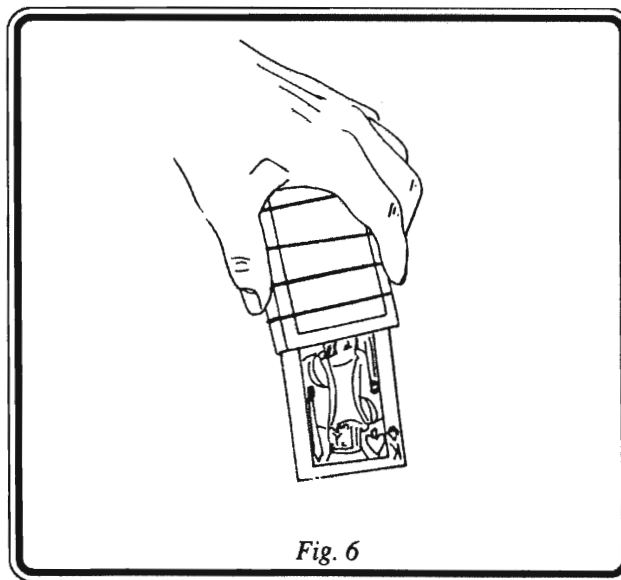
10. The idea in **Fig. 6** has other applications where it is necessary to withhold an X card. The card case can be actually flexed open. This will cause the flap to press in against the X card concealing it. You can practically show the inside of the card case by tipping its open end upward so the spectator will see only the upper inside of the card case. In placing the X card into the case make sure to place it behind the small side tabs. This later will make it easy for the right thumb to push in the flap as shown in **Fig. 5** with no hook up.



*Fig. 4*



*Fig. 5*



*Fig. 6*

# REVERSED ACES

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**EFFECT:** *The four Aces are placed at the face of four packets. The packets are assembled and ribbon spread. Four face-up Aces appear in different parts of the deck.*

1. The above effect depends on Marlo's Pivot Reverse that was published in Kabbala - Vol. #3 - No. 7. From the deck remove the four Aces and table them face up in C, H, S, D order. Hold the deck face down in the left hand dealing position. Pick up the Aces and rest them face up in a spread condition on top of the deck.
2. Square up the Aces as the right hand grasps them from above by the ends. The right hand starts to carry off the four Aces as at the same time the left hand turns palm down onto them. What you will do here is a Fake Multiple K.M. Move. In other words, the right hand pivots palm up in order to regasp the ends of the Aces to place them face down onto the table. The right hand spreads out the Aces from left to right in the same order of C, H, S, D.
3. Cut off about a dozen cards from the top of the deck, and table these lengthwise in front of yourself. Next, cut off small packets of cards, and drop these onto each Ace. The Fake K.M. Move is used only to arouse the suspicions of magicians and need not be used when working for laymen. Say, "Just in case you did not remember the order of the Aces, let me show them to you again." The right hand picks up the first packet on your left from above by the ends. Straddle the outer end of the packet in order that the right thumb and fingers can fan out the packet with the faces towards the audience.
4. The left hand aids in spreading out the fan, and as it does it moves down to the lower part of the fan where the left pinky is inserted above the Ace as shown in **Fig. 1**. The right hand now closes the fan, and grasps the sides of the cards as in **Fig. 2**, where the packet is now clear of the tabled lengthwise packet in front of the performer.
5. The left pinky is still inserted above the Ace as in **Fig. 2**. The right hand second, third and fourth fingers extend along the outer side of the packet to completely cover it. The right hand tips the top cards forward as in **Fig. 3**, performer's view. **Fig. 4** shows the audience's view of the forward tilted packet minus the Ace held back by the left fingers as already shown in **Fig. 3**.
6. **Fig. 5** shows the reverse action of the Ace completed as the left fingers bring the face-up Ace flush with

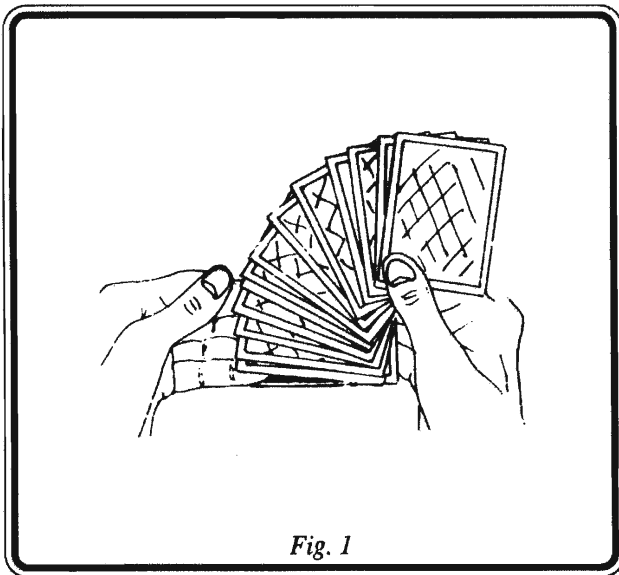


Fig. 1

the bottom of the packet. From the position of **Fig. 5**, the left fingers move onto the left end of the packet while the left thumb moves onto the right end of the packet as it is squared. The packet is then placed with the right hand holding the sides onto the lengthwise tabled packet in front of the performer. One Ace, the AC, is now face up in the face-down assembled packets. Repeat all the actions depicted in **Figs. 1 to 5** on the remaining three packets as you name each Ace you show. Upon completion all four Aces will be face up and distributed throughout the face-down deck.

7. Ask if the audience remembers the order of the Aces. Regardless of the answer say, "Let's check the order." Pick up the deck, and spread through, naming the Aces.

As they appear face up, outjog the face up Aces. Your patter for these actions is, "They are in Diamonds, Spades, Hearts, Clubs order," actually calling them in reverse. The face-up Aces always surprise the audience.

*A brief note on the Reverse Sleight is in order. Around 1969 I sent this item, with several variations with packets as well as a full deck, to Jon Racherbaumer for publication in his magazine KABBALA. However, Racherbaumer held this for several years before finally deciding to publish it around 1973. At about the same time, in March of 1973, Larry Jennings had published 3 REVERSES in EPILOGUE #17. When I saw Figs. 2 and 3 of this item I decided that it was better to forget the item I sent Racherbaumer under the title of Marlo Half Pass and called informing him of my decision. However, after getting over my original disappointment, I went back and read the text. Not only once but almost a dozen times. It was then that I realized that one important key element was missing. This was the tilting of the upper cards forward to cover completely from front and top the reversal of the card or cards. It was then that I told Jon Racherbaumer to publish the techniques I originally sent him. Lately on a video tape Jennings, I noted, had adopted my technique, also publishing it without credit in THE CLASSIC MAGIC of LARRY JENNINGS under the title of CUT REVERSE I on page 226. If students will check the original Jennings' article in Epilogue #17 and my article in Kabbala - Vol. 3 - #7, they will quickly see the difference.*

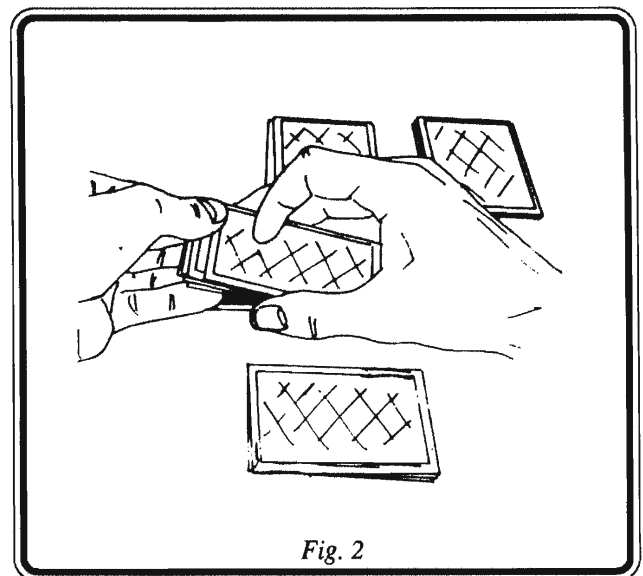


Fig. 2

*A few additional tips on the Pivot Reverse. You can get greater cover, especially at the left end (or side if*

using cards that are held by the ends), if the right hand first moves the cards that are above the fourth fingertip to the left, but not so far as to expose the right end (or left side) of the cards. If you now tilt the cards above the break forward, there is practically no danger of any flash at the left end (or left side) of the card(s) during their reversal. This point was made in my original article in *Kabbala*. In fact, I suggest reading *Kabbala* for a very detailed description of this move.

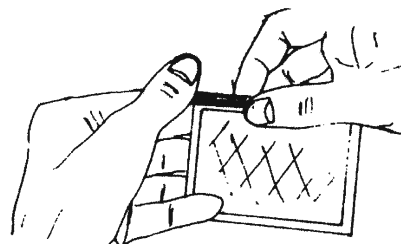


Fig. 3

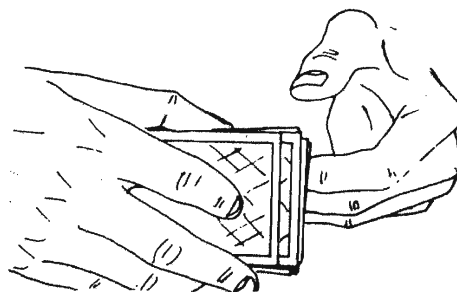


Fig. 4

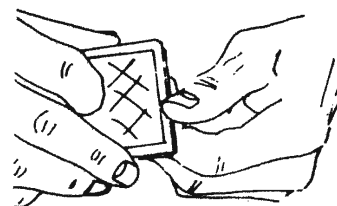


Fig. 5

# NULLIFYING THE POSSIBILITIES

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**EFFECT:** *A selected card is caused to occupy a position in the deck from one to fifty - two as designated by the spectator. The spectator counts down to his chosen number where he finds his selected card.*

## FIRST METHOD:

1. In an Overhand Shuffle, run 12 cards. throw the deck onto these cards and hold a break with the right fourth fingertip. Both hands square the sides of the deck during which time you glimpse the bottom card. Assume it is the JS. Have a card selected, while retaining the break above the bottom 12 cards. On return of the card and in squaring the cards, obtain a left third fingertip break above the selection. Cut off small packets onto the table up to the third fingertip break. Cut off all the cards up to the fourth fingertip break, and drop the remaining 12 cards onto all.
2. The selection is now 13th from the top with the JS above it. Pick up the deck, and cut off the top 15 or more cards. Straddle faro the small portion into the larger section. In telescoping the cards into each other, press down on the injogged portion, and obtain a break above these injogged cards. The right hand remains above the deck, to square the ends. Cut cards at the break as the left thumb holds back the top card as you conclude an Undercut with the left hand placing its cards onto those in the right hand. This results in an In - Faro, which brings the selection 26th from the top.
3. Here is where the JS, in this case, comes in handy to locate and cut exactly 26 cards. Holding the sides of the deck as if about to split the deck for an in the hands Faro Shuffle, the right thumb riffles the upper side of the deck. Locate the key card and when you see it, pick off, two more cards from lower half with the right thumb. You now have 26 cards and the face card of this upper half is the chosen card.
4. Do a perfect In - Faro, which brings the selection to the bottom of the deck. In telescoping the weaved cards, setup for an Incomplete Faro. That is, leave about three-eighths of an inch but not more than a quarter inch still projecting at each end of the deck. The right hand remains above the deck as if squaring the ends. This will conceal the jogged condition at each end. The deck is held above the left palm with the left hand. The first finger is curled under the deck with the right first finger curled on top. Bevel the deck by the right thumb pushing inwards on the inner end of the deck and the right fingers pulling on the outer ends of the deck. Keep the right hand in place above the deck.

5. The right thumb can now thumb count the cards at inner left corner or at the center of the inner end. The important point is that the cards will be released in pairs, that is two cards at a time. Before asking for any number, thumb count and release 10 pairs of cards (that is up to the count of 10) then the left fourth fingertip moves in against the right side of the deck holding a separation on the bottom 20 cards.

6. Ask for any number from 1 to 52 to be called. If the number called is under 20, release the break. For the present assume that over 20 is called. Even numbers will present no problem but odd numbers are handled a bit differently. Example: 37 is called. You already have a break on 20 cards. Release five more pairs for a total of 10, then three more pairs for a total of 36. Square the deck, and get a left pinky break above the 36 cards. Next, the left pinky kicks or angles out the card above the break. Pull down on this inner right corner of the angled card, and obtain a break above it. You now have 37 cards below the break. You can now do any type of Pass, which brings the bottom 37 cards to the top, although I know that some will settle for a straight cut. Hand the deck to the spectator, and tell him to deal 36 cards face up to the table, then hold the 37th card face down in his hands. Have him name the card. Then ask him to turn over the card in his hand.

7. If the number called is under 20, release the break. Example: 16 is called. Obtain a break with the left pinky above the 16 cards. Execute any Pass to bring the 16 cards to the top. Hand the deck to the spectator to count to his card. If the number called is odd, then proceed exactly as already explained in the situation when the number was 37.

## **SECOND METHOD:**

1. Here you run shuffle 13 cards. Throw and hold a break with the left fourth fingertip. Square the sides of the deck glimpsing the bottom card. Assume it is the 5S. Have a card selected then controlled as in the above First Method, except in this case the selection will be 14th from the top with the key card (the 5S) above it.

2. As before cut off 15 cards or more off the top of the deck. Straddle faro the smaller portion into the larger section. In squaring up the deck, with right hand from above telescoping and squaring off the ends, the right thumb presses down on the injogged cards, and obtains a break above them. Cut the cards at the break completing the cut in a single Undercut or Drop Cut to the table. The actual selection is now 27th from the top while your key card, the 5S in this case, is 25th from the top.

3. Locate your key card and pick off one more card from the lower portion to join the upper section, i.e., the 5S. You now have 26 cards in each hand as the right hand cuts off its 26 cards for a perfect In - Faro. Telescope the cards into each other with right hand above the deck pushing on the ends as you setup for an Incomplete Faro. The actual selection is now on top and in line with all the outjogged cards.

4. This time, the left thumb will release count the cards at the upper left corner. If you want to struggle, you can use your left fourth fingertip to release the cards at the inner right corner. With the right hand remaining above the deck, and the deck in a dealing position in the left hand, the left thumb release counts two sets of five pairs for a total of 20 cards. The left thumb presses in against the left side of the deck at the outer left corner, maintaining a separation on the top 20 cards.

5. If the number called for is under 20, release the break. If over 20, the break is held as your left thumb release counts in pairs the required number of cards. As before, let's use the number 27 as an example. Release four pairs for a total of 28. The right fingers lift up on the outer end of these released cards; however, you will note that the injogged card will not be picked up by the right fingers, but automatically remain on lower portion, thus giving you a total of 27 cards.

6. Slip cut as the right hand with its 26 cards wrist turns to the right to display the face card as you say, "That's twenty-six and your card is twenty-seventh." Hand the 26 cards to the spectator while the left hand tables the deck. Have the spectator count the 26 cards, which is impressive in itself, and then turn over the top card, the 27th, of the tabled cards. In the case where an even number of cards is called, then the left thumb, after release counting the required number of pairs, presses in against the left side of the deck near the outer left corner causing a separation along the left side of the deck on the release counted portion. The right hand rocks the cards above the separation in order that a left fourth fingertip break can be obtained below the release counted cards. You conclude with the Slip Cut as already explained.

### **THIRD METHOD:**

1. In this case no key cards are required. Run 12 cards and as you shuffle off the rest, the left fourth fingertip obtains and holds a break above the initial 12 cards. Have a card selected, and returned. Hold a left third fingertip break above the selection. Use the explained Drop Cuts to place the selection directly below the top 12 cards.

2. Here you must cut at 26, and do a perfect In Faro. Setup for the Incomplete Faro as per the First and Second Methods. The difference here is that the selection is now 26th from the top and 27th from the bottom. Here you do not get set with any Release Counts because you will work from either the top or bottom of the deck as follows:

3. If the number called is under 26, deduct that number from 26. Example: 17 is called, 17 from 26 leaves 9. The left thumb count releases five pairs at the outer left corner. The right fingers lift up the outer end automatically leaving behind the injogged or 10th card. Obtain your break below the nine cards, and execute your favorite Pass to bring the nine cards to the bottom. The selected card is now 17th from the top and the



deck can be handed to the spectator to count to their chosen number to reveal their card.

4. If the number called for is greater than 26, deduct 26 from the larger number. Example: The number called is 43, 26 from 43 leaves 17. The right thumb, at the inner end count releases a total of eight pairs for a count of 16. Obtain a break above these 16 cards. Next, the left fourth finger angles out the card above the break, then pulls down on the inner left corner of this card, getting a break above it, resulting in 17 cards below the break. Make the Pass, concluding as already outlined.

## **FOURTH METHOD:**

1. This is not for everybody but it conforms to card table practice. Once you have the selection, say at 26th from the top, locate your key which will be 24th from the top. Lift up the additional two cards making 26 with the selection at the face of the upper half.

2. Split the deck at 26 doing a Tabled In Faro Riffle Shuffle. If you happen to get an Out Faro, simply transfer the bottom card to the top, leaving the selection on the bottom. Telescope the halves into each other, but only up to its white border. With the deck tabled, position the right thumb at the inner extreme right corner. Count release 10 pairs or 20 cards. The left thumb holds the separation at the inner side on these 20 cards.

3. Ask for any number from 1 to 52 to be called. Assume 29 is called for. Your left thumb already holds a break on 20 cards. Your right thumb now count releases four pairs or a total of eight cards bringing the total to 28. The left thumb moves to the extreme inner left corner. The tip of the left thumb engages the tip of this inner left corner as at same time, the right thumb at its inner right corner relaxes its grip. This results in the odd or 29th card to automatically fall onto the lower section. The left thumb retains its pressure at the inner left corner on those cards that are above the now 29 cards. The right hand is now free to undercut the bottom 29 cards to the top. The spectator counts to the 29th card and finds the selection.

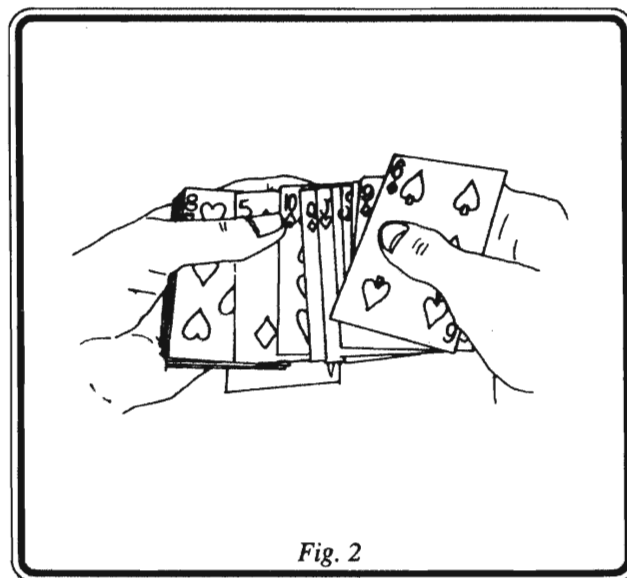
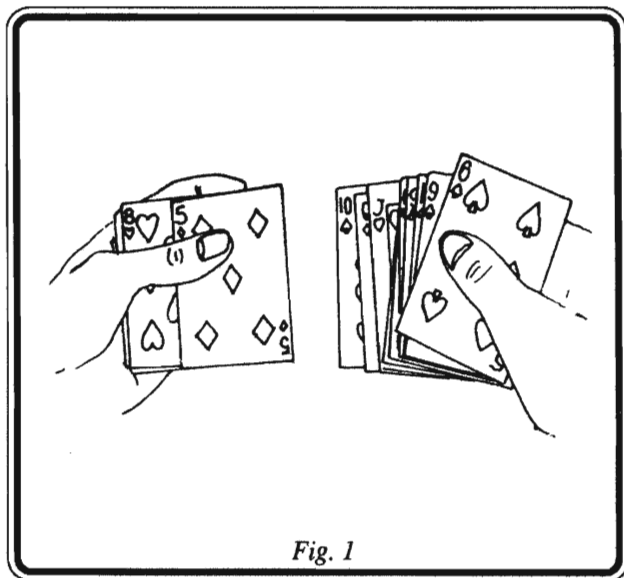
*The above four Methods are still only a few of the possibilities. Don't forget that in this method, if you end up doing an Out Faro, all you need do is transfer the bottom card of the outer section to the top before you setup for the Incomplete Faro. The noted card will automatically be 26th from the top.*

# 4 X CARDS TO 4 ACES

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**EFFECT:** Four cards are selected at random and turned face down in a face-up deck. The cards change to four Aces.

1. The four Aces are on top of the deck and held out during some shuffles and cuts. Turn the deck face up, and spread it, as you request a spectator to touch or name a card. Inform the spectators that you will have four such cards named; therefore, to make their choices before you spread through the whole deck.
2. Assume a spectator indicates a 5D. The left thumb pushes over this card as the right hand moves off to the right. This is shown in **Fig. 1**. You will now with the right hand take the 5D to alongside the cards in the right hand. Secretly the left second and third fingertips buckle the bottom Ace inward slightly, then the left fingers ease out the bottom card, and move it below the 5D. This action is shown in the exposed inner end view of **Fig. 2**.



3. The right hand takes the 5D plus the bottom Ace, and turns palm down to apparently place the 5D into an outjogged position, but actually the Ace as seen in **Fig. 3**. The left thumb clamps the outjogged card in place, which leaves the right hand free to turn palm up to further spread the cards face up for another selection.

4. When presenting this method, you must present your right side to the spectators. This is so when you apparently take the next chosen card, and turn it face down, you will see the Ace as in **Fig. 4**, but the audience's view will be that shown in **Fig. 5**, thus they do not see the Ace.

5. Repeat the same actions on the next two choices until all four Aces are outjogged. With the Aces outjogged, fan out the face-up cards, and ask if anyone remembers the four chosen cards. Regardless of the answers say, "Let me make it easy for you." Here you turn the fan so the outjogged Aces, now in upjog position, face the audience.

6. The informed reader will recognize the above actions as those of Marlo's **BOTTOM DEAL EXCHANGE** published in *TOPS* (November, 1974). The actions can also be used as a Face-up Convincing Control in which you apparently outjog a chosen card, but actually have it on the bottom, not the face, of the right hand portion. The selection can be brought under the deck via a Single Buckle as the deck is squared, leaving the supposed selection outjogged.

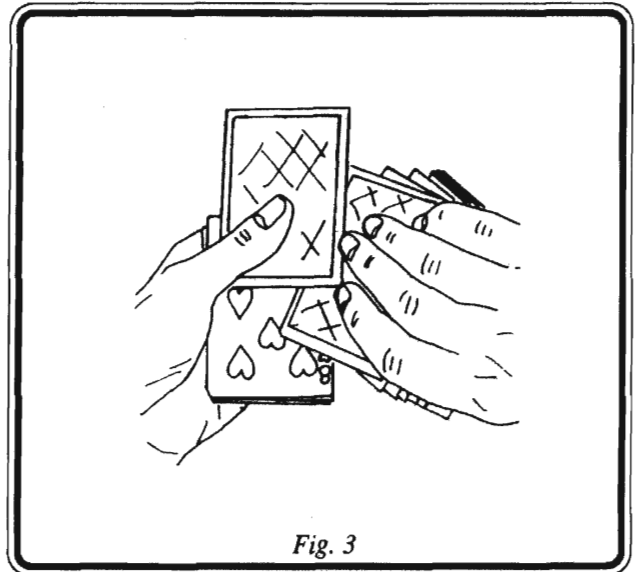


Fig. 3

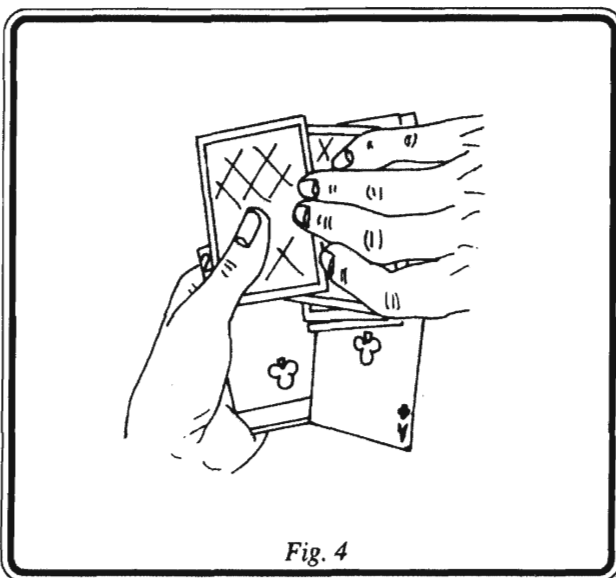
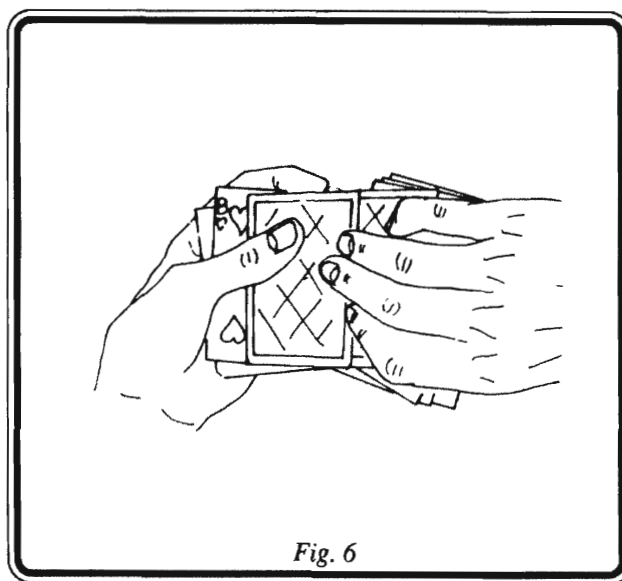
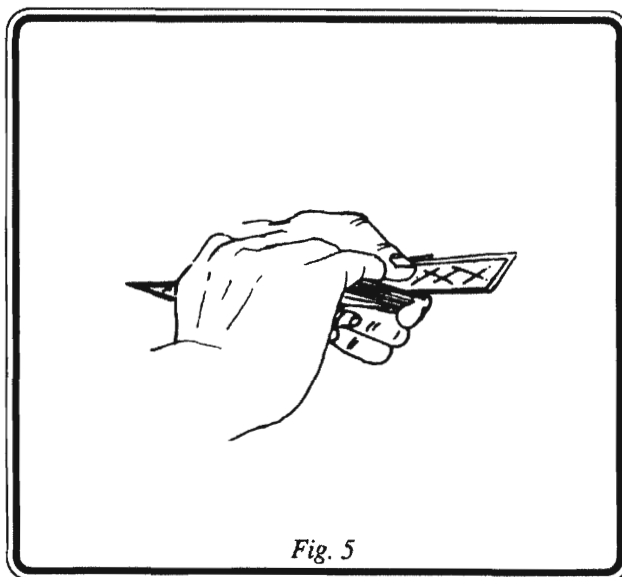


Fig. 4

7. I realize that there may be times when obtaining the proper position to cover any angle problems may not be available. The problem is easily solved by using the identical Bottom Deal Exchange technique, except the substituted card(s) is not outjogged, but instead placed flush onto the face of the cards in the left hand as shown in **Fig. 6**. To reveal the card(s), the deck is turned face down, and either spread between the hands or ribbon spread onto the table to conclude the effect.



# A MENTAL COMBINATION

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*The mentalist apparently matches four cards thought of in another deck with four cards from his deck. Next, a card merely thought of occupies the same position in the two decks. None of the other cards match. The first phase is my extended variation of a Warren Wiersbie effect from MENTAL CASES WITH CARDS (1946) entitled - Miracle Do As I Do. Wiersbie's effect was based on one that appeared in Amazing Isn't It (1941), under the title of Marlo's Think A Card.*

*The second phase is an impromptu version of Paul Curry's Power of Thought. I originally performed this routine at the Chicago Convention in 1950. Dr. Ben Braude, on witnessing the Power of Thought phase, was puzzled because neither deck was set up as in the original Curry effect. He mentioned this effect plus the fact that the decks were not set up to Bill Simon. Naturally Bill Simon published his version in his EFFECTIVE CARD MAGIC under the title of Coincidence. His method used only one deck and a setup of 14 cards, seven of which were on top and seven on the bottom. He also settled for a Touch a Card procedure rather than a Think A Card as in the original.*

## PHASE ONE:

1. Have a regular Blue and Red deck on hand and have each deck shuffled by spectators. Table both decks saying, "I will spread one deck face up and one deck face down. Which deck shall I spread face up?" This naturally implies a free choice of decks and it doesn't matter which deck is so spread face up. For the description assume the Blue deck is spread face up which you do. Below it spread the Red deck face down. Note and remember the face-up card at the left end on top of the spread.
2. Tell the spectator to think of any card in the face-up Blue deck and while he is thinking of it he is to push towards you any of the face-down Red backed cards. You take the red card by its inner end and in positioning it in front of yourself casually glimpse its face. Now have the spectator push out his thought of card which is placed face up onto the face-down card. Now, if it happens, as it did twice in the 39 years I have been doing this effect, you need go no further and even forget the Second Phase. The chances are these two cards do not match and you can forget about the card you glimpsed.
3. Assume the spectator's thought of card is the 4C and now lies face up on the face-down X card. Pick up the red deck and hold it with the faces towards yourself saying, "Remember, you thought of any card and

while you were thinking of that card you touched anyone of the face-down cards in this red deck. In other words you chose BOTH cards."

4. Let's suppose the card you noted as the first card on the left in the face-up spread blue deck is a 10D. In the red deck locate the 10D, and cut it to the top. Now locate the 4C as you address another spectator, "I want you to think of any card in those face-up cards, but before you do I will place a card from this deck face down to the table." By this time you have placed the 4C face down and to the right of the first pair of cards. Continue with, "I have placed my card to the table BEFORE you thought of a card. Will you now, for the first time, remove the card you thought of, and place it face up onto mine." This is done, and you have two pairs of cards on the table.

5. Let's suppose the second card thought of and removed is the 3H. From your deck remove the 3H, and place it face down to the right of the two tabled pairs. Ask a third spectator to think of a card, and place it face up onto yours. Let's assume this card is the JH. You now locate the JH in your deck, and position it second from the top or below the 10D which is a card that matches the top card of the blue deck which is still face up on the table. The most efficient method is to locate the JH and run it under the spread, under the 10D which remains on top.

6. Place the red deck face down onto the table. Scoop up the blue deck, and place it face down. Ask a fourth spectator to assist. At this stage a 10D is on top of each deck. A JH is second from top in the red deck, and a blue backed JH is face up on top of a red backed 3H. A blue backed 3H is face up on top of a red backed 4C. A blue backed 4C is face up on top of a red backed X card. In essence you have a "One Behind" situation at present with blue backed cards face up on top of face-down red backed cards.

7. Your patter now is to instruct the fourth spectator to do as you do. This consists in cutting the tabled decks in half, then pick up the lower portion and shuffle. He does as you do. Next, tell him to turn his cards face up and you do likewise. Now comes the cheeky part.

8. Say, "Take the card you cut to, and place it face down into the center of your face up half." You do likewise but, because of the shuffle etc., after the initial cut no one will realize that you are actually taking the original top cards from each deck, and bury it face down into the center of face-up halves. Have the halves turned face down. Now tell the spectator to cut the tabled cards in half, and place his cards into the center of the tabled half. You do this also, then both of you hold the deck in your hand.

9. Your patter consists in emphasizing the fact that the first spectator not only thought of his card but also made his own choice from the red deck. In the case of the other spectators you placed a card face down BEFORE they thought of a card. Now, turning to the fourth spectator you say, "We each cut to a card and the card I cut to is the Ten of Diamonds." Spread through your red deck, and outjog the 10D. Remove it and place it face up on top of the deck.

**10.** Ask the spectator to spread thru his deck to see what card he cut to. As he does this, get a break below your top two cards, i.e., the face-up 10D and face-down JH. As the spectator spreads his deck all eyes will be on this person. It is then that the right hand takes the top two cards as one from above by the ends making sure that the first pair on the left has the face-up card sidejogged to the left. Leave the face down X card sidejogged to the right. When you pick off from the deck the two back-to-back cards, start assembling the pairs right to left; however, as you place the assembled pairs onto the final pair on your left, place them flush onto the face-up card. This leaves the face-down X card still sidejogged to the right and covered by the right hand which holds the cards from above by the ends. The right hand moves its cards to just above the deck, and at once, the left fingers pull the sidejogged X card onto the deck. The left hand immediately deposits the deck onto the table. Conclude the effect by turning the top face-down card face up onto the matching face-up card. Toss these two face up onto the table. Repeat this same procedure with the next two pairs. The action is casual and rapid enough to cover the discrepancy.

**11.** Just in case the second or third spectator happen to think of a card that duplicates the X card, in the first pair of cards, all you do is pick up the pairs one onto the other from right to left. Now do an Open Double Deal, that is take the top and bottom cards to the table. A face-up card will be on top of a face-down card; therefore, at once turn the face-down card face up showing a match. Follow through by showing the others match. You do not do the cutting of the deck sequence, but you still have the duplicated cards on top of each deck so when you return the other cards to the top of each deck you will be set to do the next phase.

**12.** Should any of the three spectators happen to think of and remove the top card of the face-up deck, just use the next top card as the force card. Finally, regardless of whether you end up with two or three packets in which the card matches your X card, you still go into the force procedure of the top cards. If you end up with only three pairs on the table, it is easy enough to get two matching cards on top of each deck before returning the pairs to their respective decks for the second phase.

## **SECOND PHASE:**

**1.** Pick up any face-up pair, and turn it face down. Place the red backed card on top of the red deck and the blue backer onto the blue deck. Repeat this identical procedure with each pair. The end result will be that the top four cards of each deck lie in the same order from the top down. Square up each deck and leave them tabled.

**2.** Take either deck and riffle shuffling it three times. Add a card at a time onto the top four cards which you make sure you do not mix during the Riffle Shuffle. Repeat this Riffle Shuffle procedure with the other deck. Thus each deck has 3 X cards above the four duplicated cards in each deck.

3. At this point tell the spectators that you will have someone think of a card; however, the spectator will have the choice of thinking of a card in the red or blue deck. It doesn't matter which deck is chosen, but let's assume the red is decided upon.

4. Holding the deck face down in the left hand dealing position, start to thumb over the first three cards. Take them with the right hand one card under the other into a squared packet. These first three cards are not shown as you say, "I will show you these cards one at a time and I want you to think of one." As you take the fourth card make sure it covers the face of the previous cards. Raise the right hand and show the face of this fourth card. Do this slowly as you take the fifth card flush onto the face of the cards. Raise the right hand and show it. Repeat this for the sixth card but as you take and show the seventh card say, "I assume you have thought of a card," as at the same time you lower the right hand towards deck and look at the spectator.

5. The informed will recognize the above as my Streamlined Discernment inspired by R.W. Hull's original Mental Discernment. Properly timed, the spectator never fails to think of one of the four principal cards. What if the spectator has not thought of a card as yet? Make sure that when you originally took the fourth card it is slightly stepped to the left, but not enough to expose the index of the third card. Remember you brought your right hand down to the deck after showing the seventh card. If the spectator has not thought of a card, simply release the four cards back onto the top of the deck saying, "Just take your time - but not all day." Here you again pick up the fourth card and show it. In other words, you will show him the same four cards. Since he has not thought of a card in the first showing, he will not remember that he is seeing the same cards. This time he or she is bound to think of one of the required four cards.

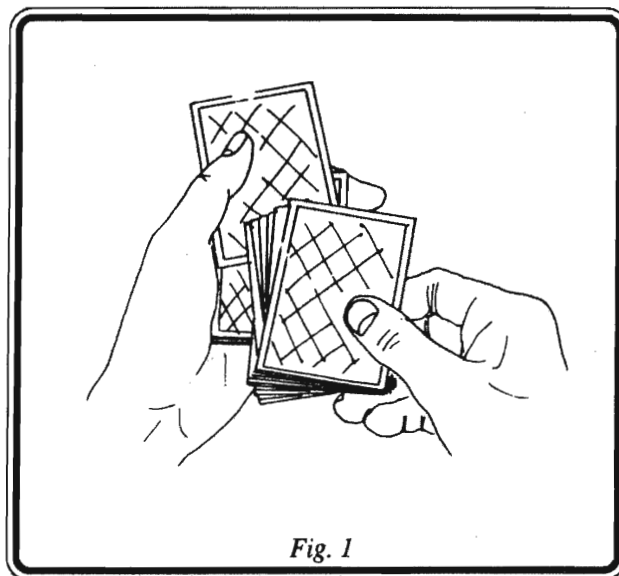
6. You must now add 13 cards onto the top of the deck. You can do this with an injog type of shuffle, but the simplest method is to position the deck for an Overhand Shuffle with the faces towards the left palm. Now run seven cards off the face and throw the deck onto these. Run six cards and throw the deck onto these. The four cards are now at positions 17 to 20 from the top. Table this deck to your right.

7. Pick up the blue deck, in this example, repeating the same Overhand Shuffle off the face of deck, but this time run only 10 cards and throw rest of deck onto these. The four duplicated cards in this deck now lie at 14 to 17 from the top of the deck. During this shuffle say, "In this deck there is a duplicate of the card you thought of in the red deck. Don't tell me what that card is, but as I spread the cards, so that only you can see them, I want you to touch the same card you thought of in the other deck."

8. Spread the cards with the faces towards the spectator. When he touches the card, upjog it at the same time pushing over the next three cards so when you converge the spread into the left hand, a separation will be formed at the right side, below those 3 X cards. The right fingers move into this separation and the thumb will be on top of the cards. The right hand holds onto its cards as the left thumb falls onto the outjogged card taking it onto the cards in the left hand. Fig. 1 shows this action. Your patter to excuse this action is, "Let's leave your card protruding from the deck." Square the deck leaving the touched card outjogged.



**9.** Using both hands start to turn the top cards from each deck face up and in front of their respective decks. As you deal along point out that none of the cards match. In the event that there is a match of cards before you reach the outjogged card point out that while these match they are not the card he thought of. When you reach the outjogged card, leave it face down as you point out the impossibility of a card merely thought of in one deck occupying the same position in the other deck. Have the thought of card named and show that the outjogged card matches.



# INVISIBLE THOUGHT TRANSFER

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**EFFECT:** *From a red deck the spectator thinks of any one of ten cards that are dealt face up. The performer now pretends to remove the thought of card invisibly to the table. He acts out looking at the invisible card and naming the thought of card. For the climax he tosses the invisible card towards a blue deck. On spreading the blue deck, the red backed mental selection is shown reversed.*

1. For this you will need a red and blue deck each of which is prepared by roughing the cards as will be described. The 10 cards you use can be memorized or that using any system such as the 8, K, 3, etc. The method I use is a memory system for 10 cards. These cards are 7H, 4H, KH, 2C, 10S, 6C, 8H, QD, 2D, QS. The other 10 cards you will use are mates, not duplicates, of the above 10 cards. These will be 7D, 4D, KD, 2S, 10C, 6S, 8D, QH, 2H, QC.
2. The actual memorized cards will be referred to as the Heart set, because of the first three Heart cards. The other mate set cards will be the Diamond set. These cards will be Half - roughed. The 10 cards of the Heart set are dealt face down into a row, then half its length is covered with a newspaper. Now use a roughing spray to treat Half of the backs of these cards.
3. The Diamond set of 10 cards is dealt face up in a row, then Half of their length is covered. Thus only Half of the face of these cards are roughed. Place the 7D aside as it will not be treated on its back. However, the Diamond set, after the Half backs are dry, are turned over end for end and face down, bringing the Half roughed back to the inner end. Now cover the inner end of these face-up cards for Half their length with a newspaper. Rough the upper half of the face up Diamond cards. Thus these cards are Half roughed on the face and back but at opposite ends.
4. The Heart set, which is face down and is now roughed and dry, is now turned end for end face up bringing the half roughed back to the inner end. Cover the lower Half of the face Heart set, and rough the outer Half of the cards. Assuming all cards are dry, assemble them as follows: Turn the Heart set end for end bringing them face down with the roughed Half surface at the outer end. The face-up Diamond set is now turned sideways keeping their Half roughed faces at the outer end. Place the 7D onto the 7H, the 4D onto the 4H, the KD onto the KH, and so on until all the Heart cards are paired with their respective mates on top.
5. You now deal these cards face up by pressing on the upper half of the cards. They will come off in pairs showing the original Heart set. If you turn the cards around bringing the inner end to the front, you will, due

to the Half roughing, deal out the Diamond set with none of the cards from the Heart set showing. Crimp the inner left corner of the red deck placing this set of 20 cards to the bottom of the red deck. This will position the Heart set at the outer end. The crimp at the inner left corner will be an aid in making sure that the Heart set will be positioned at the outer end. Place the deck into its red card case.

6. From another duplicate red deck remove the same Heart set. These 10 cards are fully roughed on their backs. From a blue deck first remove the 10 cards of the Heart set. Next, remove any other 10 blue back cards fully roughing their backs. When the cards dry, place the 10 red backed Heart set face up onto the 10 face-down blue back cards. In essence, you have a partial Brainwave deck. Place these 20 cards with the Heart set face up into the center of the remaining face-down blue deck, casing it. Keep these two decks together and readily available for performance.

7. Assuming you have performed some effects with the red deck, you now can shuffle above the crimp. Cut at the crimp bringing the roughed set to the top. Tell the spectator you will show him 10 cards and that he is to think of one of them. Naturally, you will deal the Heart set and the spectator will think of anyone of these cards. The cards are dealt face up by the right hand taking the outer right corner of the pair with thumb on top and fingers below. Thus, as the cards are dealt face up onto the table, they are also turned end for end. Once the 10 cards have been dealt out, the right hand picks up these cards by their right side turning them sidewise to the left and face down onto the deck. These actions bring the Diamond set into play at the outer end.

8. The right hand pretends to invisibly remove the thought of card. This is done by the palm-down right hand moving along the ends of deck, and pretend to place the invisible card face down onto the table. Say, "I don't want to wind up with egg on my face so I will deal the 10 cards again and all you have to do is tell me if your card is still there." Deal out 10 cards which now will be the Diamond set; however, the pseudo mates will not be spotted because they duplicate the cards the spectator subliminally may have noticed but not actually remembered. Besides, he will be too interested in looking for his mentally selected card. Now, be sure you turn the deck around end for end. When the spectator tells you the mental selection is no longer among the 10 cards, pick them up by their right side and flip them sidewise onto the deck. The 20 cards are now automatically reset with the Heart set at the outer end. Place the red deck into its card case.

9. Turn attention to the invisible card. With the right hand pretend to lift up the index corner of the card saying, "Let's see if I can see the face of this unseen card." Since there is a majority of red cards in the 10 cards I use, I name "RED" as the color. If correct, I name Hearts since there are four Hearts compared to two Diamond cards. Again, if correct, I try "A SPOT CARD." If the answer is "YES," I go for the 8H and here's why. Over the years in performing such effects as R.W. Hull's MENTAL DISCERNMENT, I noticed that while a spectator may think of one of the first three cards, if he or she keeps looking they will eventually forget what they originally thought of as they see additional cards, with the result that they end up thinking of one of the last three or four cards you show them.

10. This even works on magicians, although those to whom I explained this theory now cross me up by

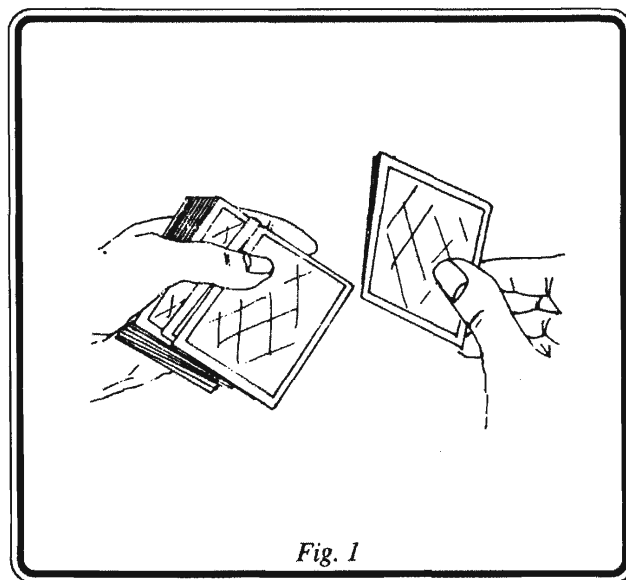
thinking of one of the first three cards, but they keep looking and do not change their mind; however, it still is a strain for them not to think of one of the later cards shown. At any rate, the above gives you an idea of how to proceed. If red isn't the color, then, in my set, there remains the two clubs and two spades. Using the above theory, the chances of the 10S or QC being thought of are best. My best bet is stating I see a picture. This means the QC or QS if right. If wrong, then it has to be the 2C, 6C, 10S. I'll go for clubs and if wrong, immediately look at the invisible card saying, "My eyes are getting bad," and name the actual card.

11. Once you have named the card, pick up the invisible card, and pretend to toss it into the blue deck. Pick up the blue deck, and spread it with faces towards the spectators. On your side you will see the card you named and you split the pair at this card upjogging the named card. The audience sees the red back. Remove the card and show its face, replacing it face up back into the face-up cards on your side, into the same place, thus the roughed pairs are maintained. You can place the blue deck into its case or bring the roughed pairs to near the bottom, then doing some effects with the 32 regular cards.

*The above effect I originally did using a Stud Nail Pushoff of two cards as one. I performed this method for Art Altman years ago, but he told me that not too many would do the effect that way. That is why I decided to use the Half roughed cards. Later I devised two other methods in which the initial red deck was unprepared except that the same Heart/Diamond set was used. These two methods will be described for those who may wish to use either one.*

## SECOND METHOD:

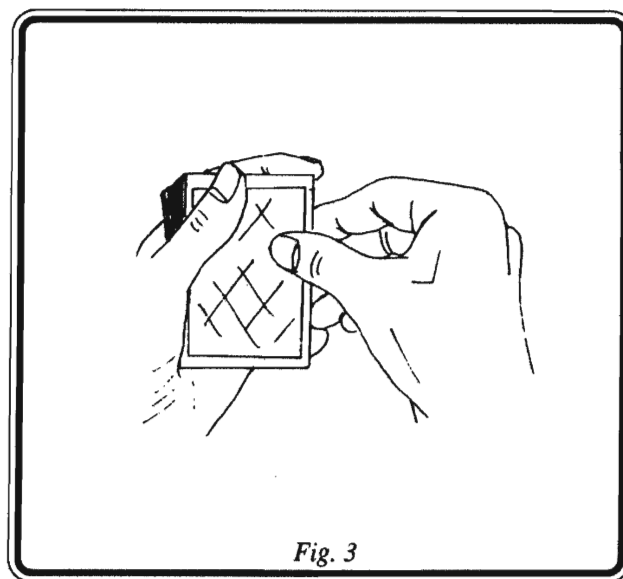
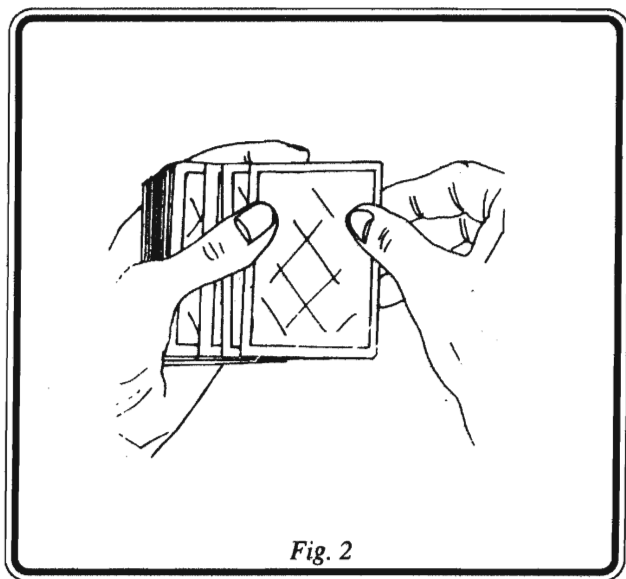
1. Here the Heart set is alternated with the Diamond set as already explained, except the cards are not roughed. These 20 cards can be on the bottom below the bottom crimped card. When ready to present the effect, cut the 20 cards to the top. You will now use an idea of mine that perfectly covers the dealing and taking of two cards at a time. Remember that the Diamond set of cards is on top of each of the Heart set of cards.



2. Get a break below the top 2 cards. These are pushed over as one and taken in perfect alignment with the right hand by the right side at the center. The right hand is raised showing the face card (the KH in this case) on the count of "ONE." Meantime, the left thumb advances the top two cards of the deck as close as possible. **Fig. 1** shows the action at this stage.

3. The right hand with its card(s) comes down to the deck for the purpose of picking up a card under the card(s) in the right hand. Actually, the right hand comes down onto the deck as in **Fig. 2**, but as it moves

to the left, a natural action used to pick up a card, actually two cards are picked up under the card(s) in the right hand. The pickup of two cards is completely covered because the card(s) in the right hand are moved to the left until the left side of the deck and the left side of the card(s) in the right hand meet as shown in **Fig. 3**.



4. Once the right hand picks up the two cards, which will be more or less squared as the left sides of the cards jam or press against the left thumb's crotch, the right hand raises displaying the face card, the 4H in this case, on the count of "TWO." Continue in this manner up to the count of 10 taking pairs each time when the choice will be made from among the Heart set.

5. Pretend to remove the thought of card invisibly onto the table. Here start by taking a single card, the 7D in this example, after which a pair is picked up as per **Figs. 2** and **3** showing the Diamond set. The thought of card has apparently been removed. From here you can name the card as already explained. You can use the blue roughed deck to reveal the card.

6. On the other hand, once you know the card you can spread through the 20 cards in pairs but counting each as one until arriving at where you know that card lies. You can steal it out adding it face down into the face-up blue deck. What kind of steal and loading method you use is up to you. Personally, a steal into the left hand which then adds it to under the face-up blue deck is what I use. Now you can do a Turnover Pass or a cut centralizing the card. My personal preference is to use the actions of my Bottom Deal Switch, which gives the impression that the card appears face down in the center of the deck.

### **THIRD METHOD:**

1. This is probably the easiest of all since the 10 cards of the Diamond set are placed face up on top of the deck. Their sides, at inner end only, are bent upward. On top of these the 10 cards of the Heart set are placed face down. This 20-card arrangement can be below the bottom crimped card enabling you to shuffle the cards above it. When ready to present, cut the 20 cards to the top.
2. Deal out the top 10 cards of the Heart set. During the dealing make sure that the top of the deck is seen up to the ninth card. As the tenth card is about to be dealt face up, the left hand is raised just enough to conceal the now face-up cards. The spectator has, of course, thought of one of the 10 cards you dealt face up.
3. At this time, get a left pinky break below the face-up cards on top of the deck. This is easy as all you need to do is press the left thumb onto the top of the cards near the inner left corner when the right side of the 10 cards will raise up at the right side near the inner right corner. The right hand picks up the 10 tabled cards and places them in a rather unsquared condition face up onto the deck. Now the block of 20 cards is turned face down. Both hands flex the sides of the deck thus taking out the bridge from the top 10 Diamond set of cards.
4. From here the rest of the presentation is already detailed; that is, the invisible removal of the thought of card, dealing of the 10 cards of the Diamond set, proving it, naming the invisible card, then stealing the card and loading it into the other deck. At times I used only the one deck pretending to turn the invisible card face up into the deck where it was revealed. This, as before, consisted in spreading the cards, locating the card you now know, doing a Center Reverse or a variation of a K.M. Move. The excuse for spreading the cards is to say, "You simply thought of one of these cards and I have successfully removed it, invisibly, to the table and also named it. Now for the hard part, to turn the card face up and toss it into the deck." (This last can be back into the deck you used or into another deck).

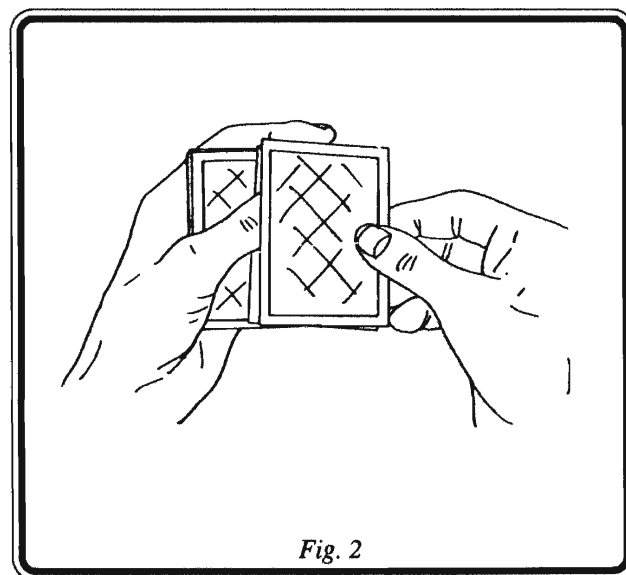
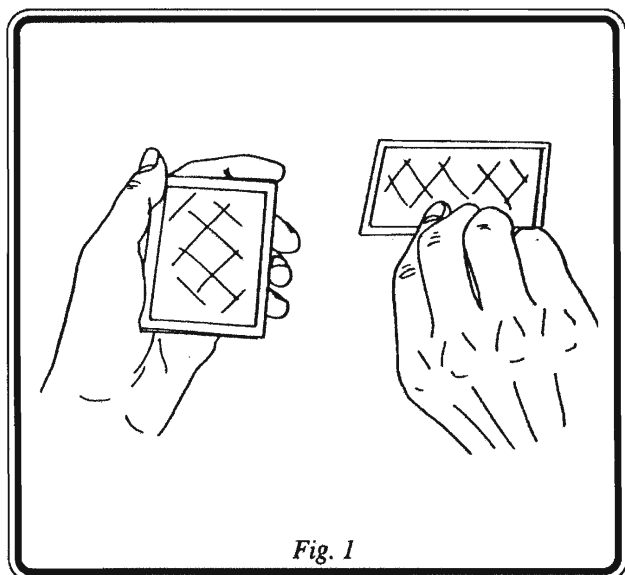
# INVISIBLE FACE TRANSFER

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**EFFECT:** *As it appears to audience five cards with backs on both sides are shown and one is chosen. A card is thought of from among five cards. The performer invisibly removes the face of the card onto his palm. The five cards are shown and one of the cards is blank. Since the thought of card is not seen, then the face has been removed from the blank card. The performer turns his hand palm down and pretends to slip the invisible face to under the chosen card with two backs. Pressing onto the card, the performer asks the spectator to, for the first time, name the card he thought of. On being told the name of the card, the face-down card is turned over, revealing a face of the selected card instead of another back.*

1. For this you will require four double backed cards. In referring to these for a laymen, do not use the term "Double Back." Instead, mention that you received a deck in which, by some mistake, backs were printed on both sides instead of a back and a face. However, state that you have worked out an interesting solution to the problem.
2. You will also need a blank faced card matching the deck and double backed cards. The deck itself is set up as follows: On top, any three cards, the next five cards are in 8, King, Three system, but pay no attention to suits. All you need remember is 8, K, 3, 10, 2 from the top down. Below these five cards you have the face-down blank faced card, which, because of the top three X cards, is ninth from the top.
3. The deck is in the card case but the four double backed cards are on the outside of the card case and held in place with a rubber band. When ready to present the effect, remove the rubber band from around the card case and take off the packet of four double backed cards. Place the deck, in the case, aside for the moment.
4. With the double backed cards held in the left hand dealing position, thumb over only two of the cards and take them with the right hand show the other side as you say, "I bought a deck of cards the other day and found these cards which do not have any faces on the other side. By mistake they printed backs on both sides." Return the two cards back onto those in the left hand.
5. Continue with, "I have one, two, three, four, five such cards." During this patter line you will False Count the four double backers as five as follows: The right hand takes the first card dealt over by the right side at the center with the thumb on top and first and second fingers below. On the count of "ONE," the right hand turns palm down and shows the other side of the card as in **Fig. 1**.

6. The left thumb pushes over the next card and the card in right hand is brought over the card and the left thumb as in **Fig. 2**. The right hand takes both cards on the count of "TWO," as the right hand again shows the other side of this card in a manner identical to **Fig. 1**. The left thumb pushes over the next card and again the cards in the right hand come over the card and left thumb as in **Fig. 2**. This time, the left thumb pulls back its card as the right hand moves away, and shows the cards again as shown in **Fig. 1** on the count of "THREE."



7. The next two cards are taken fairly one at a time as in **Fig. 2** and its other side shown as in **Fig. 1** on the counts of "Four and Five." The right hand places the double backed packet to your left on the table. This False Count is also applicable to other cards in which their faces are identical such as Jokers or blank faced cards.

8. The deck is removed from the card case as you remark about doing an interesting experiment. With the deck removed you can indulge in an injog type shuffle, controlling the top stock of nine cards. A Riffle Shuffle, in which you add one card on top, then following with a Slip Cut losing top card, is also efficient. With the deck face down in dealing position, deal the top three cards face up onto the table. Suddenly say, "Oh, the cards should be face down." Pick up the three cards and insert them as a unit into the center of the deck. Deal the next top five cards face down in a row from left to right. Thus you have the known 8, K, 3, 10, 2 cards on the table. The blank faced card is on top of the deck.

9. Have a spectator touch any card in the row. As soon as his hand moves towards a specific card, you turn your back at the same time glancing just to make sure his hand doesn't change direction. Assume the card second from your left has been touched. You know its the King. By this time you have your back towards him, and as yet he has not looked at the card.

10. With your back turned ask, "Have you touched a card?" When the answer is "YES," tell the person to look at the card. Having your back turned as the card is being noted is a psychological subtlety that infers



that you couldn't possibly have known which card was chosen. This subtlety was an idea I first published in *THE CARDICIAN* (1953), and has since been used by other magicians.

**11.** Instruct the spectator to remember the card, and mix it in with the other four cards until he himself doesn't know where his card is. Before you turn around, get a left pinky break below the blank faced card on top of the deck. Take the cards from the spectator and bring them near the deck, at the same time picking off the blank faced card to under the five cards. The right hand grasps all six cards from above by the ends and raises them above the deck.

**12.** The left thumb peels off the top card onto the deck into a sidejogged position. The right hand takes this card under the packet by sliding its packet over the card and moving to the left until the left side of the packet meets the left side of the deck. The right hand then turns palm up and displays the face of the card as you say, "You could have thought of the (name the face card)."

**13.** The next top card of the packet is peeled off onto the deck, then picked up under the packet. The right hand displays the face of this card as you repeat naming this card as one that could have been thought of. Keep track of how many cards you show as you do not want to go beyond showing five cards. At any rate, assume that the fourth card you show is the King which you know is the selection.

**14.** This time the packet is brought onto the deck so the left side of the packet and deck meet. The left fourth fingertip angles out the inner right corner of the chosen card (the King in this example) then the left fourth fingertip pulls down on this corner, which pulls the King flush onto the deck. Without any perceptible pause, the left thumb peels off the top card of the packet, picking it up under the packet. The right hand displays this last or fifth card as you again name it as one that may have been thought of.

**15.** The right hand now spreads out the five cards face down to your right as you remark that only one of the five cards is the one thought of. Meantime, the left hand, which is still holding the deck with a break under the top card, turns palm down, picking up the double backed cards. As soon as the left hand turns palm up, the right hand at once picks off the five cards above the break from above by the ends. The left hand tables the deck face down.

**16.** The double backed cards are now spread out to actually show five backs as you say, "From these cards, which have backs on both sides, I want someone to choose any one of the five cards." By this time you have taken three cards, fanned with your right hand while the left hand displays two cards. Place the three cards from the right hand under the two cards in the left hand. Turn the packet outward end for end fanning out the cards with all backs towards the audience. On your side you will see the selection face up as in **Fig. 3**.

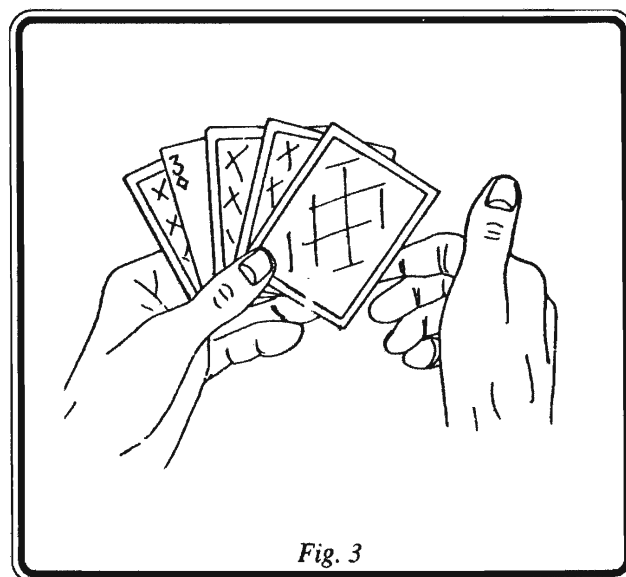
**17.** Tell the spectator he can choose any card. Should he choose the second card (the actual selection) simply remove it, and place it face down onto the table. Should the choice be made of any of the three top cards,

it is removed and placed on top and there will be no problem in what follows; however, should the choice be made of the bottom card, the first card to your left, then this card is placed on top but the chosen card must be shifted so it becomes again the second card from the bottom.

**18.** Assume the chosen card is placed on top of the packet and the actual selection is second from the bottom. Square up the packet and turn it inward into the left hand. You can again spread the five cards showing all backs as you say, "From among these five cards you chose this one." Here the packet is resquared and the top card is turned over several times, showing a back on each turn. During one of the turns, actually do a four card pushoff or a Single Buckle, turning four cards as one over. This brings the back of the actual selection (the King in this case) to the top. Deal this card face down and forward onto the table. Spread out the remaining four double backed cards and show both sides as you remind the spectator he could have chosen any one of these.

**19.** Pick up the other five cards, spreading them out and taking three cards in the right hand and two in the left as you say, "You thought of one of these cards." Place the three cards from the right hand under the two in the left hand. Square up the packet and turn it face up. State you will remove the face of the card that was thought of. Run your right fingers and thumb over the ends of the cards, turning the right hand palm up as you point out that you now have the face of the card invisibly in your palm.

**20.** Say, "Just to make sure, don't tell me the name of your card, but just tell me if I removed the face of your card." The left hand spreads out the cards face up onto the table showing the blank faced card in the center. The spectator will have to admit that you did remove the face of his card.



*Fig. 3*

**21.** Turn the right hand palm down, and pretend to slip the invisible card under the supposed chosen double backed card. Now press the palm of the right hand onto the card and raise it off the card. Ask the spectator to, for the first time, name his thought of card. Have the spectator turn it over for the climax of the effect. If you wish, especially for a large group, raise the card and display its face to the audience.

# IMPROMPTU INVISIBLE CARD ROUTINE

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**EFFECT:** *A spectator thinks of any number from one to ten, noting a card at that position in the deck. Despite the fact that the performer does not know the number or the card at that number, he removes a card invisibly, showing that the thought of card is no longer among the ten cards. He now names the invisible card. For the climax he tosses the invisible card into the deck where it is disclosed face up at the number originally thought of.*

1. Since any deck can be used, the first thing you do is crimp the lower left corner of the bottom card of the deck. Next, place the 2D and AD below the crimped card. The AD is the face card of the deck. Table the deck and give it a few fair Riffle Shuffles, retaining the bottom three cards, i.e., AD, 2D, crimp. Have the spectator cut the deck and complete the cut. Pick up the deck into the left hand as for dealing.
2. Address the spectator as follows: "I want you to think of any number between one and ten. For example, suppose you thought of number seven. Deal six cards to the table, look at the seventh card, replace it, and place the tabled cards onto your card." During the above patter you demonstrate what the spectator is to do. Do not look at the seventh card in the demonstration.
3. Here cut off the top dozen cards or less to the bottom. Repeat the same demonstration but this time with only four cards. That is, you deal three cards onto the table indicating the top card of the deck as the fourth. Replace the tabled three cards onto the top of the deck. This time cut the deck bringing the crimped card to the bottom and the 2D and AD to the top in that order. Hand the deck to the spectator. The cuts, in between, subtly conveys that you do not know the top or bottom cards.
4. Turn your back towards the spectator as he deals down to the number he thought of, noting the card at that number. Turn around, and take the deck into your left hand. Say, "You thought of one of these cards." The right hand casually picks off the top card and glimpses it. All you want to know is if the top card happens to be the 2D. If it is, you know that the spectator thought of number two. How this is handled will be described at the end of this effect. For the present, assume the 2D is not the top card. This means that the 2D will be above the actual selection, while the AD will precede the 2D, and will tip you off when you must deal two cards as one to the table.
5. Pretend to remove a card invisibly, and place it onto the table. Say, "Since I don't know what number you thought of or what card you are thinking of, I may have failed to remove your card. Therefore, to avoid

any embarrassment for myself I will show you the ten cards, one at a time, and all you have to do is tell me whether I did remove your card, but don't tell me the name of the card or the number you thought of."

**6.** Here the left thumb pushes over the top card as the right hand, with the thumb on top and fingers below, grasps the right side of the card, flipping it face up and flush onto the deck. Deal this card over so the right hand can grasp this card by its outer right corner with the thumb on the face and second finger below. The right first fingertip is pressed against the outer edge of the card's outer right corner. The right hand deals this card face up onto the table as you count "ONE." Continue in the above manner until the AD is turned face up. You now know that the 2D is next, thus you know ahead of time that you must get set for a Double Lift, as follows: The AD is dealt face up onto the face-up tabled cards. As you are about to turn the 2D face up, the left thumb advances two cards; however, the left thumb pulls back the selection, obtaining a left pinky break below it. When the right hand turns the 2D face up and flush onto the deck, you will have a break below two back-to-back cards.

**7.** The right hand deals the two back-to-back cards as one face up onto the tabled cards. Continue until "10" cards have been dealt face up onto the table. Ask the spectator if you removed the selected card. When he affirms this say, "Let's make sure," as you deal an additional six cards face up onto the tabled cards. The right hand picks up the face-up cards and places them face up on top of the deck. Thumb through the face-up cards until you reach the first face-down card. Do not accidentally expose the face-up cards that are below this face-down card. As you thumb through the face-up cards you can again point out that the selection is not among them. Place these face-up cards face-down under the deck.

**8.** With the right hand above the deck, the right thumb lifts up about a dozen or more cards at the inner end. The right hand flips this block of cards face up and flush onto the top of the deck. Thumb through these cards showing that the selection is not among them until you reach the face-down card. Here the right hand takes the face-up cards except for the last one next to the face-down card, which is flipped face down onto the top of the deck as the right hand takes the rest turning them face down, and placing them to the bottom of the deck.

**9.** Raise both hands showing some more of the top cards. However, this time count the face-down cards, and spread them under each other until a face-up card faces you. This face-up card plus the number of face-down cards will give you the number originally thought of. You also know the name of the selected card. Square up the deck, and table it face down. You now go through the process of peeking at the supposed invisible card as you name the color. Another peek and name the suit, then a final peek to name the actual card. Remind the spectator that despite the fact that you do not know the number he thought of, you will toss the invisible card face up into the deck to the number that was thought of. Do the pretended invisible toss saying, "Don't tell me your number until we come to it." Here point to the top card of the deck asking, "Did you think of the number one?" On getting a negative reply, toss this card aside face down.

**10.** Let's assume that the spectator thought of number six. Continue until you point to the number five card. Again a negative response from the spectator. Now this next must be timed with no stall and while looking

at the spectator. Toss the fifth card aside, touching the sixth or face card as you ask, "Did you think of the number six?" The surprised response of the spectator will be more than satisfactory concluding the effect.

*Originally, I named the spectator's thought of number, but then counting down to that number and disclosing the face-up selection seemed anticlimatic. By using the approach in Step 12 above, all attention is on the deck until the actual thought of number, which apparently you do not know, is reached.*

*I also, at first, used only one key card below the crimped card. This meant that I had to get set for a possible Double Lift each time a card was turned face up, since there was no way to know when the key card would show up. It was Don May that suggested that the key card be the second card from the top; however, this meant that if the spectator happened to think of a number like two, you had no way of knowing this. It was my idea to use two key cards. This lets you know if the number two was thought of because the 2D would be the top card.*

*Check back to Step 4 where the number two was assumed to be thought of, and you know the actual selection had to be the AD. In this case, because you know the second card from the top is the selection, get the AD set with a left pinky break below it. When the 2D is flipped face up and flush onto the deck you are set to deal two cards back to back as one face up onto the table. Continue by dealing nine more face-up cards onto the tabled card(s). Follow by dealing only three or four more cards face up, placing all face-up cards on top of the deck. Thumb over all the face-up cards, turning them face down, and placing them onto the bottom of the deck. The selection is now on top of the deck, the AD.*

*Do a casual Double Turnover onto the deck as if showing one more card. Raise the left hand, and thumb over the face card. The right hand takes it and turns it face down onto the face up AD now staring you in the face, this brings the AD face up second from the top. Conclude the effect as described at Step 12, except in the case of number two, the card is arrived at rather quickly.*

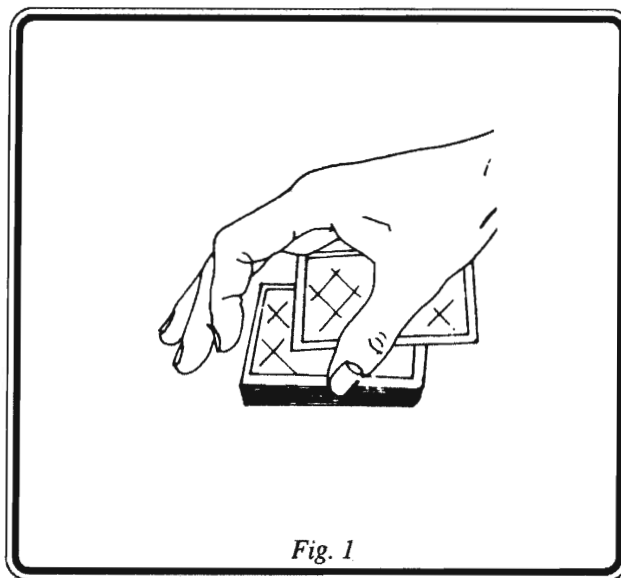
# IMPROMPTU EVERYWHERE AND NOWHERE

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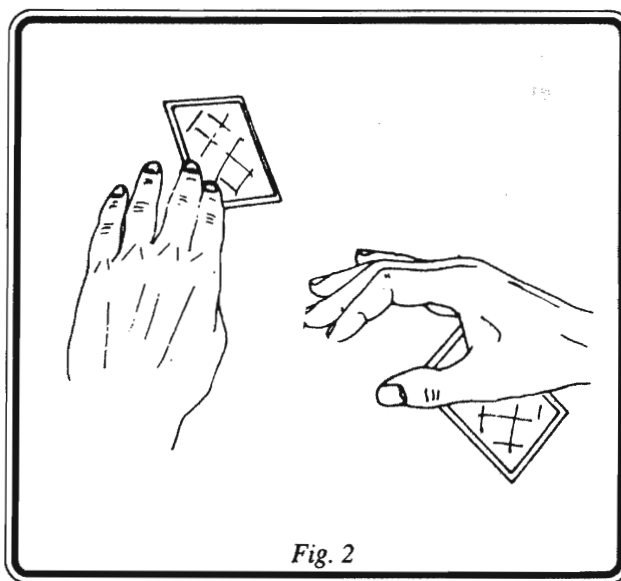
**EFFECT:** *The classic Hofzinser plot but performed without the deck in the hands during the changes.*

1. Since you want the obvious misses to be as plausible as possible, control of the selected card must appear impossible. You can have a card peeked at or selected. In either case, crimp the inner right corner of selection, and immediately hand the deck out for shuffling. Point out that since the spectator selected the card and then shuffled it into the deck, that under these impossible conditions you will need at least three chances to find the card.
2. Overhand shuffle the deck. Spread through the deck and remove any card. Turn it face up onto the deck and ask if that is the selection. On getting a "NO," turn the card face down and deal it forward onto the table and to your left. Repeat the Overhand Shuffle and the removing of the wrong card twice more, until you have three cards face down in a row from left to right. These are your three misses. During the Overhand Shuffles, do not bother with the crimped selection which is actually uncontrolled during the three Overhand Shuffles as you make your three guesses.
3. Cut or shuffle the crimped card to the bottom of the deck. With the deck face down in the left hand, buckle the bottom card in order that the right hand, which is above deck as if squaring the ends, moves the deck forward just enough to expose the inner end of the crimped card for about a half inch. The right thumb pulls upward on the crimped inner right corner to straighten the down crimped corner. Overhand shuffle the selected card to the top of the deck. Hold the deck by the sides with both hands with the face of the deck towards the left palm. Bend the sides of deck downwards, then with the ball of the right thumb pull the inner side of the top card to the right giving it a bend opposite to that of the deck.
4. During the above actions, your remarks are along apologetic lines for having missed locating the selection; however, you promise to make up for it by causing any one of the three tabled cards to look like the selection. As you conclude these remarks, the right hand tables the deck to your left, but, at the same time, the top card of the deck is stolen into a Marlo Palm Position, as in **Fig. 1**, or a Tenkai Palm Position.
5. Once the right hand steals the card, the right hand moves to the right and in front of your body. If sitting, the right hand rests normally on the table. If standing, you can drop both hands to the side because they will drop past the table's edge, and the Angle Palmed card will be amply hidden. On the other hand, you can place the two hands together as follows:

6. With the left thumb turning palm up, the left thumb moves into the crotch of the right thumb and thus above the palmed card. The left fingers move under and across the face of the palmed card. At this point the card can actually be palmed into a Full Palm into the left hand but you do not do this. Instead, you can use either the right hand or left hand and gesture towards the tabled cards. When the empty right hand is used the card momentarily remains in the left hand which does not palm it. The card is merely clipped by its outer side left corner in the crotch of the left thumb and first finger. The outer side of the card lies along the left first finger and does not touch any other of the extended left fingers. By bringing the right hand back over onto the left hand, the card is transferred back into the Marlo Palm Position of **Fig. 1**. You can now use the left hand to pick up the chosen card from among the three tabled cards.

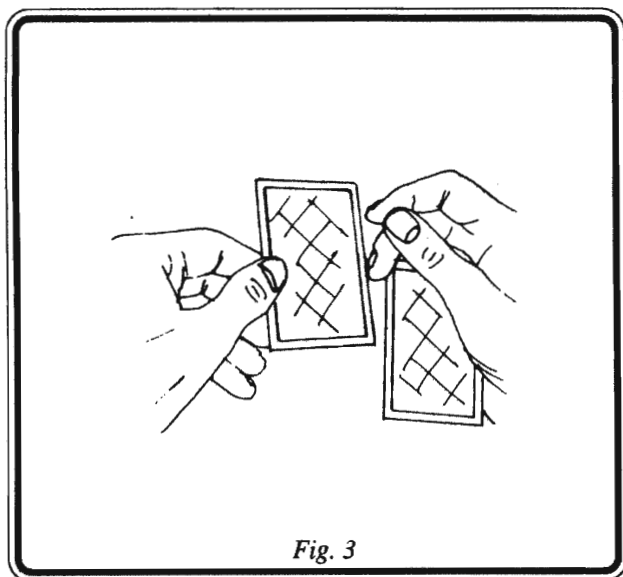


7. At any rate the rest of the description will be as if sitting at a table, although the basic instructions will apply to when standing at a table. When the right hand rests on the table, the right fingers curl in normally during which time they push the card further back into a Tenkai Palm Position, extending as the left hand reaches for one of the three tabled cards chosen by the spectator. This action is shown in **Fig. 2**.

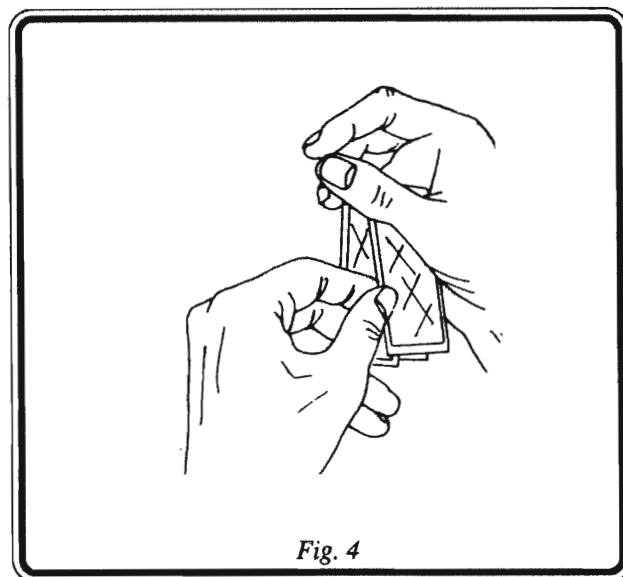


8. State that while this is not the selection you will make it look like the selected card. The left hand holds the card by its left side at the center with the thumb on top and first and second fingers below. Meantime, the tenkai palmed card is taken over by the right second fingertip engaging the card's outer left corner. This frees the right thumb to snap the right side of the card held in the left hand. This snapping of the card's right side is taken for a magical type gesture. **Fig. 3** shows the situation just before the change take's place.

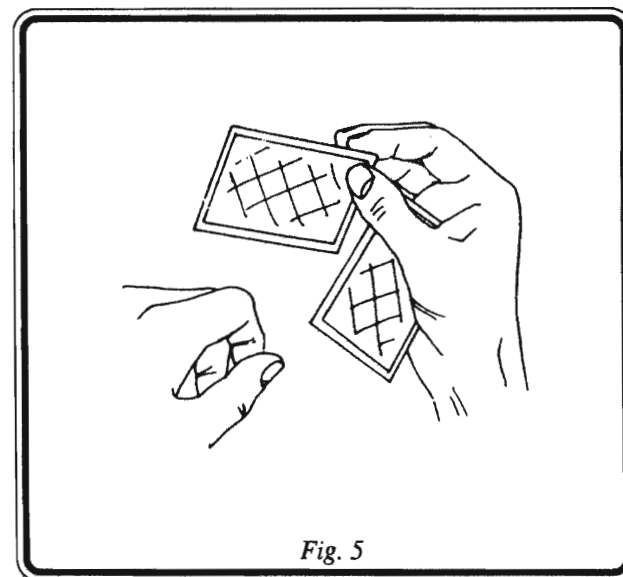
9. You will now basically do the Vernon Change in order to show the chosen card as the selection. The right hand takes the card from the left hand directly under the right thumb which engages the left side of the card near the outer end as in **Fig. 4**. The right thumb now holds the card in a Tenkai Palm Position. At the same time the tip of the right thumb presses down onto the actual selection at the outer left corner, with the right third fingertip pressing under this corner. The right second fingertip pulls on the card's outer left corner causing the card to pivot face out towards the audience as shown in **Fig. 5**.



10. The right hand now transfers the card face up to the left hand which takes it by its left side as shown in **Fig. 6**. Meantime, the tenkai palmed card is again transferred to a grip that is between the tip of the right second finger on the outer left corner with its right side near the outer end of the card and pressing against the palm of the right hand. Study **Fig. 6** for the palmed card's position in the right hand.



11. Having shown the selection, the left hand turns the card face down. The right hand takes it as if to deal it face down to the table. Actually, you do the Marlo Deal Switch. The card from the left hand is taken with the right hand under the right thumb similar to that already shown in **Fig. 4**, except this time the X card is released to the table, or dealt as shown in **Fig. 7**. The left fingers at once are placed onto the card as in **Fig. 8**. The left hand now moves the X card forward to its original position. This action is similar to that already shown in **Fig. 2**.



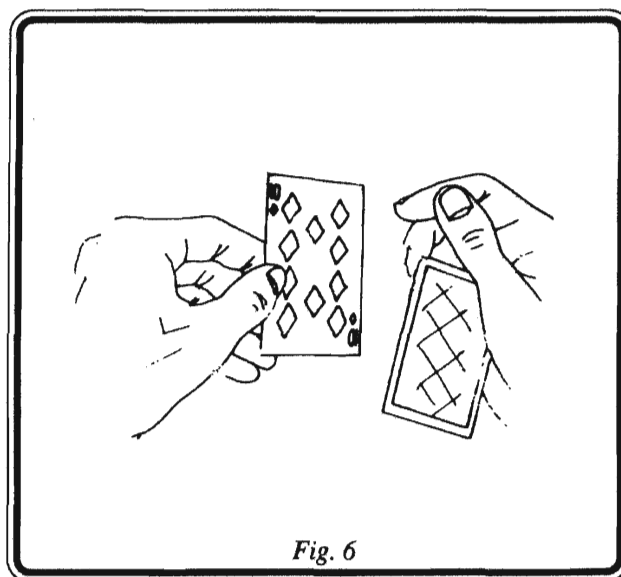
12. All you have to do is have either of the two remaining X cards pointed to, and show via the Vernon Change as the selection. Follow this by using the Deal Switch exchanging the selection for the X card. Finally, take the last X card and change it to the selection using the Vernon Change, then back to the X card using the Deal Switch.

13. The right hand with the Angle Palmed selection, picks up the deck and adds the palmed card. This action is similar to that already shown in **Fig. 1**, except instead of stealing the card you will add the card. Pick up the deck saying, "Actually all these cards are the (name of card)." Here you turn the top card face up displaying the selection. You will now apparently deal this card onto the table. Actually you do the K. M. Move dealing an X card face down to the table. Repeat the K. M. Move twice more ending with three X cards on the table and the selection still on top of the deck.

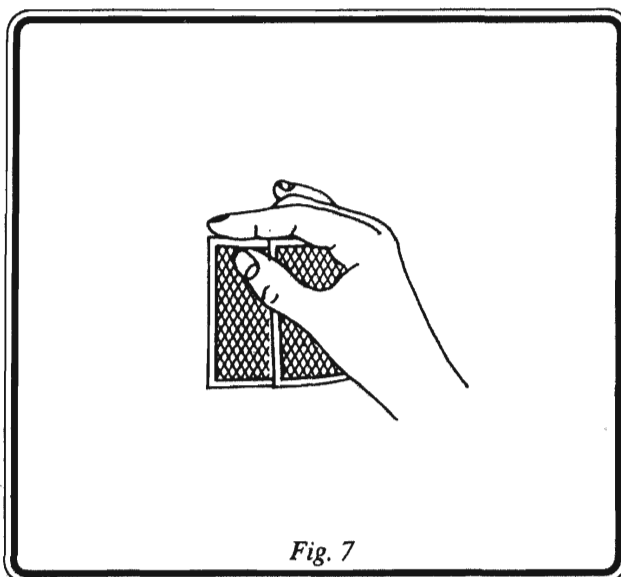
14. Say, "These also are all (name of the card)," as you



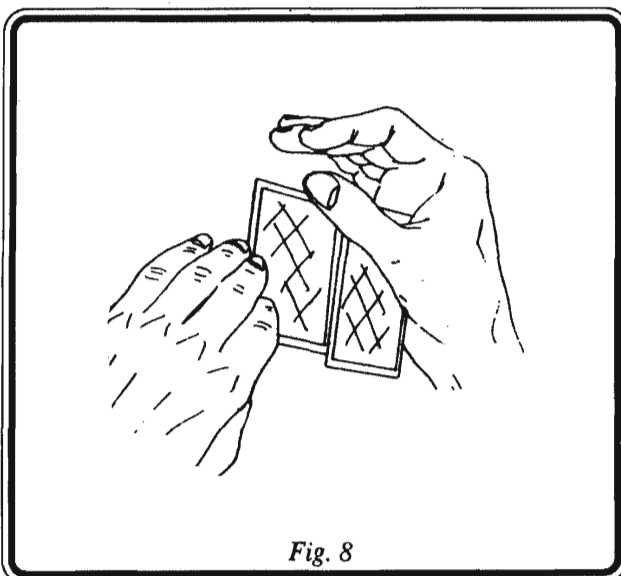
reverse count four cards into the right hand. Place these into the left hand, then the right hand takes them from above by the ends. You will now use an idea I had published in *EXPERT CARD CONJURING* (1968), and is really a small packet variation of In Lieu of a Hindu Shuffle, that I had submitted to *IBIDEM* #15 for December, 1958. Briefly, you turn the right hand palm up displaying the selection, then the right hand turns palm down. The left thumb peels off the top card onto the deck, but sidejogged to the right. The left thumb deals this card off onto the tabled cards. Repeat the turning of the right hand palm up showing the same card, then the left hand peeling off the top card of the packet and dealing it onto the table. Repeat for a third time which leaves two cards as one in the right hand. This card(s) is placed onto the deck, then the top card is dealt onto the table.



**15.** Your patter is delivered accordingly as each "duplicate" card is shown. Say, "Here's one, there's one, they are everywhere. There's another one, here is one more and another, etc." Finally, with the selected card on top, turn it face up and face down. Cut the top card to the bottom and grasp the deck from above by the ends with the right hand. Turn the right hand palm up displaying the bottom card as you say, "All of these cards are the (name of selected card)."



**16.** The right hand turns palm down as at same time, the right first finger engages the outer end of the deck lifting up a few cards. These cards are swung into the left hand. The right hand turns palm up displaying the same card, then the Swing Cut and the repeated showing of the same bottom card is executed as your patter infers that the whole deck consists of all the same cards. When the right hand has only a few cards, about a dozen or so remaining, this packet is placed onto the deck, but with a left pinky break held below it.



**17.** Cut a few cards from the bottom to the top. The right hand at once lifts off the cards at the break and turns palm up to display the same card. The right hand replaces its cards but a break is retained below them.

Repeat the Single Undercut to the top and again the right hand, cutting at the break, turns palm up, to display the same card. As far as the audience is concerned, it appears that you are cutting the deck at different points to show the cards all alike. After several of the above cuts and displays, the last time the right hand places its cards under those in the left hand, to bring the selection to the bottom. Bottom palm the selection, and retain the deck in the same hand.

**18.** The right hand turns over the tabled cards as you patter about everything that the audience saw was only an illusion, a delusion of the senses, a series of mirage, perhaps even a delusion. Turn the original three tabled cards to show that these are back to their original state. This part is good if the audience, or you, made sure they remembered the original three misses. The right hand takes the deck from the left hand and ribbon spreads it face up as you point out that the deck does not contain even one (name of card). Say, "I can't understand how you could have selected the (name of card) since I keep that card in my pocket." You can produce the card from the right inside coat pocket, or the left side coat pocket, or the left side trouser pocket to conclude the effect.

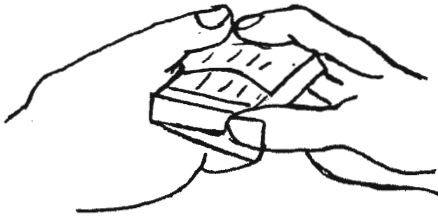
*Around 1949 E.G. Brown had a version of EVERYWHERE AND NOWHERE in the SPHINX. His method, while accomplished away from the deck, consisted in handling of a packet of three cards in the hands. I published a No Deck Everywhere and Nowhere in the January 1960, LINKING RING. This used three glasses into which the three misses were placed. After this, there were three methods described in making all three cards appear as the selection. One of the methods did use three cards in the hands to show them all alike. The above method is a complete departure in that each card is handled as a single card during the changes.*

*While the Impromptu Everywhere and Nowhere routine just described uses two exchanges, the Vernon Change and the Deal Switch, there are alternatives with only one Switchout and less angle problems. For example: You can have the selection in a Gambler's Palm in the right hand. The right hand slides along the table under the chosen X card. The cards are aligned and then pivoted and shown as in Fig. 1 of the PIVOT SWITCH (p. 17). This leaves both hands cleanly shown apparently holding only one card. Now do the actions depicted in Figs. 2, 3, 4, 5, of the Pivot Switch tabling the X card and retaining the selected card.*

*Repeat these identical actions showing the remaining two X cards as the selection, then back to the X cards. From here conclude the rest of the routine with the deck as already explained. Other approaches using any type of Gambler Hole Card Switches can also be used. The routine itself can be turned into an entertaining and eye appealing routine even at a bar. Obviously, if you work rapidly, it may appear more like sleight of hand rather than a mystery.*

# SOPHISTICATED AMBITIOUS BIT

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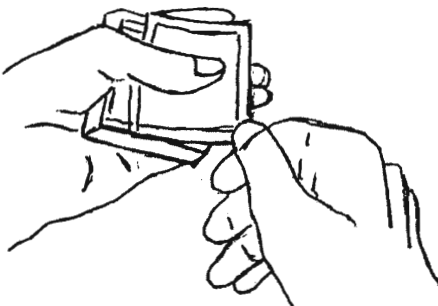
*Fig. 1*

1. Assume the AS is to be used and it is on top of the deck. Run four cards, holding a left fourth fingertip break as you shuffle off the rest of the deck. With the right hand above the deck as if squaring the ends, the left thumb presses on the top card to the right causing it to bow upwards as in **Fig. 1**. Cut the bottom four cards to the top, which results in the situation shown in **Fig. 2**.



*Fig. 2*

2. By pressing on the top of the outer left corner with the left thumb, the right side of the top four cards will separate from the bowed card just enough for the left third fingertip to engage the right side of the four cards, and raising them just enough to enable the third and second fingers, plus the left thumb to trap and move the four cards as one to the right as in **Fig. 3**.



*Fig. 3*

3. The right hand turns the card(s) face up and flush onto the deck. Relax the left hand, to show that no break is being held. The left thumb presses on the top of the outer left corner and the left first finger extends along the outer end of the deck to cover any separation from the front. Repeat the turnover, bringing the card(s) face down. Bury the top card. Relax the left hand again and repeat the turnover, to show the return of (in this case) the AS.

4. Continue in this manner until you end with the single AS on top. Now, with each hand grasping the sides of the deck, bend the sides of the deck upwards as the right first finger presses down on top of the deck. This bending action takes the work out of the bowed card.

# PROJECTED TRANSPOSITION

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**EFFECT:** Two chosen cards are shown. One of the chosen cards is placed into the pocket. The other card, held facing the audience, is snapped and changes to the card that was placed into the pocket. The originally held card is now produced from the pocket.

1. This transposition is designed to be projected to a fairly large audience. It is very direct and visual. If performing for a gathering of ladies and gentlemen, have one of the ladies name any red card and a gentleman any black card. Assume the 5D and AS are the chosen cards. Offer to place either the 5D or AS into your shirt pocket. Demonstrate the placing of either card into the shirt pocket and then remove it. Now ask which is to be placed into the pocket.

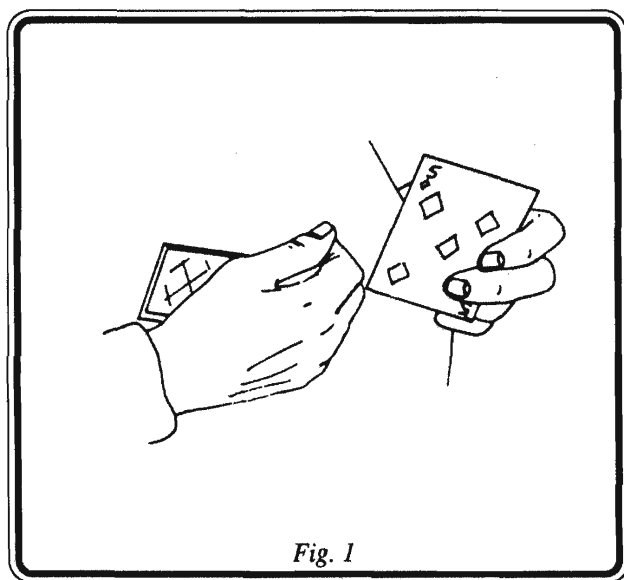
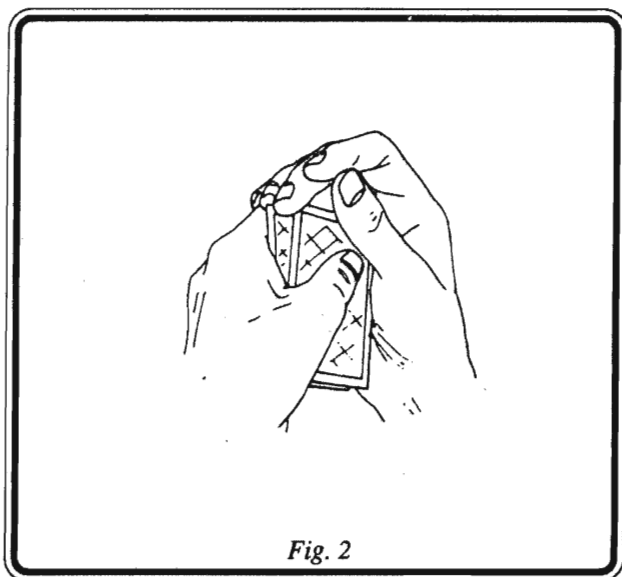


Fig. 1

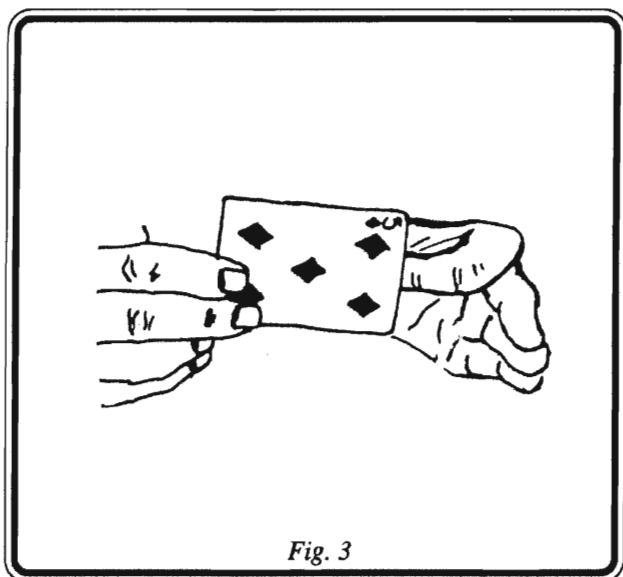
2. Assume the AS is chosen to be pocketed. The right hand takes the face-down AS by its outer left corner with the thumb on top and fingers on the face. Show the face of the AS as you seem to place the card under the coat and into the pocket. Actually, under cover of the coat, the right fingers pivot the card so its outer left corner is engaged by the corner's left side with the right second fingertip. The card's outer right corner is pressed against the palm at its crease. **Fig. 1** shows the exposed view at this stage. The 5D is face towards the audience.

3. The 5D is loaded onto the face-down AS in the left hand as shown in **Fig. 2**. Once the two cards are aligned, the card(s) are brought face out to the audience held momentarily at each end, to insure the cards are squared. The right hand alone now holds the card(s) by its lower right corner with the first and second fingers on the face and thumb on top. The left first finger positions itself for the Snap Change - **Fig. 3**.

4. The left first finger must snap the upper left corner of the card as the right first and second fingers quickly pull the face card (5D) behind the AS. **Fig. 4** shows a stop action of the card about to be pulled behind the visible AS. **Fig. 5** shows the Snap Change action completed with the 5D now behind the AS. **Fig. 6** shows the audience view of the completed change.

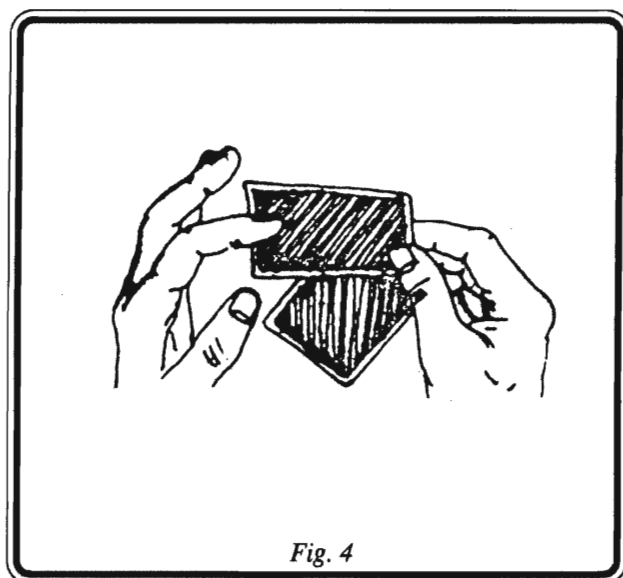


5. Immediately, the left hand moves behind the visible AS, clipping the left side of the hidden 5D, moving it into the right hand which nips the outer end of card between the right second fingertip around the left side of the outer left corner, and the outer right corner against the palm at the crease as shown in the exposed view of **Fig. 7**. With the card clipped in the right hand, the right first finger and thumb are free to turn the AS face up in the left hand which has moved out to receive it as in **Fig. 8**.



6. The left hand maneuvers the AS and holds it face out with the first finger behind the AS and three fingers on the face. The left thumb and first finger are now free to grasp the left side lapel to open the coat. Meantime, the right hand has moved under the coat quickly inserting the lower end of its card, the 5D, into the shirt pocket as shown in **Fig. 9**. Once the card is inserted into the shirt pocket, the right thumb and first finger grasp the upper end of the card. By this time, the left hand has swung the coat open as the right hand, palm out, cleanly removes the 5D from the shirt pocket.

### CLOSE UP VERSION:



1. As before, any two cards can be named. With the deck facing you, locate the named cards and transfer them to the face of deck. Spread over the two cards, but in resquaring pickup a third card behind them. Assume the named cards are the 4D and 4S. The right hand takes the three cards while the left hand places the deck aside.

2. Place the cards in the left hand and thumb over the face card injogging it. **Fig. 10** shows the 4D injogged while the 4S is two cards held as one. Ask which shall be placed into the pocket. If the 4S is named, take the right side of the jogged cards in order that the palm-down left hand can grasp the sides of the face-up cards, to display them. The left first finger pulls the outjogged

4S flush, then the left hand turns palm down. The right hand from above grasps the ends of the cards. The left thumb peels off the top X card and places it into the left side coat pocket.

3. The right hand grasps the right side of the Double card to display the 4D. You will now do my application of the D'Amico Change, but without the deck being involved. Having displayed the 4D, it's turned face down and the left hand strokes it. The right hand once more displays the 4D and turns it face down so the left hand can again stroke it. This time, the right first and second fingers push the face card into the left hand as in the exposed action of **Fig. 11** into a gambler's cop position. The left hand does a wrist turn to the left stealing the face 4D into a Gambler's Cop. **Fig. 12** shows the audience's view. The copped card won't be seen.

4. The right hand turns the 4S face up to show the change as in **Fig. 13**, while the left hand, with the copped 4D, goes into the left side coat pocket to produce the card and complete the transposition.

In the above, the 4S, a Double card, was the choice which made it simple to place the X card into the pocket. In the event that the single downjogged card is chosen, then, the right hand does the Alignment move, resulting in the X card aligning with the injogged single 4D. The right hand swivels out the now single 4S, and places it into an injogged position as already shown in **Fig. 10**. From here the rest is explained.

*It is possible to use only two cards; however, in this case the face-up card placed into the pocket must be positioned in a Gambler's Cop, then secretly added under the single face-up card held in the right hand. From here, the rest is as explained.*

*It is possible to project this transposition to a larger audience. In this case, the Double card is held with the*

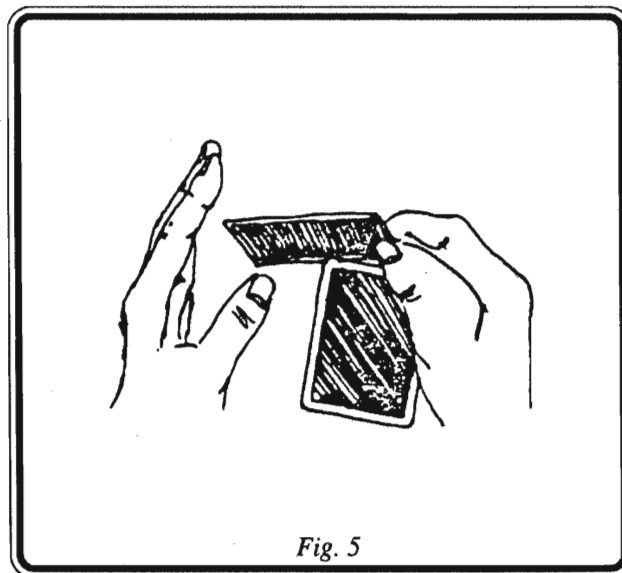


Fig. 5

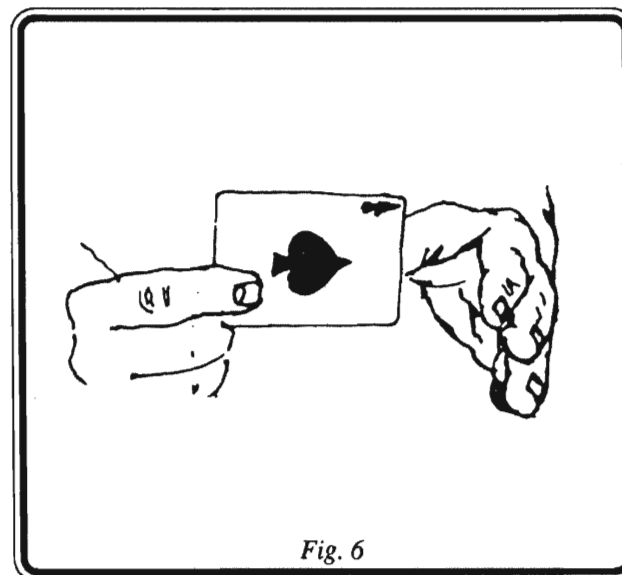


Fig. 6

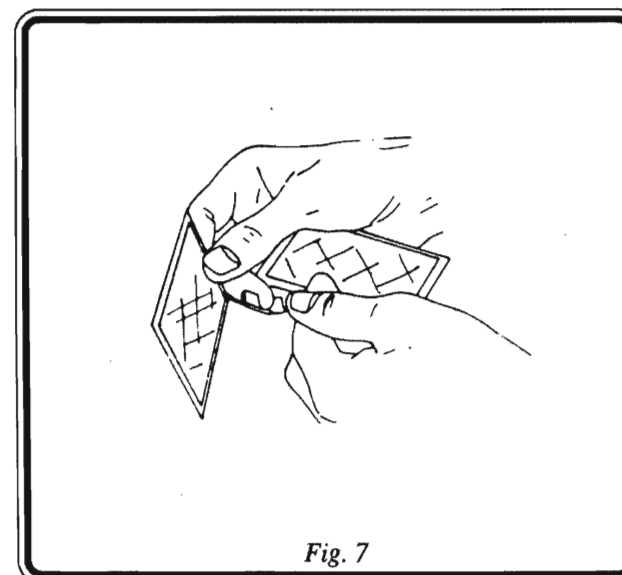


Fig. 7

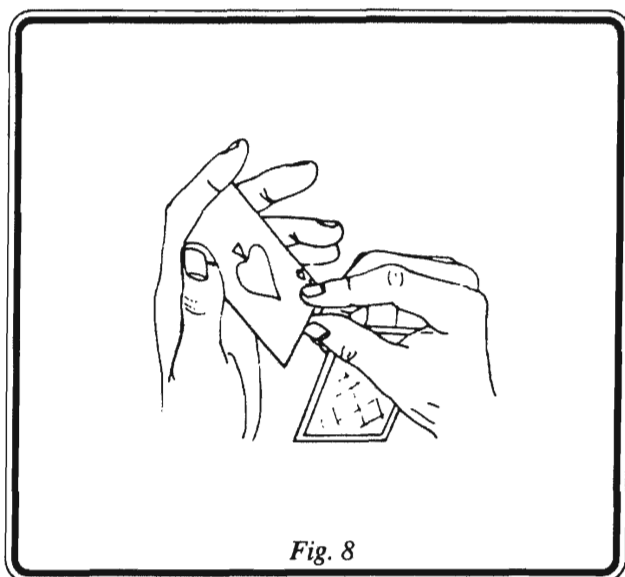


Fig. 8

right hand so it directly faces the audience. The left hand strokes the face of the card(s) as before. On the second stroke, the left hand turns, with the fingers pointing upwards. The right hand turns its card(s) so they go into a full palm in the left hand. At once, the right fingers execute the D'Amico Spread action, similar to that shown in **Fig. 11** except the card will end up in a full palm. As soon as the left hand has palmed the card, only the left fingertips will be stroking the left side of the card with the thumb at the back. The palmed card can now be produced from the left side coat pocket.

### APPLICATIONS OF THE SNAP CHANGE:

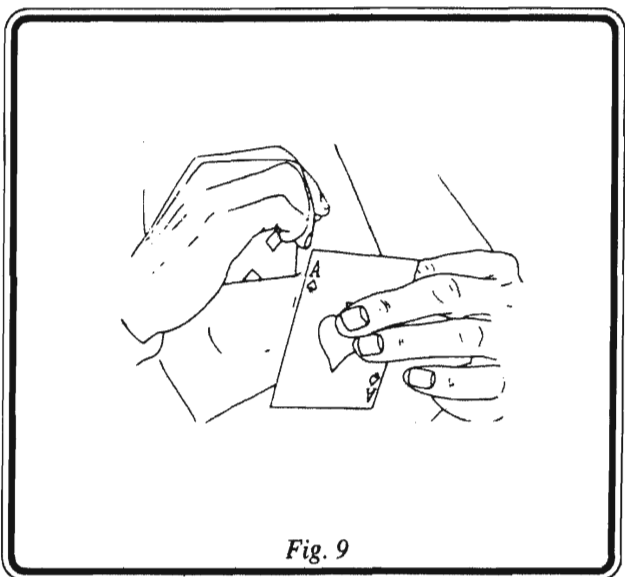


Fig. 9

1. It is possible to hold three cards as one, do the Snap Change and then show two cards. The most obvious application of this idea was to apply it to a Paul Harris effect called THE LAS VEGAS SPLIT. Your setup on top of deck is two black Aces, a black 2, two red Aces and a red 2.

2. Lift off the top three cards as one to display a black deuce. This position is identical to that shown in **Fig. 3** of the PROJECTED TRANSPOSITION. Do the Snap Change actions as depicted in **Figs. 4** and **5** except now the deuce has been split into two Aces as in **Fig. 14**.

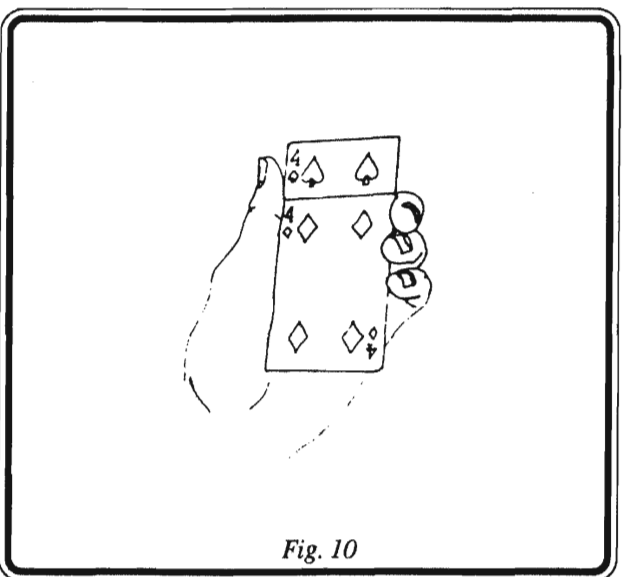


Fig. 10

3. The left hand should have the deck deep in the left hand so the left first finger and thumb are free to do the snap action. With the deuce behind the spread Aces, it is an easy matter to reload this card onto the deck as the right hand tosses the two black Aces face up onto the table. The unloading of the deuce is shown in **Fig. 15**, performer's view.

4. Do an in the hands Slip Cut losing the black deuce. Now do another three card lift to show a red deuce, and repeat the Snap Change to split the red deuce into the red

Aces. Unload the deuce onto the deck as the right hand tosses its red Aces face up onto table.

5. I next decided to use a four spot card, Snap Changing it into a fan of four Aces. Obviously any four can be used; however, I prefer the 4S. The four Aces, with the AS as the face Ace, are on top of the 4S. The right hand picks off five cards from above by the ends, while the left hand places the deck aside.

6. Position the five cards as one for the Snap Change. Now do the Snap Change as already described, but this time as the face 4S is pulled behind the cards a fan of four Aces as in **Fig. 16** will be the result. The fanned Aces are now placed into the left hand as the 4S is pivoted onto the Aces as in **Fig. 17**.

7. With an extra card behind or on top of the four Aces, you can go into an effect such as The Elevator or Open Travellers. Instead of a regular 4 value card, some might have a Blank Faced card with only the 4 pips denoting each suit pasted onto the Blank Face. This would then add some logic to this card suddenly changing to four different Aces.

*Besides practice, it is important to have a deck which, while doing a Snap Change, does not drag any other cards with the card that is being pulled behind the Aces. Doing the Snap Change in which one card splits into three cards will be much easier for some.*

*A suggested application is in a situation in which you have an AS, X, three Aces in a Leader Packet. You would place the AS face up onto the table. The supposed three indifferent cards are held squared as for a Snap Change. Execute the Snap Change, in effect, changing three X cards to three Aces, concluding an Ace Assembly.*

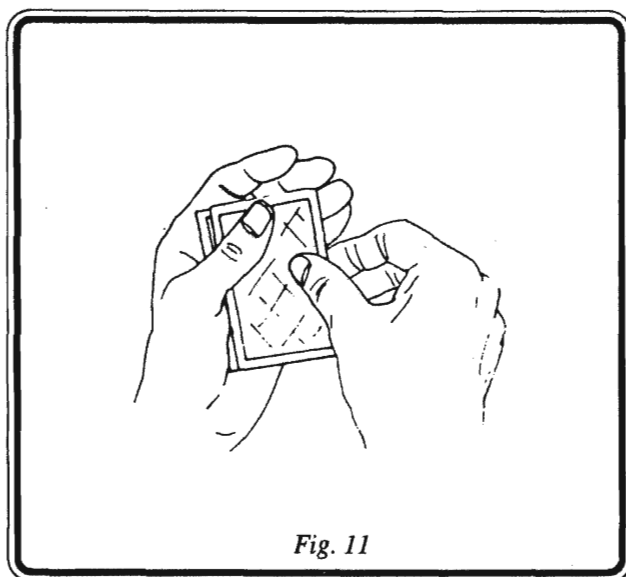


Fig. 11

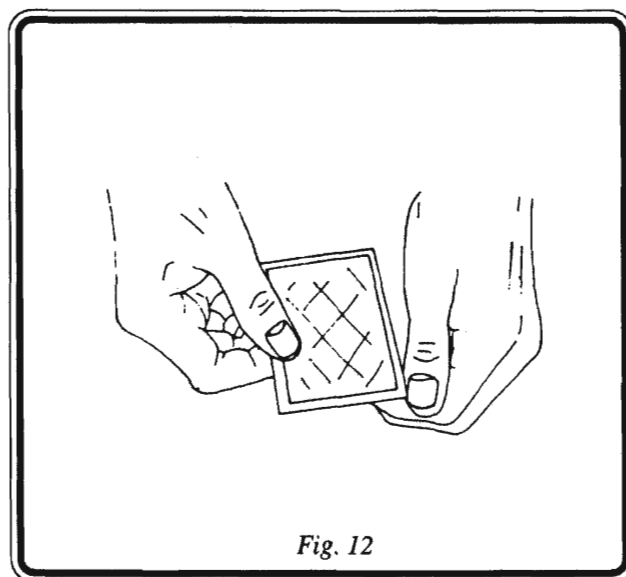


Fig. 12

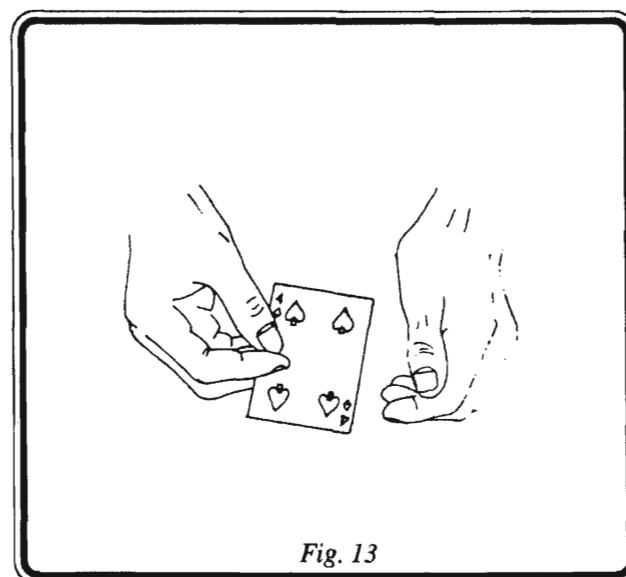


Fig. 13



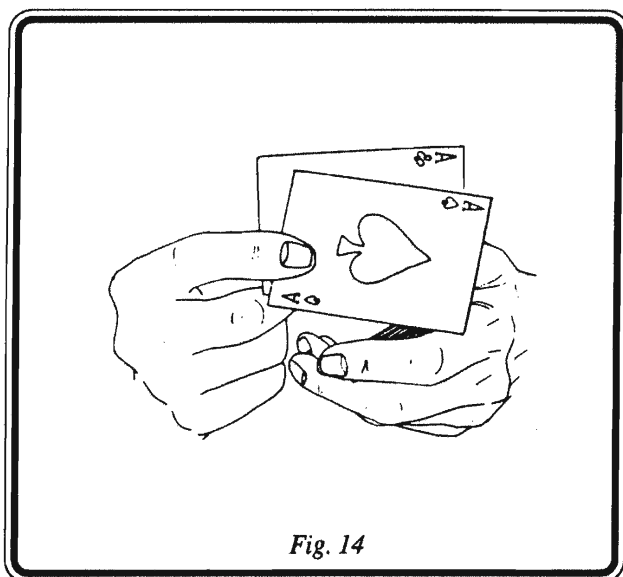


Fig. 14

## FOR ANY ACE EFFECT:

*While the following bold idea can be applied to any Ace Assembly, the description here will be for a streamlined version.*

1. To make this as simple as possible, remove the four Aces and place them face up on top of the deck. The AS should be the last Ace. Spread over the Aces showing them also thumbing over six more cards. In resquaring the cards, obtain a break below the top 10 cards, that is the four face-up Aces and the six face down cards.

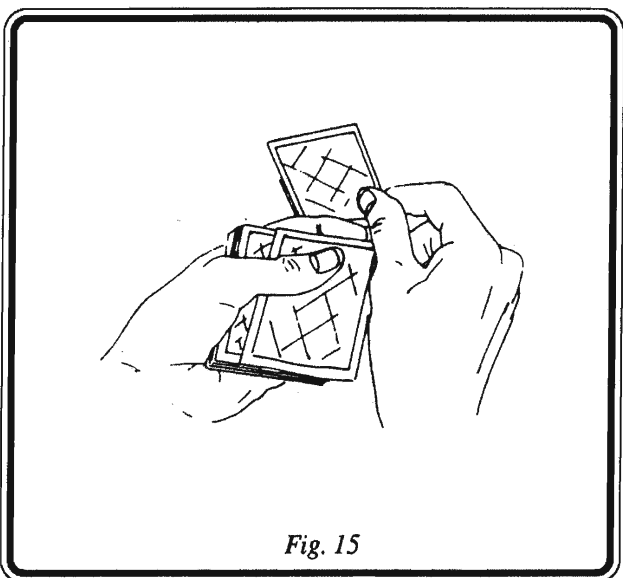


Fig. 15

2. Do the standard Braue Addition by peeling over the first three Aces one at a time and flip them face down one at a time onto the deck. Drop the block of seven cards (six X cards and the face up AS) onto the deck. Deal the AS face up to the table and the next three X cards as supposedly the Aces above the AS forming the classic T-formation. Thumb over the top six cards saying, "I could place three cards on each Ace but instead I will place three cards only on the Ace of Spades." In resquaring the six cards get a left pinky break below them.

3. Cleanly thumb over the top three cards and hold them fanned in right hand to clearly show their faces. Square the three X cards against the top of the deck and obtain a left third fingertip break below them. The right hand comes over the deck and picks up six cards by their ends with the right thumb holding a break at the inner end on the bottom three Aces.

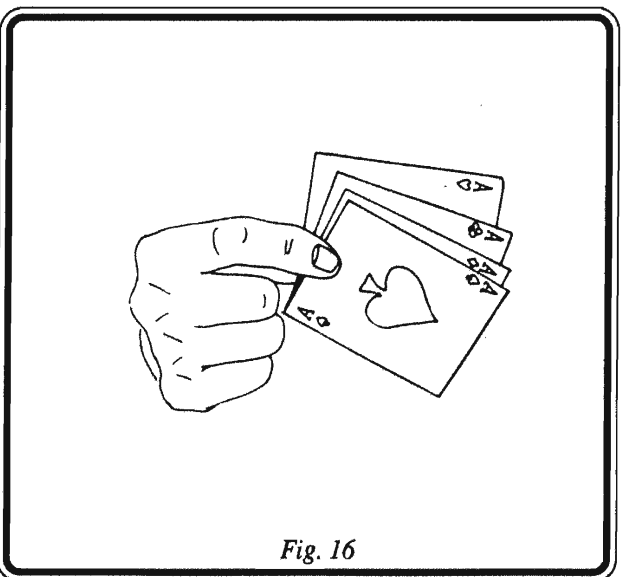


Fig. 16

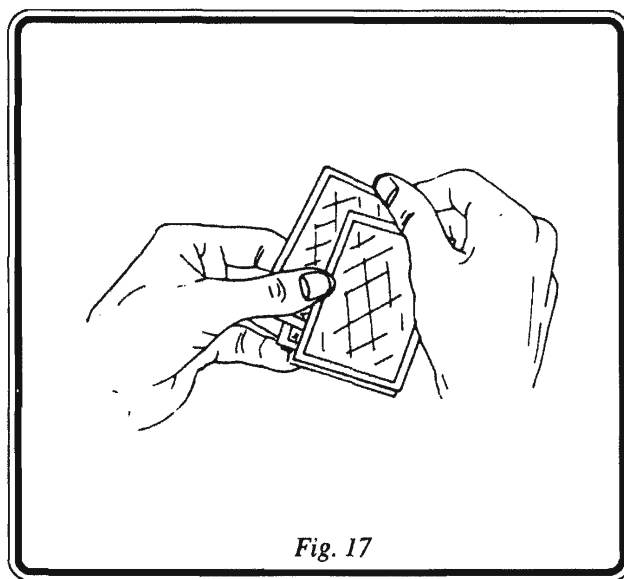
4. The right hand moves the six cards off the deck with the right second and third fingers extended across the outer end to conceal the outer end. The right first finger is curled on top. The left hand meantime has turned so the top of the deck faces to the right and is near the face

down AS. **Fig. 18** shows the situation at this stage. The right hand secretly retains the three X cards. The situation at this stage is shown in **Fig. 19**.

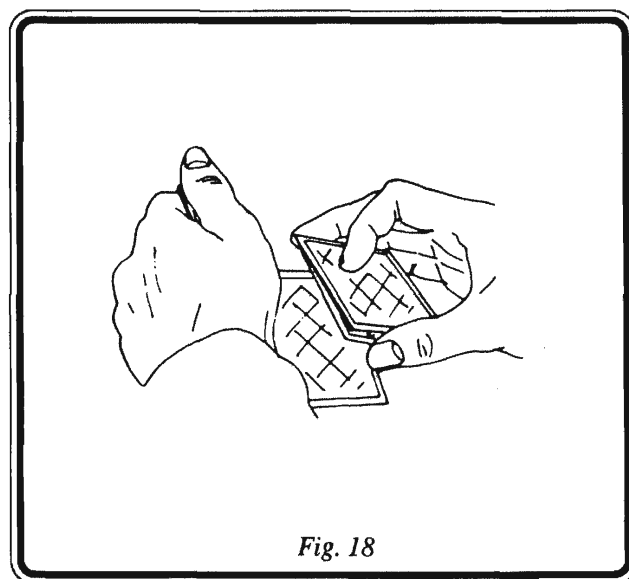
5. The right hand moves its hidden three X cards towards the deck adding them, as in **Fig. 20**, to the top of the deck. The right hand at once takes the deck and curls its first finger onto the deck, see **Fig. 20**. The free left hand spreads out the tabled cards to show four cards. Properly executed and timed even magicians will be convinced you dropped three X cards onto the Leader AS.

6. Transfer the deck back into the left hand Mechanic's Grip. The right hand picks up the three supposed Aces as you say, "The three Aces go onto the deck." With the right fingers riffle the outer end of the deck for effect. The left thumb deals over the top three cards one at a time which are taken by the right hand one at a time. Show the faces until all three X cards are displayed in a fan.

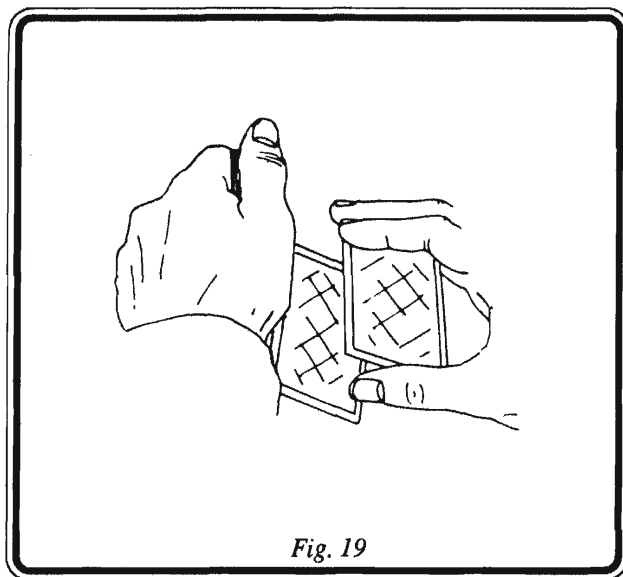
7. As you display the faces of the three X cards say, "The Aces are gone." Replace the three X cards face down onto the deck. Pick up the tabled cards with the right hand from above by the ends and fan them out with the faces towards the audience saying, "And the Aces have joined the Leader Ace of Spades." Keep in mind that this bold subtlety can be used not only in any Ace Assembly, but to any effect in which you apparently drop a specific number of cards onto some tabled cards really adding less cards.



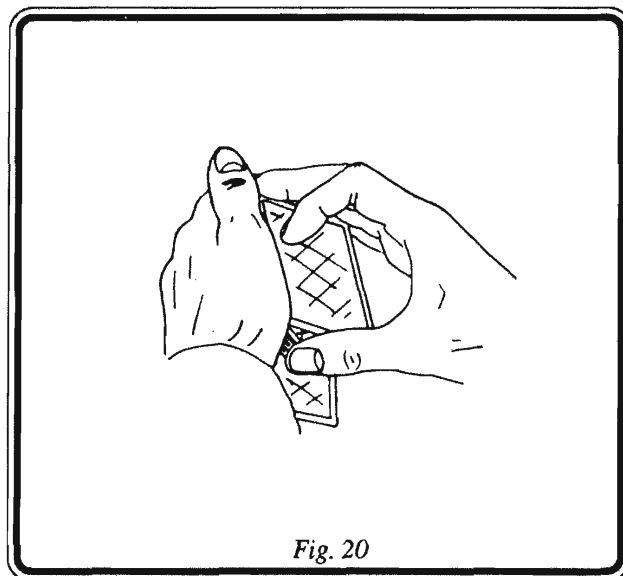
*Fig. 17*



*Fig. 18*



*Fig. 19*



*Fig. 20*

# DON'T SPLIT THE KEYS

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*I have been intrigued with the PIANO TRICK ever since I purchased a copy of Walter Gibson's POPULAR CARD TRICKS in 1928 for 25 cents. The title of the Piano Trick in this book was THE INVISIBLE PASSAGE.*

*In performing this effect for many years, I added the idea of pointing out the name of the odd card. This was a puzzling addition to the effect and a couple of my methods were published in IBIDEM, and also in 1976, in Volume #1 of the Magazine under the titles of PIANO DUET and THE REPEAT. This was the first time the Piano effect was done twice.*

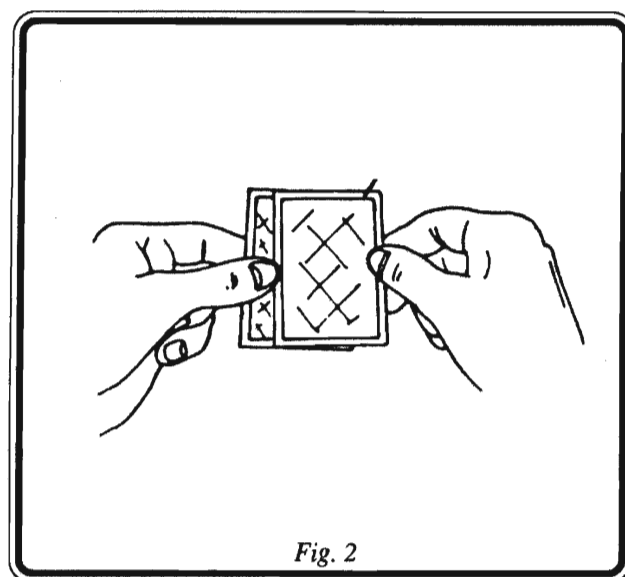
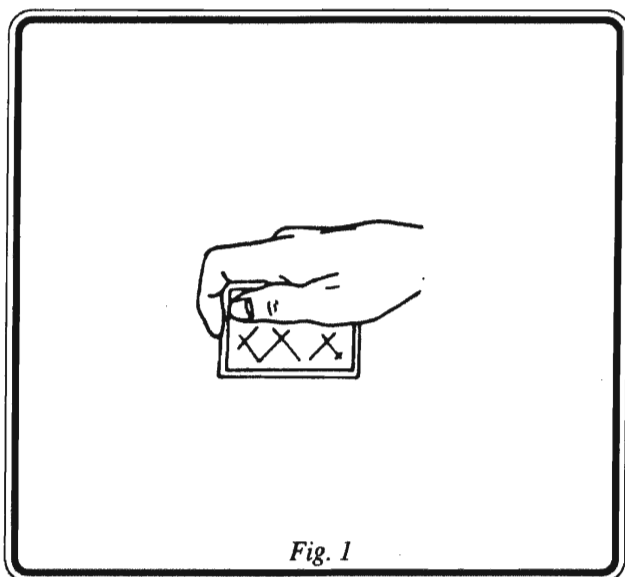
*The present version adds another dimension to the effect in that the pairs of cards from between the fingers are not split into two packets. Instead, cards from one hand are dealt into one pile and the other pairs are dealt into another pile. The odd card, which is not flashed, is placed into either packet. The odd card then travels from one packet to the other. The effect is at once repeated with the two even numbered packets. This time attention is called to the name of the odd card as it is placed onto the chosen packet. As before, the odd card travels to the other packet. The effect can be performed with a borrowed deck and no duplicate cards are used.*

**EFFECT:** *The classic Piano effect in which the odd card travels from one packet to another.*

1. You can introduce the effect by saying, "Have you ever seen the piano player's favorite card trick ?" Regardless of the answer, have the spectator place both hands palm down with fingers spread onto the table as if about to play a piano. The deck is face down in dealing position in the left hand. The left thumb deals over two cards which are taken with the right hand one under the other by their right sides. The right hand squares the lower sides of the cards against the table top while the first finger is curled around the outer edges and squares the ends between the first finger and palm as in **Fig. 1**. The line, "Two cards, an even number," is repeated for each pair of cards.

2. These cards are placed between the spectator's right fourth and third fingers. The spectator is instructed to press these fingers together, thus pinching the pair between these fingers. Repeat the process placing a pair of cards between the fingers. However, when you are about to deal a pair of cards between thumb and first finger, actually place three cards. This is done using a two-card pushoff. Get set for this as you place

a pair of cards between the first and second fingers. Personally, I use the Nail Pushoff (p.78), thus, you actually place three cards between the right thumb and first finger of the spectator. The action shown in **Fig. 1** insures the three cards being squared.



3. Repeat the above by placing pairs of cards between the spectator's left fourth and third finger(s), the third and second finger(s), but three cards as two between the left second and first fingers. The odd card is placed between the left first finger and thumb. At this stage, the right hand has a total of nine cards, while the left hand has a total of eight cards.

4. Take each pair and square them against the table as in **Fig. 1**. The right hand moves the cards to the left hand which takes the cards by their left sides. The right hand grasps the right side of the cards as the left thumb pushes over the top card to the right as in **Fig. 2**. Each hand now takes a card and snaps the sides of each card past each other in an up and down action. The two cards are placed together and dropped face down to the table.

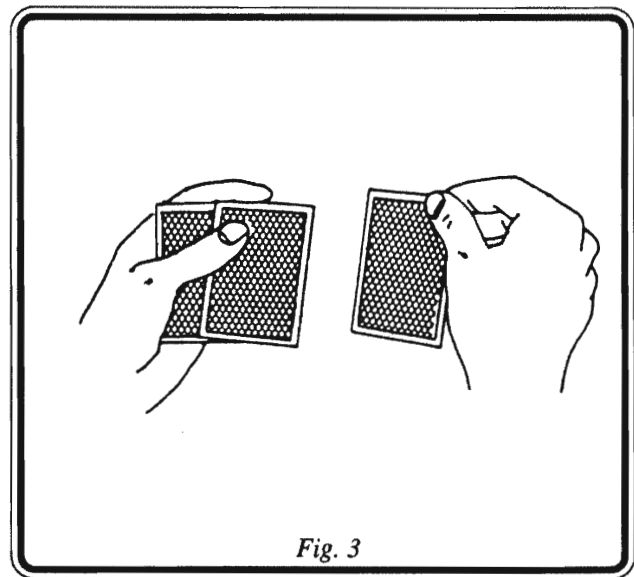
5. Repeat these actions on the next two pairs of cards. When you come to where you take the three cards, repeat the same actions as in **Figs. 1/2**, except this time the left thumb pushes over two cards as one which are taken by the right hand. As before, snap the sides of these cards past each other. Put the cards together and drop them onto the tabled cards.

6. During the actions of Step 5 as you snap each pair, keep repeating the line, "Two cards, an even number of keys." You now repeat the same actions on the spectator's left hand. The cards from between the left fourth and third fingers and left third and second fingers are two single cards. The three cards from between the spectator's second and first fingers are three cards handled as two cards using a two-card pushoff as per **Fig. 2**. These cards are all dropped into a pile on your right. The piles now contain an odd number of cards, but

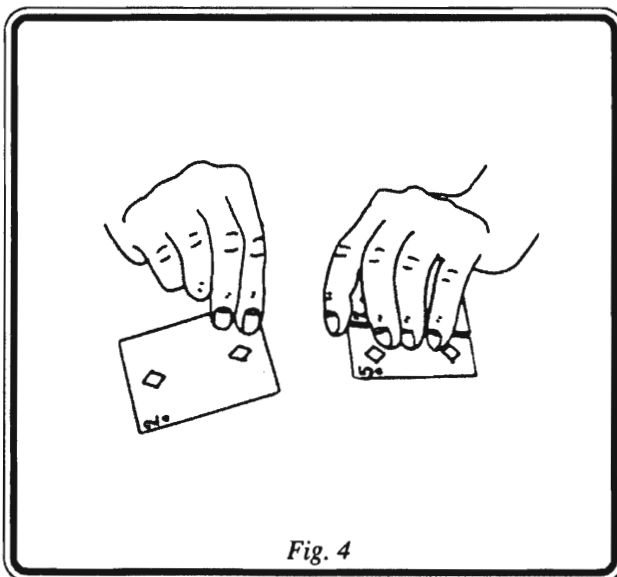
the spectators think each packet has an even number of cards.

7. Take a single card from between the spectator's left first finger and thumb and ask onto which packet you should place the odd card. Assume the choice is the packet on your right. This now contains an even number of cards. Have the spectator place his hand over this packet. Make some magical gesture and pretend to remove the odd card invisibly, and toss it towards the packet on your left.

8. Have the spectator raise his hand and you pick up these cards. Show these cards as containing an even number by using the actions of the Olram Count as follows: The left thumb deals over the top card which is taken by the right hand, at the upper right corner. The left thumb pushes over the next card as in **Fig. 3**. Both hands turn palm down to display the card's faces as in **Fig. 4**.



9. Both hands turn palm up and the right hand moves to take the card from the left hand. Actually the card from the right hand is placed directly onto the left thumb to cover the card in the left hand. Both cards are almost aligned as in **Fig. 5**. The right hand takes both cards and deals them onto the table. At the same time, the left hand does a wrist turn to the left as in **Fig. 6**. Repeat this count for each pair of cards as you repeat the line, "Two cards, an even number," each time until all eight cards have been dealt onto the table.



10. The packet on your left is now picked up and the Olram Count for each pair of cards is repeated until only one card remains. Your patter line is again repeated until you have only a single card remaining when you say, "And one card, the odd card that travelled over." Toss this card face up onto the table just above the two tabled packets. Assume the tabled odd card is the 10S.

11. At this stage both packets actually contain an even number of cards. State you will repeat the effect again pointing out each packet has an even number of cards. Ask onto which packet you should place the odd card this time. Assume the choice is the left packet. Place the card, the 10S in this example, face down on top of the packet and have the spectator place a hand over this

packet. Proceed with the apparent invisible removal of the odd card and toss it onto the other packet.

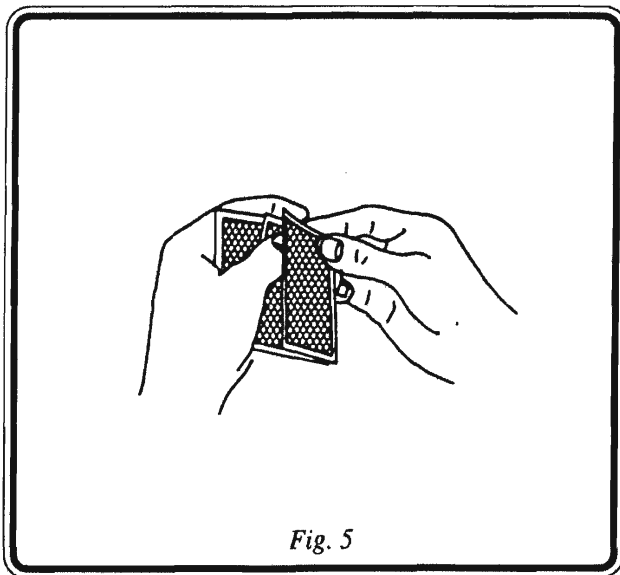


Fig. 5

**12.** Have the spectator raise his hand and scoop up the packet with the top card. This packet actually has nine cards, but by using the Oram False Count you will be able to apparently show all pairs or an even number of cards. Proceed with the fair Oram Count as per **Figs. 3 to 6** inclusive for the first two pairs. On the third pair you seem to do the same; however, when the cards reach the point shown in **Fig. 5**, apparently taking another pair, the left thumb pulls back its top card and the right hand deals only one card onto the tabled cards. The left hand wrist turn shown in **Fig. 6** covers the left thumb pulling off the top card. Now the rest of the cards are taken fairly ending with apparently an even number of cards. The odd card has vanished.

**13.** During the count the bottom odd card (the 10S) will be covered by the left palm. When the last two cards are counted, make sure the odd card, 10S in this example, goes on top. This packet is now picked up and placed on top of the deck. Pick up the deck and in squaring the deck bend the sides downwards, but with the right thumb bend the left side of the top card upwards. This now prepares the top card, the odd card, 10S, for a later Tabled Flat Palm.

**14.** Pick up the packet to your right. This has eight cards, an even number, but by doing the Oram False Count on the third pair, you will end up with a single card, apparently the odd card, which you casually toss face down onto the packet. Both palms now casually square the sides of the tabled deck. Look up at the spectator asking, "Do you remember the name of the odd card?" During this bit of misdirection, the right hand Flat Palms the top card of the deck and adds it onto the tabled packet as the right hand pushes this packet towards the spectator. When the odd card is named, have the spectator turn over the top card of the packet. The rest of the cards contain an odd number of cards, so casually place it on top of the deck. For more details on the Oram Count refer to Marlo's Magazine, Vol. #5.

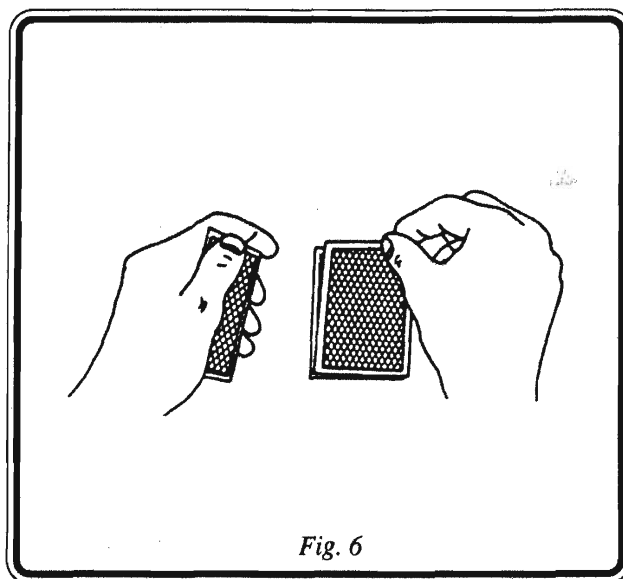


Fig. 6

# MIRROR IMAGE

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**EFFECT:** *An OUT OF THIS WORLD type of effect with a difference.*

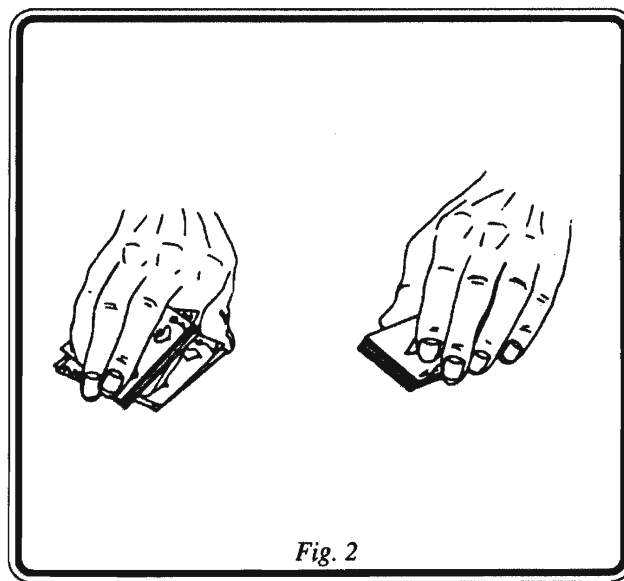
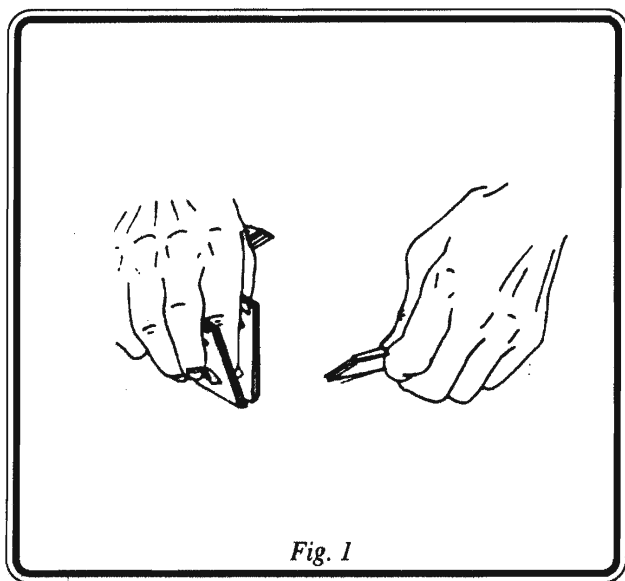
1. The deck is previously separated into red and black cards. Bend the sides of one color upwards and the sides of the other color downwards. There will now be a bridge between the halves. Place the deck into the card case until ready to perform.
2. Remove the deck from the card case. You will find it an easy matter to shuffle the cards up to the bridge, then shuffle the rest on top. At this stage the top half will have its sides now bent upwards, while the lower half will have its cards bent downwards. Table the deck and riffle shuffle only the top color. Simply cut off half of the top color while the left thumb easily holds a separation on the rest of this color. Use a closed type Riffle Shuffle and it will appear as a fair Riffle Shuffle of the whole deck as you shuffle the top color only.
3. Pick up the deck and give it an Overhand Shuffle up to the separation. Shuffle off the rest of the other color. Bend the sides of the deck upwards and downwards removing the bridge. Hand the deck to the spectator, and indicate an Overhand Shuffle. Have the spectator shuffle the cards. The shuffles at Steps 2/3, plus spectator's shuffle, should convince anyone that the shuffles really mixed the cards.
4. On getting the deck back spread it between both hands with the cards facing you. Say, "I will give you about half the cards and I'll take half the cards." During this patter line you will give the spectator cards of all one color while you keep the other color. There may be a few cards of one color mixed into the other, but these are easily transferred into their proper color section.
5. Assume you have handed the spectator all the red cards. Shuffle your black cards while the spectator shuffles the red cards. Say, "Just in case you do not trust my shuffle, you shuffle my cards while I shuffle yours." Exchange the halves and again the halves are shuffled. This time each of you retain their halves. Tell the spectator that since you are facing him/her, it is like looking into a mirror; therefore, whatever the spectator does you will do the same as if looking into a mirror. Tell the spectator to deal the cards into two packets, but the deal is to be a random one. For example, two cards can be dealt into one packet and only one in the other, or three into one packet and only two in the other. How many cards into each packet is up to the spectator, but caution him to end up with fairly equal portions. Meantime, you will follow the spectator's dealing actions as if looking into a mirror.



6. Once the spectator understands, the dealing is started with each of you forming two packets. Your packets are directly below the spectator's two packets at the conclusion. At this stage, the spectator's two packets contain all black cards while yours contain all red. You must switch one of the spectator's halves for one of yours. For this I devised the following EASY SWITCH as **both hands** turn over the spectators cards.

7. The right hand picks up the packet to your left by digging all four fingers under the right side of the packet. The right hand, with its packet, digs only the right second, third, fourth fingers under the spectator's packet to your right. This brings the right first finger between the packets. Meantime, the left hand is starting to pick up the spectator's packet on your left. The right hand by now has levered both packets as in **Fig. 1**, with their lower sides touching the table top. Both hands turn palm down, bringing its cards face up. In **Fig. 2** note that the right first finger has the packets separated with red cards against the table. The right hand merely leaves those cards below the first finger on the table. Move back to your left and turn the right hand palm up. Deposit the now black cards face down into the position originally occupied by the red cards.

8. The patter for the actions and switch in Step 7 above is, "Take your cards and spread them face up." The spectator spreads out the two packets. The packet to your left will now match his black cards while the packet to your right matches the red cards. "Just like in a Mirror Image," you say, as you turn over your two packets. Spread them and conclude with, "My cards match your cards."



*By modifying the right hand grip on the cards you can do a Mexican Turnover; however, the procedure is best for a small packet of cards. Title the following...*

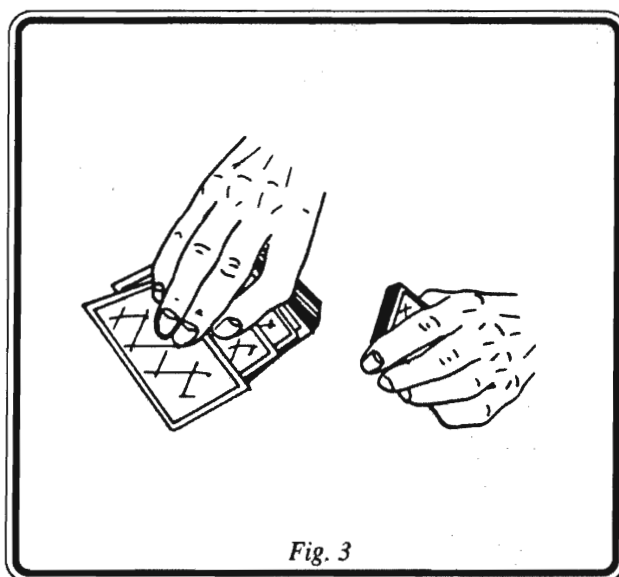
## MULTIPLE MEXICAN TURNOVER

*Assume you have four face-down Aces in a fairly squared packet on the table. In your left hand you have four face-down Kings. You want to switch the Kings for the Aces.*

1. The right hand takes the Kings from the left hand with the right first finger across top of the Kings and three fingers below. The right hand with its clipped Kings digs its right first finger under the right side of the tabled Aces. The right hand levers both packets to the left until their lower sides only still touch the table top.
2. At this stage if the cards above the right first finger were flipped face up, the move would be a fair one as the four Aces would fall face up to the table. To execute the Multiple Mexican Turnover the cards below the right first finger, the four Kings, are flipped face up onto the table.
3. The right hand, after the switch, at once turns palm up and places its cards (now 4 Aces) face down into the left hand. For another use of the EASY SWITCH, read...

## FOLLOW UP TRIUMPHS

1. Have a spectator name any card. Assume the 10S is named. With the cards facing you, spread them between both hands and locate the 10S. If the card is too near the top or bottom of the deck, cut the cards to centralize the named card. Respread the deck to the named card.
2. Now the card to the left of the 10S is pushed by the left fingers as the left thumb holds the 10S in place slightly past the left side of the 10S, or for no more than the width of the white border. The right hand moves the cards to the right of the 10S further to the right exposing the 10S.
3. Both hands are lowered bringing the faces of the cards into view of the audience. The right hand now takes all its cards, plus the 10S and moves away from those in the left hand. The right hand clearly shows the 10S and turns palm down. Push off the top X card, as apparently the 10S, to the table as shown in **Fig. 3**.



*Fig. 3*

4. The right hand turns palm up and returns its cards onto those in the left hand as the left pinky obtains a break below these cards and separates the face-up halves. The right hand now moves the supposed 10S under the upper right corner of your close up pad. Leave the card exposed as only a portion of its inner side is slipped under the corner of the pad. If a closeup pad is not available, slip the card under an ashtray or glass.

5. The right hand now comes back over the face-up deck in the left hand. The right hand grasps the ends of those cards above the break and moves these cards forward, outjogging them for about a half inch. The left hand turns palm down as the right hand grasps the outer end of the deck. The left hand moves to the left end of the deck and grasps the sides.

6. With each hand holding their respective ends, the left hand cuts the top jogged section to the left. The selected card is now on top of the cards in the right portion. Riffle Shuffle the deck and make sure the selected card from the right hand portion falls last or on top. Telescope the halves into each other and square the deck.

7. The deck is placed face down into a Mechanic's Grip in the left hand. The right hand now cuts off a quarter of the deck and places it onto the table to your left. The right hand cuts off three more quarter packets, and places them onto the table in a row from left to right. The ends of the packets are towards the performer. Turn the second and fourth packets face up. Turn the first and second packets into position for a Riffle Shuffle. Down spread both packets clearly showing face-down cards and face-up cards. Gather the spreads and square them. You now do a Shank Shuffle with a single card transfer. Briefly, the left thumb first releases some of its face-down cards, then the face-up cards are shuffled at their inner corners only into the face-down cards, making sure the selection from the left hand section falls on top. Next, unweave the inner corners of the meshed cards and telescope face-up cards under the top selection. These cards now have a face-down selection on top, all face-up cards, then the face-down cards.

8. Turn the shuffled cards over and bring the face-up cards uppermost. Take the next face-down packet

and riffle shuffle it into the lower half face-down cards of the left-hand section. Turn the shuffled cards over again, which brings the face-down selection to the top. Below it are face-up cards but you have a contrast of face-up cards in the final packet. Shuffle these face-up cards into the face-up cards that are below the face-down selection. This can be made very easy if the left thumb locates the natural back-to-back separation in this portion.

**9.** Once the cards are squared, the selection is face down on top, followed by a section of face-up cards, then all face-down cards. With the thumbs at the inner side, locate the back-to-back separation between the face-up and face-down cards. Each hand is around their respective ends of the deck. The right hand raises the inner side of those cards above the natural separation with its lower side resting on the table. The face down cards are behind the raised cards. The left thumb contacts the inner side of the tabled portion and pushes it against the raised packet. It will ride face down onto the raised portion. This is a disarming variation of my original TABLED REVERSE. In this case, all the cards will be face up under the top face-down selection.

**10.** With the deck still raised, its lower side resting against table, the face-down card (the selection) is towards the audience. Turn the deck forward and face down. Take it with the right hand above by the ends. All cards are face down except for the selection which is face up on the bottom. The left fingers push the bottom selection to the right and sidejog it for about half its width. The left fingers pull out the second card from the bottom to the left and hold it against the table as the right hand ribbon spreads the cards to show all cards are face down.

**11.** Use the left fingers to dig under the left end of the spread and pick up the sidejogged face-up selected card. The left hand scoops up the deck without revealing the face-up card at the bottom. The right hand tables the deck face down and forward and to your right. Cut off half the cards with the right hand by the sides. Hold the sides of half the deck. Down spread the cards saying, "Half the cards are face down." Gather the spread and hold the cards face down with all four right fingers under the cards, with the thumb on top. The right hand holds its cards and reaches for the remaining tabled cards. The right three fingers dig in under the right side of the tabled cards, but the right first finger goes between the halves. The deck is brought into position already shown in **Fig. 1** of MIRROR IMAGE.

**12.** The right hand turns palm down and the cards below the right first finger are left behind on the table face up. The right hand turns palm up and brings the selected card to the top, which covers face-up cards. The left hand grasps the inner end of these cards while the right hand down spreads the tabled face-up cards saying, "And half the cards are face up." This is a logical sequence of showing cards face up/down. Gather the face-up spread into a squared packet.

**13.** The actual situation at this stage is face-up cards on table. Your left hand is holding the sides of the apparent face-down half; however, the true condition is the face-down selected card is covering the face-up cards. Position the face-up cards, plus the supposed face-down cards, for a Riffle Shuffle. Shuffle the cards using a closed type shuffle making sure the face-down selection falls on top. Square up the deck. Undercut half the deck, and place this half into an endjogged position to the left. The right hand grasps the right end

of the deck and covers the step. Turn the right hand palm up and place the deck into the left hand. The right hand comes over the ends of the deck, and the right thumb, at the inner end, pulls up on the injogged half of cards so the left pinky can obtain a break between the halves.

**14.** The card above break is the face-up selection. The left fingers sidejog the selection to the right for about half its width. The right hand from above hides the sidejogged card. The right hand ribbon spreads the deck, showing all cards have righted themselves. The sidejogged card remains hidden. Leave the face-down ribbon spread on the table. The right hand picks up the supposed 10S that apparently was placed aside at the start as you say, "Now your card, the (here glance at the face of the card, miscalling it as the chosen card) we'll place into the deck." The right hand inserts the card face down into the spread, about where the actual face-up selection lies.

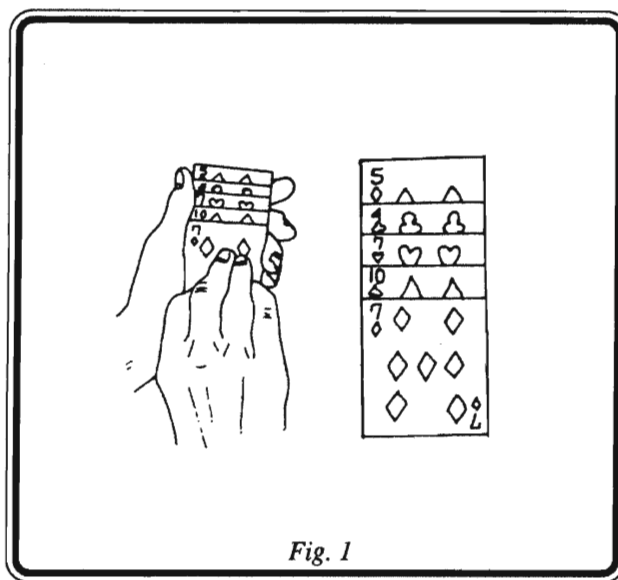
**15.** Using the palms of each hand at each end, push the spread of cards together. This prevents accidental exposure of the face-up selection. Square up the deck. Do not pick it up. The right hand moves or slides the deck to the left. Snap your fingers over the deck and ribbon spread it to the right. Reveal the face-down selected card has turned face up.

# STREAMLINED MENTAL DISCLOSURE

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1. Address the spectator saying, "I will show you cards one at a time and I want you to think of any one." As you deliver the above lines, casually take three cards one under the other with the right hand. These three cards are not shown but are more or less squared.
2. Now, very slowly, show him the next four cards one at a time. Each card is taken under the cards in the right hand in a squared condition. After four cards have been shown, start to lower the right hand as you casually say, "I presume you have thought of a card." If the answer is "YES," just drop the seven cards onto the deck. If the answer is "NO," then say, "Just take your time and think of any card." Here you show the spectator the next four cards, making sure that the previous cards are covered by each card taken under those in the right hand. By this time, even an obstinate spectator will have thought of one of the four cards. Your patter now would be, "I'm sure you have thought of one by now." If the spectator still has not thought of a card, say, "I don't care if you want to tax your mind but don't tax my patience." This time, getting the point, the spectator will think of one of the next four cards shown.
3. Assume the spectator thought of a card in the second set of four cards you showed. In this case, run off the top seven cards with an Overhand Shuffle to leave the four possibilities on top of the deck. Run off the top four cards and shuffle the rest of the cards onto these. As you square the deck, glimpse the bottom card, which is one of the four possible cards. With another Overhand Shuffle, shuffle off half the cards and throw the rest onto these. The four possibilities are now together in the center of the deck.
4. Turn the deck face up and spread it between both hands with the faces towards yourself. Assume the card you glimpsed was the 10S. When you reach the 10S, thumb over the next three cards that are to the left of the 10S. Assume these three cards are, from right to left, the 7H, 4C, 5D. Resquare the cards and obtain a left pinky break below the 5D, the fourth possibility, and a third fingertip break above the 10S, the first card of the four cards.
5. The right hand grasps the ends of the deck from above with the right thumb taking over both breaks at the inner end. The right hand moves the deck downwards, to bring its outer end alongside the left second finger. The right hand moves all the cards above the lowermost break (one held originally by left pinky) into an upjogged position. At this point, the left thumb is along the left side of the upjogged cards. The left first finger is curled around the outer end with the left fingers at the right side.
6. The right hand now moves the cards that were above the original third fingertip break downward and

in line with the downjogged cards. This leaves the four possibilities upjogged as apparently a single card. The right thumb and fingers further upjog the fourth card from the face of the upjogged block. The left thumb and fingers are around the sides of the upjogged block to conceal any thickness. The right second and third fingers press onto the face of the upjogged cards, downjogging and down-spreading the other three cards as shown in **Fig. 1**. The right hand remains touching the face of deck as in **Fig. 1**.



7. The actions described in Step 6 above are covered by saying, "I have committed myself to this card that I pulled up out of the deck. I believe it is the card you are thinking of." Request the spectator to name his thought of card. If he names (in this example) the 5D, then the fingertips of the right hand engage the upper end of the three stepped cards pulling them down and flush with the deck. Lower the left hand to reveal the single outjogged card, (10S in this example) as the right hand removes it, and tosses it towards the spectator.

8. If the 4C should be named, then the right fingers engage the face two cards and pulls them down and flush with the deck. At the same time, the left first finger pulls the single upjogged card (10S) downward until its outer end contacts the outer end of the 4C or the second card until both cards are aligned as one. Lower the left hand showing the 4C. The right hand grasps the outer left corner of the double card with the thumb on the face index. Bring the right fingers under the card and cover its outer end. The right fingers pull the 4C forward just enough to leave the lowermost card injogged behind the face card. The left first finger engages the outer end of the injogged hidden card and pulls it flush with the outer end of the deck. This takes only seconds and is done as the right hand removes the outjogged 4C, and tosses it face up towards the spectator.

9. If the second card from the face of the upjogged cards is named, then the right second and third fingertips push this card upward until its outer end contacts the left first finger, aligning the cards. At this stage the 4C would still be downjogged between the two cards. The left first finger pulls down on the outer end of the cards to conceal any possible separation that may be caused by the 4C card still between them. The right fingers (after upjogging the 7H in this example) at once pull the 10S down and flush with the deck. Lower

the left hand, and display the outjogged 7H. As the right hand removes this card, the left first finger engages the outer ends of the hidden two cards and pulls them flush with the deck.

**10.** Should the face card (10S here) be named, it is simply pushed upwards by the right fingers until its outer end contacts the left first finger and the two cards are aligned. At this stage there will be two down stepped cards between the two upjogged cards held as one. The left first finger should press down on the outer end of the two cards to conceal any outer end separation as the left hand is lowered to show the 10S. As before, the right hand removes only the face single card as the left first finger, undercover of the face card and right hand, pulls the hidden three cards flush with the outer end of the deck. It is understood that the four cards shown in **Fig. 1** are only examples used to clarify the instructions as to what should be done for each specific card named. In actual performance the four possibilities could be any cards.



# SATIRICAL SIGNED CARD

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*In THE SECRETS of BROTHER JOHN HAMMAN there was an effect titled THE SIGNED CARD, in which he used three of my ideas with no credit to the original source. The first idea was using a variation of the Stanyon Count with my concept of showing the faces of three cards as apparently four of a kind, which was published in the December, 1962 issue of THE NEW PHOENIX in connection with The Open Travellers. The second idea was the use of Swindle Aces from THE CARDICIAN (1953), in which four cards were shown as four Aces when in reality you only showed three Aces while hiding a card other than an Ace. The third idea was a Sandwich Approach to a R. W. Hull effect in which apparently a pair of Fours were used to sandwich a previously chosen and isolated card.*

*Actually, the isolated card was one of the Fours, while you apparently showed two Fours in your hand. Later, the tabled card, apparently sandwiched between the two Fours, was displaced by a subtlety, sandwiching a mentally selected card. The original methods were published in THE HIEROPHANT #7 (1975) under the title A SANDWICH APPROACH. Others, using the same basic idea, tried to disguise the obvious by showing apparently four cards, such as Kings, when the true situation was that one of the Kings was the face-down tabled card, while the four cards consisted of three Kings and the selection.*

*As usual, I bide my time until eventually a method and procedure is evolved that is a radical departure from the rip offs. The following two methods (of five), fills the bill and has fooled every magician who was familiar with Brother Hamman's SIGNED CARD.*

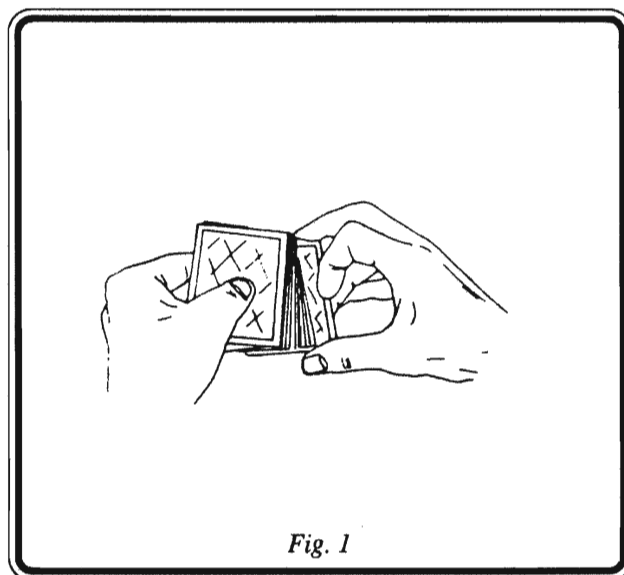
**EFFECT:** *A signed card placed among four Aces vanishes. A face-down card that was previously selected by the spectator and placed aside without it being looked at, is now sandwiched between two Aces. This card turns out to be the signed card.*

## FIRST METHOD:

1. For this you will need a double backed card which matches the deck you will be using. Sometimes you can even match the deck that you borrow. The AD is placed face up under the top double backed card. The other three Aces can be in back. When ready to present the effect, spread the deck between both hands with

the faces towards yourself. Upjog the three Aces as you come to them plus any X card. Strip out the four cards and place them onto the face of the deck. Arrange the three Aces with the two black Aces at the face, then the AH.

2. With the deck still facing you, thumb over the face four cards but in resquaring them obtain a left fourth fingertip break below the three Aces. Maintaining the break, the right hand turns the deck face down and sidewise to the right. Due to the break held, make sure that the three Aces sidejog to the right for about a half inch as in Fig. 1.



3. Note that right hand grasps the ends of the three Aces and tables them face down. Spread the deck either between the hands or on the table as you request a spectator to select a card. Be careful not to expose the face-up AD below the double backed card. In either case, the deck is now held face down in dealing position. Take the selected card and place it face up on top of the deck. Hand the spectator a marker so the card's face can be signed. Triple turnover apparently dealing the signed card onto the table, when actually the AD is dealt face down near and to the left of the tabled three Aces. Remember the name of the signed card.

4. At this stage the signed selection is face down below the double backed card. You want the selection on top of the double backed card. Don't do anything sophisticated like using a Riffle Shuffle with a Slip Cut of the Double Back onto the undercut section, then in the Riffle Shuffle have the selection on top of the left hand portion fall last onto the Double Back card. Instead, casually switch the top two cards so the selection ends on top of the double backed card.

5. You will now demonstrate how the spectator is to cut off some cards and turn them face up onto the face-down cards. Cut off about half the cards, and flip them face up onto the face-down cards. Your patter is, "I want you to cut off some cards and turn them face up onto the deck. This is to mark off a card. For example, in this case you would mark off a face-down card." Here you raise both hands and spread the deck until you come to the face-down card. The left thumb pushes over the face-down card so that the spectator can clearly see its face.

6. The right hand can move away with its cards clearly showing the card that is thumbed over in the left hand. In the right hand section on your side you will see the double backed card, then the face-up selection. You can refresh your memory at this point. From the spectator's view, the right hand cards show all backs. Resquare the cards and get a break below the face-up selection. Turn all the face-up cards (those above break) face down. This brings the selection and double backed card back to the top. Repeat the cut this time cutting about 15 cards and flip them face up onto the deck. Again raise the hands, and spread the cards to the face-down cards, again showing the face of the card from left hand portion pointing out that depending on where the cut is made, a different card will be arrived at or marked off.

7. Resquare the cards, and get a left pinky break above the double backed card. The face up cards above the break are taken with the right hand by the right side with the fingers on the face and thumb below. Turn the right hand palm up, and bring the cards face down. Place these under the deck. This leaves the double backed card on top with the AD face up below it. You are all set for the Henry Christ Force. Hand the deck to the spectator, and tell him to cut anywhere, and then turn the cut off cards face up onto the deck. The spectator is requested to ribbon spread the cards on the table. If the spectator can't do a ribbon spread as we know it, have him place the deck onto the table using the palm of his hand to spread the face-up cards until he comes to the first face-down card.

8. Tell him that you don't want to touch that card. Caution the assistant not to look at the card, but to slide it out of the spread and push it to your right but forward on the table. Again state that you will not touch that card. The spectator is requested to pick up the face-up cards and place them face down onto the face-down cards. This also buries the double backed card within the deck.

9. Your right hand now picks up the three face-down Aces and places them into the left hand. The left thumb deals over the top card. The right hand takes it by its right side, thumb on top and first and second fingers below. Raise the right hand to show the AH. Lower the right hand and take the next card under and flush with the AH. Raise the right hand, and showing a black Ace. This time when the right hand moves down to take the third Ace under those in the right hand, the left thumb contacts the top card, the AH, and peels it back as the right thumb also aids by pushing it to the left into the left hand. At the same time the right hand again moves upward, to show the face of the second black Ace. The right hand remains raised as the left hand moves its cards to the fingertips, raising to place the AH onto the face of the cards in the right hand. (This is a variation of the Stanyon Count with my concept of showing them as 4 Aces.)

10. Your patter, for the count actions is, "For this I have removed one, two, three, four Aces". Once Aces have been shown, continue with, "The four Aces go onto your signed card". Here the Aces are dropped onto the tabled card, really the AD, then picked up, from above by the ends, with right hand. Tip packet towards yourself as if to look at the signed selection. Thus your complete patter line would be "The four Aces go onto your signed card, the (miscall the AD as the signed card which you remembered)".

11. Place the face-down packet into your left hand as you say, "That gives us one, two, three, four, five cards." Elmsley Count plus one when you deliver the above lines. That is, as you take the fourth card on the count of four, your right fingers at once follow through by pulling out the bottom card of the packet on the count of five.

12. The order of the packet after the above Five Count is AH, black Ace, AD, black Ace from top to face. Both hands flex the packet by holding it at the upper left and inner right corners causing a crackling sound. Take the packet by the sides with both hands, and spread out the four cards. Take the top two cards with the right hand and the bottom two with the left. In a circular motion or wiggle move each pair of cards clearly showing only four cards as you say, "That leaves us four cards." Place the cards from the right hand under those in the left. Don't miss this point. It's important to the eventual sell.

**13.** At this stage, from the top down, the order of the Aces is AD, black Ace, AH, black Ace. Repeat the Triple Turnover via a Block Pushoff or Single Buckle and show the AH. Repeat the Triple Turnover, to turn the card(s) face down. The right hand deals the top card, actually the AD, onto the table. The right fingers are placed on the back of the card. Rub the card to prove its singleness. This time turn a single card, a black Ace, face up, then face down. Table this Ace to the left of the first tabled Ace. Repeat the rubbing action to show its a single card. The right fingers now peel out the bottom card, a black Ace, and flip it face up onto the packet. Turn it face down and deal it just below the tabled black Ace. Repeat the rubbing of this Ace.

**14.** The right hand takes last card and flashes its face to show the AH for the second time. Magicians will smile knowingly and inwardly. Place the AH below the AD, and rub it as you did the others. Pick up the Aces nearest you and use them to scoop up the forward Aces. Wiggle the Aces in a circular motion saying, "Just four Aces and your card has vanished." Keep the black Aces in the left hand spread or fanned out. The red Aces in the right hand are pulled square or flush. Both hands turn palm down to show the faces of the Aces. The two black Aces are plainly visible, but only the AH is visible in the right hand. Magicians will again have that knowing smile.

**15.** Turn both hands palm up and spread the two cards in the right hand. Say, "I'll discard the black Aces," as you toss them forward to your left and face up onto the table. Place the red Aces into your left hand and grasp them with the right hand from above by the ends. You will now do my Frustration Count that was published in Al Sharpe's *EXPERT CARD CONJURING* (1968). Briefly: The right hand turns palm up showing the AH. The right hand turns palm down and the left thumb peels the top card into the left hand. The right hand turns palm up flashing the AH again. Patter, "I will use these two red Aces." (The magicians will be thinking how obvious.) The right hand places the AH under the AD in the left hand. Square the cards and turn them face up as you say, "Two red Aces, right ?" Pause, then say, "Right," as you separate the Aces taking one in each hand. Revolve the Aces face down and face up between the fingers and thumb of each hand.

**16.** In your patter point out that you never touched the face-down card and will not touch it. Using one face-up red Ace in each hand, carefully sandwich the inner end of the face-down card between two face-up Aces. Leave the face-down card outjogged, and ask the spectator if he still remembers the card after all the shenanigans. Magicians will definitely lose track of the actual series of events. When the selection is named, turn the sandwich over, leaving the signed card still sandwiched, to reveal the signed selection.

## **SECOND METHOD:**

**1.** Having received a deck of cards, spread through them with the faces towards yourself. Upjog the four Aces as you come to them. In stripping them out make sure the face Aces are black, then the AH, AD. The left hand turns the deck face down, but the right hand holds the upper ends of the four Aces. Keep the backs towards the audience. The left hand tilts its hand inward, taking the back of the deck out of view. The right hand places the four Aces face up onto the face-down deck. With the deck between both hands, spread over the face three Aces and in resquaring obtain a break with the left fourth fingertip below them. Maintaining

the break, the right hand grasps the ends of the deck from above. The right hand turns the deck sidewise to the right as both hands are lowered bringing the face of the deck into view. Meantime, the three face-down Aces, due to the break maintained, will sidejog to the right. This is identical to that shown in **Fig. 1**, and described in Step 2 of the First Method. The right hand places the three Aces face down onto the table, leaving the AD face down at the bottom, not the face of the face-up deck.

**2.** Keeping deck face up, spread it between both hands as you request a spectator to either think, touch or remove any card. In any case, take the card and turn it face down, placing it under the deck. Turn the deck over, bringing the selection into view face up. With a card still on the deck, with the AD secretly face up below it, have the card signed. Do your most disarming Double Turnover, to bring the AD to the top. This AD is dealt face down alongside the three Aces.

**3.** Overhand shuffle the signed card to the bottom. Instruct the spectator to cut off some cards and turn them face up onto the deck. Demonstrate by cutting off some cards, turning them face up onto the deck. Spread through the face-up cards until coming to a face-down card. Use the face-up cards in the right hand to flip over the face-down card, showing the card that was marked off. Flip the card face down into the same position, repeating the above procedure as you emphasize that each time a different card will be marked off.

**4.** Give the deck another Overhand Shuffle retaining the bottom card by pulling the top and bottom cards as you start the shuffle. Hold the deck face down in the left hand and ask the spectator to cut off some cards and place them face up onto the rest of the deck. You will now set up for Marlo's Single Cut Force. Begin by straddling the ends of the deck between the left first finger at the outer end and the left fourth finger at the inner end. The left second and third fingers should also be spread apart enabling the right third finger to move in between the left second and third fingers so its tip contacts the bottom card, not the face, of the deck.

**5.** As the face-up cards are spread between both hands, the right third fingertip pulls the bottom selection under the spread of face-up cards. Your patter as you spread the face-up cards is, "You could have marked off any of these cards." This gives you ample time and misdirection to pull the selection under the face-up spread. Continue spreading the face-up cards until you reach a face-down card. Here you say, "But this is the card you marked off." The face-down card is displayed only briefly as you immediately square the deck. However, as the cards are squared the face-down selection that is under the face-up spread is loaded above that first face-down card you originally displayed.

**6.** Again, with no hesitation the right hand takes the deck from above by the ends and ribbon spreads the deck from left to right. Have the spectator slide out that face-down card that was apparently marked off, and have the card moved forward and to your right. Meantime, state that you will never touch that card. Once the selection is forced, proceed as already detailed in Steps 9 to 16 inclusive of the First Method and conclude the effect.

# ANY DECK UNIVERSAL

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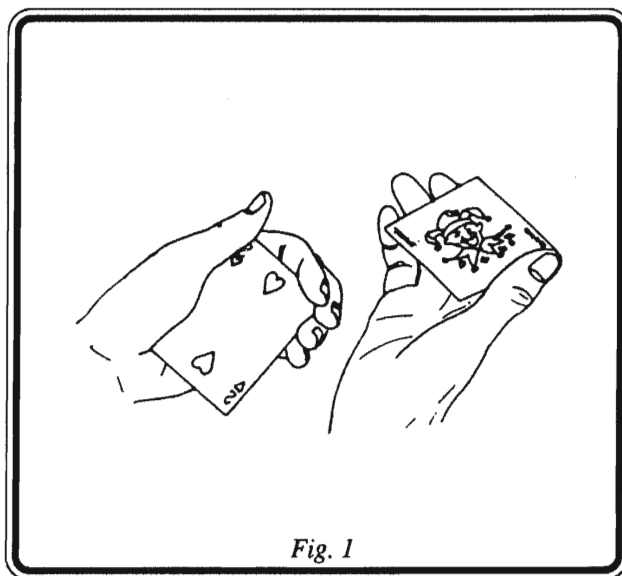
*The Universal Card plot has become quite well known and several versions have been published by various magicians. The ones that do not conform to the conditions of the plot, as originally outlined, are those versions in which all four cards are handled as a packet. Most of the methods I developed consisted in using a selection and the Joker which, for contrast, had a different color back from those of the deck used. The following method can be performed with any borrowed deck.*

**EFFECT:** *A Joker takes on the identity of three selected cards, later changing into a blank card.*

1. What you will need is a setup of three cards consisting of a double faced card, a double faced Joker and a blank faced card. My three card set up consists of, from face to top, a double faced QS/2H with the QS showing at the face. A double faced Joker/9C with the Joker showing. A red back or blue back blank card, depending on whether the deck in use is a red or blue back. A rubber band is placed across the width of the three card setup and placed faces towards the body into the right side shirt pocket. These are removed when ready to perform the effect.
2. Assuming the borrowed deck is blue, your blank facer should be red backed for contrast. During the course of some other effects with a borrowed deck, get a QS and 2H to the face of the deck with the QS at the face. On top of the deck have a 9C. These cards match the three card setup I have in the shirt pocket.
3. During some Riffle Shuffles retain the top and bottom cards. Table the deck and have a spectator cut it into three fairly equal packets. You will now use a Force procedure that I originally published in TOPS in connection with an Ace effect. The QS and 2H are the bottom cards of the first packet on your left. The 9C will be the top card of the third packet.
4. Pick up the first packet on your left and spread it between both hands as you say, "You could have cut to any of these cards but you cut to this one." Obtain a left pinky break above the bottom QS and 2H as the right hand moves above packet grasping the ends. The left thumb peels off the top card as the left fingers secretly also take the bottom two cards. Keeping a break on the top peeled off card, the right hand, immediately moves to the left, and quickly picks off the X card to under the packet. This is a Fifth Peel procedure which gets rid of one or more X cards to under the packet.
5. You now have the QS and 2H in the left hand held as one card. The right hand picks up the second packet by the ends with the left thumb peeling off its top card onto the card(s) in the left hand. Retain a break below it as once more you repeat the actions of the Fifth Peel to pick off the X card under the packet. You can now

spread the two cards in your left hand. This time the right hand picks up the last packet and cleanly peels off the top card, the 9C, onto the two spread cards in the left hand. Deal the cards face up from right to left below the three packets. The order of the cards, from left to right, will be QS, 2H, 9C in this case.

6. Remove the three-card setup from your shirt pocket saying that you have a Joker that is a master of disguise. By this time you should have removed the rubber band from around the card(s) and tossed it near you. The card(s) is held face down in your left hand. You will now show the face of the Joker. This is done by the right hand taking the card(s) from above by the ends as the left hand does a Cop, and turns inwards. Meantime, the right hand turns palm up and displays the Joker as shown in **Fig. 1**, a performer's view.



7. The right hand turns palm down adding its card(s) back onto the copped card. Hold the card(s) face down from above by the ends with the right hand. The left hand picks up the QS and turns it face down, then the right hand rubs its cards across the face-down QS. This action is similar to that shown in **Fig. 3** later on in the text. The left hand turns its QS face up as the right hand turns palm up showing also a QS. Make some remarks as to how the Joker has now disguised itself as the QS. Place the regular QS back face up onto the table.

8. The left hand picks up the 2H while the right hand turns palm down. The left hand places the 2H face up under the card(s) in the right hand. The right thumb releases its double faced QS/2H card onto the face-up 2H. The left hand moves out the two cards as one still showing a 2H. Move the visible 2H card(s) to the left until the right thumb and second finger contact the upper and lower right corners of the 2H card(s). The left fingers and thumb grasp the left side of the 2H card(s). The left thumb on the face of the card(s) swivels the 2H card(s) downwards and face down into the left hand as for dealing.

9. During the downward swivel, the right hand cards will follow along and momentarily cover the face-down card(s) in the left hand; however, as the right hand moves its card(s) inward, and places its card(s) into an injogged position. The outjogged card is two cards as one. The right hand shows its card(s) as the Joker again as in **Fig. 2**.

10. Replace the cards from right hand back into an injogged position. The right fingers press onto the top of the outjogged card(s) while the right thumb remains at the inner end. The right fingers keep pressing onto the top outjogged card as the right hand moves forward. The bottom card of the two outjogged cards contacts the right thumb at the inner end, aligning itself with the injogged cards. The regular 2H is now a single outjogged card.

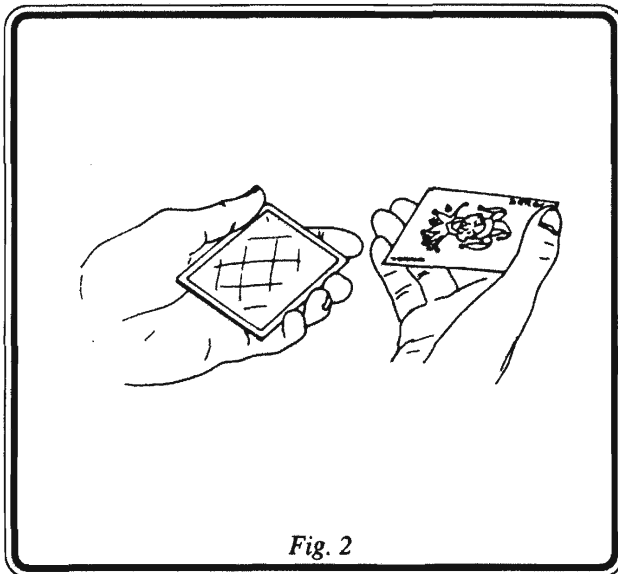


Fig. 2

11. The right second finger contacts the right side of the outjogged card and swivels it to the left. The right hand holds its card(s) while the left thumb and fingers grasp the left side of the single 2H as shown in **Fig. 3**. With the cards as in **Fig. 3**, the right hand moves its card(s) back and forth as you rub the back of the 2H. At this stage, the 2H is between the card(s) in the right hand. All that remains is for the left hand to clear the 2H from the card(s) in the right hand. Turn the regular 2H face up as the right hand turns palm up to display a 2H. Place the 2H face up onto the table.

12. You can again show the Joker by repeating the cop actions shown in **Fig. 1**, except here your left hand would show a different card copped, the QS in this case.

The left hand picks up the 9C and places it face up under the card(s) in the right hand. This time just lift up with the right thumb on the inner end of the top blank faced card in order that the left hand can move off to the left and display a 9C again but really three cards as one.

13. Swivel the 9C face down as already described, except here the single blank faced card can be snapped but its face not shown. Place the single card into an injogged position. Repeat the Anneman Alignment Move as already described, including swiveling the outjogged card to the left plus the rubbing motions as shown in **Fig. 3**. Turn the 9C face up in the left hand while the right hand turns palm up showing a 9C.

14. If you are seated, the excess cards can be lapped. As the left hand crosses the right hand and places its 9C to the right below its original packet, the right hand has ample cover to release all but the blank faced card to the lap. Any other lapping technique, such as The Screening Action, can be used. If you are standing, then the most obvious solution is to cop the bottom double faced cards or classic palm the double faced cards.

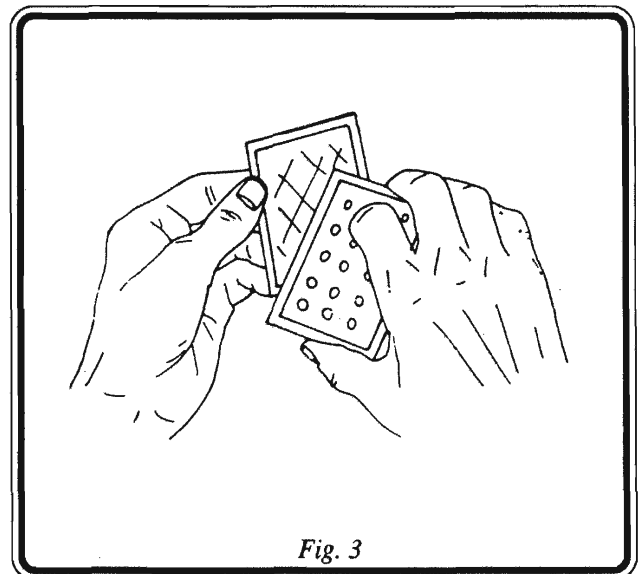


Fig. 3

15. Assuming your right hand is holding a single card say, "The Joker can take on the identity of any card; however, after a number of different disguises he gets tired and has a day off. Here is how he looks on his day off." When you deliver the last line your right hand shows the face of the blank card. During this display, the left hand is casually placed into the left side trouser pocket thus disposing of the double faced cards. The other procedure, if wearing a jacket, is to turn your left side away from the spectators, and show the blank card, then dump the double faced cards into the left side coat pocket.



# TRANSPPOSED ACE ASSEMBLY

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**EFFECT:** *Four Aces change places with three Fives, leaving a Two, Three, Four, and Five of the same suit in place of the Aces of the same suit.*

1. A packet of 17 cards is arranged from face to top, in AH, AC, AD, AS, 2, 3, 4, of Hearts, 2, 3, 4, of Clubs, 2, 3, 4 of Diamonds, 5D, 5C, 5H, 5S order. These can be arranged quite openly except do not show the 5S during the process. On the other hand, you can have the cards prearranged prior to the performance.
2. With the packet face up, deal out the Aces face up in a row from left to right, in AH, AC, AD order with the AS as the Leader Ace. Turn the packet face down, and obtain a break under the top two cards. Execute a Two Card Pushoff and take the card(s) with the right hand at the lower right corner. The thumb is on top with the first and second fingers beneath. Thumb over the next two cards taking them under the first card(s) forming a fan of three cards. Raise the right hand to display a 5H, 5C, and 5D.
3. Rest the three cards, still in a spread, on top of the packet in the left hand. Your excuse for this action is to turn the AS face down. The right hand moves above the three cards taking them by the ends. The right hand raises the three-card spread above the packet in the left hand and the left fingers and thumb square the three cards (really 4) between both hands. As the right hand moves these cards back and forth so the left fingers and thumb can further square its sides, the right hand secretly releases three of the cards onto the packet. The right hand, now with only a single card, the 5S, as if it were three squared cards, is placed onto the Leader AS.
4. Turn the packet face up into the left hand, and direct attention to these cards and away from the Leader Packet. Spread the cards to show the Two, Three, and Four of Hearts, Clubs, and Diamonds and hold the last four cards as one. Your right hand holds the face-up packet from above by the ends. The left fingers buckle the bottom 5H with the right thumb obtaining a break at the inner end on the 5H. The left thumb cleanly peels off the 2, 3, 4 of Hearts into the left hand, but in a spread condition. The spread is now squared with the right hand moving to the left to assist in squaring up the three Heart cards. The right hand automatically covers the Heart cards for a second, during which time the left fingers engage the 5H, and add it onto the face of the Heart cards. At once, the left hand turns palm down to prevent any flash of the 5H.
5. With the left hand still palm down, it picks up the AH by digging the left first finger under the left side

of the AH. The left thumb contacts the face of the AH which now is turned face down followed by the palm-down left hand placing its Heart cards onto the AH. This packet now has, from the top down, 2, 3, 4, 5 of Hearts onto the AH. Repeat the same actions on the 2, 3, 4, of Clubs and secretly add the 5C. Turn the AC face down and deposit its Club cards onto the AC.

6. The diamond packet is handled differently. Peel off the 2D and 3D into the left hand, and place the 4D, a double card with 5D hidden, as one onto the 3D. Turn the packet face down into the left hand and execute Bill Simon's Buckle Glide to remove the 5D. Briefly: The left fingers buckle the bottom card (4D) as the right first and second fingers move in at the inner right corner above the buckled card and peel out the 5D. You have apparently removed the bottom card. With the 5D face down, use it to flip the AD face down and drop the 5D onto it. Follow by the right hand taking the remaining Diamond cards and place them onto the AD and 5D. This packet is now in the same order from the top down as the other two packets.

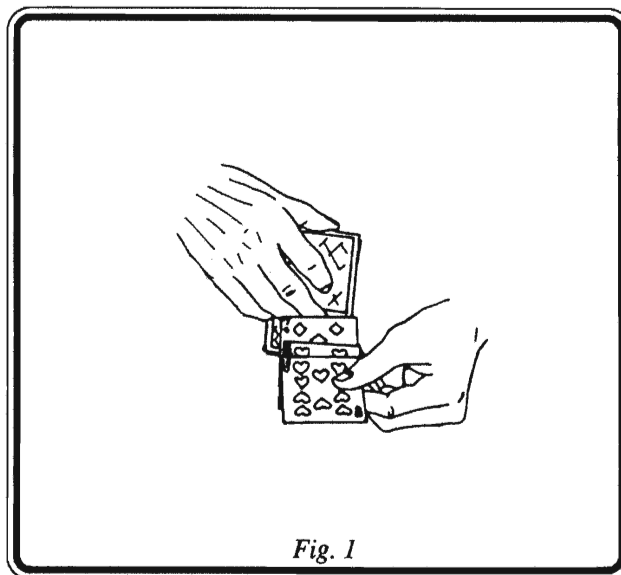


Fig. 1

7. Pick up the Heart packet, with right hand from above by the ends. Turn the right hand palm up to show the AH. Place the packet into the left hand. The left fingers slightly buckle the AH in order that the right thumb can hold a separation at the inner end on the AH. The right hand holds the packet just above the Leader Packet.

8. Peel off the top three cards one at a time into the left hand. The left thumb moves under the three cards and turns them face up. The left hand moves in front of the right hand with the left thumb and fingers making a lengthwise spread. At this stage, the audience sees a spread of the 2, 3, 4 of Hearts with a face-down card visible just behind the spread and held by the right hand as apparently the AH. This situation is shown in Fig. 1. Unknown to the audience is that the AH is secretly released onto the AS packet. This is shown in the exposed left side of the AH being released as the right hand retains the 5H. (Fig. 2)

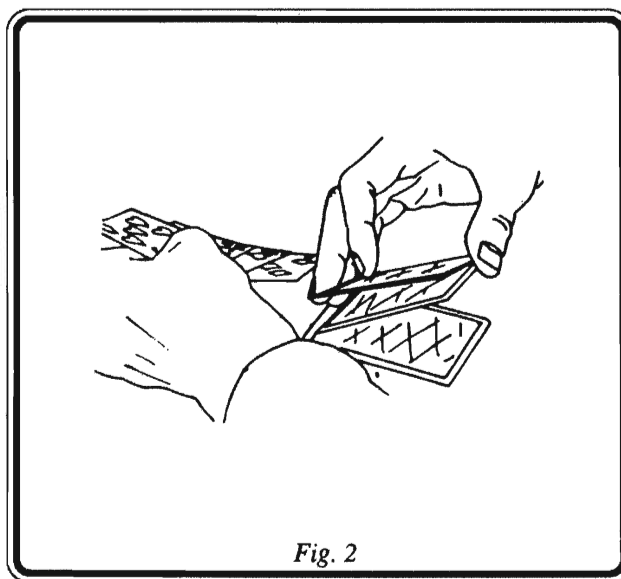


Fig. 2

9. The left hand places the spread of Heart cards face up into the position originally occupied by the Heart cards. The right hand places the supposed face-down AH, really the 5H, face down onto the 2H, but outjogged so that all three Heart cards are visible. Repeat the identical actions depicted in Figs. 1 and 2 on the remaining two packets. The situation at this stage is the 2, 3, 4 of each suit is face up with a 5 of the same

suit face down as supposedly the Aces. The Leader Packet has all four Aces now. Pick up the Leader Packet and casually reverse count the top three Aces changing the order from top down into AH, AC, AD. If you don't care to reverse the order, then be sure to start by pointing to the Diamond cards.

**10.** You will now use a handling of the Leader Packet that can be applied to any Ace effect using a Leader Packet. With the Leader Packet face down in your left hand, deal over the top two cards one under the other and squared. Take them by the right side with the right thumb on top and first and second fingers on the face. The left thumb does a Two Card Pushoff on the count of "THREE," taking the card(s) under and flush with the first two cards. The right hand is raised showing a 5S, then left hand with the AS also moves upward, to show the AS, and place it onto the face of the packet.

**11.** A brief outline of patter used for the above is as follows: "Over here we have one, two, three Fives and the Ace of Spades." The packet is lowered face down back into its Leader Position. If you intend to rub the hands, place a palm-down hand over the Heart cards and over the Leader Packet as a sort of magical gesture. This means picking up the Leader Packet each time which slows up the effect. Instead, take the Leader packet with the right hand from above by the ends and wave it over the Heart cards. Replace the packet into the left hand.

**12.** This time show the Leader Packet as follows: Deal over the top card and take it by the inner right corner. Raise the hand and show the AH saying "Now we have one Ace, two Fives and the Ace of Spades." When you say, "Two Fives," your left thumb pushes over a single card which is taken alongside the face down AH and sidejogged to the left. With the right hand still holding the cards face down, the left thumb does a Two Card Pushoff under and flush with the sidejogged card. The right hand is raised to show the AH and the 5S, but which is assumed to be two Fives. Then the left hand moves up with its AS and places it alongside the 5S. Casually show only three cards, AS, 5S, AH, passed off as two Aces and two Fives.

**13.** Replace the cards into the left hand and square them. The right hand takes the packet from above by the ends and waves these over the Club cards. This time your right hand will show the AH and AC one at a time as the right hand raises twice. The two Aces are kept spread as the right hand moves down, taking the next card. The left thumb does a Two Card Pushoff to alongside the two Aces so that when the right hand is raised again, the spectators see two Aces and a 5S. The left hand, as always, moves up with the AS and places it alongside the 5S to display four cards consisting of three Aces and a 5S. Your patter for these showing actions is, "Now we have one, two Aces, one Five and the Ace of Spades, three Aces."

**14.** Resquare the Leader Packet by placing it face down into the left hand. As before, the right hand takes the cards from above by the ends and waves the Leader Packet over the Diamond cards this time. Take the first three cards, really three Aces, one at a time alongside each other, forming a spread of three Aces. The left hand raises its two cards as one up to the fingertips and holding the sides. The left hand raises placing the AS (really 2 cards as one) alongside the other three Aces. Your patter is simply, "Now we have one, two, three, four Aces."

**15.** The right hand, holds the inner right corners of the fanned Aces and turns palm down, placing the fan of Aces face up onto the table. The boldness here convinces the audience you have only four Aces. Turn your attention to the face-down cards that are onto the face-up cards. The right hand turns the face-down card above the Heart cards face up, and slides it under the 4H. This displays the 2, 3, 4, 5 of Hearts in order. Your patter is, "And over here we have the Two, Three, Four and Five of Hearts," emphasizing the words "Five of Hearts." Repeat this patter line for each of the two remaining packets changing the patter according to the suit of the cards.

**16.** In the event that some very observant person should ask, "What happened to the Five of Spades," casually pick up the Leader Packet and place it face down into the left hand. Transfer the bottom AS to the top and leave the 5S at the bottom. The left hand gambler cops the 5S, and produces it from the pocket. These actions are matched with the patter line, "the Five of Spades ?" That can't be. Must be an optical mistake of the Five of Clubs. I know this because I previously removed the Five of Spades and placed it into my pocket." Naturally you can take the 5S apparently from the card case or wallet.

**17.** While there isn't any patter supplied in the opening Steps of this routine, it is assumed that any magician can easily supply his own to what is basically the showing and dealing out of the cards. The spread of cards, plus the unloading, shown in **Figs. 1** and **2** should appeal to those who may have problems with the Ascanio Spread.

# I KNEW THAT

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**EFFECT:** *A spectator thinks of any one of the fifty - two cards. The mentalist spells to the mentally selected card.*

1. The deck is set up from Ace to King for all four Suits. Do not give it any False Shuffle that can be spotted or recognized as such. In this case even a Faro Shuffle in the wrong company could be a bad procedure. All you need is a deck of cards in a card case that has been opened. When you remove the deck it is usually assumed that the deck has been in use thus not in any particular order. With a little imagination you can even do some effect that would not radically change the sequential order of the suits so that it would not be too much trouble to reset any cards out of order.

2. Some Overhand Chop Cuts without paying any attention to the cards, followed by some straight cuts in the hands, will suffice as you ask a spectator to think of any one of the 52 cards. Look at him saying, "You thought of a red card." I find a red card is most often thought of. If the spectator says, "Yes," you smile and say, "I knew that." If spectator says "NO," you still smile and say, "I knew that." The implication here is that you knew it wasn't a red card. You have humorously got to know the color, that is red or black. Assume it is black. Now boldly state it is a Club. If the answer is "YES," you say, "I knew that." If the answer is "NO," you still say, "I knew that." Depending on the outcome you will now know the suit of the card, but not the actual card. Thus the next procedure makes sense in view of the line, "I knew that."

3. Before proceeding let me explain that depending on the suit you will cut the deck so there will be enough cards above the required suit to spell that suit. For Clubs you cut the deck so five cards will be above the Ace to the King of Clubs. For Spades and Hearts, six cards must be above the suit. For Diamonds, eight cards should be above the Ace to King of Diamonds.

4. Assume the suit is Diamonds and you have just delivered the line "I knew that." Continue with, "I'll prove to you that I knew you thought of a Diamond. I'll set the card you are thinking of so that it will spell out on the letter 'S'. Here, with the faces of the cards towards yourself, spread through to the Diamond Suit and run eight cards beyond it. Cut the cards at this point. Hold the deck face down in the left hand as you address the spectator with, "Don't tell me the name of your card but just its value. Jack is eleven, Queen is twelve, and King is thirteen." Assume the spectator names "Seven" as the value of his card. Count off seven cards one under the other, and table them face down.

5. Spell "Diamonds" as you again take one card under another thus not reversing their order. The face card of those in your right hand will be the 7D. Tell the spectator, "This is not a question but a request. For the first time, name your card." When the spectator names the 7D, turn your right palm up, and display the face of the 7D as you say, "I knew that."

6. The above procedure is simple, direct, and to the point. Remember that when you say that you will set the card to spell out on the letter "S", you are talking about 13 cards in that particular suit; therefore, it is puzzling when you apparently set only the thought-of card to spell out. This, assuming the spectator is unfamiliar with the Count-Spell principle. This effect would become quite obvious if you spelled the suit first and then the value. For example, let us say you have placed six cards over the Ace to King of Hearts. If you first spelled out Hearts and then the value say, "TEN," then showed the 10H, it would become obvious you have an Ace to King setup. By counting the value first it disguises the obviousness of the method.

*When you consider the simple explanation of the above, it becomes quite evident that others did not quite understand its simplicity; otherwise, why would they go through great lengths with minor additions such as short cards, wide cards, stripper cards, Faro Shuffles, cutting into five packets, etc., without adding anything substantial to the original. The following method of I KNEW THAT permits you to spell to the thought-of card without knowing its actual suit.*

## **SECOND METHOD:**

1. The deck is set up so the Heart suit is paired with the Diamond suit. The Club suit is paired with the Spade suit. All suits run in paired Aces to Kings. The JH is crimped at its inner right corner. This leaves five red cards above the black paired suits in order to spell the word "Black." The QC is crimped at its lower right corner and is the bottom card. By cutting the JH to the bottom, the five red cards will be on top above the black paired suits. If you cut the QC to the bottom you will have three black cards above the paired red suits to spell the word "RED." The suits can be paired from a new deck order of Ace to King of Hearts, Ace to King of Clubs, Ace to King of Spades in one Out Faro Shuffle. It is then a simple matter to crimp the inner right corners of the JH and QC.

2. Assuming you have the suits paired, you can use a Chop Shuffle which is simply undercutting the cards and throwing them on top in a simulated Overhand Shuffle. Casually give the deck straight cuts in the hands and eventually cut the QC to the bottom. You are set to spell any Heart or Diamond. At this point ask a spectator to think of any card. State that the spectator is thinking of a red card. If it is "YES," you say, "I knew that." If the answer is "NO," you still say, "I knew that," implying you knew it was black.

3. Assume it is a black card. Casually cut the JH to the bottom. Say, "Don't tell me the name of your card

but tell me just its value." Inform the spectator that Jack is eleven, Queen is twelve, King is thirteen. Suppose the value named is three. Count off three cards one under the other by taking them with the right hand by the outer right corner with the thumb on top and the first and second fingers below. Raise the three cards above the deck, and square them. The left hand holds the sides as the right hand comes over the three cards and grasps the ends. Tabling the three cards face down onto the table. At this stage you still have two red cards on top of the deck. You now spell the word "BLACK" by taking the two single cards on the letters B and L. The left thumb pushes over two cards as one on the letters "A", and "C", but on the letter "K" only a single card is taken.

4. As before these cards are squared above the deck with the right hand which grasps these cards from above by the ends. The right fingers, at outer end, must completely cover the outer end to conceal its thickness. Request that the spectator, for the first time, name the card he is thinking of. If the spectator names the 3C, turn your right hand palm up to show the face card, the 3C. If the 3S should be named, the left thumb pushes over the top card of those in the left hand and the left fingers lever it face up onto the cards in the left hand, displaying the 3S. In either case, conclude by saying, "I knew that."

5. Remember that in the count you must first use up the five red cards that are above the black paired suits. For example, assume that nine is the value named. You would count off five single cards, taking doubles on the counts of 6, 7, 8, and 9. Place these onto the table. You will again take doubles on the letters B, L, A, and C, but only a single card on the letter "K." Depending on the name of the card you show him either the face card of the right hand packet or the top card of the left hand portion.

6. In the case of red being the color, then you would take the three black cards singly and the doubles up to the value named. You now spell the color, taking doubles on the letters "R" and "E" but a single card on the letter "D. " Just run through the procedure with both colors, and you will soon get the idea. There will be some magicians that will balk at the idea of taking doubles. For them I suggest that they make up a Half Roughed deck. The roughed ends are at the outer end. The single cards can be dealt off by the left thumb pressing on the cards at the inner end where the cards are not roughed. When it comes time to deal doubles, the left thumb presses on the cards at the upper end. I realize the above suggestion makes this a commercial item for which I reserve the rights. As if that means anything to some of the wheeler-dealers.

# MATH APPLIED

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*The original method was shown to me by Don May, a clever young Chicago Cardician. He got the basic effect from a bartender who was not a magician, but somehow learned this one effect. There was a problem with the original method using 12 cards in that the selection varied in its position between five and six. This meant the cards had to be dealt face up and the performer stopped the deal on the fifth card. If the spectator reacted, the effect was over. If there was no reaction, you had the spectator name his card, then he was instructed to turn over the top card of those he still had in his hand.*

*In experimenting with the effect, I tried several different amounts of cards. With 14 cards you had to do an Injog - Outjog Reverse Faro five times before the selection occupied the same position regardless of how many Reverse Faros you gave it. I then tried 16 cards and this required only four Reverse Faros to get the selection into a Static position. The larger number of cards did not give the desired result; therefore, 16 cards was the number settled upon. There are several opening procedures, but I will describe the procedure used for the first effect.*

**EFFECT:** *Basically, several effects can be performed using a mathematical principle.*

## **FIRST EFFECT:**

1. Overhand Shuffle the deck by running eight cards. As you shuffle off the rest, the left fourth fingertip obtains a break above the eight cards. In the next Overhand Shuffle, the left finger pulls the bottom eight cards plus the top card as you count nine, running cards up to 16. Obtain a left pinky break above the 16 cards as you shuffle off the rest of the deck. The right hand squares the ends of the cards, then the left hand cuts the bottom 16 cards to the top with left fourth fingertip again obtaining a break below the 16 cards.
2. The right hand grasps the deck from above by the ends with the right thumb maintaining the break at the inner end on the top 16 cards. Dribble the cards into the left hand as you request a spectator to call "STOP." Time the dribble so that "STOP" is called as you dribble off to the break. Hand the 16 cards to the spectator, and have him shuffle these. Next, tell him to spread the cards, faces towards himself, and to think of any one. Again have him shuffle the cards.



3. On taking the packet from the spectator, you do the following variation of the Reverse Faro. Take the top card into a dealing position in the right hand. Move the left hand forward taking the next card into an outjogged position for two-thirds its length onto the card in dealing position. The next card is taken into a dealing position followed by outjogging the next. Continue in this manner reversing the cards as you injog and outjog the cards until all 16 cards have thus been treated. Transfer the elongated packet in the left hand, and strip out the outjogged cards with the right. Holding a packet of eight cards in each hand you address the spectator as follows: "Let's see how much psychic ability you possess. In which packet do you think contains your thought card?" Regardless of which packet he chooses, spread out the eight cards, and ask if his card is there. If it is, place those cards on top of the other eight cards. If he says no, then this packet is placed under the other eight cards which obviously contains his card.

4. Repeat the identical procedure of the Reverse Faro variation, stripping out the outjogged cards into the right hand. Again asking which packet the spectator thinks contains his card. As in Step 3 above, the packet that does contain his card is placed on top. This is the third time you do the Reverse Faro variation, stripping out the outjogged cards. As before, have him guess which contains his card. When you get to know which packet contains his card you place it on top.

5. This is the fourth Reverse Faro variation, and as before strip out the outjogged cards following the procedures described in Step 3 with the packet containing his card going on top. From this point do the rapid Reverse Faros, each time placing the stripped out outjogged cards on top. Despite any number of additional Reverse Faros, the mental selection will remain sixth from the top in the assembled packet. Tell the spectator that you will keep mixing the cards, doing a Reverse Faro variation each time, until told to "STOP." The spectator may stop you in the middle of a Reverse Faro, but you must complete it as you say, "All right, this is the last mixing."

6. Hand the cards to the spectator and tell him to deal the cards slowly one at a time onto the table. When he has dealt down the sixth card say, "STOP." Ask him to name the card he thought of and have him turn over the top card of the tabled packet to reveal his mental selection concluding the effect.

## **SECOND EFFECT:**

1. Have the spectator shuffle the deck and table it. Tell him to cut off a packet of cards and shuffle it, then cut the cards and note the bottom card. The packet is then returned on top of the deck and the deck is squared. What you do here is estimate how many cards he cut off. This is really very simple since you have some leeway. For example, say he cut off about 20 cards. You can safely cut off anywhere from ten to fifteen cards, and complete the cut. On the other hand you can Overhand Shuffle in several runs ten to fifteen cards. The whole idea is just to make sure that when you count off 16 cards, the selection will be among them.

2. You can count off 16 cards into your right hand or thumb over 16 cards. Do the first Reverse Faro, strip out the outjogged cards, and tell him you think his card is in one of the two packets. Ask him in which packet he thinks it could be. From this point on the procedure is as before. After four Reverse Faros, which places the selection into the static sixth position, you can continue with Reverse Faros, each time placing the outjogged section on top until the spectator stops you.

3. This time, in an Overhand Shuffle, run off five cards and throw the rest on top. Run off the top card, the selection, and shuffle it to the bottom. As you replace those cards onto the deck, glimpse the bottom card. Depending on what card it is, set it so it will spell out on the letter "S." For example, assume the card is the 4S. This spells with 12 letters including the word "OF." Since the selection is at 16, you would lose the top four cards in a cut or a short casual Overhand Run of four cards.

4. Tell the spectator that you will deal the cards slowly one at a time onto the table and he is to mentally spell his card, stopping you when you have dealt down the letter "S." Give him an example by saying, "Suppose your card is the Ace of Clubs. For each card I deal you spell your card. Include "OF" in your spelling and stop me when you reach the letter "S."

5. Deal the cards one at a time very slowly onto the table. In order that the spectator will have no trouble in doing the mental spell of his card. When you are stopped, have the card named, and turn over the top card of those dealt onto the table.

### **THIRD EFFECT:**

1. The selection and procedure is identical to that of the SECOND EFFECT, except the difference is that you ribbon spread the deck for a selection which naturally will not be the selection. If it is the selection, you have a miracle and can stop right there. Assume it is not the selection but the 10D.

2. State that you will spell the 10D. Needless to say the 10D spells with 13 letters; therefore, you would lose the top three cards in a Double Undercut, which places the selection 13th from the top. Spell Ten of Diamonds and on the letter "S," hold the card face down as you ask the spectator to name his card. Turn your card face up and reveal it.

## **FOURTH EFFECT:**

- 1.** Here you have a spectator think of any one of the 52 cards. Show him 16 cards one at a time until he sees the card he thought of. Proceed with the Reverse Faro procedure as already described and eventually replace the packet, glimpse the bottom card, so that the selection is 16th from the top.
- 2.** At this point you can do a Psychological Stop effect. You can shuffle the card to the top dealing Seconds. You can shuffle off about 11 cards to bring the card fifth from the top, then as you deal the cards, do a Benzai's Cop on the fifth card. Continue dealing until the spectator calls "STOP."
- 3.** Again, in returning the 16 cards onto the deck, obtain a left pinky break below the 16 cards. Do a Center Reverse of the selection, later revealing it face up in the deck. In other words, once you know the position of the card you have many choices as to its eventual disclosure. You can Peek Force the card on another spectator so that it will appear that both thought of the same card. You may even do the classic Smith Myth in which the deck is shuffled and cut into two halves. You turn cards face up from each half instructing each spectator to call "STOP" if either one sees their card. Since both have the same card, both will call "STOP" at the same time despite the fair shuffle and cut.

# MARLO'S MINDREADER

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**EFFECT:** *The spectator thinks of any one of the 52 cards. Another spectator freely selects a card which is returned and the deck is shuffled by the spectator. The second spectator deals the cards face down and stops at anytime. The card stopped at is the spectator's selection. The thought-of card is produced from the pocket.*

1. The deck can be borrowed as it is in no particular order. Position the deck for an Overhand Shuffle with the faces towards the left palm. Without looking at the cards, run seven cards and note the seventh card as you shuffle off the rest of the cards. Assume it is a 10S. This time run another seven cards and throw the rest of the deck onto these. Your noted card, the 10S in this example, is 14th from the top.
2. Ask the spectator to think of any card. Hand him the deck and tell him that while your back is turned he is to deal off cards equal to the value of the card he is thinking of. Inform the spectator that a Jack has a value of 11, the Queen is 12 and the King 13. While you turn away, the spectator deals off cards equal to the value of the thought-of card. The spectator is instructed to pocket the dealt cards.
3. On turning around, tell the spectator to cut the balance of the deck in half. Pick up the original top half as you say, "You shuffle these." When you shuffle yours, run off 14 cards and shuffle off the rest onto these. Turn the cards with the faces towards the left palm so that you can see the faces. Run cards singly counting them mentally, until reaching your key card (the 10S in this example) remembering at what number the key card fell.
4. Assume the key fell on the number nine. Decuct 9 from 14, giving you a remainder of 5. This, is the value of the card thought of. Remember this number five, or whatever the value happens to be. Another method, to get to know the value of the thought-of card is to hold the packet for the usual Overhand Shuffle with the backs towards the left palm. The left thumb now riffles the top side of the outer corner getting to your noted key card. Keep a separation at the key. Now, in an Overhand Shuffle run the cards up to the break remembering the number run off, then shuffling off the rest of the cards. In either case you get to know the value of the card.
5. Hand your cards to the spectator telling him to add the cards from his pocket onto these as you turn away. Next, have him place all the cards together and shuffle them. When the instructions have been completed by the spectator, turn to face the audience as you retrieve the deck. Spread the deck face down between both hands and request a second spectator to freely select a card and remember it. Spread the deck for the return of the card. When you take it onto the cards in the left hand, keep the cards spread with the selection in view. The left first and fourth fingers straddle the cards still in the left hand.

6. Raise both hands in order to once more show the spectator his card. During the raising of the hands, the left third fingertip positions itself near the lower right corner of the selection, while the right fourth fingertip contacts the right side edge of the lower right corner. Caution the spectator to make sure he remembers his card. Now as both hands are lowered, the right fourth fingertip down-crimps the inner right corner of the selected card. The position of the left third fingertip near this corner insures a quick crimping of the card's inner right corner. At once, the hands push the cards together and the right hand gives the deck, still slightly askew, to the spectator for shuffling.

7. On receiving the deck, point out that since the spectator shuffled the cards, it will be a little difficult to find the card. Locate the crimped card at the inner end right corner and cut it to the bottom. Injog the card for about a quarter inch, then with the right thumb pull up on the crimp taking it out. In an Overhand Shuffle bring the selected card to the top.

8. You remember that in this example the value you arrived at was five. Spread through the deck, with the faces towards yourself, quickly locating and transferring the four 5's to the face of the deck. Arrange these from the top, not the face, into Clubs, Hearts, Spades, Diamonds order. The Diamond will be the face card. During this open cull you keep commenting on the difficulty of finding the chosen card.

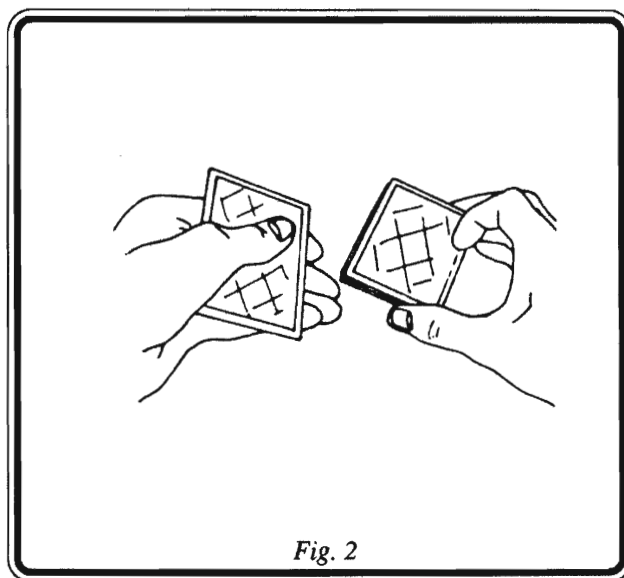
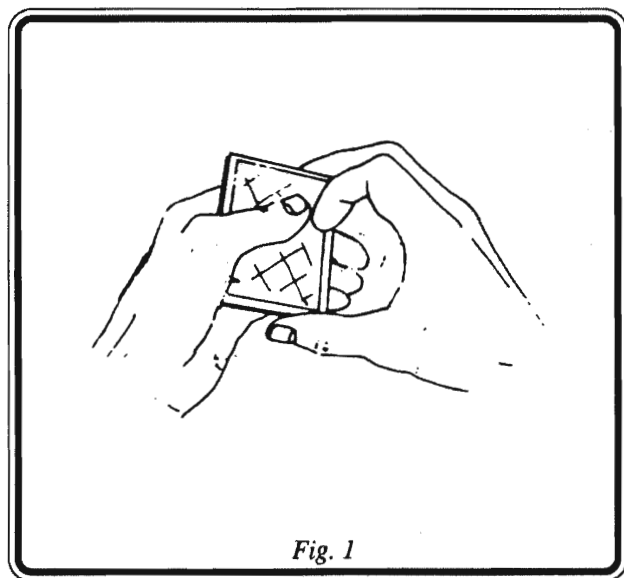
9. Obtain a break below the four face cards. Maintain the break with the left little fingertip as the right hand from above holding the ends turns the deck sidewise to the right and face down. Due to the break held, the desired four cards will angle out at the inner right corner. The left fourth fingertip pulls down on the angled cards and obtains a break above them.

10. The right hand comes over the deck and grasps the ends. Move the deck inwards just enough for the bottom four cards to go into a Gambler's Cop. The right hand gives the deck to the chooser of the card. The left hand, meantime, drops to the side with its four copped cards. Tell the spectator to deal the cards face down one at a time onto the table, stopping at any time he wishes. While the spectator deals the cards, you casually place the left hand into your left side trouser pocket assuming an attitude of waiting for the spectator to finish with his dealing of the cards. When the spectator has stopped dealing, your left hand comes out of the pocket. The right first finger touches the top card of those dealt as you say, "That's the card you stopped at."

11. You will now use a bold move that I first had published in *CARD FINESSE* (1983), by Jon Racherbaumer, under the title of Open Hockley and in Vol. #5 of *MARLO'S MAGAZINE* (1984), under Bold Control. The approach used here I published in *PRECURSOR* #22 (November, 1988), a magazine by Bill Miesel. After pointing to the top card of the dealt packet, the right hand straddles the tabled cards and squares them. The right hand takes the packet from above by the ends.

12. The first finger is curled on top. The thumb and second finger hold the outer and inner right corners. The right hand places the cards into the left hand as in **Fig. 1**, where the left thumb moves onto the top of

the packet as if to peel it off into the left hand. As soon as the position of **Fig. 1** is reached, the right hand moves its cards off to the right and forward as in **Fig. 2**, but the left fingers retain the bottom card. The illusion of having peeled off the top card into the left hand is quite convincing, providing there is no hesitation in the placing of the cards in the left hand and immediately moving off to table the cards from the right hand, while the left fingers retain the bottom card. To make this action smooth and easy, the packet is momentarily pressed between the left first finger across the bottom card and the left thumb on top of the packet.



**13.** Ask the spectator to name the card that was selected. The right hand tosses the card face down onto the table so the spectator can turn it over. Turn to the spectator who is thinking of a card. Depending on the suit of the card, you remove that card from your pocket. Your patter is, "I thought so and I have your card right here in my pocket." You can always retrieve the remaining three cards from your pocket at any time during the course of other effects.

**14.** There is a very slight chance that the selected card may be one of the thought-of value cards. Suppose the value you arrived at was 10 and a 10S happened to be selected. Just get the 10S to the top. Get the other three Tens to the face, and arrange them in C, H, D order. Proceed with getting the three Tens to the pocket while the spectator is dealing the cards. When you are about to show the named 10S, watch the other spectator's reaction. If it is the same card (the 10S) you can stop right there as you remark, "Incredible - isn't it."

**15.** If a second spectator doesn't react, ask what card was thought of. If the 10S is named your comment is as already suggested or use your own. If it is one of the other three Tens, remove it from the pocket and conclude the routine. From the spectator's viewpoint this is a very direct mental disclosure with practically no questions asked except a request at the end to have the thought of card named.

# THE MISSING MENTAL TOPPERS

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The reason for the above title is that while Racherbaumer published nine of my methods in *CARD FIXES*, he missed publishing two other procedures I gave him. These two methods require no setup, no glimpsing of cards, no crimps, no gaffs. In fact, the only time you handle the cards is if you want to. Otherwise, you just name the card the spectator thought of.

**EFFECT:** *Same as Mental Topper in the TOPS and in Racherbaumer's book CARD FIXES.*

## FIRST METHOD:

1. The spectator shuffles the deck. He or she is then instructed to think of any card. Next, the spectator is to place the deck under the table, and transfer cards one at a time equal to the value of the card thought of. Jack is 11, Queen is 12, King 13. The spectator does as requested and then the deck is shuffled again. Despite all this you have an idea of the value of the mentally selected card. How ? Make sure the spectator understands how the cards are to be transferred one at a time from the top to bottom, until the value of the card is thus dealt to the bottom.
2. When the spectator takes the deck below table level, and transfers the cards singly to the bottom, you will actually see arm movement for each card transferred. Just count these movements. You'll be surprised at how obvious, without realizing it, even magicians will be in these slight but evident arm movements.
3. You do not need to take the deck. Instead tell the spectator, "Concentrate on your red card." If the card thought of was red, your spectator will give off with a definite reaction. If not, the spectator will appear puzzled so you change by saying, "It was a Club." If the answer is "YES," you can now name the card depending on your count of the arm movements.
4. If the "Club" statement gets a negative response, you quickly counter with, "Of course, you are thinking of (here name actual Spade card)." Even if you have little confidence in your ability to discern the arm movements accurately, you will not be off by more than one or two from the actual value. This is easily brought down to the actual value by boldly guessing and correcting, verbally, any error. The arm movements can also be discerned even if the spectator puts the deck behind the back or turns so his back is towards you.

## **SECOND METHOD:**

- 1.** In this method, besides never touching the deck, you turn your back to the spectator as he or she transfers cards one at a time from the top to bottom to equal the value of the card thought of. Under these conditions you are able to name the thought-of card.
- 2.** This makes use of the principle of the Silent Count that I published in Volume #6 of MARLO'S MAGAZINE (1988). Here the count is titled Slow Silent Count, because when the spectator transfers a card at a time to the bottom of the deck, it will take longer than dealing the cards onto the table.
- 3.** The spectator is asked to think of any card. Demonstrate how the cards are to be transferred one at a time until the number of cards transferred equals the value of the card thought of. Be sure to inform the spectator that Jack is 11, Queen 12, King 13. Next, hand the spectator the deck and ask that the spectator execute the transfer of cards one at a time to the bottom to see if the spectator understands the procedure. The real reason is you want to mentally count, noting how slowly or rapidly the cards are transferred. This will give you a good idea of how to time the count when your back is turned.
- 4.** Have the spectator shuffle the cards again. Inform the spectator that the cards should be transferred when you say to start. Turn around saying, "Count the cards and tell me when you have finished." As soon as the spectator starts you begin the Slow Mental Count until the spectator informs you he or she has finished. You will be surprised at how close you will be as to the number of cards transferred. As in the FIRST METHOD, begin by getting to the color and suit first. Once this has been ascertained, name the value and suit of the thought of card. This is a very direct mental type of effect with no roundabout procedures. Only using it, either method, will give you the experience to confidently present it.





