

M.I.N.T.



BY

EDWARD
MARLO



VOLUME I

M. I. N. T.

by

Edward
Marlo

M. I. N. T.

by Edward Marlo



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Published by L&L Publishing
Larry Jennings • Louis Falanga
Lake Tahoe, California

FIRST EDITION
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L & L Publishing
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Printed and bound in the United States of America

Laser Typeset by A-1 Writing Service
451 Parkfair Drive, Suite #7
Sacramento, California 95864

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*** M.I.N.T. - Volume 2



PUBLISHER'S PREFACE

by Louis Falanga
President, L&L Publishing

This is Volume 1 of **M.I.N.T.** (Marlo In New Tops). It is the first of a trilogy recounting nearly a quarter century of outstanding contributions by Edward Marlo to The Abbott Magic Company's popular monthly magazine. This first volume brings together under one cover articles originally published over a five-year period; from June 1963 to April 1968.

MARLO! Fans realize what that name conjures up; card magic for those who not only want to **know how**, but also **know why**. **M.I.N.T.** not only represents one man sharing some of his finest magic, it is also a gold mine of some of the most important and useful work with cards ever published.

As a reference source **M.I.N.T.** will prove to be invaluable. Those of you who are familiar with the literature of card magic written during the past two decades (be it books, magazines, lecture notes, letters, or even cocktail napkins) will recall the many times they have seen references to Mr. Marlo's influential articles. Even within the contents of this book is a self-contained network of information; as you progress you will find more and more references to previous installments. To have this wealth of material in your library provides you with a resource you will refer to again and again.

When Mr. Marlo gave L&L Publishing his permission to release this material in book form, I was very happy to say the least. However, at the same time I clearly foresaw the countless hours of toil that lay ahead. I needed a staff to assist me with such a herculean task. Putting together a project of such magnitude requires cooperation and teamwork.

First of all I enlisted the talents of Mike Maxwell, owner of A-1 Writing Service, a Sacramento-based Desktop Publishing service. In just four short years he has become a best-selling writer, having authored some of L&L's most popular books. Mike hand-keyed every Marlo article from The New TOPS. These articles were drafted directly from Mr. Marlo's own copies, which contain added information via the hand-written marginal notes of this world famous "Cardician". In order to preserve historical data, Mike carefully integrated the annotations into the text.

After the material was entered in the computer, the manuscript was turned over to our technical expert, David Michael Evans, who with a deck of cards in one hand and a pen in the other, painstakingly checked and

worked through each article to insure they did justice to the originals. He loved it! David is a true student of card magic and his knowledge of the subject along with its history and literature is quite rare indeed.

Then Maryland's Amado Narvaez added his fine craftsmanship to the project. Mr. Narvaez (Sonny to his friends), with the help of close-up magician John Bannon posing for the pre-illustrative photographs, proceeded to supply superb line drawings to compliment Mr. Marlo's text.

The manuscript traveled back to us in California where Mike Maxwell then prepared the book for its three final stages. Working day and night for months (literally - I don't even think he saw his family during this time!), Mike created an overall design for **M.I.N.T.** and then, using the PageMaker program as a computerized layout tool, he assembled the entire volume piece by piece. When that was done, he carefully hand-pasted the 350 illustrations into place. Mike finally delivered to L&L Publishing a camera ready, completely fleshed-out manuscript.

The final draft was rechecked by David Michael Evans in order to insure everything was ready for the printer. It was David by the way, who gave this anthology its initialed title (**M.I.N.T.**).

To wrap things up, the beautiful dust jacket arrived from magician/artist Tom Gagnon, a man who is no stranger when it comes to high-quality work always tastefully done.

And so, the book is off to the press - one and a half years after the project was begun. Volumes 2 and 3 of this trilogy are in the works, and will be released within the next year or two.

I relate to you these various stages of the **M.I.N.T.** project to show you how much L&L Publishing cares about bringing you a first class magic book; taking the time to do each step right in order to deliver a top quality contribution to magical literature that you will be proud to place on the shelf of your library. We sincerely hope you enjoy it as much as we enjoyed bringing it to you.

Regards,

A handwritten signature in black ink that reads "Louis Falanga". The script is fluid and cursive, with the first name "Louis" and last name "Falanga" clearly distinguishable.

Louis Falanga
December 19, 1988
T.B.F.H.

INTRODUCTION

by

Jon Racherbaumer

"I have said that originality is not the same thing as novelty. Originality takes us forward, not because it thinks what was never thought before, but because it thinks in harmony with the 'origin' of its subject matter."

- Owen Barfield

Few have written and read as much about card magic as Edward Marlo. Few have done as much analysis and experimentation. Few have recorded as many notes or have written as many letters. And few have been as dissatisfied with his own solutions to card problems. Yet Marlo remains inspired to doggedly press on, to keep at it, to be as quickened as he was when he first fell in love with the pasteboards.

The Marlo oeuvre is scattered out, a kind of centrifugal dispersion in all directions. Notes have been published in various magazines and books and at various times: A forty-years TOPS is a wonderful resource, a veritable motherlode.

Marlophiles and serious students of card magic will heartily welcome the M.I.N.T. volumes, for they will neatly and conveniently consolidate all the material published in the NEW TOPS.. It will save hours of researching and collating and will provide a generous portion of the plexus of Marlovian material. And before anyone berates me for using exotic words like "plexus", I cannot think of a more apt word to describe Marlo's lifetime output. A plexus is any complex structure containing an intricate network of interrelated parts. I have collected most of these "scattered parts" (notes, articles, letters) over the past twenty years; however, it is the task of the student to create the plexus. It is part of the pleasurable learning experience to put the parts together, to see how they relate and interrelate, and to eventually understand all the holistic aspects of Marlo's theory and practice. It has spacious design and the rewards gained from developing a workable coherency and deep comprehension of this interrelatedness are rich and varied. The M.I.N.T. project will get you started.

In fact, my introduction to Marlovian card magic came by way of the NEW TOPS when I stumbled upon "Mental Topper". What a stunning effect! Someone thinks of a card, the deck is shuffled, then five cards are dealt face-down onto the table. The chooser selects one and it turns out to be the mental selection! How can this be? Plus, the cards are spread face-up at the outset and seem mixed; the shuffles look absolutely fair; the five cards are taken from a face-down deck (without looking). The whole procedure is quick and direct. But the aspect that thrilled me was the modality of its method. It troubled to go beyond. You can detect the underlying impulse to think of everything, to squeeze out anything potential and applicable.

I suggest first reading "Mental Topper" when you open this volume. Then you will appreciate how Marlo reaches for the elusive "miracle" and how his methods often include a fail-safe component. In this case, the alternate effect is not anti-climatic or wishy-washy.

Digression: Marlo performed this routine for a knowledgeable cardman before it was published and made a lasting impression because he was able to repeat the "miracle" five times before he was able to effectuate the alternate ending. Needless to say, when the final blow-off came, the cardman was on his knees.

So, this was my introduction to Marlo. Later, as I followed the ongoing chronicle in the NEW TOPS, I found more impressive, thought-provoking material. I can vividly recall the stirring sensation of working through "Marlo's Aces" for the first time; of trying out pure effects like "Ultra Torn & Restored Card" and of "Cardician Makes Good"; of learning techniques that sounded like engineering terms--the Prayer Cull, Simulated Pick-up, Atfus, Orlam Sublety; of enjoying mini-treatises like "Marlo Handles Mexican Joe" and "The Cigar Bottom Deal". And if you are as enthused and as ingenuous as I was back in the early Sixties, you will find the material in this book exciting and mind-probing.

But be prepared to do some work yourself. Plan to study, to assiduously dig in. The ideal Marlo student is someone who continually rereads the material and continually sifts and re-sifts. He is someone who develops a relation to the Marlo oeuvre that is syzygetic. That is, someone who forms a close union with it and in virtue of the plexus eventually formed by himself through study and practice, makes the work his own. The result is an incarnation of the Work, an embodiment, and one whereby it can be expressed by the unique agency of the individual student. His personalized performances will then be exemplifications of Marlo's Work.

Perhaps this is the "real work" of the Real Work?

Jon Racherbaumer
New Orleans - 1988

FOREWORD

I have been contributing articles to the New TOPS Magazine since June of 1963. How far into those years this first Volume will delve, I haven't any idea as of this writing. One thing is certain and that is, thanks should be extended to Louis Falanga for putting the TOPS articles under one cover and to make them available to those who perhaps do not subscribe to any magazines.

Over the years I have subscribed to several magazines and have some idea as to how these are treated. What usually happens is that each issue of the Magazine is buried under succeeding issues and probably never looked at again. I, myself, never saved many of the slick magazines but, instead, cut out any items or articles I felt were of some value or interest. This saved a lot of space but still did not make it easy to locate any specific item without rummaging thru a lot of loose papers. Therefore, having the TOPS articles under one cover makes it convenient to simply remove the volume from the bookshelf and quickly find any specific item via the table of contents.

In submitting effects to the various magazines I never did it just to see my name in print. This means that I did not submit just anything, but was very discriminating in what I submitted. Some of the best items were those contributed to the New TOPS. Every item had been performed for someone at some time just to make sure each effect or idea was thoroughly practical.

Even though some of the effects were in my "Notes" for years before they were published, I never purposely hoarded them. It was that at times that particular item did not fit in with a project that I may have been working on. However, the reader can ignore the Note dates and just go by the month and year when the effect, idea, or article was published in the New TOPS. In other words, go by the published record. Concessions will be made to any previous published record that may have the same idea. Within many of the articles any inspirational sources are mentioned. I will not embarrass myself by claiming that I thought of something more than forty years ago when said something has already been in print for forty years. If I kept an effect or an idea too long and someone else independently thought of the same thing, it was my fault. I just scrapped the item. I mention all this just so the reader knows that the TOPS articles were submitted at a time when I felt they were not duplicating anything already published by someone else. If there were any variations on existing effects the original source has been mentioned; however, these variations were not worked out for variation's sake. They had to have something better than the original.

Those few, who may have over the years saved the TOPS articles, will find nothing new; however, even they should feel that a bound volume of the articles is worth having on their book shelf. One final point. Articles in magazines seldom get much attention. When these are collected and put into book form a new respect is generated. Hope the reader finds this to be true.

Sincerely,

A handwritten signature in black ink, appearing to read 'L Falanga', written in a cursive, flowing style.

CLIPPED THOUGHT

November 21, 1962

In a letter received from Tom Wright, on November 16, 1962, he posed the following problem, which is a direct quote from his letter.

PROBLEM....

Spectator thinks of an Ace. Behind his back, Cardician succeeds in placing a paper clip onto the thought-of Ace. No solution.

The following is not only a solution but an actual routine comprised of the several methods I had devised to solve the problem. The second method is actually the first method I devised, but because it is such a clean and direct procedure it was put in as the SECOND PHASE of the routine. The three phases were chosen as the best in procedure over variations and alternatives of several other methods.

FIRST PHASE...

1. The four Aces are in a known order from top to bottom. Assume this order is C-H-S-D, the Aces can be apparently mixed but the order retained and then the paper clip is put onto the AD. This can be done behind your back or openly out in front as spectator does not know which Ace you are clipping and as yet you have **not** asked him to think of one.
2. In placing the paper clip onto the AD be sure that the short loop of the clip comes on the back of the card and the long loop on the face of the card. The clip is on the left side of the AD and all cards are face down and held squared in the left hand. The order of Aces, from top to bottom, is still C-H-S-D with the clip on the bottom AD.
3. Now ask the spectator to think of any Ace. Assume he thinks of the Ace of Clubs and tells you this when you ask him what Ace he thought of. You sort of handle the cards accordingly in order to secretly get the thought-of Ace to below the clipped AD so that, in squaring up, the actual thought-of Ace is now clipped **together** with the AD.
4. In our example the spectator names the Ace of Clubs; therefore, you would handle this as follows: Deal off the top Ace, the AC, into your right hand. Onto this take the next Ace, but be sure it is sidejogged to the **left**. The left fingers merely spread the remaining two Aces, **but** not so far as to let the Ace slide off the top of the clip. In other words, the face of this Ace is still resting against the clip proper. Thus the hands hold

two Aces each as in FIG. 1.

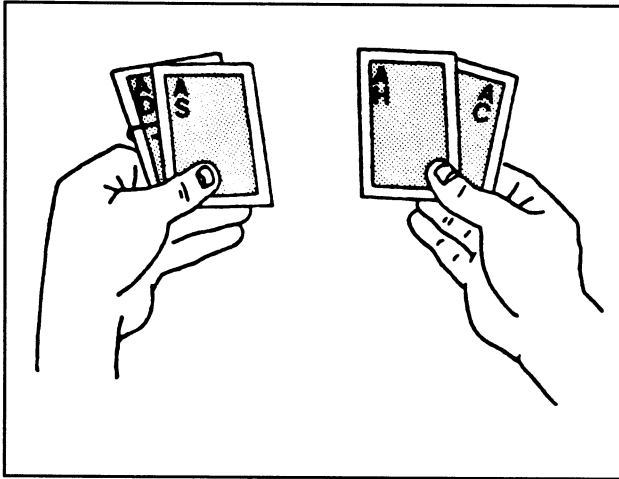


Figure 1

5. The patter line for the above is, "As you know I have here four Aces." Now the hands are brought together again, but as this is done the Ace of Clubs is made to go under the two cards held in the left hand. The situation is seen as in FIG. 2 and is quite easily accomplished by merely resting the upper card of the right hand, in this case the AH, onto those in the left hand and then pressing downward slightly just as the packet is pushed flush and squared. This results in the Ace of Clubs working its way into the clip so it is now together with the original clipped AD.

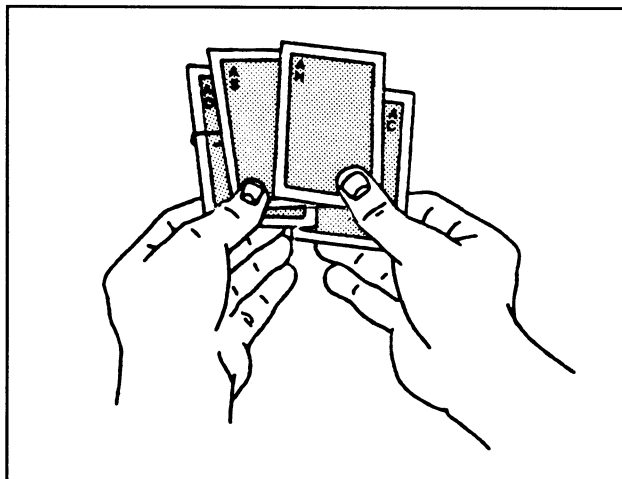


Figure 2

6. As the right hand is above the packet to square it the left fourth finger does a pull down of the bottom AC as in FIG. 3, and the break is held.

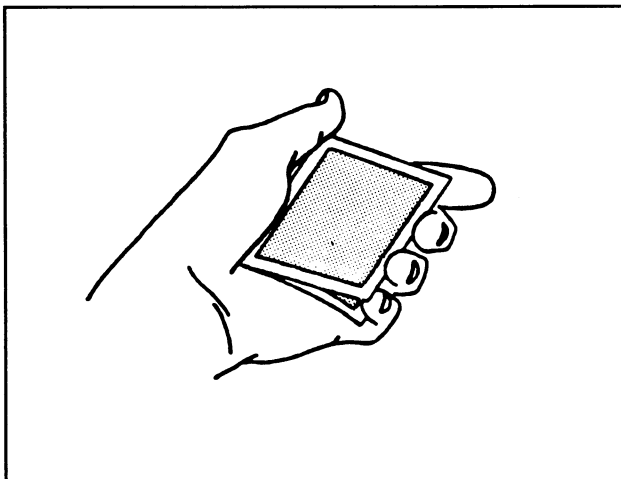


Figure 3

7. Next, the right thumb enters the break as far as the lower left corner and right fingers are on top of the cards. Thus, the top three Aces are grasped firmly as in FIG. 4.

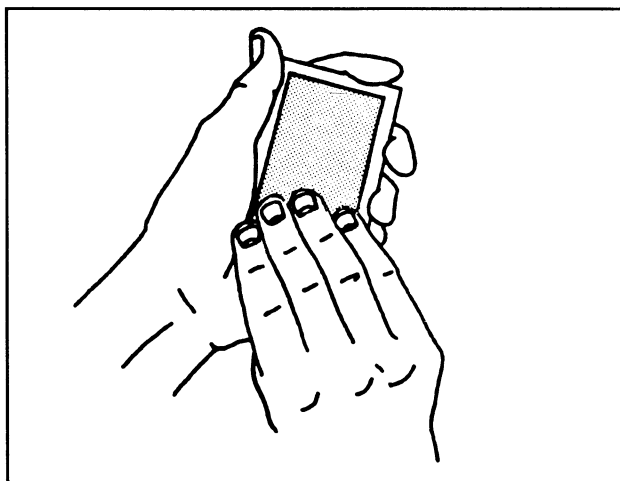


Figure 4

8. At this point the right fingers pull the top three cards to the right. The left fingers are against the right side of the lone card and help keep it in place as the right fingers, which have a firm grip on the upper three cards, move to the right and at the same time turn the three cards face up and fan them as shown in FIG. 5.

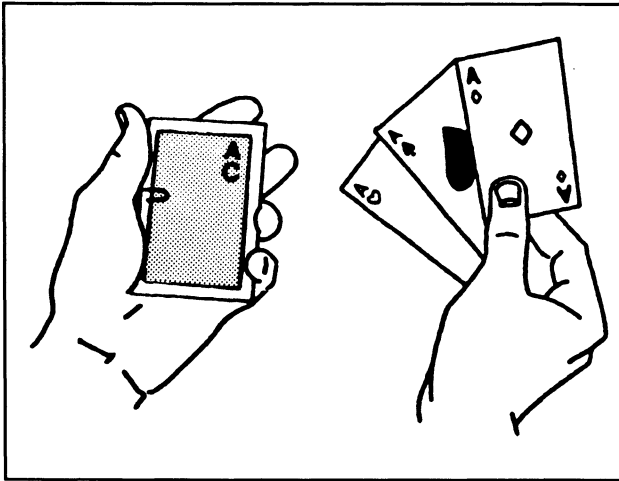


Figure 5

9. The patter line at this stage is, "You could have thought of any one of these Aces." The patter line is continued, after dropping the three Aces to the table, with, "But you thought of the Ace of Clubs and that is the Ace that I have clipped." With this the clipped Ace is turned face up to climax the effect.

10. The handling for any of the other Aces is practically the same. If the Ace of Hearts is the named Ace then the first two cards are taken one under the other, but the right fingers pull back the AH to further under the AC so that the situation is similar to FIG. 1, as when dealing with the Ace of Clubs. If the Ace of Spades is named then **all three** cards are thumbed over into the right fingers, without reversing their order, and the AS is sort of shoved under the two cards above it. This results in a stepped condition again, similar to FIG. 1, except here two Aces will be above the AS. From here the loading of the Ace into the clip is as already shown in FIG. 2. From here the disclosure of the clipped Ace is handled as outlined.

SECOND PHASE....

1. I consider this the cleanest and most direct approach of all. Here again you have the choice of placing the Aces behind your back, under the table, or merely mix them up in front of the spectator, but secretly retain the C-H-S-D order.

2. The paper clip is placed for only half its length on the AD and the cards are held in your left hand in a fan formation as seen in FIG. 6. The short loop of the clip is on the back of the AD.

3. For example we will say the spectator has thought of the AH. The right fingers start by removing the AC, by its upper end, and then turning the AC face up. Still holding onto the AC the right hand comes back to apparently remove the next card in line; however, the right fingers take the AS to under the AC and now the face of both cards

are shown as right hand turns to show them as in FIG. 7, which shows the position of both hands.

Figure 6

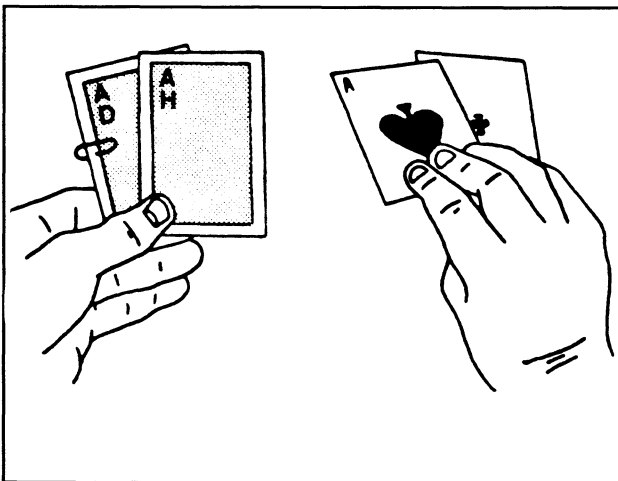
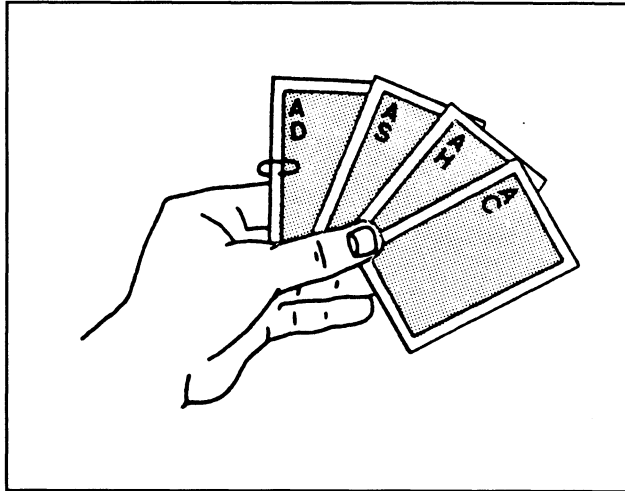


Figure 7

4. Both cards are held in a sort of fanned condition as the right hand comes back to take the third card. Actually, both cards from the right hand actually cover, for the moment, both cards still held in the left hand. This is seen in FIG. 8.

5. Under cover of the upper two cards the left thumb moves the AH to the right, which results in the paper clip being transferred from the original AD onto the AH. The action is seen in FIG. 9, and this method of the Clip Transfer is, of course, that of Bill Woodfield's, and appeared in Genii many years ago (1950).

6. Needless to say, the right hand now turns three cards face up, none of which is the

Figure 8

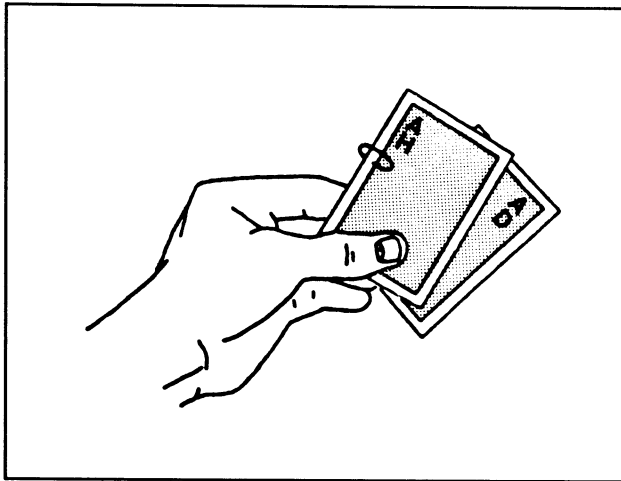
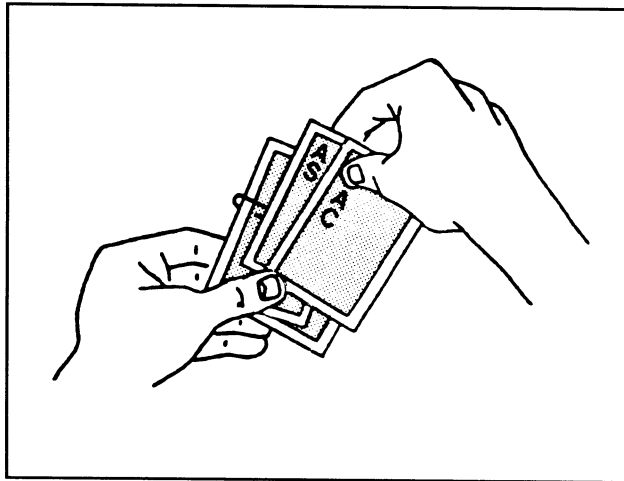


Figure 9

thought-of Ace. The patter line for the action is, "You could have thought of the Ace of Clubs or the Ace of Spades or the Ace of Diamonds, but your thought of the Ace of Hearts and that is the Ace I clipped." With this the AH is turned face up by the left hand alone or the right hand can drop its three Aces and then the clipped Ace is turned, with the right hand, face up onto the palm of the left hand.

7. Should the AC be the one named then the right hand should start taking the Aces beginning with the AS then the AH as the left thumb sort of moves the AC into position for the Woodfield Clip Transfer. If the AS is named then the cards are taken starting with the AC then AH and the AS is already in position for the Clip Transfer. The handling is from top down if the AD is called and as you have a moveless miracle I would advise against repeating this phase; but, instead go into the next and final phase.

THIRD PHASE....

1. This is not as strong in method as the second phase, but it is psychologically strong in that the packet of Aces is given to spectator to mix and then they are handed to you face down. You do not know the position of any of the Aces, yet you conclude the effect successfully.
2. All you need to do, on getting the Aces, is to put them behind your back or under the table and clip the top three Aces. The long loop of the clip should be on the face of the cards. The clip goes on all the way.
3. Before bringing the packet forward turn it so the cards are face up in the palm of the left hand, with the clip on the left side of the cards. A single loose Ace will be facing you as you bring the packet to the front with the backs of the cards facing the spectator.
4. Have the spectator name the thought-of Ace. If it is the loose Ace, turn the packet face down. Take off the three clipped Aces and say, "I did something different this time. I clipped three of the Aces you did not think of and left the one you thought of free of the others."
5. Should any other than the face Ace be named proceed as follows: Holding the packet facing you the right fingers take off the loose Ace by the lower right corner. It is dealt face up to the table as you say, "You could have thought of this Ace."
6. You now have to deal with the three clipped Aces. If the Ace now facing you is the thought card then the right fingers and thumb peel away the two back Aces. To facilitate this action the packet should be more or less clipped between the base of your left thumb and forefinger, and your left fingers should be extended so as not to impede the smooth removal of each card. Naturally, the unwanted Aces are dealt face up each time as you repeat the line, "You could have thought of this Ace."
7. The removal of the back cards is also made easy by proper right fingers and thumb action. In other words, the right fingers pull forward while the right thumb pushes backward, or to the left to remove the rear cards. If the face card is to be removed, the right thumb pulls to the right while the right fingers push to the left.
8. At any rate, the right hand finger and thumb actions are always made at the lower right corner and will enable you to keep back the named Ace when you come to it. After the three Aces are dealt face up on the table the last Ace is turned face down into your left hand as you conclude with, "But you thought of the Ace of (whatever Ace was held back) and that is the Ace I happened to clip."
9. I had worked out another handling wherein the Aces would be held faced to the spectator but this entailed knowing the order of the Aces so I decided in the favor of the present one. Of course, the whole effect can be done using the E.S.P. symbols to give it a real mental flavor.
10. I have also worked out an effect using a set-up deck and the Under-Spread Force

to apparently clip any one of the fifty-two cards that will be thought of. At this time it would take up too much space to detail the workings, especially the way the two cards have to be separated for the revealment.

11. If the Aces or E.S.P. symbols are marked, the following effect is possible.

EFFECT....

Spectator shuffles the Aces. He then picks any one of them, and holding it face down the performer places the clip on it. Next, he is asked to merely **think** of any Ace. Needless to say the Ace he chose to clip and the Ace he thought of are both the same. If you have a good memory you could glimpse the three Aces and remember their order, but the mark idea would be a lot cleaner looking. Anyway, the SECOND PHASE or FIRST PHASE methods could be used for this.



CARDICIAN MAKES GOOD

February 1951

For original method see "Ace-Deuce Mix-Up" for September, 1949, and Marlo St. Louis Lecture Notes for same effect with change of title to "Cardician Makes Good".

EFFECT...

Cardician attempts to match a freely selected card with three others of the same value. He turns up three Deuces but when the selected card is turned face up it proves to be an Ace. He changes the Ace to a Deuce to make four Deuces or so he thinks, because when the Deuces are turned over, they are the Aces. He finally changes the single Deuce back to an Ace to thus finally end up with four Aces. The series of changes, back and forth, are not only amazing, but also amusing. The inspiration of this method comes from a similar theme or plot in Hatton and Plate's book, "Magicians Tricks And How They Are Done".

1. Set-up from top down. The four Deuces, with the 2S fourth from the top. Under these four Deuces are the following five cards face up: First, any face up card - next, the four Aces, with AS the last or fifth face up card. Later, I'll show you how to get this arrangement from a position when all cards are face down.
2. Give the deck a false shuffle to keep top stock. Hold deck face down in left hand. The right fingers riffle the front end of the deck while asking spectator to call "stop".
3. When "stop" is called turn all cards stopped at face up onto the deck. Immediately grasp the face up cards from above by the ends with your right hand, but only up to the first natural break or where the cards meet back to back. These will be only all face up cards which are fanned with one hand as you say, "You could have stopped me at any one of these cards, but you stopped me right here." With this, the left hand deals off the top card from its portion. This card will be the AS. (In the event that one is not sure of getting the natural break outlined, then merely thumb off all of the face up cards till you reach the first face down card and deal this card to the table. This is the Henry Christ Force.)
4. The cards from the right hand are replaced to the top of the deck, but a break is held below them. Double cut the cards above the break to the bottom of the deck. If one wants to save time and motion, just place the cards directly from right hand to the bottom of the deck.

5. Repeat steps 3 and 4, that is riffing the front end of the deck as the spectator again calls a halt. Turn this portion face up onto the deck as before and thumb through until you reach the face down cards. This time deal off THREE cards alongside the first face down card. At this stage, you have an AS as the first card of the row, while the other three face down cards are three Deuces. On top of the deck you should have a face down 2S and beneath it, four face up cards which consist of an indifferent card followed by three Aces.

6. In squaring the deck you can obtain a break, due to the natural separation of cards back to back, under the top five cards; however, the preferable method is not to get any break at all this time, but use the natural break at the exact time that the Turnover Switch is to be made. (Another way of getting the break, under the set-up, is to riffle the back end of the deck with your right thumb and actually look for the point where the cards meet back to back. This action is covered by the performer saying, "You could have stopped at any one of these cards, but you stopped me at those three." Here, the break has been obtained by the left fourth fingertip and attention is now called to the tabled cards.)

7. Turning attention to the three cards just dealt off, you pick them up one at a time and place them face up in a fanned condition against the top of the deck as you say, "You stopped me at one, two, three Deuces and the reason you did is because that is the fourth Deuce."

8. During the patter in step 7 you have executed the Turnover Switch by squaring the face up Deuces against the deck and then turning over all of the cards up to the break. It appears as if the Deuces were merely turned face down but now the top cards are the three Aces. While seemingly you re-deal the three Deuces to the table, actually three Aces take their place. Your request that the spectator turn over the last card gives you ample time to obtain the next break. This time the break is made under two cards on top of which are, an indifferent card with a 2S face up beneath it.

9. When the spectator turns over his card it is the AS. Act surprised, but then say, "I'll just have to change it to a Deuce." Pick up the face up AS with your right thumb at the back end and your second finger at the front end. Your forefinger is curled on top, or face, of the card. Slide the AS square onto the deck and under the left thumb which is across the top of the pack. Hold the AS on the deck with your left thumb, as your right thumb and second and third fingers side strip the two cards, below it, as one, off to the right.

10. With the face down card(s) in your right hand, brush over the face up AS several times and finally leave it covering the AS, but immediately, with right forefinger, pull back only the top card to disclose the 2S. The AS has been changed to the 2S. Take the top card and bury it into the deck, from the back end, so that as it is pushed in, your right hand is in position for your right thumb to obtain a two card break on the top face up card(s). (You can be way ahead of the game if, when doing the side strip, with AS, you get a fourth finger break on it at this point, then keep this break during and after

the change from AS to 2S. In this case, place the odd card into the deck from the front end.)

11. Say, "Well now, we have four Deuces," as you do any type of Double Turnover, then deal the supposed 2S face down onto the table. At this point you turn over the other three face down cards to apparently show the Deuces again, but you are shocked to see that they are the Aces. Quickly pick up the supposed 2S as you say, "I better change this Deuce back to an Ace." Here, you have stroked the card with your left thumb as the card is held by your right hand. Your right hand now turns the card face up to show the AS; thus making four Aces in all.

**Method of reversing the four Aces and the
indifferent card below the face down Deuces**

1. All four Deuces and Aces are on top of the deck, say from a previous effect. The order from the top down is: the four Deuces, with the 2S fourth down, followed by the four Aces, with the AS as the first Ace.
2. Obtain a break under the top four Deuces and insert them as a unit into the center of the deck, but keep a break below them with your left fourth finger.
3. Retaining the break, spread over the top FIVE cards, and in re-squaring, catch a break with your right thumb at the back, and at the same time allowing the cards below the left fourth finger break to fall into your waiting left hand below. Your left hand flips these cards face up onto the top of the deck.
4. The cards below the right thumb break are next released into your waiting left hand, but this time these cards are turned face up and replaced to under the face up cards held by your right hand, thus bringing the whole set-up somewhere to the center of the deck.
5. Here, you can freely overhand shuffle the cards, using the Laurie Ireland Center Control to retain the set-up. After the shuffles, cut the deck at the Deuces so they become the top cards and the set-up is now on top of the deck in readiness for the routine.
6. The opening maneuvers seem just as if toying with the pack while the subsequent free overhand shuffles dispel all suspicion of any pre-arrangement. The final cutting can be done either face up or face down depending on which seems the easiest at the time.

REMEMBER AND FORGET

October 5, 1958

EFFECT....

Spectator peeks at two cards. He is asked to remember one and forget one. After cutting the pack the magician asks which card the spectator remembered. This card is shown to be the top card of the deck. Asking the spectator which card he forgot, the remembered card is shown to have changed to the forgotten card. The remembered card is then produced from the pocket.

The plot theme, of Remember and Forget, is that of Hofzinser; however, the method of procedure is original. This routine also introduces an efficient way of controlling two cards that can be used in other effects.

1. After having the pack shuffled by a spectator, take it back, and split the deck for a Faro Shuffle. Do a Faro Shuffle of the Out type, but **do not** telescope the packets completely but rather they are pushed into each other for only half their length as in FIG. 1.

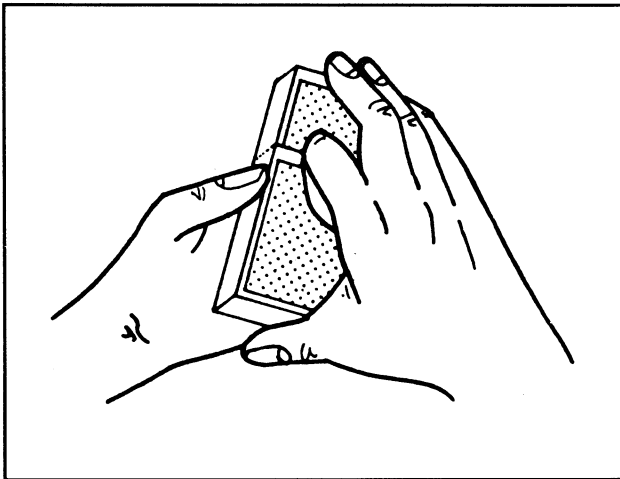
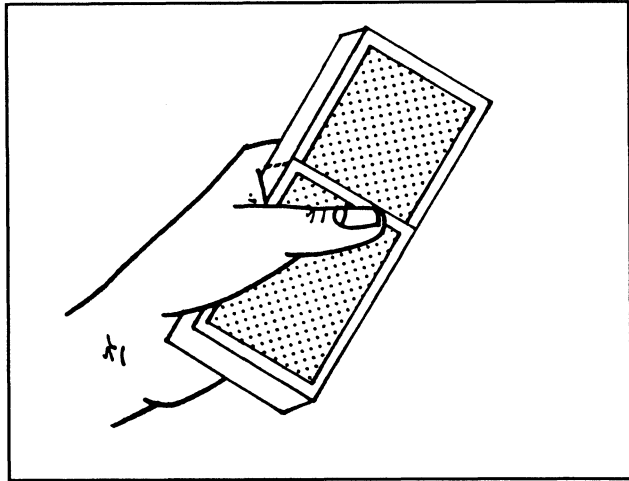


Figure 1

2. The bottom card is pulled down to be in line with the bottom section of the weaved cards. The pack is now held in the usual spectator peek position as in FIG. 2.

3. With the right forefinger riffle the right side of the cards but do this on the **lower** section of the weaved cards. This will result in two indexes, upper and lower sections, always coming into view.

Figure 2



4. As you riffle the cards ask the spectator to say, "Stop". When he does so you stop and ask him if he can see two cards just to be sure.
5. Tell him he is to remember one and forget one but not to tell you which he forgot and which he remembered.
6. During the above you will, of course, note that there is a wide opening on the right side and it is a simple matter for the left 3rd fingertip to press inward, against the sides, so that when the right forefinger releases its cards the left 3rd finger will automatically have a break below the two noted cards.
7. With the break maintained by the left 3rd finger, the right hand pushes the jogged packets flush. The action here is similar to FIG. 1. The break is still held by the left 3rd finger, but once the cards are flush the break can be transferred to the left 4th finger.
8. Double cut to the break and this will bring the two possible cards to the bottom of the deck. Glimpse the bottom card, remembering its name. Now cut the **two** bottom cards to the top. If preferred you can Overhand Shuffle the bottom two cards to the top.
9. In either case remember the position of the card you glimpsed. That is, whether it is on top after the Overhand Shuffle, or whether it is second from the top after a cut.
10. Assume the two possible cards are the 6H and the KC. Also suppose the card you glimpsed is the 6H and it is second from the top. The other or top card you of course do not know.

11. Ask the spectator which card he remembered. If he mentions the 6H do a Double Turnover to show the 6H. Turn it face down, then take off the top card face down into your right hand. Ask, "What card did you forget?" You will be surprised that he will recall it and name that card. Show the card in your hand as having changed to the forgotten card, the KC in our example. Under this surprise, the left hand can palm off the top card, using either Hugard's technique, Cliff Green's technique, or that explained in FUTURE CLASSIC. The remembered card is then produced from the pocket.

12. Should the spectator call the other card, the one you do not know, you merely lift off the top card and show it. This card is then exchanged for the new top card of the deck via a Top Change, Bottom Change, Second Deal, or any method you are more familiar with. At any rate the effect is concluded as already explained in step 11.

Probably the first source to use the Incomplete Faro Shuffle, in an effect, is that in Le Paul's book in connection with his Acrobatic Aces. The above effect and the ones that follow certainly shows a different approach; however, I must admit that the Le Paul effect started me thinking along the present lines. This next effect should be a fooler for laymen as well as puzzling to magicians. Call it the **INCOMPLETE MIRACLE**.

1. Arrange a deck of cards into a Stay Stack System. Briefly, for those not familiar with this, the Clubs run from Ace to King, and the next suit, Hearts, is also arranged from Ace to King. This arrangement is from the top of the deck down and thus the third suit, Diamonds in this example, is now run from King to Ace as well as the bottom Spade suit also runs from King to Ace. This type of stack can be Faro Shuffled, either In or Out shuffle, and yet the relation of the card's values will remain. In other words, if the top card happens to be a black Seven, the bottom card will also be a black Seven. The second card from the top will be of the same value and color as the second card from the bottom, and so on down the line until at the center of the deck will be two cards always of the same value and color.

2. After several perfect Faro Shuffles, Overhand Shuffle to run the top 26 cards singly, then throw the rest of the deck on top.

3. Split the deck at 26, easy to do as you merely split the deck so the bottom card of each 26 card portion has the same value and color. Execute an Incomplete Faro of the Out type. (See FIGS. 1 and 2.) If you will examine the pack you will find that cards of the same color and value are meshed into each other. An 8C will be with an 8S, a 2H will be with a 2D, and so on through the deck.

4. Hold the pack in readiness for a Peek as in FIG. 2.

5. This time the right forefinger riffles the upjogged cards only so that the spectator will be able to see only the indexes of the upper portion.

6. Riffle the pack until the spectator says, "Stop", then hold the separation in order that he can note the card. At the same time the left 4th fingertip moves in so that later, after the right forefinger releases its cards, the left 4th finger has obtained a break at that point.

7. Holding the deck in the left hand, also maintaining the break, the right hand strips out the upper section of the cards and hands them to the spectator to shuffle.

8. While the spectator is shuffling his half you casually cut your half to the break. Now whatever card is on the bottom of your half the spectator has noted the card of the same value and color, but of the opposite suit. If the card on the bottom is the 4D then his card has to be the 4H.

9. How you proceed from this point depends on your ingenuity. Armed with the knowledge of the spectator's card plus a near duplicate under your control, you have many avenues with which to conclude the effect. The following is an example of such use. Call it the **INCOMPLETE MATCHING**.

1. After the spectator is given his half **DO NOT HAVE IT SHUFFLED**. Instead ask him to run through the packet with the faces toward him and cut his card to the top of the packet. Be sure that he does not remove his card, but merely cuts it to the top as this actually gives the packet a single cut and will not interfere with the use of these cards in a repeat of the effect.

2. While he is cutting his card to the top you have casually cut your packet so as to bring its duplicate to the top of your packet. Place your packet face down on the table, instructing the spectator to do likewise.

3. Turn the top card of the spectator's packet face up on top of his packet. Now turn over the top card of your packet to show you have more or less matched his card. Turn both cards face down onto their respective packets and then assemble the halves in any manner you like.

4. The deck is set for a repeat of the effect. Again, do an Incomplete Faro and have a card noted as outlined. Strip out the outer half and hand it to a spectator to again cut his card to the top. Needless to say the effect is again terminated by showing the top cards of each packet as being the same in value and color.

5. This time tell the spectator he has a choice of either half. Before this you can freely cut each half, and after the spectator has chosen a packet he can subject it to several more cuts if he so desires.

6. Next the spectator is instructed to place the packet behind his back, or under the table, to run through it and reverse a card at any spot, then continue running through

the cards and reverse a second one. He can thus reverse as many cards as he wishes but three or four should be sufficient. I would suggest that you show the spectator how to do this so he will not disarrange the order of the packet during the reversal process. Once he has completed reversing the cards he can again cut the packet several times.

7. On receiving the packet from the spectator, if there should be a face up card showing, cut it so that a face down card will show. In handling the spectator's packet you glimpse the bottom card. Suppose that this card is the 3C. Pick up your packet, run through it, and then cut the 3S to the bottom.

8. Take the spectator's packet and execute an Out Faro Shuffle. Now spread the deck to expose the reversed cards. Remove the reversed cards plus those that are directly below them. Thus you have pairs of cards, one face up and one face down.

9. Turn the face down cards over to display that you have matched each and every card with its mate.

The next item is a good example of using just the Stay Stack System. Basically the effect is similar to Paul Curry's Power of Thought and yet somewhat like Eddie Joseph's Staggered. For this reason I call it **STAGGERING POWER OF THOUGHT**.

1. The deck, in the Stay Stack as earlier described, is Faro Shuffled, using either In or Out shuffles. Conclude by cutting the deck so as to have 26 cards in each packet. This is easily accomplished by splitting the deck between the two cards that have the same color and same value.

2. Remember the two halves consist of cards which are in relation to each other but in reverse. The **top** card of one packet may be a red Seven but in the other half the **bottom** card is a red Seven. This situation exists throughout the two packets for all the values and colors.

3. Give the spectator a choice of either packet. Have him deal cards face down, one at a time, and stop at any time he likes.

4. When he has stopped dealing, have him turn the top card of the dealt pile face up onto the dealt cards. The remaining cards, from the hands, are then dropped **onto** the face up card. Thus one card is now face up in the face down packet.

5. Place both packets side by side. Now using both hands, turn the top cards of each packet face up and in front of their respective packets. Continue this procedure with the new top cards of each packet, pointing out that none of the cards match in value and color.

6. Continue turning pairs face up until you reach the face up card, then stop. Point out the impossibility of the card he merely stopped at being matched by one of the same

value and color. After a suitable pause turn over the face down card of your packet to show the match.

7. Once you understand the idea behind the effect you will easily be able to arrange the cards in order to get back into the original set-up. In concluding I would like to point out that using this single deck, the Stay Stack and following the procedure using **both halves** you can do practically all of the items in the Eddie Joseph Staggered manuscript (Originally sold by Abbott Magic Manufacturing Company). The informed cardman will have no trouble working out my suggestion and he will have several miracles on hand, which because of the use of the Faro Shuffle, will puzzle even those who may now be using the two pack version.

THE INCOMPLETE FARO

The actual mechanics of the Incomplete Faro will be familiar to readers of TOPS by the time this article appears. Refer to last month's TOPS (August 1963) for the article titled, "Remember and Forget". Under a sub-heading of the "Incomplete Matching" was an effect using the Stay Stack, but in which one half had to be reverse counted or shuffled. For those who may want to do the "Incomplete Matching" yet still retain the original Stay Stack, enabling one to continue with Faro Shuffles in between, I give the following handling.

1. Cards are in Stay Stack system. Give the pack as many Faro Shuffles as you wish but eventually get the deck into an Incomplete Out Faro.
2. Note the bottom card of the **inner section** as the two halves are telescoped or weaved into each other. This will be your key card. Assume it is the KD.
3. Hold the telescoped pack in readiness for the spectator peek. Riffle the upper right corner of the forward half as you request a spectator to call "Stop".
4. "Stop" having been called, hold the place open for the spectator to note the card. In the meantime make sure that you open the pack enough so as to enable the left 4th fingertip to obtain a break on the inner section at that point.
5. The card having been noted, the right forefinger releases its cards but the left 4th finger has a break on the inner half of the deck at the lower right corner. The left hand holds firmly onto its half as your right hand strips out the upper half by pulling these cards to the right until they are free of the lower half, then hand this half to the spectator.
6. Tell the spectator to cut his packet. You demonstrate by cutting your packet, however you cut at the break. Next tell him to look over the faces of his cards and to **cut** his card to the top of the packet. Be sure that he does not remove and place his card to the top. He must **cut** at his card and bring it to the top.
7. While the spectator is busy locating his card you have turned your packet face up and done the following: First count the cards, from the face of the deck up to your key card, but **not** including the key card. Remember this number as you cut the packet to bring the key card back to the bottom. Suppose the number of cards counted was eleven. You now count to the eleventh card from the face of the packet and then cut the packet at this eleventh card, bringing it to the top. At this point you actually have a card of the same value and color on top of your packet as the spectator has on top of his packet.
8. Both you and the spectator now table your packets. Turn over the top card of his half and then the top card of your half to show the match of color and value. If he had

the 6D you will have the 6H, or whatever the pairs happen to be.

9. To assemble the pack you turn your card face down and use it to scoop up your half thus placing the card to the bottom. Turn the spectator's card face down on **top** of his half and then drop your cards face down on his cards. From here you can move into a couple of Faro Shuffles before repeating the effect.

I will now give a couple of uses for the Incomplete Faro where the pack need not be in any special order.

The Incomplete Location...

1. Have the deck thoroughly shuffled. On getting it back do an Incomplete Faro of the Out type and during the process note the bottom card of the **forward half**, or that which will later be the spectator's half.

2. Riffle the upper right corner of the forward half in the manner described with the spectator noting a card. Needless to say that on the inner half the left 4th fingertip is in readiness to obtain a break at the place of separation.

3. Spectator having noted a card, strip out the forward half and hand it to the spectator, requesting that he cut it several times. Meantime you casually shuffle your packet as follows: The left 4th fingertip is holding a break. The break is transferred to the right thumb as this hand takes the pack for an Overhand Shuffle. Actually the right hand takes the pack from **above by the ends** and then the left hand is now free to pivot deck **downward** and into position for the shuffle. The right thumb retains the break during this pivoting action. The other alternative is to turn the left hand **upward** until the **side** of the deck is uppermost, whereupon the right hand grasps the deck for an Overhand Shuffle.

4. **Run** the cards singly, counting them as you do, until the **break** is reached, then shuffle off as usual. Remember the number of cards you ran off before reaching the break. Suppose it is 15 cards. Place these cards aside.

5. Take the spectator's half. Cut your previously noted key card to the bottom. Count fifteen cards from the **top** and remove the 15th card. This will be his selection. Have the card named and conclude by displaying the card you hold.

The Incomplete Stop...

1. The procedure is exactly the same as for the Incomplete Location except in this case you do not touch the spectator's half. By now you have **shuffled** your cards and have remembered the number of cards up to the break. Assume this number is 9. You also know the key card in the spectator's half.

2. Have the spectator cut his packet several times. Now holding the packet face down he is instructed to deal the cards face up, one at a time, and to continue until you tell him to stop.

3. During the deal watch for your key card. When the key falls, start counting with the next card dealt. Continue until you reach the count of 8 in this case and then stop the deal. Have card named and then turn over the top card of the cards that remain in the spectator's hand.

4. In the event that the entire packet is dealt through without you having reached the required count, merely have the spectator pick up the cards and start the deal again. You of course continue the count from where you left off until the correct count is reached, whereupon you stop the deal. Conclude the effect by having the card named, and then have the spectator turn over the top card of the cards in his hand to reveal the selection.

Incomplete Power Of Thought...

1. Get the deck set for the Incomplete Faro. Have a card noted as explained. Strip out the forward half while the left 4th finger retains the break on the inner half.

2. Place the stripped-out half to the table. Now go to a second party and have him peek at a card. Actually you do a Peek Force by forcing the card at the break. After the card is noted you can openly square the packet.

3. Place both packets side by side. Each packet has a noted card but unknown to anyone is the fact that both cards are the same number from the top in each half.

4. Tell the spectator that you will deal cards face up from one packet and face down from the other; however, they are to decide which will be dealt face up and which face down. This means nothing to the result but adds mystery.

5. Regardless of which half is dealt, now all you do is instruct **both** spectators to call "Stop" if either one sees his card. As soon as a halt is called, build up the fact that the other selection occupied the same position. Other methods of procedure can be used such as having both packets dealt face up and then the result is humorous as **both** spectators call "Stop" at the same time. The other is to have one of the spectators upjog his selection and then the deal is made up to the point where the upjogged card is reached. Again the coincidental arrival is shown.

Incomplete Double Disclosure...

1. Get the pack in Incomplete Faro condition. Card noted, upper half stripped out and tabled. You have a break on the inner half as usual. Do a Peek Force of this card on a second party. **Retain** the break after the peek. Do a Center Reverse of this card.

THE INCOMPLETE FARO

(Center Reverse can be found in a brochure titled FUTURE REVERSE).

2. After the reverse of the selection, square up the packet and drop it onto the tabled half. Pick up the whole deck and execute an Out Faro.

3. Ask for the 2nd selection to be named. Spread the deck to reveal this card face up. Have the first selection named and show it as the card just below the face up card.

4. An alternative disclosure for the first selection is to note the value of the reversed card, then via Faro Shuffles place the selection to its nearest possible position. Now by maneuvering the count you can always end up on the selection. As an example in the case of an Ace or two, one Faro Shuffle will enable you to use a 3-4-5-6 but in the case of the 6 you will have to secretly add a card to under the face up indicator. This can be done by using the Under Spread Force move. Three Faros and you can use the 7-8-9-10 the same way.



A TABLE PASS

(From Notes On The Pass)

The underlying principle of this Table Pass is the same as the Hermann Pass in that the lower half of the deck is secretly passed to the top.

1. The tabled deck is on the right. The spectator can cut the pack but not complete it. Your right hand picks up the lower half with the right thumb at the back end and 2nd, 3rd and 4th fingers at the front end with the 1st finger curled on top. Note that the right thumb **lies along the length** of the deck at the back end.

2. The right hand moves to deposit its half onto the tabled half but in doing so the top half is brought way over to the left so that the **under half** becomes sidejogged to the right for about a half inch or more if you like. At this stage the right hand actually releases its hold on the cards but remains above the deck thus hiding the jogged condition.

3. The right hand now re-grasps both portions in such a manner that the right 2nd, 3rd and 4th fingers, which are really angled across the front end of the deck, cover the jogged condition. The right thumb lies across the back end of the deck and also has a firm grip on both halves. FIG. 1 shows the position of the hand and is an exposed view of the jogged condition.

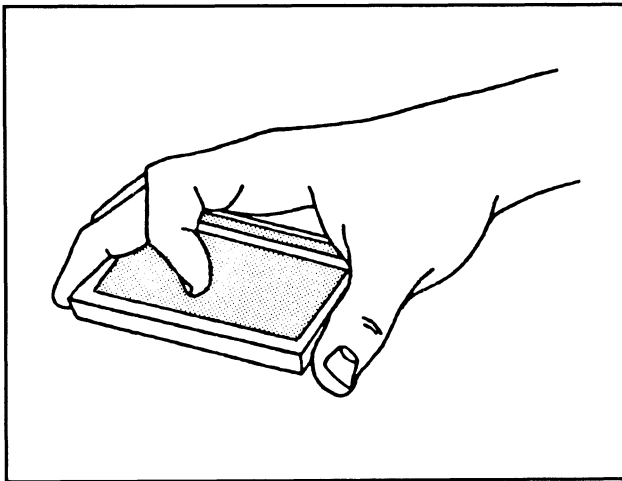
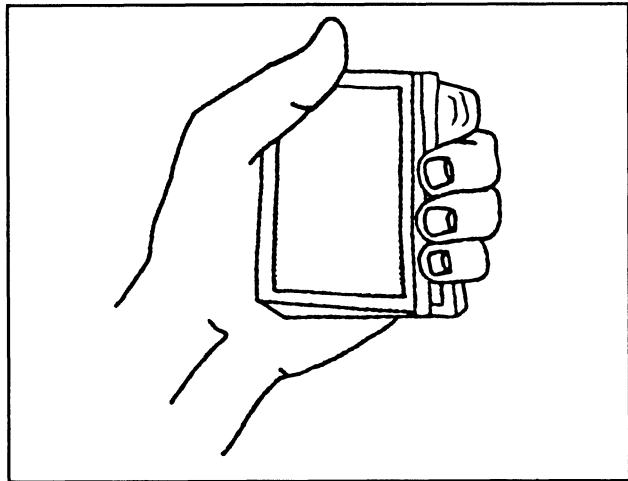


Figure 1

4. The right hand, grasping both portions firmly, places the deck into the left hand. The right hand remains above the deck while the left fingers position themselves as in FIG. 2, which has the right hand omitted for clarity. The left 1st finger is curled under the pack while the left 2nd, 3rd and 4th fingers are curled over the top of the lower packet. The top packet is more or less clipped by the base of the left thumb.

Figure 2



5. FIG. 3 is a diagram of the action that will take place as the left thumb keeps the top half in place while the left 1st finger pushes upwards on the lower half. The 2nd, 3rd and 4th fingers also pull **downward** on the lower packet at the same time that the left 1st finger pushes upwards. These actions will, of course, take place under cover of the right hand as will be explained.

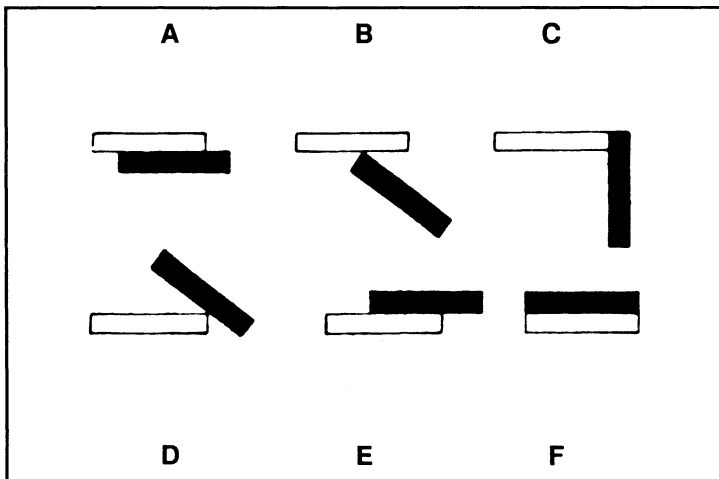
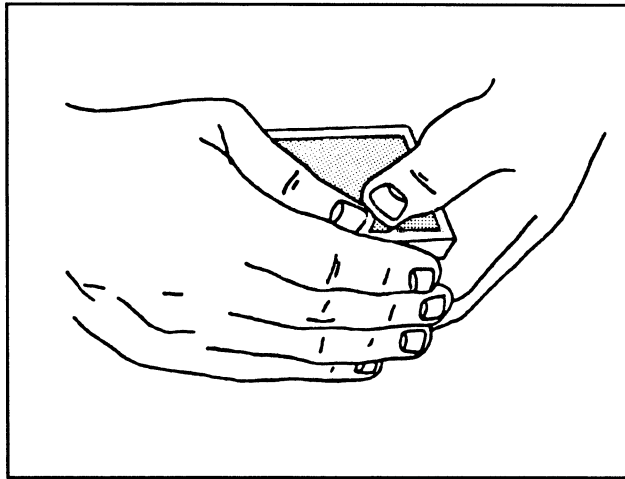


Figure 3

6. As the right hand places the deck into the left hand the right hand immediately moves into a position as if to deal. At this exact time the left fingers execute the required action of moving out under the packet. In FIG. 4 you will see the right fingers completely cover the action from the front. The right palm covers it from the right side. The left side is by this time covered in the normal action of moving from right to left in order to deal. The right thumb, which should be in close contact against the right first finger, covers the upper side of the packet because when the hands are in position as shown in FIG.

4, the under half is actually in the position of C in FIG. 3.

Figure 4



7. Once the under half clears the right side of the top half, the right hand comes over the pack to cover it completely as shown in FIG. 5.

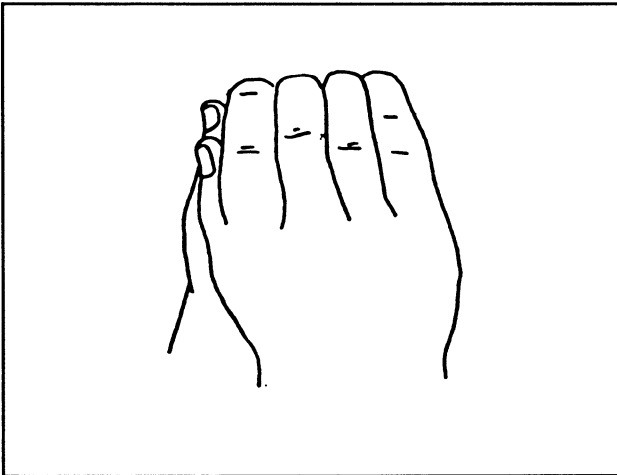
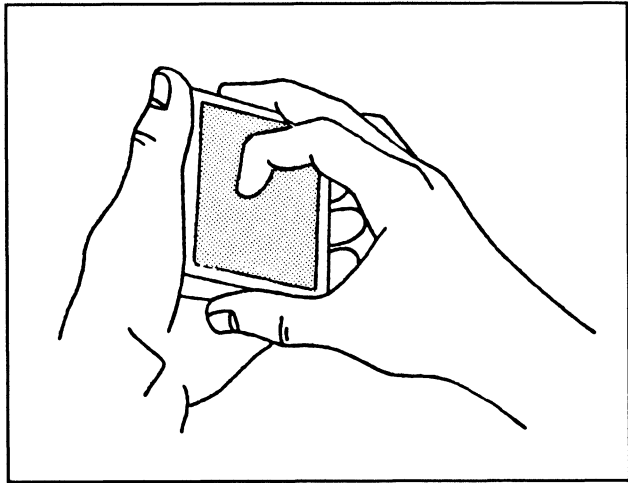


Figure 5

8. When the right hand moves from the position shown in FIG. 4 to that shown in FIG. 5, the under half goes through the actions shown in D, E and F of FIG. 3.

9. Once the Pass is completed the right hand immediately re-grasps the pack in a Square Up Position as shown in FIG. 6. This is accompanied by the right hand running the sides of the deck between the left fingers and thumb.

Figure 6



10. When the right hand is in the position shown in FIG. 4 it is actually possible to deal off the top card while at the same time completing the Pass; however, this is very difficult and I only mention it for those who may care to pursue such a course.

11. It is possible to do the above Pass in another way by using the edge of the table itself as a cover for the underneath action. In this case the procedure is as already explained for obtaining the sidejog; however, this time all four right fingers must be at the front end of the deck as the pack is slid toward yourself to the table edge. In the meantime, the left hand is more or less below the table's edge to receive the deck and most important has its finger positions all set. (See "Variations" at end of this.)

12. The pack is actually slid off the table into the left hand, but the right 2nd, 3rd and 4th fingers **remain** on the table. FIG. 7 shows the right hand finger positions and the left hand already executing its action of moving out the lower half as the top half is held only between the right 1st finger and thumb.

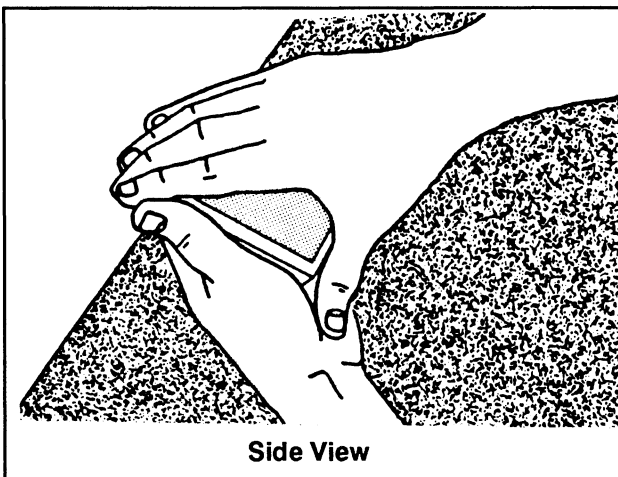
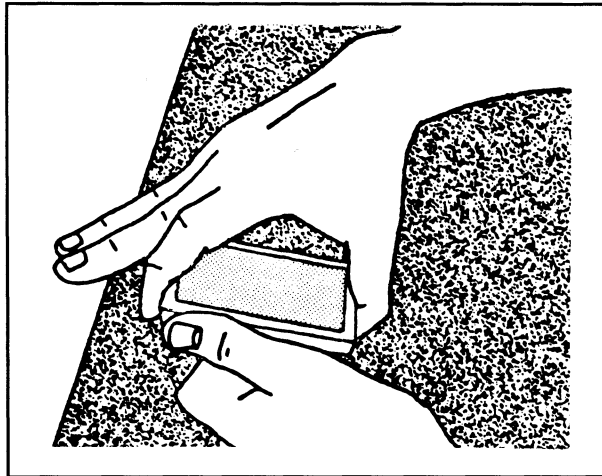


Figure 7

13. Both hands now begin to move to the left and the action of the Pass is completed by the right hand coming over the pack as seen in FIG. 8 and this action effectively conceals the arrival of the lower packet to the top. Note that the action here is as if squaring the **ends** of the deck. Once the Pass has been completed the pack is immediately taken into the Square Up Position shown in FIG. 6.

Figure 8



14. While in the above Pass the table has been used as a form of cover for the action of the lower packet, it is possible to cover this action while the pack is above the table or when standing. All you need do is be sure that you **stretch** the right fingers in **front** of the deck and this will effectively hide the action of the lower half as far as the front view is concerned.

VARIATIONS...

In FIG. 2 the grip on the lower half can be changed to suit individual needs. (A) You can use the original Hermann grip with the 1st and 4th fingers curled under the packet with the 2nd and 3rd fingers on top of the lower packet. (B) With 1st and 3rd fingers underneath the packet and 2nd and 4th fingers on top. (C) With 3rd finger underneath and 2nd and 4th fingers on top, with 1st finger around upper right hand corner. (See Marlo One Hand Pass). (D) With 1st and 4th fingers straddling the lower half and 2nd and 3rd fingers on top.

Remember that the covering actions shown in FIGS. 5 and 8 are only a matter of seconds as the hands go into the square-up shown in FIG. 6. Also all actions of the Table Pass are made with the hands close to the top of the table, not held above it.

THE HOMING CARD

May 5, 1956

EFFECT...

A discarded black card keeps repeatedly returning to the performer's hands, thus constantly frustrating him in an attempted card problem.

COMMENTS...

This type of effect first appeared in Hugard and Braue's SHOWSTOPPERS WITH CARDS, and is credited to Braue; however, the original effect seems to be Tenkai's. A type of Fan Count in conjunction with the Glide is used as its technical sleights. Another form of handling, used by Fred Kaps and Bill Griffiths, is the SIDE GLIDE. Both methods seem to have an unnaturalness of handling. The method we use permits the packet being held in a normal position.

Other points in our routine are a very strong and logical beginning, also an ending which seems to be in keeping with the tempo of the theme that was started.

1. On top of the deck arrange any five red spot cards and the Ace of Spades. We usually use two red Sevens, two red Eights and a red Six, along with the Ace of Spades as the sixth card.
2. Pick up the deck and casually take off the top six cards without calling any special attention to the number.
3. Hold the packet face down in the left hand and fan out the top four, thus keeping the last two cards squared as one.
4. Hold the fan of cards with the left hand, thumb on top and fingers below. In this manner show the faces of the five cards to the audience as you say, "I will do a card effect using these five red cards." At the same time with the right forefinger the top end of each card is pulled back slightly then released forward as if pointing up each card.
5. The performer during the above does not look at the faces of the cards but very confidently prattles on about doing an effect with the five red cards. Actually one of the cards facing the audience is the black Ace of Spades, which is really two cards as one on the bottom or extreme left of the fan from the performer's side.
6. At about this time someone is bound to call attention to the fact that one of the cards is black. With this the left hand tilts the fan so that the performer can look at the faces of the cards. Acting surprised that one of them is black, the right hand grasps the black Ace, really two cards, by the upper left corner, thumb on top and first and second

fingers at the face in position for Miracle Change No. 1 (See MIRACLE CHANGES, Page 2, Figure 3).

7. Holding the Ace in the right fingers, gesture with it as you make some remark to the fact that you don't quite understand how the black card got there but that you will do the effect with four red cards.

8. Turn to the left and seemingly throw the black Ace onto the table. Actually perform Miracle Change No. 1 (See MIRACLE CHANGES, Page 3, Figures 4 to 8). At the same time the right hand comes back to the fan, loads its palmed card behind it, then immediately the performer turns front, raises the fan of cards to the audience as the right hand, keeping its position, seems to adjust the fan of four red cards.

9. The four cards are now squared and held face down in the left hand in a dealing position similar to that of a Bottom Deal. (Either the Erdnase grip or the Marlo grip can be used for the Bottom Deal as both depend on the loosening of the bottom card, except in the Marlo method the fingers move as a unit rather than using any particular finger as in the Erdnase system.)

10. With the cards held face down in the left hand they are shown as four red cards again as follows: The right hand takes out the bottom card by the lower right corner, then brings it up to show its face to the audience. The right hand returns to the left and takes the next bottom card under the first one, but in a fanned condition, then both are shown to the audience. As the third card is to be taken the left fingers do a Single Buckle and the right hand takes the top two cards, as one, from the left hand to under the two held in the right, then all three cards are shown to the audience. The last red card is snapped with the left hand, face to the audience, then is placed to the front of the fan. The four cards are now handled around a bit to give the appearance of four single red cards. During this handling one of the red cards from the face is transferred to the back to thus bring the black card second from the bottom. The cards are now squared and again held face down in the left hand as if for dealing.

11. Say, "Now that we have the four red cards we can start the effect. Here goes one-two-three-four red cards." During the above the right fingers again take the bottom card on the first count to show it. On the second count the top card is taken, on the third count a Single Buckle is made and the top two cards are taken as one. The remaining card, the black one, is snapped and held in the left fingers as you continue pattering.

12. Someone will again mention about the black card. Act surprised, then return the black card to the top of the packet as you say, "Now wait, let's just check this." Hold the cards face down in the left hand as before. Now take the bottom card and look at its face, with the audience of course also seeing it, as you say, "One red card." Take the next card from the **bottom** as you say, "Two red cards." The third card is a Single Buckle and the **top two** are taken as you say, "Three red cards." The last card, still face down in your left hand, is now tipped up by inserting the left second finger under the

THE HOMING CARD

upper left corner, thus trapping the card between the left first, second and third fingers. These fingers are now moved up to thus lift the card off the palm, and at the same time the left thumb drops onto the face of the card with the result that the performer will be holding the card with the fingers of the left hand by the lower left corner with the back of the card toward the audience and the face towards himself. The performer is apparently looking at the face of the black card. Now shrugging his shoulders he tosses the supposed black card face down onto the table.

13. Turning his attention to the three red cards he says, "Well, we can do the effect with three red cards." Here the three cards are handled from hand to hand as if to appear three single cards. At the finish the cards are squared in the left hand so that the black one is again second from the bottom.

14. Here again the black card is made to come back by first taking the bottom card, then a Single Buckle to take the top two, then the last card, the black one, is snapped with the left fingers and held. After proper play acting it is placed on top of the packet for the re-checking.

15. To re-check the three cards the bottom one is taken, then a Single Buckle to take the top two. The last card is tilted face toward the performer as if it were the black one, then it is tossed aside onto the table. The performer now turns his attention to the two remaining red cards which are displayed one in each hand with the double card being in the left. The two cards are placed together so that the black card is again second from the bottom or, in this case, between two red cards.

16. Holding the cards face down in the left hand, the top card is flipped face up onto the others, then face down again as the performer says, "One red card." The top card is now apparently taken by the right hand, but actually two are taken as one by using a Single Buckle. The left fingers snap the remaining card to show its face as the cardician says, "Two red cards."

17. At this stage the right and left hand each are supposedly holding a red card; however, the right hand is holding two cards as one with the black card at the face. Say, "Now that we have the two red cards," then at the same time raise both hands together, placing the card from the right onto the one in the left in a fanned condition. When someone remarks about the black card again, tilt the cards to yourself and look at them. Now turn the black card, really two cards, face up onto the face down red card.

18. Next you seem to take the black card and toss it on the table; however, you Single Buckle which enables the right forefinger to enter under the top two card in order to perform the Elliott Change as per THE CARDICIAN - Page 179, Figure 154 or in Bill Simon's book, CONTROLLED MIRACLES. This move results in the right hand tossing away a red card while the black card remains, back to back with a red one, in the left hand.

19. After the Elliott Change the left hand will be back up toward the audience with the

red card peeking out at them. The right hand comes back, takes the card (s) by the corner, fingers in front, thumb at the back on the black card, pulls it away from the left hand, then displays the face up red card toward the audience.

20. The following patter line is now delivered during the actions that follow along with it, "Well, I can do something with the one red card; however, if the black card comes back -- I'm afraid we'll just have to give up." During this line the left hand comes over to take the card from the right hand. The card is taken into left hand Dealing Position, but the back of this hand is still toward the audience. Both hands are chest high in front of the performer as he gestures with both hands outwardly. The left thumb now raises the left side of both cards so that the cards are long edge on between the audience and the performer. The card at this stage is in the left hand, but the left hand is approaching the right hand. As both hands meet the right fingers take the card by the lower corner, nearest the performer, with the right thumb going on the left side of the cards and the fingers to the right side. With a slight forward movement, towards the audience, of the right hand the card is automatically turned so that the black card is now facing the audience as the patter line is completed. Actually what it all amounts to is turning the cards around; however, the actions are most important if a startling illusion is to be obtained. Any flashy or obviously sleight of hand method for turning the cards around and the unexplainable simplicity is lost.

21. With the black card come back casually, and bring it into position for the Miracle Change. Now merely steal off the under red card as the left hand takes the black card. The left hand then casually turns the card over so that its back may be seen, then face up again. Do not call attention to this, however the wise ones will be stumped.

22. The right hand now takes the black card from the left hand and tosses it face up onto the table. At the same time the palmed card, which will be face down, is let drop onto the other face down cards on the table. The black card should be left lying face up away from the others.

In case the above finish seems like just too much, then merely, after the initial change from red to black, drop the card(s) with the black card face up onto the others on the table. Now all you need do is turn over the single black card onto the other face down cards. Thus you get rid of the backed red card easily for the cleanup.

ALTERNATIVE ENDINGS...

FIRST METHOD: With the double card, black showing, in the right hand toss it away but do the Miracle Change number one. Now load the palmed card from the right hand to under the red one, which is face up, in the left hand. Thus you have a situation of the double face card again and can finish as per first presentation.

SECOND PRESENTATION: With the situation as described above, transfer the black card to the left hand but doing the Miracle Change move to wind up with the red card palmed in the right hand. The left hand is now holding two single cards, a red and a

THE HOMING CARD

black. Now reach over to take and toss the black card away but do the Vernon Change (See JACK - ACE TRANSPOSITION by Ed Marlo for details of the Vernon Change) thus throwing away the red card and winding up with the black card in the right palm. Take the red card from the left into the right, doing the Vernon Change. After awhile show the black card. Line up the two cards, back to back, toss them onto the face down cards on the table with the black card face uppermost, thus adding the red card face down to the rest of the face down cards. Eventually turn the black card face down also.

The above second method has the drawback of having to suddenly change from a frontal position to that of right side to the audience. Also the tempo has a tendency to become disrupted; however, the choice is still up to the individual performer.

NOTE: Steps 9 to 12 may be streamlined, if the performer feels it is too repetitious by doing the Miracle Change instead. In other words, after squaring up the four red cards, the top card is transferred to the bottom then the four cards are fanned as were the five in the beginning. Now the black card, really two cards again, is once more removed and tossed away but in reality it is held back and loaded in back of the fan of three. From here proceed as outlined.

NOTE: For three other methods of the HOMING CARD see Notes on IMPROMPTU VERSION of Tenkai Card Flight - Come Back Card (double-face card version) Come Back Card - Impromptu Version. Also see the Homing Card Routines of "Note" by Ed Marlo in Genii Magazine.



GAD-ABOUT ACES

April 10, 1961

This effect is based on the idea from the manuscript titled NAMED VANISH for August 16, 1957; however, here it is carried further, which results in the following routine.

Four face up Aces are shown. One of these is caused to vanish, leaving only three Aces. The missing Ace is produced from the pocket. Once more an Ace is vanished, leaving only three, and again it is found in your pocket. This vanish of an Ace and its reproduction from your pocket is repeated for a third time. This time the Aces are counted but there are too many - five. One is put back into your pocket but on counting the Aces there are still five. Once more an Ace is disposed of, leaving only four. Now an Ace is vanished, leaving only three, two black and one red. Another Ace is vanished, leaving only the two black ones. The two red Aces are now removed from your pocket. There is no palming in the whole routine and the deck can be a borrowed one.

1. At an opportune moment secretly remove the Ace of Diamonds and the Three of Diamonds from the pack. These two cards are placed into your right trouser pocket, or coat pocket if preferred. Have the 3D nearest body and both AD and 3D faces toward your body.
2. When ready to present the effect fan the deck with the face toward yourself and apparently remove the four Aces as follows. Lift out any card and transfer it to the top of the deck. Locate and lift out the AH to the top of the deck. Follow with the AC and then the AS. Turn the deck face down into your left hand. Thumb over the top four cards but in re-squaring them take only the top three Aces. Place the deck aside.
3. Turn the packet face up into your left hand and grasp it in position for the Kardyo-Biddle move. Your right hand holds the packet from above, by the ends, as your left thumb peels off the face AH into your left hand. As the AC is peeled off the AH is **re-stolen** to **under** the card that is still in your right hand. Continue by peeling off the next two cards from your right hand in a regular manner. Thus you have apparently shown four Aces, but the AH has actually shown twice.
4. The above is a bare faced swindle and actually makes use of the "SWINDLE ACES" idea from THE CARDICIAN, plus a face up False Count which can be the K.B. MOVE as explained or any other count, such as the Ellis Stanyon Count, Eddie Joseph Glide Count or any other count in which you can count less cards as seemingly more.
5. If step 5 is carried off in a casual manner, accompanied by the patter line, "For this I use One-two-three-four Aces," no one will realize the AH has been shown twice. Turn the packet face down in your left hand. The order of the Aces from top to bottom is

AC, AS, and AH.

6. Squeeze the packet for effect. Now still using the Kardyro-Biddle position the three Aces are legitimately counted as three. (If you are using another count as suggested be sure that you use the same one throughout the routine.) Turn the packet face up and spread out the three Aces. The order of these after the count is AC, AS, AH from face to back.

7. Hold the fan of Aces in your left hand as your right hand removes the AD from your pocket. Add the AD to the face of the packet, square up and then hold the packet face up in your left hand.

8. Your right hand grasps the packet from above by the ends, as for the K.B. Move, but at the same time your left fingers sidejog the bottom Ace to the right as in FIG. 1. This jog is very slight and is covered by the right hand from above. In FIG 1. the hands have been omitted to show the situation.

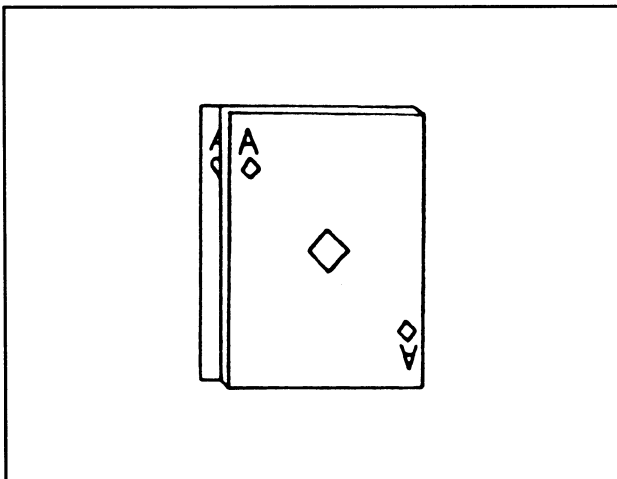


Figure 1

9. You are now ready to show only three Aces as follows: Your left thumb peels off the face AD into your left hand. Now on the next move you really takes two Aces as one. This is very easy. Due to the jogged card your left thumb pinches the two forward cards at the upper left corner, taking them as apparently one Ace. The Ace remaining in your left hand is taken onto the others. Only three Aces have been seen. (Here again you can substitute other counts such as the Block Pushoff, Buckle Count, or the Elmsley Count to show four Aces as three. The sidejog method is from the Veesser Concept. See manuscript for May 20, 1956, "Variations of the K.B. Move".)

10. After the above count the order of the Aces from face to top is AH, AC, AS, and AD. Turn the packet face down into your left hand. Your right hand now apparently removes an Ace from your pocket; however, this is really the Three of Diamonds. It is not shown, but rather is placed face down on top of the Aces. Immediately the

packet is turned face up and shown as four Aces as follows:

11. The cards are in K.B. position and your left thumb peels off the first three Aces one at a time into your left hand. The last Ace, actually two cards as one, is placed to **underneath** the cards in your left hand. The order of the cards from face to back is AS, AC, AH, AD, and 3D. Steps 10 and 11 have given the impression of a vanish and recovery of an Ace.

12. Hold the Ace packet **face up** as you are now about to show that you have five Aces. Using the K.B. Move peel off the AS into your left hand. Now as you peel off the AC, you re-steal the AS under the cards in your right hand in such a manner that the AS becomes automatically sidejogged as already shown in FIG. 1. Without hesitation peel off the next Ace, the AH, into your left hand, but when you reach the AD you actually pinch off two cards as one, the AD and the 3D, onto the others. The remaining Ace from your right hand is now peeled off in the regular manner. The order of the Aces from face to back is AS, AD, 3D, AH, and AC.

13. The patter line for the above step 12 is, "Don't you think I have too many Aces? Let's see - One, two, three, four, five Aces. Yes, there are really five Aces. Look for yourself, right?"

14. When the last patter lines are being delivered you spread the five cards face down with both hands. Now take a fan of two cards in your right hand and a fan of three cards in your left. Your left hand should have the Three of Diamonds as the top card of the fan. You are now about to show the faces of these cards; however, as both hands tilt upward your left thumb pulls the top card of its three, the 3D, onto the other two Aces. Thus when the faces of the cards are towards the audience they actually see only the four Aces, but it appears as if they saw all of the cards.

15. After flashing the faces of the cards place the two cards from your right hand **under** the cards in your left hand. The order of the cards from the **top** down is 3D, AD, AS, AC, and AH. The packet is face down in your left hand. Reach under the packet with your right hand to remove an Ace. **Do not** show the face of this card but merely place it in your right pocket. This is the AH.

16. Still holding the packet face down, repeat the K.B. Move to again show five cards. Peel off the first card, and as you move to peel off the second, the first card is stolen under the cards in your right hand. Now from this point just do the count normally to end upon the count of five.

17. With the packet still face down, your right hand again removes the bottom card as you comment about too many Aces. Place this card into your right pocket. This is the AD and now you have two red Aces in your pocket.

18. You now have three face down cards in your left hand. Their order from the top down is 3D, AC, and AS. Using the K.B. Move as before (or any other False Count) this

time count them as four cards as you say, "That is better. Just four Aces. Now watch."

19. Give the packet a squeeze and then spread the three cards outward in a sort of forward spread. This is shown in FIG. 2.

20. Still holding the spread as in FIG. 2, both hands tilt upward to flash the faces of what seem to be three Aces. Actually your right fingers have positioned themselves so as

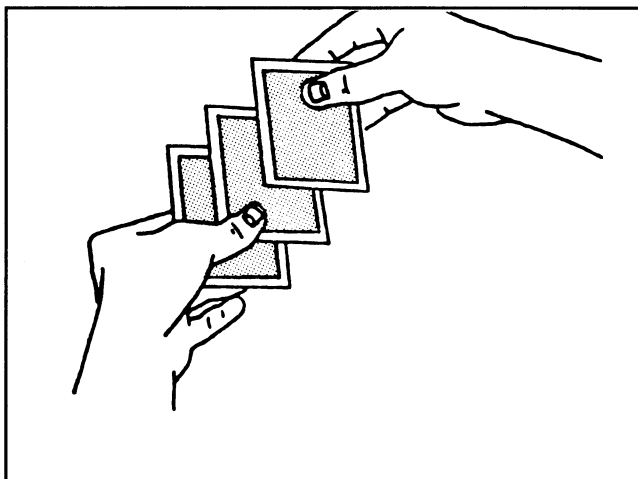


Figure 2

to cover the upper index and the upper pip of the 3D, while the lower index and pip are automatically covered by the Ace in front of it. The situation is shown in FIG. 3 where apparently three Aces are being shown - the AS, AC, and AD.

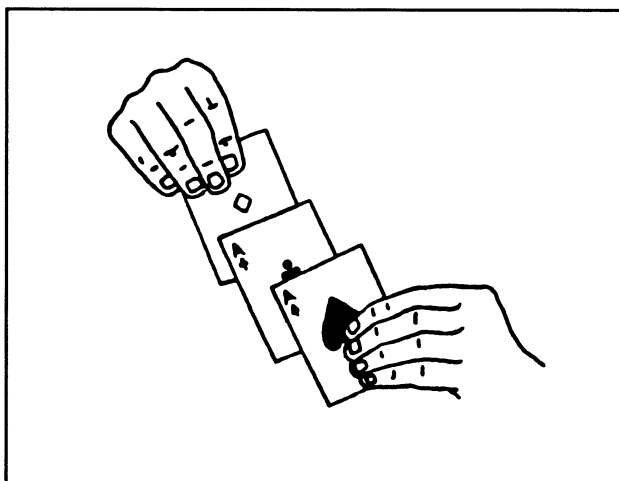


Figure 3

21. Square up the three cards and hold them face down in your left hand. Squeeze the packet for effect. Turn the cards face up and spread only the face card to display two black Aces. (If you are familiar with the D'Amico Spread or the Marlo Pivot Spread use this move preferably.) With the black Aces in a fan formation, transfer them to your left hand which holds them face up. Your right hand removes the two red Aces **together** in a fanned condition and places them alongside the two in your left hand, thus displaying a fan of four Aces.

22. Close up the Aces, turn them face down, and transfer the top card to the bottom of the packet and drop all cards on top of the deck. The four Aces are the top cards of the deck.

As the K.B. Move or any False Count is about the only difficult thing in the entire routine there can't be any excuses on this part. The only assumption one could possibly make is that it reads too long, but the routine actually lasts about a minute.

There are times when it seems as if the opportune moment just does not present itself. All eyes seem glued to your hands as soon as you touch the pack. For these conditions here is a very cheeky way to get into the start of the routine.

1. After you get the deck, cut it so that the Three of Diamonds goes to the top. Next move the AD, AH, AC, AS to the top in that order. From the top down you should have AS, AC, AH, AD, and the 3D, followed by the rest of the face down deck.

2. Hold the deck face down and openly thumb off the top four Aces. Hold the fan in your right hand to display it. In re-squaring them against the pack, take only the top three Aces. Your left hand now places the deck into your left coat pocket.

3. From here continue in the usual manner, BUT you remove the AD from your LEFT pocket or off the top of the deck actually. Continue in this way until it comes time to put the EXTRA ACE away. Here you switch by placing these into your RIGHT coat pocket.

4. From this point continue the routine as explained until you again have the four Aces in your right hand. At this stage, as long as your left hand has to go to the pocket to get to the deck, you may as well palm off the 3D utilizing a Gambler's Cop into your left hand as you right hand tosses only the four Aces onto the table.

For those who may feel that the subtlety of putting the pack away, and later using the actual top cards, is too much for their purist nature then the use of a Bottom Palm is the next best opening procedure. In this case the Aces, plus the 3D, are removed from the deck and held face up with the order of the Aces from the top being AH, AC, AS, AD, and 3D. Spread out the four Aces only and keep the last two cards as one to conceal the 3D. In squaring up you obtain a break below the two face Aces. Now Bottom Palm the bottom three Aces in your left hand. Your right hand takes away the rest of the Aces as you say, "Do you know that if I shake the Aces like this that one

of them will go into my pocket?" Here you have made proper gestures, according to your patter, and now your left hand goes to your left pocket to leave the AD and the 3D there but comes out with the AS, which is placed **under** the cards in your right hand. Here you go into the "Swindle Count" to apparently show four Aces again. From this point on the routine continues as already explained.

MARLO FLEXIBLE COUNT

This is the count that you can use for the GAD-ABOUT ACES. It embodies the elements of the Elmsley Ghost Count, increases the application of the Ellis Stanyon Count, as well as the Elmsley, in that it can be done with a greater number of cards because of a controlled dealing action.

1. Assume that you wish to show the four Aces and the Three of Diamonds as five Aces. The packet is held face up between the thumb and 1st and 2nd of your left hand. The thumb is on the face of the packet at the lower left corner and the 1st and 2nd fingers are at the back of the packet at the same corner. The lower **edge** of the packet rests just against the top side of your left third finger. The grip of the packet is as shown in FIG. 4 and the position is important.

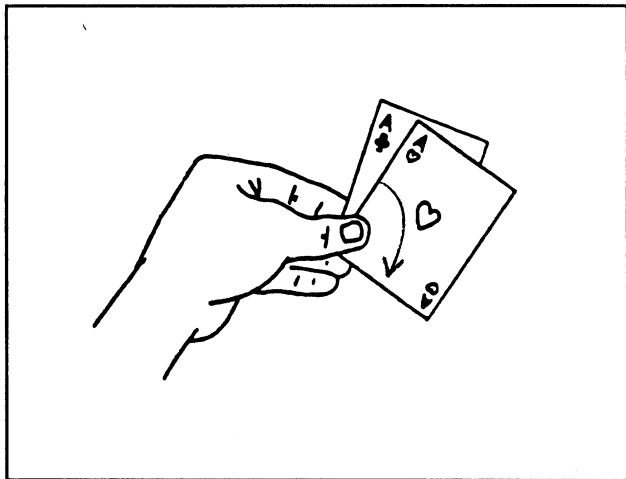


Figure 4

2. Your left thumb now pulls the face card downward and past the tip of your 3rd finger. This causes the face card to pivot or be dealt off slightly as seen in FIG. 4., the action point being directed by the arrow. The rest of the cards in the packet are prevented from moving by the top side of your left 3rd finger.

3. Your right hand comes over in order to peel this face card off into your right hand. This action is shown in FIG. 5 where you will note that the card is taken into a Mechanics Grip or Dealing Position.

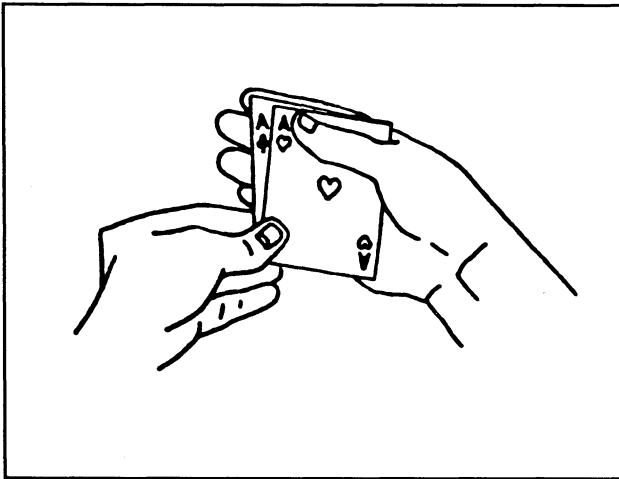


Figure 5

4. Each time you peel off a card fairly the hands will always come to the position shown in FIG 5; however, the cards in your right hand will be going **below** or **under** your left fingers.

5. Peel off the first three Aces fairly counting as you do this. At this stage you have three cards in your right hand and two, held in alignment, in your left. Your right hand goes to take another Ace but this time your right hand **slides** its cards so they go under the cards held in your left hand and **between** your left fingers and thumb. The position at this precise moment is again shown in FIG. 5, and it is here that your right hand takes all of the cards **except** the BOTTOM CARD WHICH IS RETAINED OR PULLED BACK BY YOUR LEFT FINGERS as your left thumb aids in the retaining action by pushing forward on the rest of the packet. Thus you have counted five cards as five Aces and the 3D did not show.

6. In the original Elmsley Count if you wanted to say vanish an Ace from among four cards the Ace would have to be placed into 2nd position from the bottom. Using the Flexible Count you can have the Ace on the bottom of the three X cards. Peel off the first two cards then on the count of three these two are put under the cards in your left hand, and your right hand takes **all** cards except the bottom card which is pulled back by your left fingers. This single card is taken onto the others for the count of "Four" and the Ace has apparently vanished. The Ace, after the Flexible Count, is now 2nd from the bottom and in position for an Elmsley Count. Thus you can show the cards again as just four X cards. After the Elmsley Count the Ace will again be back on the bottom. As you can see by the alternated use of these two counts you can repeatedly show the cards over and over and yet the Ace will not show.

7. The Flexible Count can also be used as an out and out False Count. Say you have nine cards you wish to count as twelve. Peel off the first three cards fairly. On the count of "Four" leave the three cards under the cards in your left hand, but at the same time peel off one card from the top. Now continue in the normal manner to end the count

on "Twelve".

To conclude - the technique of the Flexible Count will make things a lot easier in hiding out several cards or when using it for the Veaser Concept. A few practice sessions with the move and you will find it quite deceptive. Some may want to try the count by pushing the top card **forward** and **pivoting** it to the **left** as your right hand comes over to **take** the card between your right thumb and 1st finger. The forward pivoting action is very disarming because as it is being watched your right hand can invisibly unload its cards to under the cards in your left hand as the count is continued to make a lesser amount of cards appear as more.

Original HOMING CARD ROUTINE

Chicago 1952

EFFECT...

Same as the original with the black card always coming back to a packet of red cards.

COMMENT...

The basic idea of this handling i.e., eliminating the Glide, was worked out in conjunction with Bill Simon around 1949 in Chicago. Also that same evening a routine, of throwing away a black card from among four reds then winding up with a red card among four blacks, was also worked out; however, Bill later changed it, using Aces and Deuces instead, and published it in **Effective Card Magic** (page 163). The routine about to be described is one used by myself since 1952 and has a good clean method of winding up with only the single black card at the finish. The routine follows.

1. The face card of the deck should be the Ace of Spades, and the six cards below it should be red.
2. Double Lift the face two cards as one. Count "One". Now count off four more single red cards onto the Ace of Spades.
3. The Ace of Spades is second from the top of the packet after removing the cards from the deck.
4. Place the deck off to the side, and then hold the packet face up as for dealing.
5. Your left thumb shoves over the face card and your right fingers take it by its lower right corner. Your right thumb is of course on top of the card and your fingers below.
6. The second card is likewise pushed off, then taken **under** the first card. Your right hand grasps this card by its lower right corner as described above.
7. Continue in this manner until you once more show the Ace of Spades.
8. The AS is really two cards. Snap them as a single card, then place the double card under the others.
9. Patter, "I have here one-two-three-four red cards and the Ace of Spades. I will show you a trick my great-grandfather taught me."
10. Turn the packet face down in your left hand.

11. Do a Double Lift to once more show the Ace of Spades. Turn it face down, then hold the packet from above with your right hand.

12. Your left thumb peels off the top card of the packet, the supposed AS, into your left hand. Your left hand now deposits the card into your left coat or trouser pocket as you say, "Then he, my grandfather, would place the black card in his pocket and then he would show the four red cards.

13. You now show only four red cards remain. Turn the packet face up. Count off the first three cards, one under the other as before, taking them with your right fingers.

14. The last card is again two cards, i.e., a red card with the AS behind it.

15. This last card(s) is placed between the second and third cards of the fan of three as shown in FIG. 1. Square up the cards and hold them face up in your left hand.

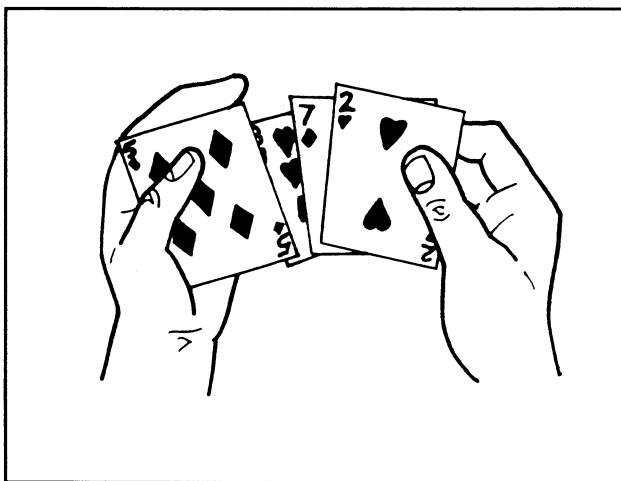


Figure 1

16. Keep the squared cards face up for now. Turn your left hand back up, and rest your right elbow on it as your right hand strokes your chin, as you patter, "Come to think of it my grandfather used three red cards and one black card." Look at the audience and say, "Yes, that's it, three red cards and a black one."

17. Deal off the first three red cards, one under the other as previously described, to disclose that the AS is back.

18. Snap the Ace and place it to the back of the red cards, i.e., on top of the packet. The Ace is again second from the top.

19. Turn the packet face down, again holding it with your right hand from above by the ends, and with your left thumb peel off the top card and place it into your pocket as

you say, "Then he would take the black card, place it in his pocket, then show the three red cards." Actually another red card goes into your pocket and the Ace of Spades remains on top of the packet.

20. Turn the packet face up to show only three cards remain. Place the last red card, really two, between the second and third cards. This is exactly as in FIG. 1 except in this case the right hand holds only two cards. Square up the cards.

21. Keep this packet face up and again go into the position of resting your right elbow on your left hand while stroking your chin and saying, "Now wait, I think he used two red cards and a black one. Yes, two reds cards and a black one." Here deal off the first two red cards to again disclose the AS as the third card.

22. Snap the Ace, placing it to the top of the packet. Turn the packet face down and again peel off the top card, apparently an Ace, into your left pocket as you repeat, "Of course, the black card went into my pocket leaving just two red cards."

23. Turn the packet face up in your left hand. Deal one red card into your right hand. This shows two red cards, one in each hand. Actually your left hand has two cards, with the AS is behind a red card.

24. Snap the card(s) in your left hand as if it were a single card, then place it onto the face up card in your right hand. (This will sandwich the AS between two red cards.)

25. Keep the cards face up. Again the "pose" is assumed as you say, "Or was it one red card and one black card that he used - yes, I think it was one red and one black card." Shove over the face red card to disclose the AS. The red card is held in your right hand while the Ace is held in your left to display it.

26. Snap the AS and place it under the red card held in your right hand. Turn the cards face down into your left hand.

27. Do a Single Buckle or a Double Lift to once more show the AS as you turn it face up, then face down. Again peel off the top card with your left thumb and place it into your left pocket as you say, "Then he would place the black card in his pocket."

28. You now have two cards left in your hand. These you now show as a single red card, then change it into the AS as follows.

29. Turn the double card face up into your left hand as you say, "That left grandfather with one red card." Now turn the double card face down into your left hand and immediately your right hand comes over to take the card by the ends, but at the same time your left hand executes the Gambler's Cop, thus stealing the red card. At the same time your right hand takes the upper card by the ends and carries it forward and snaps it by letting go of one end with your fingers, and ending up with the card held at your thumb and fingers by the inner end, with the back of the card toward the audience.

ORIGINAL HOMING CARD ROUTINE

Your left hand, with the copped card, goes to your pocket as you finish the action by saying, "Because he put the black card here in his pocket." Leave the red card behind as your left hand comes out.

30. The card in your right hand is now the single AS, and is still back to the audience. Your left hand comes over to take the card as you say, "Wait a while, come to think of it my grandfather didn't use any red cards at all. He only used one black card."

31. Turn over the single Ace to show it. Drop it casually in front of the spectators as you finish with, "But frankly, I seem to have forgotten just what he did with the black card; however, should I remember it I will most certainly perform it this evening."

32. During these remarks casually and openly remove the cards from your pocket and add them to the deck.

NOTE: If desired, previously have an equal number of black cards in the pocket to start. Now the red cards can be removed, with the blacks in front of them. Should anyone inquire if the cards you are removing from your pocket are the red ones you can act surprised and say, "Oh no, these are the black ones I've been putting away," as you casually show the face of the black ones, hiding the reds in back of the last card, then return them to the center of the deck.



PREVIEW TO A CHAPTER

The following moves stem from basic ideas that appeared in the Revolutionary Card Technique series. The title carries an obvious conclusion.

SIMULATED PLACEMENT - Object - To apparently place a card on top of the deck or packet.

1. A card, held face up in your hand, is pressed against the table as shown in FIG. 1. The deck should be to the left of your hand. The hand that holds the card should be slightly forward of the pack.

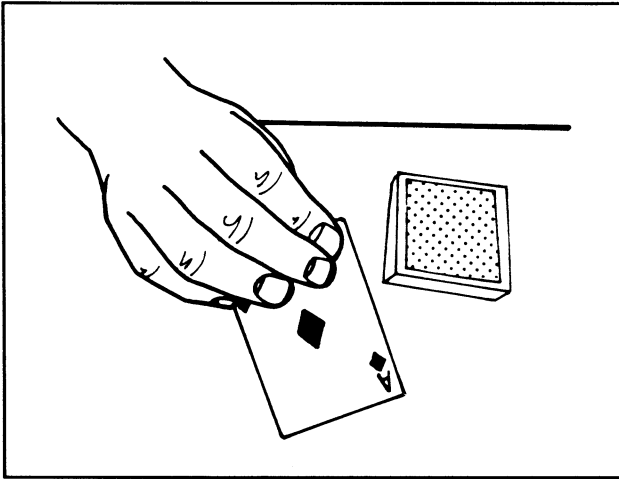


Figure 1

2. The fingers start to turn the card face down and at the same time the card starts to move to the left. At this stage the back of the card is toward you. Your hand should be close to the table top. This action is seen in FIG. 2.

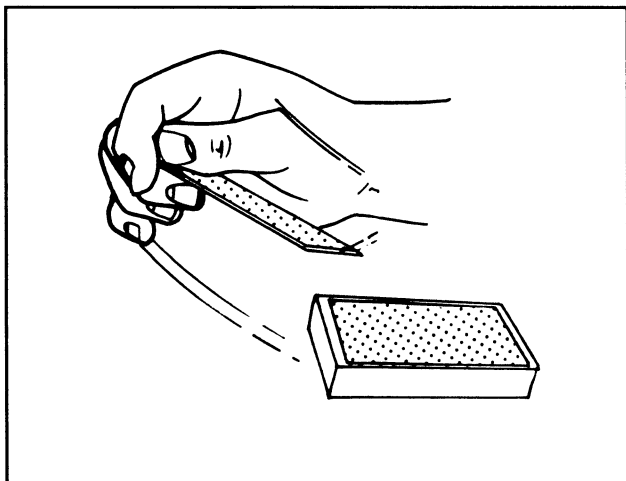


Figure 2

3. During this action it is the 2nd and 3rd fingertips of the hand that pull inward on the card causing it to pivot between these fingers and your thumb. The 1st finger presses against the upper corner of the card and also is an aid in pivoting the card. The pivoting action is continued until the card swings onto the top of the deck as shown in FIG. 3.

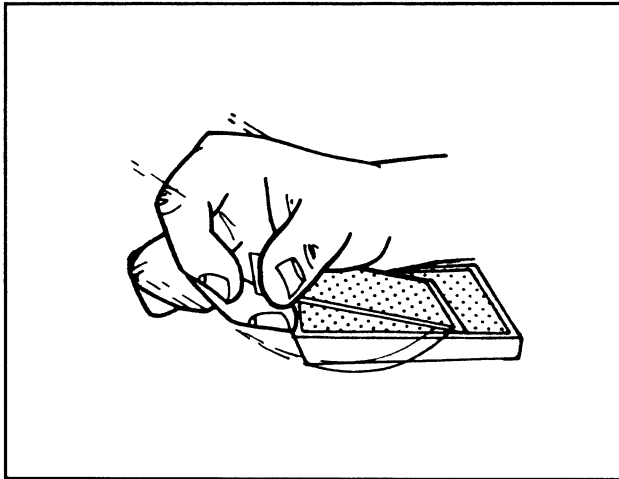


Figure 3

4. The action is continued until the card is flush with the deck but the thumb and fingers hold onto the card. It is the thumb and 2nd finger that hold onto the corner of the card while the 3rd and 4th fingers sort of go in front of the pack's **front** end. The situation is now as in FIG. 4.

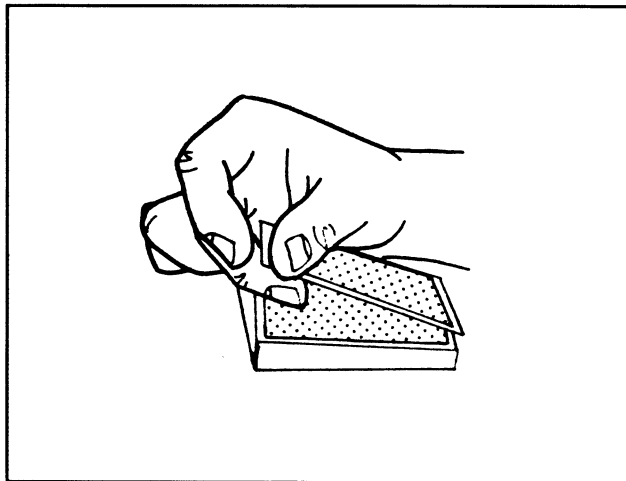


Figure 4

5. When the card is as in FIG. 4 above, the 2nd finger, which is beneath the card, prevents it from coming flush with the deck at this corner. At this point the thumb is extended over the side edge of the card and it is thus clipped between your thumb and

the base of your palm. Your 2nd finger, from below, helps press the card securely into position. FIG. 5 shows the card being clipped while FIG. 6 shows the hand moving away with the Rear Palmed card in a Tenkai Palm Position.

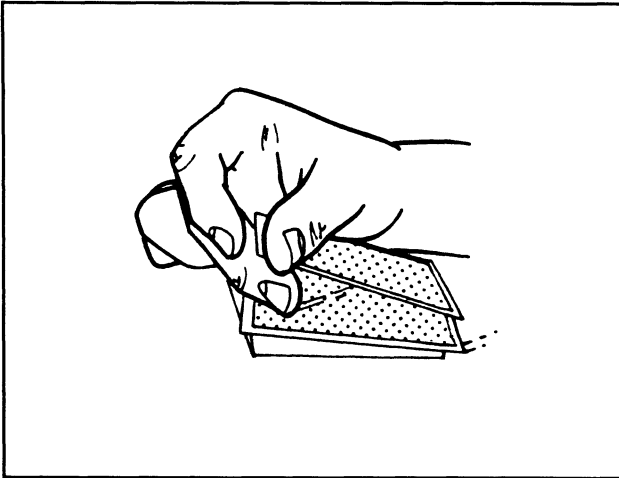


Figure 5

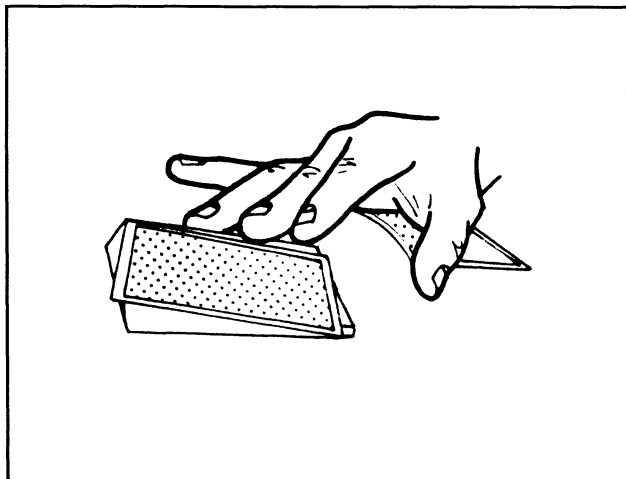


Figure 6

6. The entire series of actions from FIG. 1 to FIG. 6 are blended into one that exactly simulates the placement of a card on top of the deck.

SIMULATED PICK-OFF - Object - To apparently take off the top card of the deck or packet and turn it face up of just place it aside still face down.

1. A card is already Rear Palmed in your right hand. This hand now approaches the deck, which is on the left, in a manner that would appear as in FIG. 6.

2. As your hand reaches the top of the deck your right 1st and 2nd fingers bend inward

in order to clip the upper left corner of the palmed card. By this time of course your right hand is already touching the top of the deck and the situation is as shown in FIG. 7 where the right 1st and 2nd fingers have clipped the card.

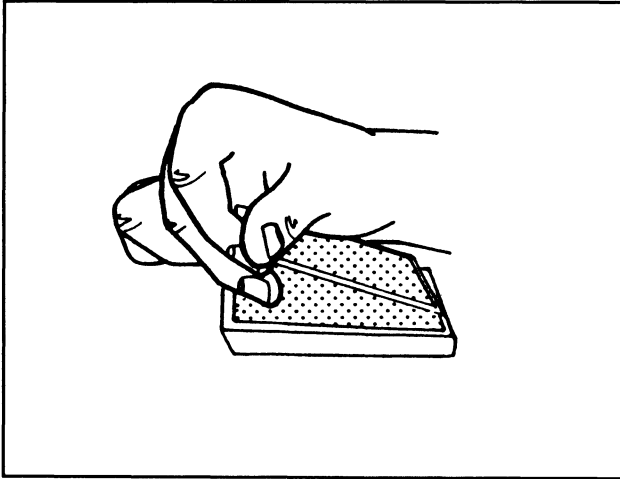


Figure 7

3. Your right hand now moves upward and at the same time your right fingers swing out the card. Your right thumb is brought down on top of the card and your right 1st finger moves onto the face of the card. Thus the card is now held at the upper left corner in a normal manner. This action is shown in FIG. 8.

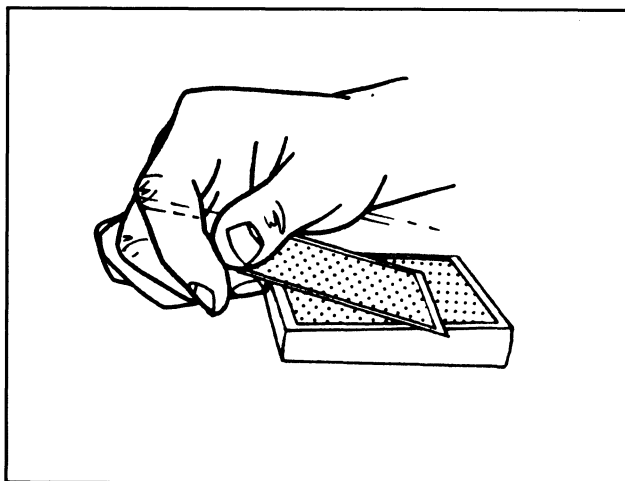


Figure 8

4. The turning action of the card is continued until your right hand has turned it completely face up and placed it on the table. This would be similar to that shown already in FIG. 1.

5. At times it may be required to merely place the card aside without showing its face. In this case your right 1st and 2nd fingers, which clip the card, carry it more or less forward but still clipped as shown in FIG. 9. The forward action is continued until your right thumb can fall onto the back of the card after which your right 1st finger moves to the face of the card. This enables your right fingers to further push the card forward until it ends up at the fingertips and is placed, still face down, onto the table as seen in FIG. 10.

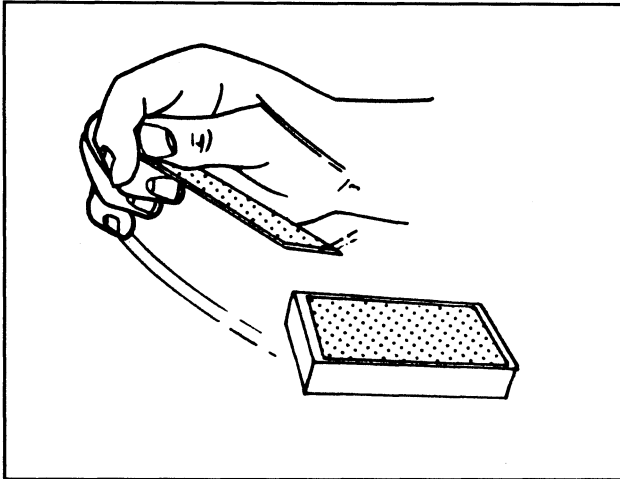
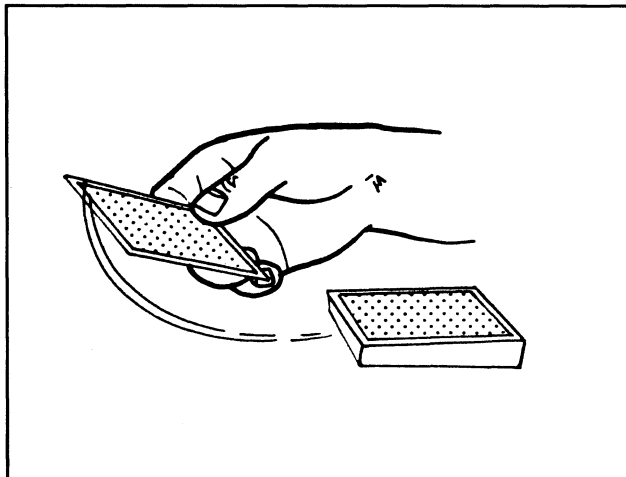


Figure 9

Figure 10



6. Both the Simulated Placement and the Simulated Pick-Off can be practiced at the same time, automatically going from one to the other.

THE DROP-OFF - Object - From a group of palmed cards to release cards singly as needed.

1. A packet of cards is Rear Palmed. The tip of your 2nd finger is pressed against the face of the lowermost card. Your right first finger is stretched out and sort of pressing down on the packet at its upper left corner. Your right 2nd fingertip is at the same time pressing upward against the packet at this same corner.

2. Your right 2nd and 3rd fingers move forward as your right 2nd fingertip presses against the face of the card. Your right 1st finger also moves more or less forward at the same time. These combined actions cause the bottom, or face card, of the palmed packet to be pulled out and swung past the grip of your right thumb as shown in FIG. 11, which shows a bottom view.

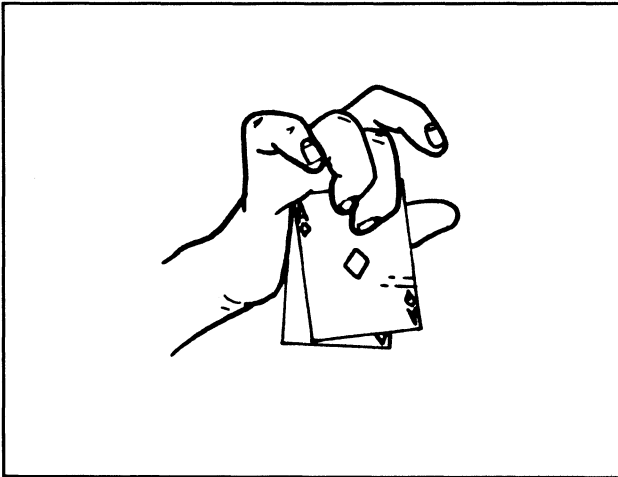


Figure 11

3. Once the bottom card is free of the thumb's grip it is the pinch of your 1st and 2nd fingers, at the card's upper left corner, which for the moment keeps it in place. When it is needed to release the card these fingers move out slightly to allow the card to drop to the table as in FIG. 12.

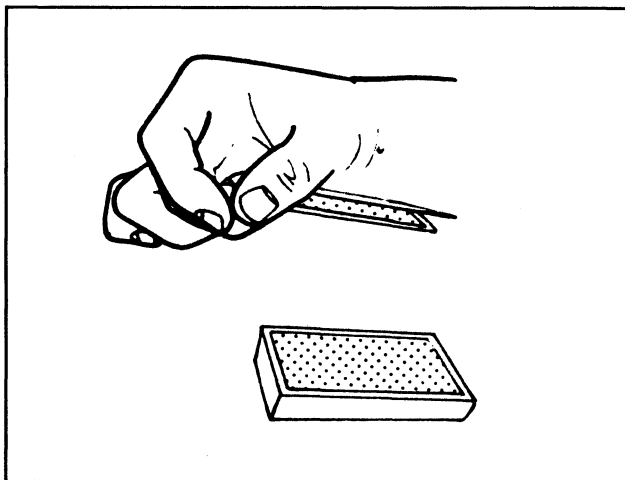


Figure 12

4. This **SECOND METHOD** of the Drop-Off will be found easier for some. The cards are Rear Palmed as before. This time your right 2nd fingertip presses against the face of the bottom card and pushes this card inward toward your wrist. This action is shown in FIG. 13.

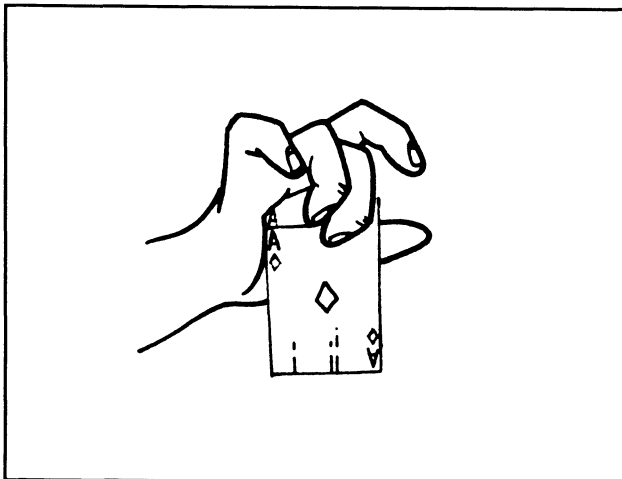


Figure 13

5. With the card pushed back as in FIG. 13, your right 1st fingertip is placed against the upper left corner of the palmed packet. This keeps the packet in place while your right 2nd finger and thumb sort of relax and merely let the injogged card fall off onto the table as in FIG. 14.

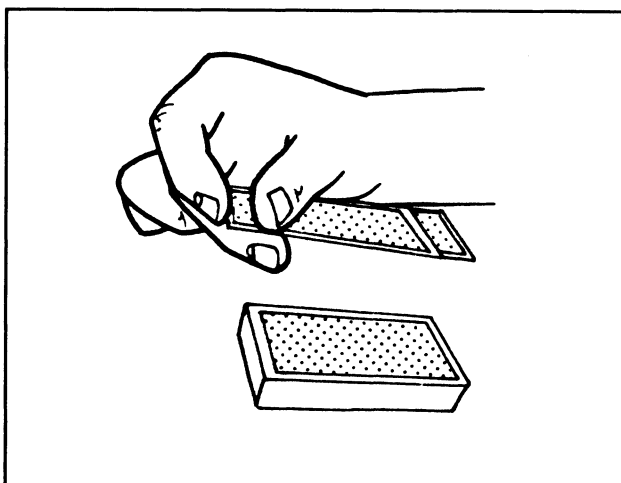


Figure 14

For obvious reasons the applications of these moves have been reserved for the coming chapter.

VANISHING ACES

and

FACE-UP SWITCH & EFFECT

VANISHING ACES

May 1953

EFFECT...

Four Aces vanish, one at a time, from the top of the deck. Two of the Aces vanish visibly.

COMMENTS...

This effect is actually that of Jack Vosburgh's; however, his original method used a double-backed card. Bill Simon showed me the original Vosburgh method, except that Bill used a home-made double-backed card, two cards, face to face. This meant getting this arrangement secretly, not a difficult problem, but the method that is to follow can be done at anytime without having to wait for that opportune moment.

1. Remove the four Aces and toss them face up on the table. The deck is held in left hand Dealing Position.
2. Pick up the Aces and hold them face up in a fanned condition against the top of the deck.
3. Ask a spectator to name any one of the Aces. Now hold the fan of Aces against the deck with the aid of your left thumb while your right fingers remove the named Ace and transfer it to the face of the fan.
4. Now square up all of the Aces by pushing them toward the left against the base of your left thumb. Your right hand moves over the Aces to take them by their ends; however, during this time your right thumb at the back also lifts up the top face down card so that it is taken with the Aces. Also a small break is held between this face down card and the face up Aces as seen in FIG. 1, a back end view.

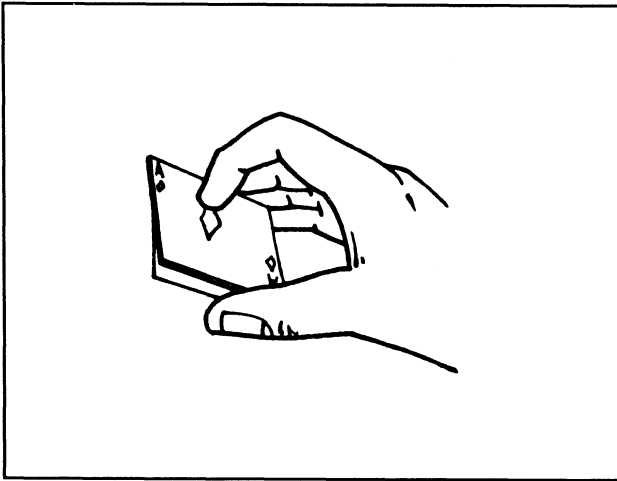


Figure 1

5. Your left thumb peels off the face Ace of the packet onto the deck and then it is taken under the packet, in your right hand, but in a sidejogged position as in FIG. 2.

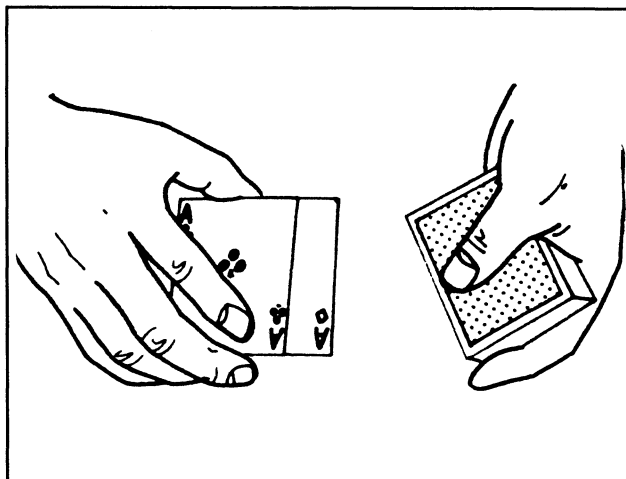


Figure 2

6. While transferring the chosen Ace from face to back, you say, "This is the Ace you have chosen so we will work with this one first." As you finish this line you seem to square the Ace flush with the rest of the Aces. Actually, as the packet is brought again against the base of your left thumb in order to push the sidejogged Ace flush, your right thumb at the back releases its break with the result that the original face down card is left on top of the deck and thus covers the chosen face up Ace. Immediately the Ace packet is lifted up to your left fingers, which square the sides of the packet while your right hand still holds the packet from above.

7. If step 6 is properly executed the illusion of having merely transferred the Ace from the face of the packet to the back of it is perfect. The remaining three Aces are now rested face up on top of the deck, but off to the side as in FIG. 3.

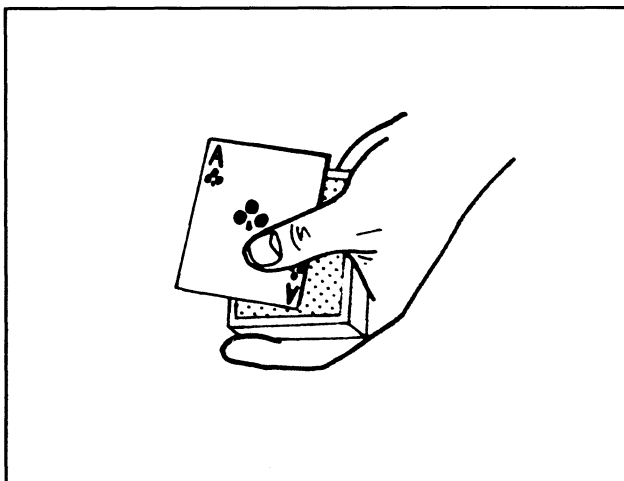


Figure 3

8. Your right fingers riffle the front end of the deck to cause the chosen Ace to vanish. The three Aces are now spread showing the chosen Ace is gone.

9. As the three Aces are fanned out, your right hand changes its position so that your right thumb is on the lower end of the fan of Aces, while your right fingers are directly under them. Your right forefinger is then directly in contact with the lower right corner of the deck. Under cover of the fan of Aces your right forefinger lifts up the top two cards of the deck so that your left fourth finger can press in on them and thus maintain a break below these two face to face cards. You have not only managed to vanish an Ace, but you have also created a double-backed card.

10. Square up the fanned three Aces, also secretly picking up the double-backer, as your right hand grasps the Aces from above by the ends.

11. Apparently turn over the three Aces, but actually five cards are turned over - the two cards that form the double-backed card and the three Aces. State that you could have made any one of the Aces vanish as you will prove.

12. After the turnover, the double-backer is on top. Do a Double Lift, taking it as apparently the first Ace. Thumb off the next two, underneath the double card, holding them as three Aces. Square them up and turn them face up onto the pack, injogging them. Apparently three Aces have once more been turned face up.

13. Square the jogged face up packet flush with the pack, obtaining a break below them with your left fourth finger. Once more riffle the deck. Spread the cards to show only two Aces. Keep the break during the showing of Aces.

14. Repeat step 11, but seemingly turn down two Aces, but actually all the cards above the break are turned face down.

15. Repeat step 12, but only remove apparently two aces. Actually the double card and a single ace are squared and turned face up, injogged on top of the pack. Square the cards once more obtaining a break beneath them. Riffle the pack, then spread the remaining cards to show only one Ace remaining.

16. Apparently turn down the last Ace, but actually three cards, the double-backer and the Ace, are turned down. To make the last Ace vanish a bit of audacity is employed, but it has never been questioned.

17. Do a Double Lift, that is, of course, the double-backed card, holding it in your right hand. With your left thumb push over the next card and with the left edge of the double card, flip it face up. This is the last Ace and is left face up on the pack.

18. Brush the double card over the face up Ace. Leave the bottom card of the double one over the Ace in the course of the brushing movement. This will expose the indifferent card and the last Ace seems gone. Actually the Ace is now below the indifferent card and an Ace is held in your right hand.

19. Place the Ace from your right hand, without showing its face, beneath the two that are face up on the pack. Do a Double Lift to turn down the indifferent card. Wave your fingers over the deck, commanding the Aces to appear.

20. Deal the top card face up to the table. An Ace has come back. Deal Seconds for the next three cards to disclose that all the Aces have reappeared. CLIMAX!

FACE-UP SWITCH AND EFFECT

October 15, 1956

EFFECT...

Rather trite. Four Aces assemble face up in a face down pack; however, the underlying method is quite intriguing and has possibilities for further application. (For the original basic idea see "Vanishing Aces" 1953.)

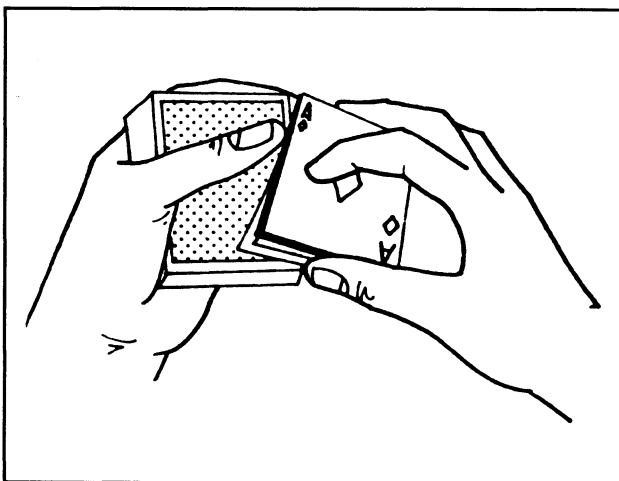
1. Remove the four Aces and place them face down on top of the deck, retaining a left little finger break below them.

2. Say, "I have here the four Aces," and at the same time take off all four Aces, as one, on the first count. The next three cards are taken, one onto the other, to make up the count of four.

3. The result is that the counted off cards are really seven in number. The top three will be indifferent, while the remaining four are the Aces. The seven card packet is held face down in your right hand at this time.

4. Your right hand flips the packet of cards face up onto the deck, but in an in-jogged condition. Your right hand comes from above to push the packet flush with the deck and at the same time your right thumb lifts up a single face down card from the top of the deck to join the face up packet. A break is maintain between the face up cards and the single face down card below them as in FIG. 1 where the right hand has moved the face up packet to the right, away from the deck.

Figure 1



5. Your right hand, with the packet, approaches the deck and your left thumb peels off the first three Aces, one at a time, so that they are held in a fan formation against the face down deck. The last Ace, really four face up cards and one below them face down, are rested on top of the other three Aces, thus forming a fan of four face up Aces as in FIG 2. Your right hand retains its above position on the cards.

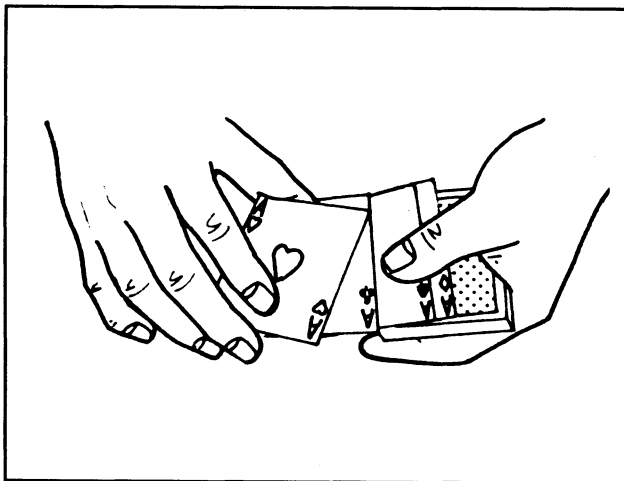


Figure 2

6. Both hands now square up the face up Aces, but as the Aces are squared your right thumb, which has been holding a break on the lone face down card, releases the face down card to thus cover the three face up Aces. Immediately the remaining cards are lifted off the deck and are squared at your left fingertips. The illusion of having squared the four face up Aces, and then lifted them off the deck, is perfect.

7. Your right hand places its supposed Ace packet face up on the table. Next obtain a break under the top face down card, then cut the deck but retain a break at center with your left fourth finger. Below the break, of course, will be the three face up Aces.

8. Your right hand turns the supposed Aces face down, then spreads out the four cards in a row. Pick up the only Ace and place it face up on top of the deck. Next do the Marlo Slip Cut (or any other type that will not expose the other face up Aces) to bury the Ace. ("Slip Cut" - See GEN, April 1956.)

9. Pick up the remaining three tabled cards and place them face down onto the pack.

10. Riffle the deck for effect, then spread to show four Aces face up in the center.

As has been stated the effect is rather usual but the method is a good one and perhaps other uses for the switch can be devised. (See SOMERSAULTING A-2-3 for another use of the Face-Up Switch.)



"THE BLUE THOUGHT"

November 3, 1963

EFFECT - Really Great!...

I call this THE BLUE THOUGHT. I was going to call it The Red Thought but some might think the trick was subversive.

As far as what the audience sees is that a lone face down blue card turns out to be a card thought of. The magician will remember that a red card was used as a sort of magnetic force over the lone blue card. In either case both the laymen and magician will be amazed at the outcome.

The effect is original with me but very learned cardicians will easily recognize my inspirational source.

REQUIREMENTS...

One regular blue backed deck. One Ultra Mental deck with the blue backs the **same** as those of the regular blue pack. One red-blue double-backed card. The blue side must match the backs of the other blue cards. The red side must be one that matches that particular brand that is used in blue. Assuming you are using the standard Fox Lake cards you will have no trouble on this score. The blue side of the red-blue double-backer is treated with roughing fluid. These are the makings required for the effect.

ARRANGEMENT...

The blue back Ultra Mental is placed into a **red** card case. The Joker is of course not used and both sides thus have a face card showing. The pack is placed with the odd values up with the flap of the case. Naturally you should be familiar with the handling of the Ultra Mental as far as its set-up is concerned. The red-blue double-backed card is placed into the center of the regular blue deck. The blue side of the double-backer is of course the same way as the other blue-backed cards. Place this deck face down into the blue card case. Now to the actual working.

1. Both decks are in your pocket to start. Bring them out and place them to the table with the flaps of both cases uppermost.
2. As **both** decks will eventually be used you can make a big point of a choice of either deck. If he chooses the red case you say, "Very well, that is the deck I will use." If he chooses the blue case you say, "From this pack I will remove one card."
3. In either case you take out the blue deck with the faces toward yourself. Run through

it till you see the red back of the double-backed card. Remove it and place it on the table with the blue side showing. Place the rest of the deck back into the blue case as you say, "To make sure that this is the only blue card to be used I will put the rest of them away."

4. Tell the spectator to think of any one of the fifty-two cards. Ask him what card he thought of. Suppose he says, "The Seven of Diamonds." According to how your Ultra Mental deck is arranged depends the next step. Suppose it is arranged in pairs of Hearts-Clubs and Spades-Diamonds with all odd cards facing the same way as the flap of the card case. All pairs total 13 in value.

5. The spectator has named the Seven of Diamonds so your calculations make you arrive at the Six of Spades as the card back to back with the seven of Diamonds. That is according to the arrangement given above. Anyone familiar with the Ultra Mental will know exactly what I mean.

6. Once the card has been named, in this case the Seven of Diamonds, you say, "I will use a magnetic card from the red deck. The magnetic card is the (Here you name the proper card, in this case the Six of Spades) which I will remove from the red pack."

7. As the odd cards were face up you will have to turn the card case **over** before removing the deck. In this way when you run through the pack you will come to the six of Spades. This card is upjogged, really two cards back to back with the Seven of Diamonds on the other side, then your left hand pulls this card(s) clear of the deck. Your right hand places the rest of the cards off to one side with the faces up. Your left hand holds the face up Six of Spades.

8. With your right hand pick up the face down blue card and place it face down onto the face up Six of Spades. Take both cards, apparently face to face, with your right thumb on top and right fingers below.

9. Your right fingers now press firmly on the cards and then start to move them back and forth thus simulating a rubbing motion of one card against the other. This also adds to the fact that only two cards are being used.

10. After sufficient rubbing of the two cards, place them into your left hand in a squared condition. Your left 4th finger now pulls down on the lower right corner of the bottom card. Your right fingers enter into the space and pull out the second card from the bottom, which of course will be the Six of Spades. This is a Marlo idea, applying Bill Simon's Buckle. The single card is used now to touch the back of the blue card in your left hand. The card in your left hand is actually a double. Patter, "The blue card is your card."

11. Place the card from your right hand, still face up, onto the blue card in your left hand. The cards are squared at this point. Ask what card the spectator thought of. When he names it you place your right fingers on top of the cards and your left thumb

below the cards. As your right hand turns merely press and spread the cards. Due to the arrangement of the roughing fluid the cards will fan to show a **red** backed card face down and the Seven of Diamonds, the spectator's thought-of card, face up. This fan of two cards is now taken by your left hand. Your right hand now turns over the Seven of Diamonds to show its blue back. The card is tossed face down to the table.

12. Your right hand now turns the face down red backed card face up into your left hand. It is still the Six of Spades. The Ultra Mental deck is scooped up **onto** the face up card in your left hand. Square the cards and turn them face down. The red back shows now and the deck is placed into the red card case.

13. The face down blue card is now picked up from the table and turned face up, if the spectator has not already done so himself out of sheer curiosity, then slipped into the blue card case just under the flap. Everything is out of the way. Appropriate patter lines should of course be interspersed with the moves that have been described.

14. Later, in the event that you wish to do the effect for someone else, the blue card from the Ultra Mental is easily paired again with the original card. The red-blue double-backer is of course right there on top of the Ultra Mental so it is easily relocated and replaced into the blue deck. All is set to repeat.

15. At step 10 the idea of removing the second card from the bottom fits in well with this handling and was first described by Bill Simon in Effective Card Magic.

16. Other methods than that used at step 10 can be applied, such as the Line-Up Move, but I have found the one described to be the least troublesome of all.

17. This effect fits in with my idea of what a mental item should be which is that of having a **repeated sameness in the climax** with no ambiguous alternatives.

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ATFUS & MENTAL REVERSE III

ATFUS

October 1956

OBJECT - To use "The Face-Up Switch" to switch a card or several cards regardless of their position in the packet. Instead of giving it a long title such as "Any Time Face Up Switch," call it **ATFUS**.

1. To try the Atfus Move hold the deck face down in left hand Dealing Position. A left 4th fingertip break is held under the top card of the deck. Your right hand has a packet of cards which should be face up and held from **above by the ends**.
2. Assume the face up packet in your right hand has five cards. Any one of these cards can be switched regardless of its present position; however, for the illustration make it the third card in the packet that will be used.
3. Your right hand with its packet of five face up cards approaches the deck to rest its packet against the top of the deck, but off to the right side. Your left thumb falls or presses onto the face card of the packet as your right hand moves away with the balance of the packet.
4. The face card is now on top of the deck, but sidejogged to the right for half its width. Your right hand with its packet is now clear of the deck. The situation is as in FIG. 1.

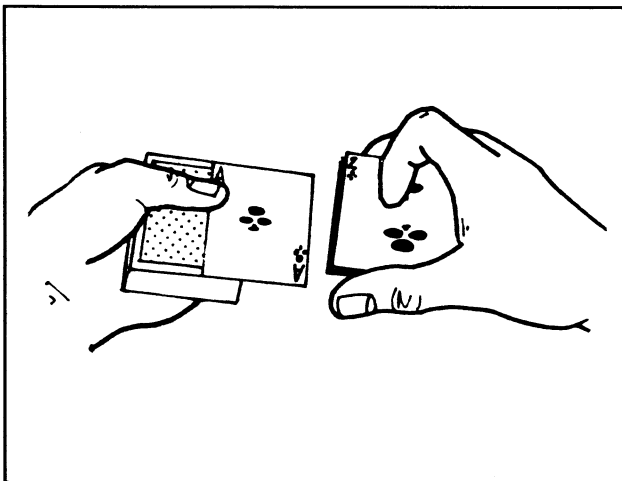
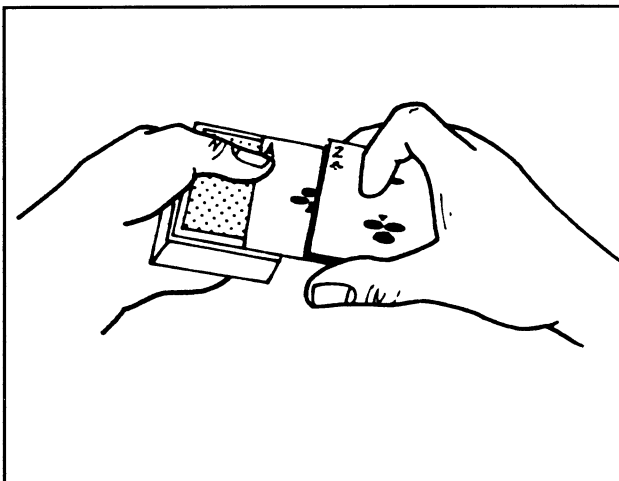


Figure 1

5. Your right hand with its packet comes over to pick up, in a sliding action, the face up card from the deck to **under** the face up packet held in your right hand. The action of picking or sliding the face up card to under the right hand packet is seen in FIG. 2.

Figure 2



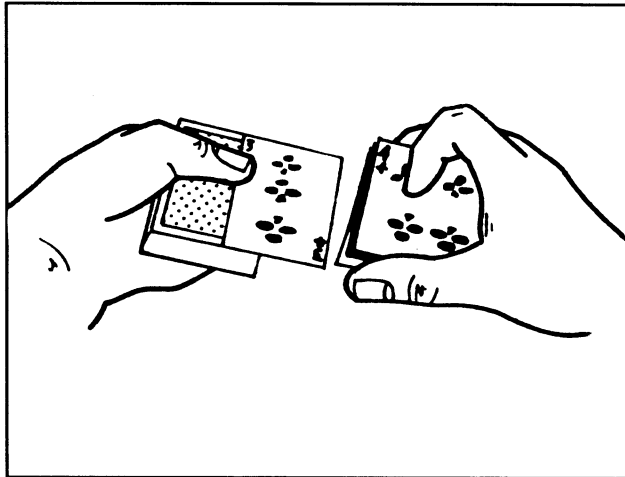
6. The pick-up action is continued until the packet is flush with the **left side** of the deck as in FIG. 3. The face up card is thus picked up, still face up, to under the packet in your right hand. Note that the break on the top card of the deck is still held during the moves of transferring the card.



Figure 3

7. The action of peeling off the face card from the right hand packet, and then transferring it to under the right hand packet, as per FIGS. 1, 2, and 3, is repeated for each card; however, when the third card, as per our example, becomes the **face card** of the **right hand packet** it is at this time that your right fingers and thumb **secretly** pick up the **top face down card of the deck** to under the face up packet. A slight break is maintained above this face down card by your right thumb at the back end of the packet. Now, the actual third card is peeled onto the deck in the manner already described. At this stage the situation is as in FIG. 4.

Figure 4



8. Your right hand now **apparently** picks off the 3rd card to under the right hand packet as with the previous cards. Actually the face up thought-of card **does** go under the right hand packet as your right hand is moved to the left as in FIG. 2; however, when the cards are in the position of FIG. 3 your right fingers release the stolen face down card to thus cover the face up card. At the same time your right hand moves the rest of the packet off the deck back into the position of FIG. 1. The illusion of having lifted off the face up card to under the right hand packet is perfect.

9. Continue by peeling off the succeeding face cards in the usual manner as each is taken to under the right hand packet. Stop after having shown the five cards and the packet is still face up. At this stage cleanly lift the packet so it is held above the pack. Very fairly turn the squared packet face down onto the deck or onto the table depending on the effect to be achieved.

10. As has been stated, any number of cards at any time can be thus switched or hidden. To give a flexible example of this, take four Aces and four Kings. Alternate them so they run King - Ace from face to back. The packet of eight face up cards is held in your right hand from above by the ends. The deck is face down in your left hand with your left little finger holding a break under the top card.

11. Now peel off the face up King onto the deck in the usual manner and pick it up to under the packet in your right hand as per FIGS. 1, 2, and 3. As the right hand packet is flush with the left side of the deck, as per FIG. 3, your right fingers secretly pick up the face down card to under the right hand packet.

12. Now the face up Ace is peeled off onto the deck and the situation is as shown in FIG. 4. Here your right hand moves to pick or scoop off the face up Ace to under the right hand packet as before; however, instead your right fingers release the face down card to thus cover the face up Ace. Now most **important** is to **retain** the left 4th finger break, but this time it will be on two cards - the face up Ace **and** the face down card.

13. Repeat peeling off the next face up card, a King, onto the deck and transferring it to under the packet fairly as before; however, at the same time, when the cards are as in FIG. 3, your right fingers **again** do the **secret** pick-up, **but** this time all of the cards above the break are taken. Thus actually you have a face up Ace and a face down card under the right hand packet and these two cards are held separated from the rest of the right hand packet. In other words, the break is maintained **both** during the secret pick-up and unloading.

14. Continue in the above manner each time taking a King fairly to under the right hand packet, but doing the ATFUS move on each of the Aces. If you run through this you will get the idea. If the moves have been done correctly you will end up with four face up Kings together, and a face down card covering four face up Aces.

15. At this stage you have a choice of what effect you wish to convey. For example you can show that the Aces have vanished, leaving only the Kings. To do this all you do is spread the cards up to the face down card, which will show only Kings. You are still holding a left 4th finger break under the other cards so you can return the Kings, still face up, to the top of the deck. Now turn over **all** of the cards up to the break. It appears as though you have merely turned the Kings face down, but now the four Aces are the top cards of the deck. You can thus show the Kings have changed back to the Aces. Be sure you tilt the pack so as not to reveal the single face up card just below the face down Aces.

16. The other effect after having shown that the Kings and Aces alternate is to turn the whole packet, actually nine cards, face down on top of the deck. Remember, you have gone through the ATFUS moves already and the situation is that the Aces are on top of the deck, a face up card, then the four face down Kings. A break is held.

17. Here riffle the front end of the deck and then show the four Aces by dealing them off the deck onto the table. Be sure to tilt the deck back so as to hide the face up card. Now turn over all the cards up to the break. This brings the four Kings face up and at the same time the face up card joins the top of the deck in a face down condition. All is clean as you apparently show that the Kings and Aces have separated themselves ala Oil and water. For a more adult presentation mix or alternate the Kings and Queens. Present the same effect but call it "Divorce". In other words, riffle the deck, say the magic word the judge said, then turn over the top four cards to show the men free from the women. How you handle this is up to the individual performer and also the existing situation. At any rate the following effect is for any type of company. Call it -

MENTAL REVERSE III

EFFECT... Basically the same as that in THE CARDICIAN.

1. Have five cards in a known order on top of the deck. The 8-K-3-10-2 system is as good as any. (Editor's note: The preceding refers to the mnemonic "Eight Kings Threatened To", thus helping you to easily remember the five cards.)
2. Undercut the deck, run off one card, injogging it, then shuffle off. The five known cards are thus below the injogged card.
3. Hold the deck in left hand Dealing Position, taking care not to lose the injogged card.
4. Say, "Let me show you a mental effect." Here deal the top four cards **face up** onto the table. Now stop and say, "Sorry, they should be face down." Here scoop up the four cards and drop them back face down on top of the deck.
5. Grasp the deck for an Overhand Shuffle as you obtain a break under the injogged card. Shuffle off to the break and throw the rest of the cards on top. Your set-up of five known cards is now on top of the deck. Deal these off face down from left to right.
6. Steps 4 and 5, casually handled, should disprove any prearrangement of the cards.
7. Have the spectator **touch** any one of the cards. As soon as he touches it you immediately know the name of the card but you say, "I will turn around. I want you to look at the card and then mix it in with the others so that you yourself will not know where it is."
8. At step 7 you have your **back turned** when the spectator is **looking at his** card. He will **remember** this point but **forget** that you had him **touch** a card **before** you turned around. This subtlety is very strong and adds to the overall effect.
9. The spectator having shuffled his packet, you are ready to face him again but be sure you already have your left 4th fingertip break under the top card of the deck.
10. With the deck face down in your left hand, your right hand is free to take the packet of cards from the spectator. Turn these face up onto the deck and sidejogged to the right. Hold the packet in place with your left thumb so your right hand can grasp the face up packet from above by its ends.
11. Now as you peel off the face card you say, "You could have thought of the ---" (here name the card being taken). This patter line is delivered with each card. When you come to the actual thought-of card you do the ATFUS move. Continue with the remaining cards in the usual manner until all have been shown. The selected card is now face up under the top face down card.
12. As has been pointed out, the ATFUS move can be done at any point, or regardless of the selected card's position. After the cards have been shown the remainder of the packet is lifted above the pack, squared, and turned face down on top of the deck.

13. Cut the deck and bury the packet, thus bringing all five cards apparently still face down to the center of the deck.

14. Point out that the spectator is thinking of one card which apparently you do not know. State that you will cause his mentally selected card to turn face up in the pack. Ask him what card he thought of. Riffle the end of the deck for effect. Spread the pack face down to reveal his thought-of card as the only one face up!

15. The above effect is startling and direct. In all probability mentalists will use five E.S.P. cards; however, I can't get excited about E.S.P. cards as obviously you have only **five** such symbols, and the effect seems greater in apparently discovering **one** of **fifty-two** cards as compared to one out of **five**.

NOTE: See notes on "Simplex Penetration of Thought" and "Double Penetration of Thought" for other mental effects using ATFUS.



MARLO'S COIN PASS

METHOD...

The coin is held in your right hand at the fingertips. Your left hand is held with the palm facing the audience and held high - a little above your head. Your right side faces the audience. Now apparently place the coin into your left hand, but instead pivot the coin behind your fingers and clip it between the first and second fingers at the back of your hand.

Close your left hand over it and remove your right hand with the palm facing the audience. Now point to your left hand with your right, and as your right hand turns over to point towards your left, the third finger of your right hand comes over the coin and clips it between your second and third fingers, bending them inward, thus leaving your forefinger free to point to your left hand.

Turn your right hand again palm towards the audience and in so doing your forefinger comes over the coin and again clips it between your first and second fingers at the back of your hand.

Keep your right hand with its palm facing the audience - open your left hand showing it empty - then produce the coin in your right hand. Using the same move with only one hand you have an effective front and back palm and production. No one will notice that you do not completely expose the back of your hand; and the illusion that you have shown the back and the front of your hand is perfect. Another advantage of this sleight is that it can be done with any size coin.

MARLO NOTE: While this article was taken from the May 1964 issue of TOPS, it appeared under the title, "Twenty Five Years Ago In TOPS". This means the "Marlo Coin Pass" actually first appeared in the TOPS for May 1939. This may be of passing interest to the student, as very few people know that I had contributions to TOPS before 1940.

"MINDREADING QUEEN"

November 20, 1957

EFFECT...

A spectator is shown a packet of Spade cards from Ace to Ten in order that he may think of any one of them. A Queen of a chosen suit is now placed into the packet while same is behind the performer's back. The Queen, representing the spectator's wife, is found next to the thought-of value. The spectator does not reveal his thought until the last moment. Only the ten Spade cards and the Queen figure in the effect as the rest of the deck is not used. Any number from Ace to Ten inclusive can be thought of by the spectator yet the effect will be successful.

1. Remove ten Spade cards, tossing them face down onto the table as you come to them.
2. During the above also throw out one indifferent card, also face down.
3. Pick up the packet and arrange the Spade cards Ace through Ten from the top down, with the indifferent card on top of everything.
4. Spread the ten Spade cards face up, keeping the indifferent card hidden behind the Ace.
5. As far as the spectators are concerned you removed ten Spade cards, arranged them in order from Ace to Ten, and are now displaying them.
6. Place the Spade cards aside face down as you ask the spectator to name his favorite Queen. Assume he chose the Queen of Hearts.
7. If he is married tell him that the Queen will represent his wife and you will give a demonstration of her ability to know what he may be thinking.
8. If he is single tell about the ability of the female mind to ferret out the thoughts of the male.
9. Place the packet of cards behind your back, or below the table if seated. The QH is placed secretly face up below the indifferent card that rests on top of the packet. The packet is then brought forward face down in left hand Dealing Position.
10. Tell the spectator that he is not to tell you what Spade he thought of until you actually reach it.
11. It may be as well to explain now that in the case of an odd number being thought

of the QH will be revealed face up next to the card **assumed** by the spectator to be his number. In the case of an even number it will be shown facing as the other cards but actually next to the Spade thought of.

12. Point to the top card and ask, "Did you think of an Ace?" If he answers in the affirmative, merely spread the cards revealing the QH face up apparently under the Ace. Actually this card will be the indifferent card but it will be assumed to be the Ace and the face of it need not be shown.

13. If he had not thought of the Ace you do a Triple Turnover onto the packet to reveal the Ace. The Ace is taken off and dealt face up to the table.

14. Point to the next card and ask, "Did you think of the Two?" If he answers in the affirmative you lift the packet to face the spectator. Shove over the top card to reveal the QH facing the spectator. Next, under cover of the QH, your right forefinger lifts up two cards at the inner right corner, then your right thumb presses on the back of the QH plus on the card(s) lifted by your forefinger, thus trapping the three cards. These three, as two, are moved further over to the right to reveal the 2S as next to the QH.

15. If number two is not the selection another Triple Turnover is made to turn the 2S face up onto the packet. It too is taken off and dealt face up onto the Ace already on the table.

16. Point to the next card asking if the Three was the mental choice. If the answer is positive you merely spread the cards saying, "You see, the Queen is right next to the card you thought of."

17. As can be seen, for every negative answer, a Triple Turnover is made each time and the card is discarded face up to the table.

18. If an odd number is selected you need merely spread the cards to reveal the QH supposedly next to the card thought of. In other words you make use of an assumption.

19. In the case of an even number the cards are tilted face toward the spectator, and the top card is shoved over to show the QH. A Double Lift, then the supposed pair, really three cards, is moved over to show the QH actually next to the thought-of card.

20. To get the cards back in order for a repeat after an odd number has been thought of, proceed as follows: Remove the face up QH and toss it face up on the table. In the meantime keep a break under the card that was originally above the Queen, ie., the supposed thought-of card. Pick up the other Spade cards and place them face down on top of the card in your left hand, but still keep the break.

21. To repeat the effect all you do, behind your back, is take out the indifferent card above the break, getting it to the top, then place the QH face up under the indifferent

card. You are all set to repeat.

22. In the case of the even numbers you will have an indifferent card face up facing you but you will actually be grasping this double card. All you do is turn this double card, as one, face up onto the deck while, of course, still holding onto the Queen during the turn. Both hands are also lowered, to waist high, at the same time that the card(s) is being turned. This results in the actual thought-of card now face up while your right fingers will still be holding onto the face down Queen.

23. Shove over the face up card, making sure to slightly advance the indifferent card under it. The face up thought-of card is now levered face down with the aid of the Queen held in your right hand. As the thought-of card falls face down your left fourth finger gets a break under the indifferent card, which was slightly advanced for this purpose. Your left fingers and thumb then pull in these cards so as to be square up against the packet; however, your left fourth finger now has a break under the top two cards - the indifferent card and the thought-of card.

24. Place the QH from your right hand face up onto the table. Your right hand picks up the other Spade cards to return them face down on top of the cards in your left hand, maintaining the break with your left fourth finger.

25. To repeat the effect proceed as per step 21.

26. It may be of technical advantage to know that when you reach the point of turning over a seventh Spade you can use the Triple Buckle to turn over three cards instead of fishing for a Triple Lift. On the 8th Spade you can use a Double Buckle. A Single Buckle is used when turning over the ninth Spade.

27. If the tenth Spade is the one thought of, there is one in every crowd, you merely turn the cards face up at this point to show the 10S, and at the same time do a Single Buckle to show the QH next to it. In other words, the Queen and the 10S are the only cards remaining.

28. To reset after the 10S merely drop the 10S, two cards as one back to back, onto the face of the tabled Spade cards. Pick up all of the Spade cards and place them face down into your left hand.

29. It is a simple matter to later remove the indifferent card second from the bottom, turn it face down on top, place the QH face up second from the top and you are all set to repeat.

A few trials with this effect will show it is not involved or complicated, but very direct as far as your audience is concerned.

ADD NOTE TO MINDREADING QUEEN

In order to show the **actual value** in case of odd numbers, as next to the Queen, proceed as follows: Suppose you point to the fifth card and say, "Did you think of number five?" When the answer is positive, you do a Triple Turnover to turn the Five spot face up. Take it off into your right hand. Now tilt your left hand and push off the next card to show the Queen, which you have also taken into your right hand, saying, "The Five is right next to the Queen." You can also state that the Queen will be placed face down into the deck.

To clean up turn the Queen face up onto the indifferent face up card on the packet as you lower your left hand. Place the Spade card aside onto the other tabled Spades. Do a Double Turnover with the Queen, really two cards, face down onto the packet. Pick up the tabled Spade cards and add them to the packet, keeping a break. From here you can repeat by removing the two cards below the break, the indifferent card and the Queen, and turn the Queen face up under the indifferent card, then place these on top. You are set to repeat.

Another way to repeat is to toss the Queen face up on the table, then return the actual Spade thought of to the packet. Turn over as one, and now you are set to repeat as for the original method outlined.

SECOND NOTE...

Instead of Single Buckle or the holding of the last two cards use the fan method: Fan the cards with the faces toward you, fanning all eleven cards, but as your hands drop to display the fan your right fingers pull the indifferent card over toward the right and behind the fan. This is a very good method as it clearly shows all of the cards without confusion of movement as when counting. (Fan Technique: The cards are held in your right hand at their lower end, with the faces toward you, while your left fingers fan the cards with the left thumb pushing cards to the right at the upper index corners. Your right little finger is at the lower left corner of the indifferent card when the fan is completed. Now, your left fingers hold onto the A-2-3 of the fan while your right forefinger (or fingers) pulls inward on the indifferent card causing it to swing behind the fan. The back of your right fourth finger will act as the pivot point at the lower left corner, preventing the indifferent card from showing too much of itself below the fan. With your left thumb at the face and your fingers at the back, push down the center of the fan in order to cover any protrusion of the indifferent card.)

MINDREADING QUEEN 2nd METHOD

EFFECT..

Same as original except no extra card is used among the 10 Spade cards.

MINDREADING QUEEN

1. Proceed exactly as in the original version but with no extra card, only the actual 10 Spade cards.
2. Behind your back remove the 9S to the top of the packet, then place the Queen (Mindreading Queen) face up under this top 9S.
3. From here the procedure is **exactly** as in the first method up to the 8S.
4. In the event that a 9S or 10S has been the thought-of card you will find, after discarding the face up 8S as per the routine, that the Queen is face up between the 9S and the 10S.
5. If the 9S is the card thought of, Single Buckle to remove the top two cards, the Queen and the 9S, face to face.
6. Turn your right hand palm down and spread the two faced cards to reveal the 9S. Turn your right hand over to reveal the Queen face up on the other side of the 9S.
7. The patter line to cover the above procedure is as follows: "The 9S is right next to the Queen."
8. In the event that the 9S has not been thought of your left hand turns back up to deal off the 9S face up onto the other Spade cards.
9. Keep your left hand back up after the deal off in step 8. With your right fingers remove the remaining two cards from your left hand.
10. Your right fingers spread the two cards to reveal a face down card next to the face up 10S. Say, "Obviously you must have thought of the Ten, and the Queen is right next to the card you thought of."
11. With the above patter line your left fingers reach over to turn the Queen face up alongside the 10S.
12. The effect can be repeated using the same methods as for the original version, except in this case the 9S takes the place of the indifferent card in the routine.

Now to get in some of the more obvious methods of accomplishing the MINDREADING QUEEN.

THIRD METHOD...

The Queen is placed on top of the packet and, utilizing a Second Deal, is kept on top until the correct Spade card is reached.

FOURTH METHOD...

The Queen is placed on the bottom of the packet, and the Queen is dealt using a Havana Deal at the proper number.

FIFTH METHOD...

The Queen is placed on the bottom and turned face up on top at the proper number by using the Double Deal. This places the Queen and the actual Spade card face up on top as one face up Queen. Do a Double Turnover. Deal the top card, the actual Spade, into your right hand, then take the Queen onto that. Turn both cards face up, fanning them as you say, "The card you thought of is next to the Queen." Flip both cards face down onto the packet. The Queen is now actually on top as it supposedly was in the beginning.

SIXTH METHOD...

Again the Double Deal, but this time the cards are dealt face down onto the table. At the thought-of number you do a Double deal, then immediately turn all of the other Spade cards face up as you say, "You could have thought of any one of these." Reach over to the tabled cards to turn over the actual Spade as you say, "But you thought of the (name the card) and it is right next to the Queen." With this show the next card as the Queen - just under the one he thought of.

Any one of the above methods can be used to begin the effect and later, on the repeats, the more subtle ones can be used to finish.



THE MENTAL SANDWICH

October 20, 1954

EFFECT...

The spectator thinks of a card. He places two Deuces face up into the deck so that he sandwiches a card between them. This card turns out to be the thought-of card.

The above effect makes use of the Kosky Change; however, its underlying method has been changed to such an extent as to enable the center or sandwiched card to be exchanged for any one of a half dozen possibilities that may have been thought of by the spectator.

1. On top of the deck secretly arrange any five cards in a memorized order. For example let us say that these cards are the 8 - K - 3 - 10 - 2 of mixed suits. All you need to remember is the rhyme line for values and forget about the suits. (Note: The "Rhyme Line" is "Eight Kings Threatened To".) The 2 is the bottom card of the five and its lower left corner is crimped.

2. To start, undercut about two-thirds of the deck and then shuffle off to the top. Next shuffle off about half the deck and throw on top. This brings your set-up to the center of the deck and yet the shuffles are convincing in that nothing is being controlled.

3. Ask the spectator for the color of the Deuces you should use - red or black. In removing the two Deuces, you should also casually bring your five card stack back to the top of the deck. Toss the 2's face up onto the table and hold the deck face down in your left hand.

4. Tell the spectator that you will show him some cards and as you do you will insert the cards face down into various parts of the deck; however, he is to think of any one of the cards as you show them to him.

5. Here the first card you show will be the 8 and after you show it, insert it into the deck near the bottom. The next card will be the K, which you then insert into the deck, but above the 8. Continue until all five cards are thus shown and are inserted into different parts of the deck, but are still projecting from the front end in readiness for the SIMPLE SHIFT. Remember that the crimped card, the 2, will be above the other possible selections even though they are in the center of the deck. (See the CARDICIAN, Page 55, for details of the SIMPLE SHIFT.)

6. With all five possible cards in the center, simply cut the deck so that the crimped card comes to the top of the deck. At this stage the top five cards are in reverse order to the original order. In other words, the cards will be 8 - K - 3 - 10 - 2 from the bottom up.

7. Spread the deck face down onto the table and have the spectator place the Deuces face up, one on each side, with any card he chooses. He is asked to gather the deck and hand it to you. Upon receiving the deck, run through the cards to remove the sandwich and place it to the top of the deck. Spread out the cards, counting to the fifth card below the sandwich and in re-squaring, get a break below the cards, thus stealing them to under the Deuces sandwich which is now held from above with your right hand. The patter line excuse for these actions is, "You could have placed the deuces with any one of these cards."

8. With your left thumb peel off the cards in such a manner that the first one will project over the front end of the deck, the next face down card is flush with the deck, and the block, as supposedly one face up Deuce, is placed to the rear of the deck in an injogged position as shown in FIG. 1. The position of your left and right fingers is shown in FIG. 2. The position of your right fingers is important in order to cover the large block of cards.

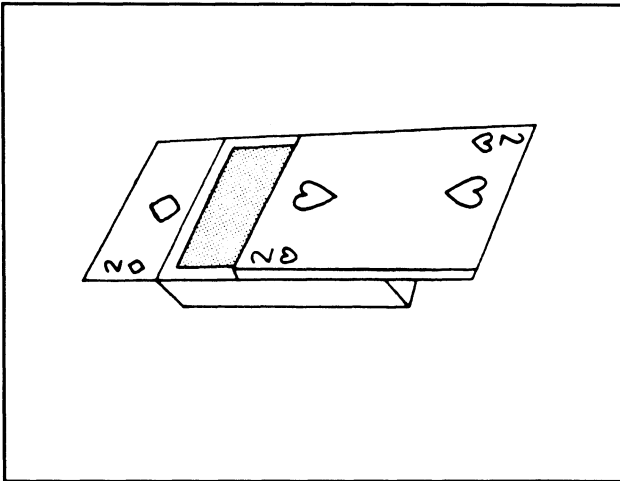
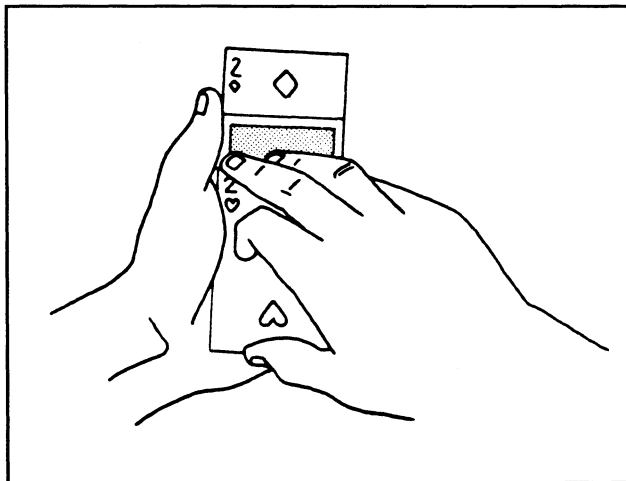


Figure 1

Figure 2



9. Have the spectator name the card he thought of. As soon as he names it, you start to thumb count with your right thumb at the back end of the block, to the proper card as in FIG. 3. Assume this card is the 3 to which you thumb count and then hold a break above it by merely pressing inward against the cards with the ball of your right thumb.

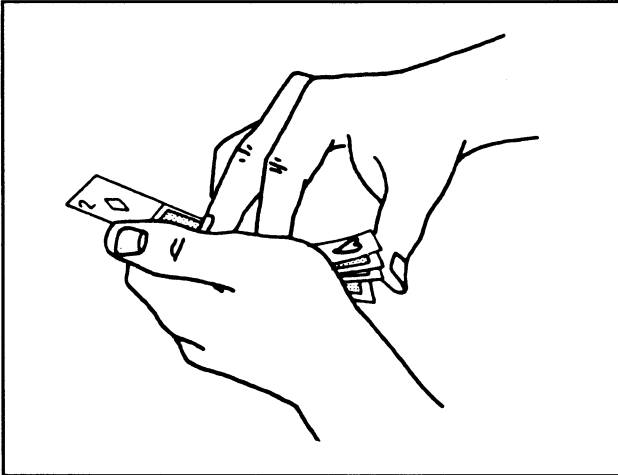


Figure 3

10. Your right hand now moves all of its cards forward as in FIG. 4, but still maintains the break at the back end with the thumb. This forward move is continued until the block of cards is flush with the front end of the deck. See FIG. 5 where you will note that the right thumb break is still maintained. Next, only the cards above the break are pulled back, with your right thumb beneath and right fingers above. Your right fingers, of course, move back to the back end of these cards in order to grasp them for the pull back of the cards as per FIG. 6. This is all done to apparently bring the face down card into view again. The next actions will give logic to this. The face down card, which is now the actual thought of card, is pushed forward and flush with the outjogged Deuce as per FIG. 7 and it seems as this is the reason you pulled back the other Deuce - in order to push the face down card.

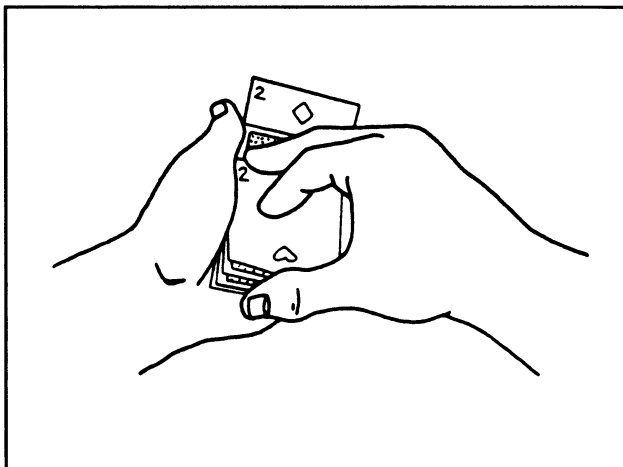


Figure 4

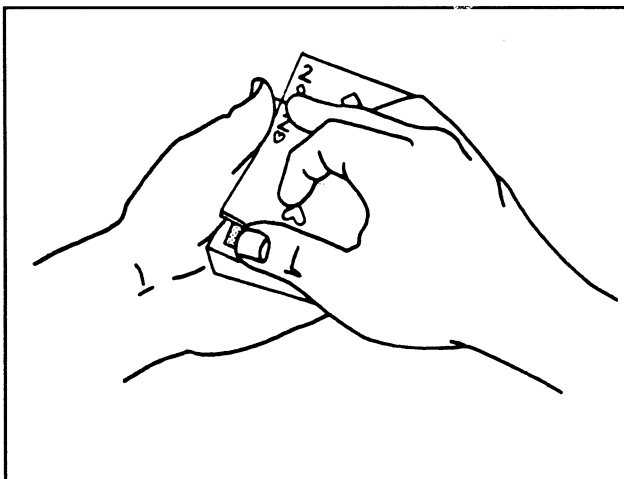


Figure 5

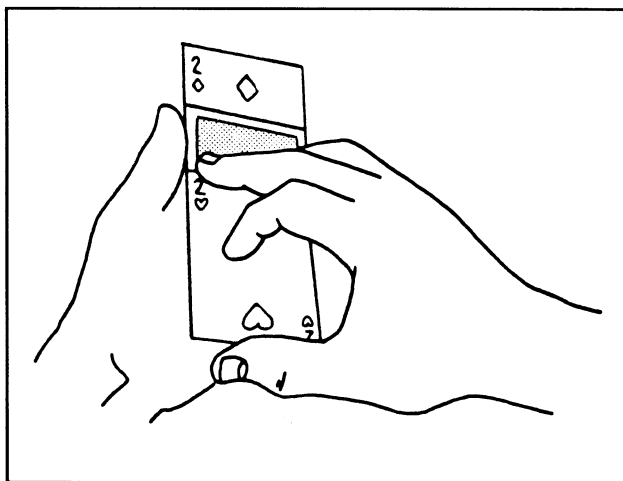


Figure 6

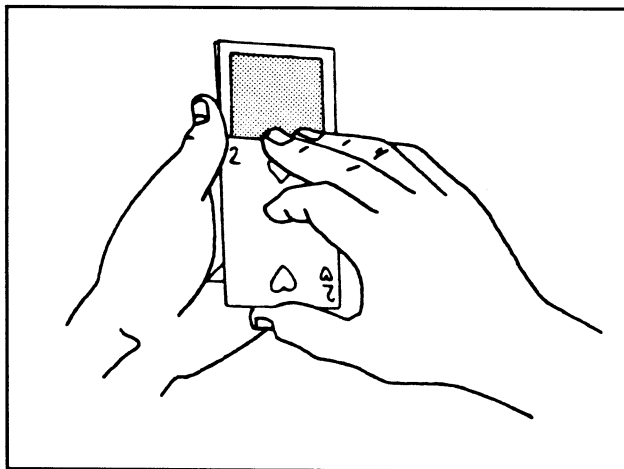


Figure 7

11. Now, the injogged Deuce, plus its block of remaining cards, is pushed forward by your right thumb, flush with the front end of the deck as per FIG. 8. Next, the face up Deuce is only pushed, with the right second fingertip resting on the face of the Deuce, until it is flush with the other outjogged cards as per FIG. 9. During these push moves your left fingers and thumb press firmly on the sides of the deck to prevent other cards from moving along with any of the cards being thus treated.

Figure 8

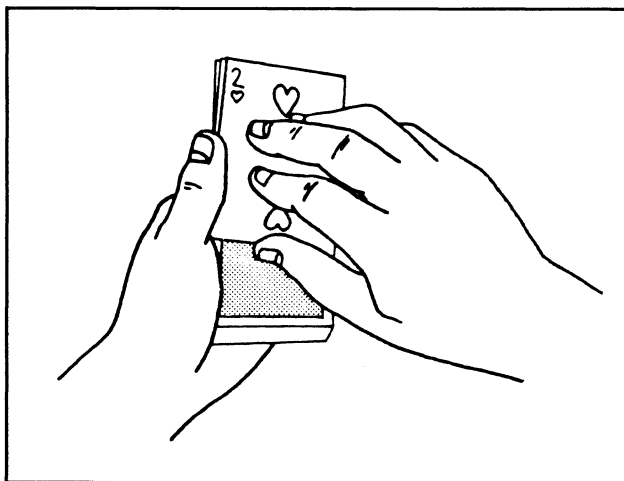
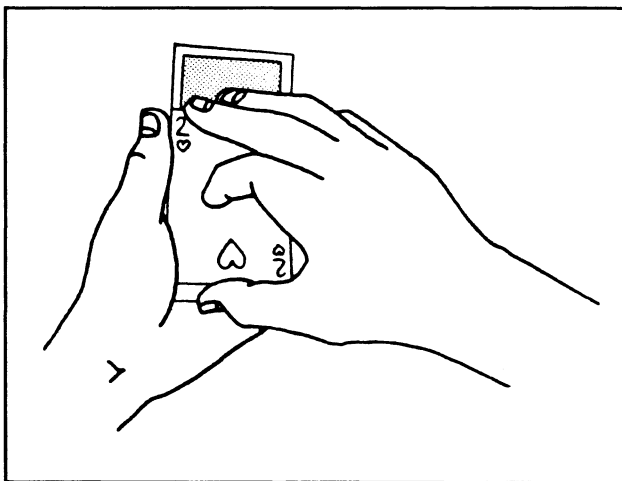


Figure 9

12. With all of the cards out at the front end of the deck, your right fingers go to the front end of the projecting cards in order to remove them off the deck. Your right thumb rests on the face of the Deuce while your right fingers go beneath the cards. Your left 3rd and 4th fingers press down firmly onto the lower right corner of the deck in order to insure only the three forward cards, the sandwich, being removed as per FIG. 10. Once the sandwich has been removed, the cards are spread with your right hand, as in FIG. 11, in order to expose the face down card between the Deuces. Ask the name

of the thought-of card and then turn over the sandwich to reveal the card between the Deuces. The spectator has found his own thought.

Figure 10

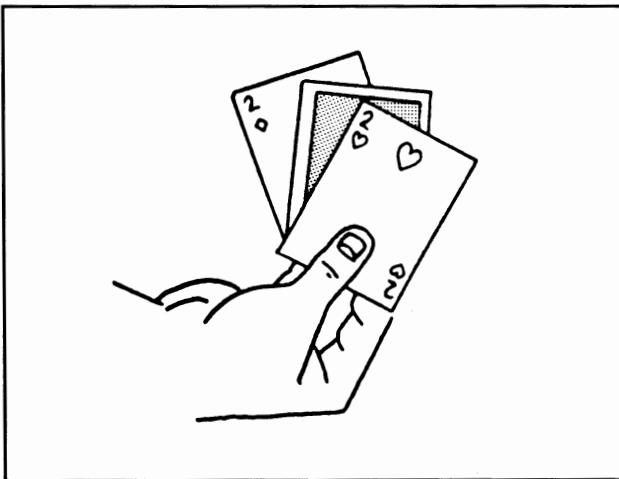
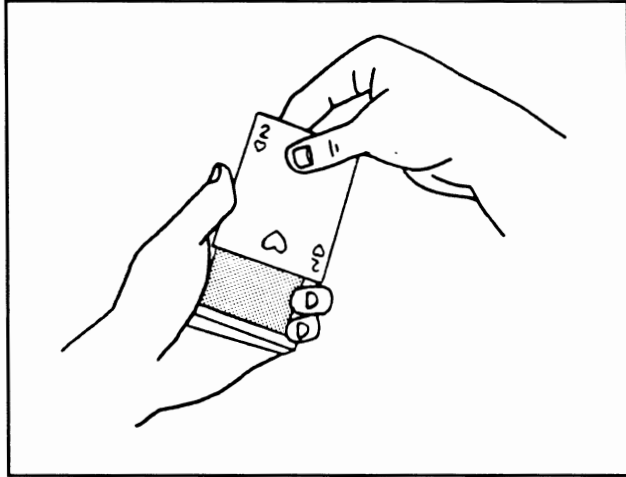


Figure 11

THE FUFU SWITCH

The title may bring a smile to the reader but this short word to denote a Face Up - Face Up Switch will bring one of puzzlement to his viewers. It is the same in basic mechanics as the original Face Up Switch except here **all** the cards are handled face up and under certain required conditions even more deceptive in that the **face card** of the pack or packet remains the **same before** and **after** the FUFU SWITCH. Assume you wish to use it in a four Ace effect.

1. Remove the four Aces from the deck and toss them face down onto the table. Onto these deal off twelve cards, also face down.
2. Pick up the packet and hold it facing yourself. Thumb over seven cards and in re-squaring obtain a left little finger break below them. With your right hand, from above, grasp these seven cards by the ends. Now both hands are lowered.
3. Gesture with the packet in your right hand as you say, "For this I will use four Aces and twelve cards." When you mention the twelve cards your left hand moves forward and at the same time shoves over the face card slightly. In bringing this card back flush with the packet, obtain a left little finger break below it.
4. The action of your left hand has indirectly pointed up the face card of its packet and the situation is as in FIG. 1. Note that the left thumb is at the upper left corner of the packet.

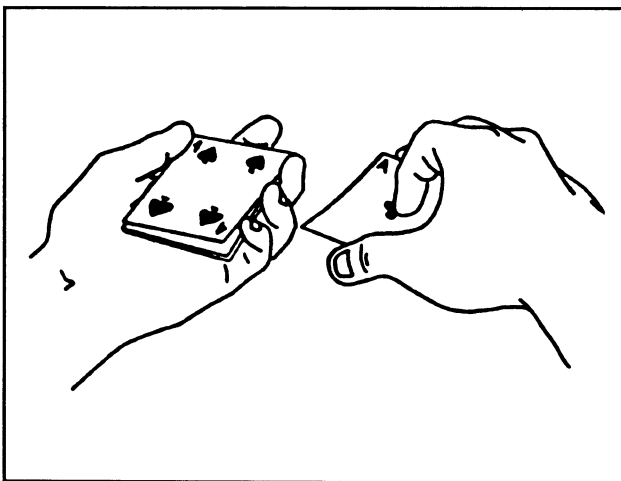
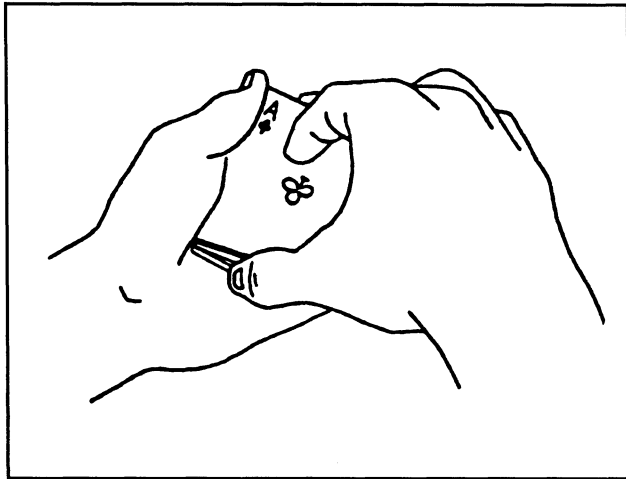


Figure 1

5. Bring both hands together as in FIG. 2 in readiness for the peel-off.

Figure 2



6. Your left thumb presses down on the upper left corner of the 1st Ace. Also the right fingers and thumb are ready to pick up the face card of the packet, with the right thumb establishing a break between the face card and the seven cards now above it. As the peel-off is started your right fingers secretly carry away the face card to under the packet in your right hand. This action is seen in FIG. 3. Note that at this stage it is important not to expose any part of the packet held in your left hand.

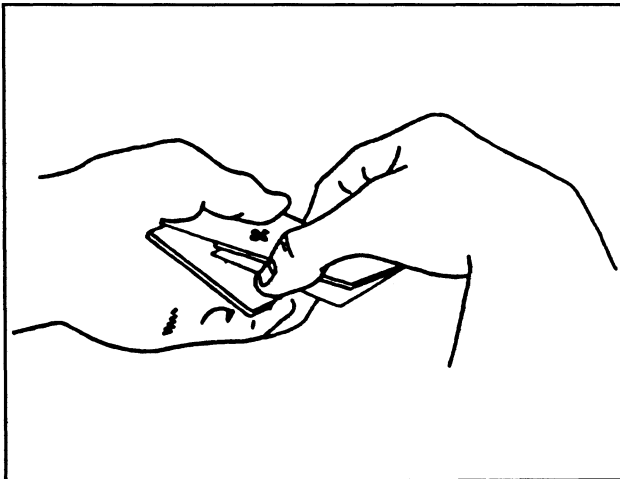
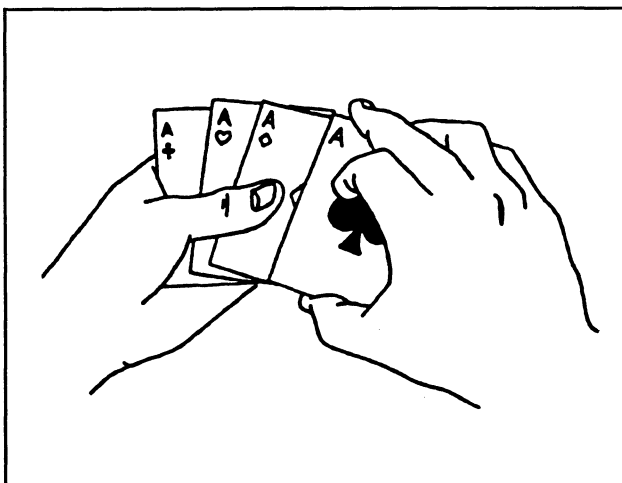


Figure 3

7. After the 1st Ace clears the right hand packet the next Ace is peeled off onto the 1st Ace and so on until all four Aces are in a fan formation as in FIG. 4. At this stage your right thumb is holding a break at the back end on the original face card stolen. Above this are of course three indifferent cards covered by what appears to be the last single Ace.

Figure 4



8. Your right hand now moves in to square up the Aces. At the same time, when your hands are back in a position similar to FIG. 2, the original face card is released back onto the left hand packet. Immediately your right fingers raise the remaining cards up to your left fingertips as in FIG. 5.

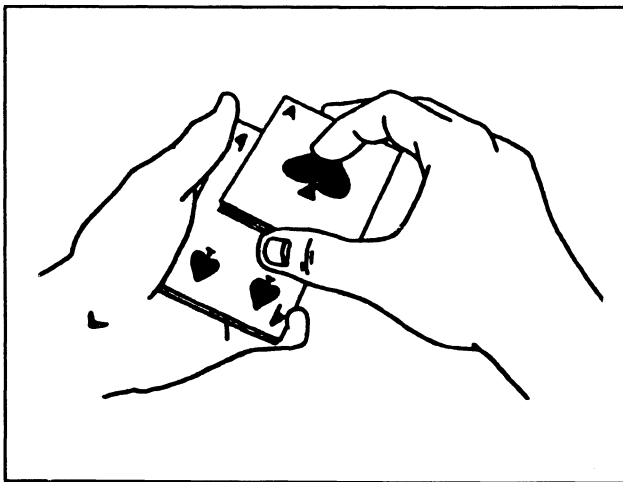


Figure 5

9. In FIG. 5 you will note that the original face card of FIG. 1 is back. It now covers three Aces while the cards held above the packet have an Ace at the face and three indifferent cards. Turn the supposed Ace packet face down but still held more or less above the cards in your left hand. With the fingers of both hands spread the face down cards as you say, "Four Aces - the Ace of Spades is our leader Ace." By the time you finish this line you should have turned the Ace of Spades face up after first placing the three indifferent cards face down to the table.

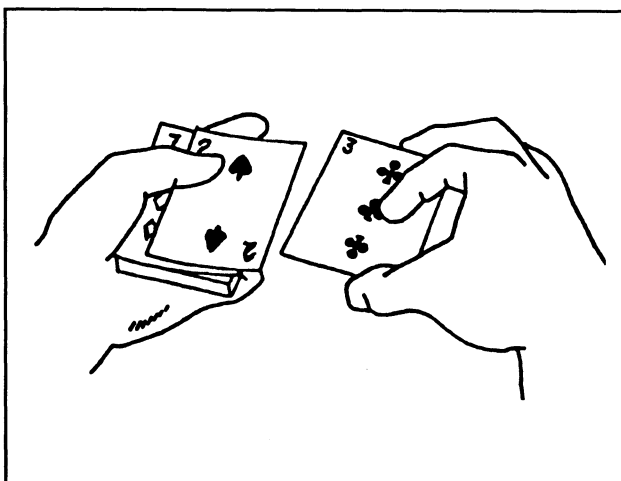
10. Turn the packet of cards in your left hand face down and count them one at a time onto the table, but use the **last** card to **scoop up** the packet. The three Aces are now on top of the packet and can be dealt onto the leader Ace. From here you are on your own as to how you finish the effect.

ANYTIME FUFU SWITCH

1. This uses the same basic idea of holding both packets face up. Assume that you have five cards face up in your right hand and the rest of the deck is in your left hand. You also have a left fourth finger break under the face card of the deck.

2. Have a spectator think of any one of the five cards held in your right hand. With the fingers of both hands mix the five card packet. Square it up and now hold it in the position shown in FIG. 2.

Figure 6



3. Ask if the first card is the one thought of. If he replies in the negative then bring the packet off to the right side of the deck and peel off the first card onto the face of the deck as shown in FIG. 6.

4. Now your right hand comes back in order to pick up or slide this card **under** the packet in your right hand. This results in both hands again coming into the position as shown in FIG. 2. **Leave** your hands in this position as you ask if the next card is the one thought of. If not, repeat the above moves as per FIGS. 6 and 2.

5. Suppose on the next card the spectator admits it is the one he thought of. Here you **do not move the packet away**. Instead peel off the face card as in FIG. 3, at the same time stealing the **original face card** under the cards in your right hand. Your right hand of course moves away until the thought-of card is clear. Also your left fourth finger can enter under this card as if to keep it separated from the rest of the deck. This is not

hidden but made fairly obvious as if it is your intention to make the pick-up easier.

6. Now your right hand comes over as if to take the thought-of card under the packet in your right hand as before; however, your right hand instead releases the bottom card, on which your right thumb held a break all along, thus when your right hand moves away the **original** face card is again on the face of the pack. The illusion of having actually taken the thought-of card is perfect.

7. Immediately after the switch the packet is brought to the position shown in FIG. 6 and the **next** card is peeled off **as** in FIG. 6, as you say, "You could have thought of this card." Here actually pick it up under the packet and then continue in the same manner with the next card that has not been a thought-of card. The additional moves only further convince the on-looker that his actual thought-of card is still among the five cards held in your right hand. Of course only four cards are there and the thought-of card is hidden under the face card of the deck.

8. Place the four cards face down onto the table. Turn the deck face down and cut the bottom two cards to the top, thus bringing the thought-of card to the top of the deck. Drop the deck face down onto the face down packet on the table.

9. Explain in simple terms the theory of Kinetic Energy. Apparently apply it to the pack and have the card he thought of rise to the top of the deck. For a title call it **THE RISING THOUGHT**. As Slydini would say, "It's not much but better than nothing."

NOTE: The FUFU Switch can be applied to the blue Ace effect. The approach of having a card thought of as in "The Rising Thought" can be applied to a Mental Reverse Number 4.

A FLOURISH TO REVERSE

November 16, 1956

The object of this is to use it as a sort of flourish and at the same time it gets rid of the top card. It can also be used as a method of reversing a card or cards. First the description of the flourish:

1. Hold the deck face down in left hand Dealing Position.
2. Your right hand takes the deck from above by the ends to show the bottom card, after which the deck is replaced face down in your left hand.
3. Your right forefinger lifts up the top card by its lower right corner, then flips it face up on top of the deck.
4. Your right forefinger again lifts up the now face up card by its lower right corner; however, this time instead of the card going face down on top of the deck it is actually flipped over and to the bottom of the deck.
5. The mechanics of flipping the face up card to the bottom are as follows: Once your right fingers have hold of the card by the lower right corner your left fingers sort of pull down on the right side of the deck so that the deck moves forward under the face up top card as in FIG. 1.

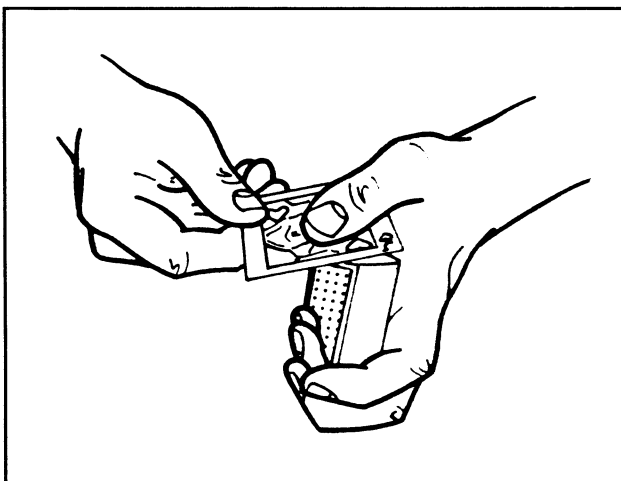
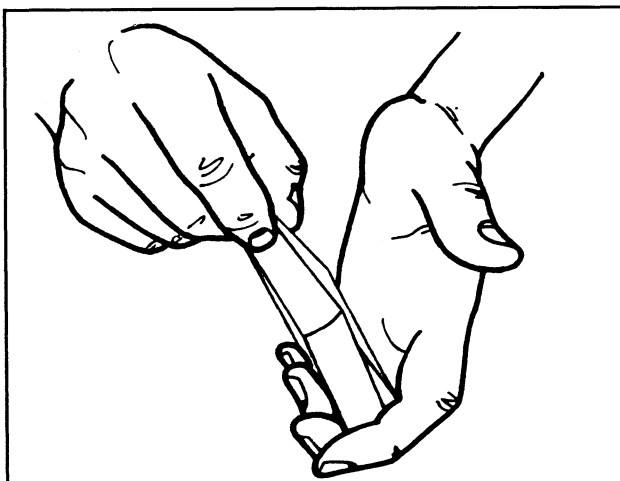


Figure 1

6. With the cards as in FIG. 1, your right fingers flip the card to the bottom of the deck. This becomes easy due to the space between the deck and the palm of your left hand. The top card goes to the bottom and faces the same way as all the cards in FIG. 2.

Figure 2



7. As soon as the card is flipped to the bottom your left fingers immediately swing the deck back into Dealing Position.

8. The whole is made as an open flourish as you say, "Your card is not on the bottom and, of course, it is not on top." Assuming you have had a card selected and brought second from the top it will now be on top after the above flourish.

9. It will be noted that under certain conditions, if the move is done correctly, the illusion is that the face up card has merely been turned face down on **top** of the deck. In order to aid this illusion your right hand must immediately come over the deck to square the ends **as soon as** your right fingers release or flip its card to the bottom.

TO REVERSE

The flourish just described can be used to secretly reverse a card as follows:

1. With the selection second from the top go through the moves as per the flourish.
2. When the top face up card is lifted, actually two cards back to back, are lifted.
3. Now do the flourish moves as per FIGS. 1 and 2. Note that the selected card will end up reversed second from the bottom.
4. If your right hand flips the double card to the bottom correctly there will not be a flash of the reversed card. The reversed card is further covered by your left fingers quickly bringing the deck back to Dealing Position. Your left thumb also aids in the action as the base of your thumb forces the two cards flush with the deck.
5. The only thing to watch out for is to be sure the cards do not injog or outjog during

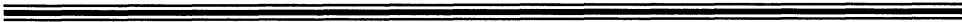
the action as this will obviously expose the reversed card.

TO REVERSE SEVERAL CARDS

1. This action is the same as above except several cards can be reversed by a repeat of the action so that every other card will be reversed, or by doing a Multiple Lift under the top face up card, then doing the flip action to the bottom. Cards such as four Aces can be reversed quickly using this method.

2. Once the card or cards have been reversed under the bottom face card, your right hand gives the deck a Marlo True Cut (See The Gen issue April 1956 for The True Cut) which brings the reversed card to the center for its subsequent revealment.

NOTE: See "Somersaulting A-2-3" for use of the FLOURISH TO REVERSE.



MARLO'S PRINCESS (Second Method)

August 17, 1963

EFFECT...

A mental problem with a successful conclusion and a surprise ending.

The audience sees a spectator being shown five cards consisting of the 5C-6C-7C-8C and 9C. He is asked to think of one of them. The performer places one card into his pocket, leaving four on the table. The thought-of card is named and the performer shows this as the one in his pocket. The remaining cards on the table are turned over and are now four Aces.

In the above effect only a regular pack of cards is used and the skillful practitioner can manage it with a borrowed pack; however, the descriptions will be given as if you were using your own cards.

1. SET-UP. In your right pocket you have a 6C-8C and **one** Ace from outside toward your body. In your hands you have a **six** card set-up, from the top down is a 5C, two Aces, a 7C with five pips down or at the end toward yourself, one Ace, and the 9C.

2. Hold the packet face down in your left hand and spread over only the top four cards. In re-squaring your left fourth fingertip gets a break beneath the four cards and at the same time your left third fingertip gets a break below the top card. Thus you are holding two breaks as in FIG. 1.

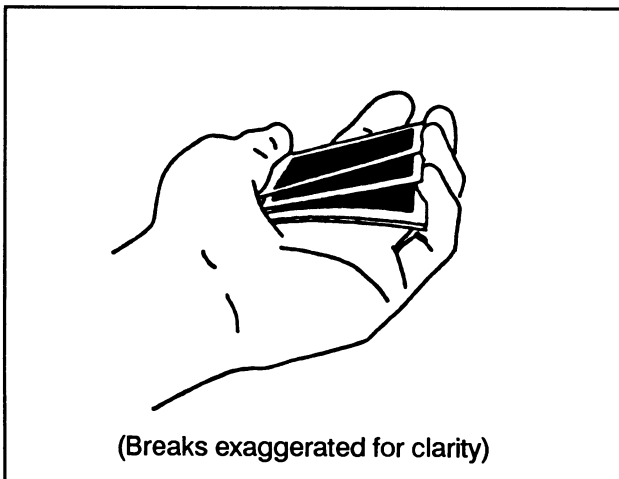
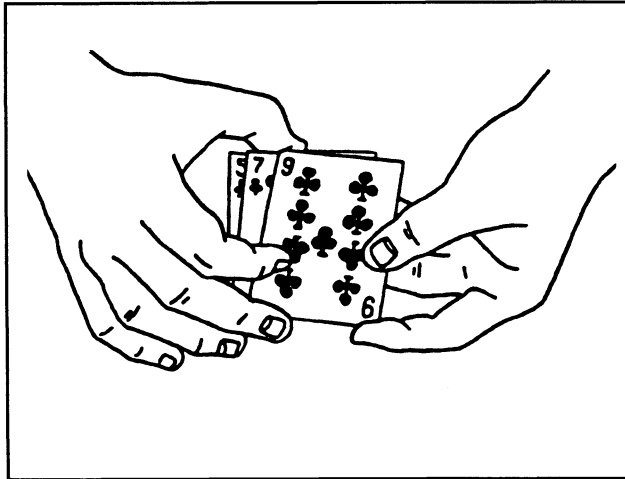


Figure 1

3. Holding the two card break, your right hand comes over from above to grasp the packet by its ends. Your right hand turns the packet face up, sideways, to the right. Due to the breaks only the 5C-7C-9C will show as in FIG. 2.

Figure 2



4. Grasp the face up packet at its upper right corner with your right hand and gesturing with the packet say, "I am going to show you some cards." Replace the cards into your left hand, turning the cards face down again. Now you re-spread only the top four cards as you remark, "For this I use five cards." In re-squaring get a left fourth fingertip break beneath the top four cards.

5. With your left thumb push over the top card very slightly then grasp its upper right corner between your thumb and your first and second fingers, then your right hand moves the card forward as in FIG. 3. Turn **both** hands inward toward your body to expose the face of the 5C. Your right forefinger will be covering the index of the card. Push the 5C **flush** with the packet then deal off the top 5C face down to the table at your left.

6. Repeat the above actions but this time three cards are moved forward as in FIG. 3. Tilt up both hands to expose the four spots of the actual 7C as in FIG. 4. Your right forefinger is covering the index as you say, "The Six of Clubs." Push the cards back flush with the packet and deal off the top card, actually an Ace, alongside and to the right of the 5C on the table. The break should be retained on the two cards at this stage.

7. Now your right thumb enters at the back end or lower right corner so that two cards can be turned over endwise as one card, the 7C, which is rested for a moment against the packet as in FIG. 5. The 7C is now turned over **sidewise** to the left thus bringing the five spots of the 7C uppermost, or at the front end of the packet. Deal off the top card, the second Ace, alongside and to the right of the first two tabled cards. No break is held at this point.

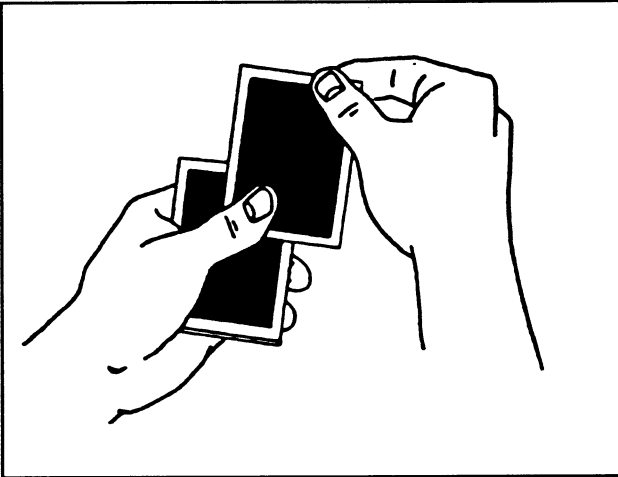


Figure 3

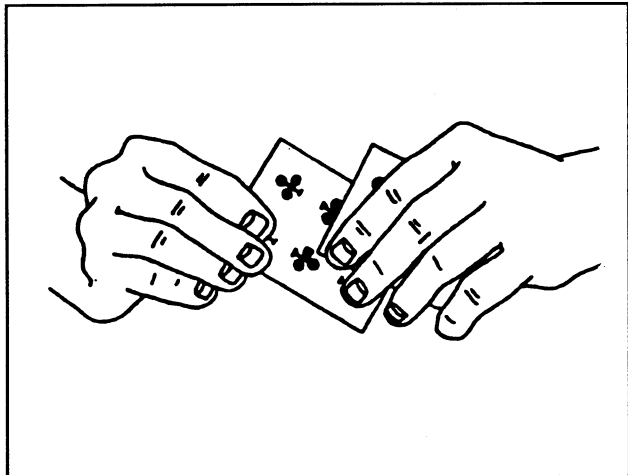


Figure 4

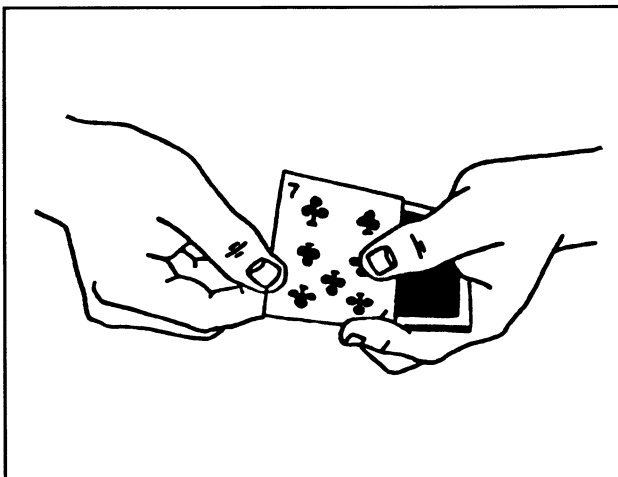
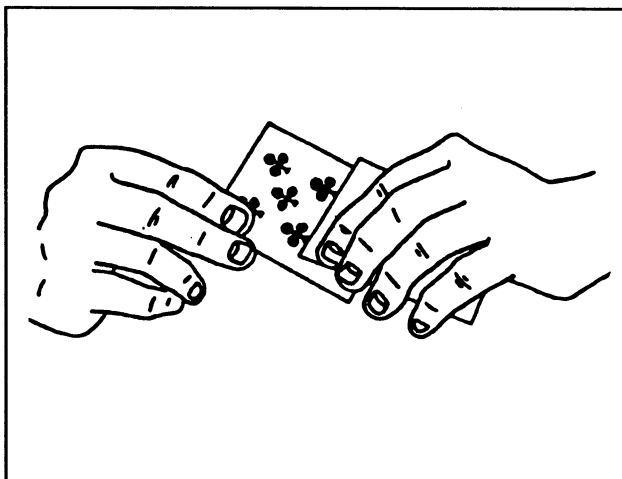


Figure 5

8. Push over and move forward the top card and show it as an 8C as seen in FIG. 6 where the 7C index is covered and appears to be the 8C. Deal this card **directly** from its forward position, after first turning both hands down, alongside the other three cards. Thus four cards are on the table face down.

Figure 6



9. The last card, really two, is grasped by your right thumb and fingers at its lower **left** corner. The card is then turned face up with its upper right corner pressing firmly against the tip of your left 2nd finger. Thus the card is held cornerwise and at the same time your left second finger presses upward on its corner while your right thumb presses inward on the face of the card. Thus the card is slightly bowed and prevents a possible flare-out of its corners. Study FIG. 7.

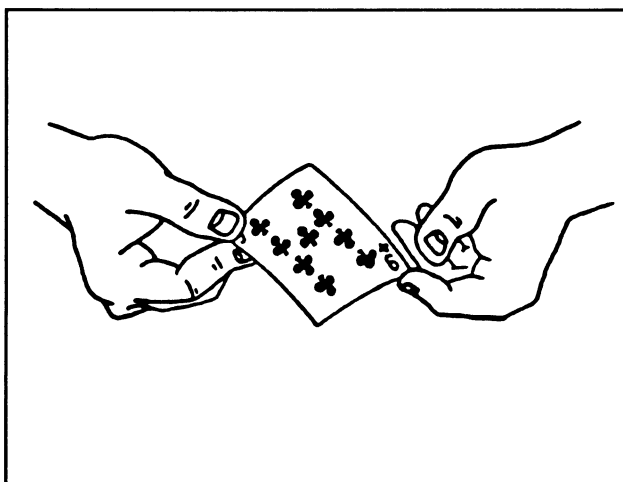


Figure 7

10. Turn the 9C back face down into your left hand. Pick up the two Aces, the center cards of the four on the table, and place them face down into your left hand on top of the supposed 9C. You have three Aces together at this point. Pick up the 5C, the first card on the left, to place it into your left hand, but keep a left fourth finger break below this card. Pick up the 7C and place it on top of all.

11. Take the packet with your right hand from above by the ends, at the same time obtaining a break with your right thumb at the back end of the packet on the two top cards. Release the bottom four cards at the same time and use your right 3rd and 4th fingers to spread them to clearly show four cards. Your right first finger is of course curled on top of the packet.

12. As the four cards are being spread you say, "I will leave four cards on the table and one I will place in my pocket." Do so, placing both cards as one into your pocket and **onto** the already pocketed 6C and 8C. Continue by saying, "Later I will have you think of one of these cards and it will be the one in my pocket." At this stage you remove the Ace and toss it face down onto the four tabled cards. Pick them up **squared** and flashing the bottom card, the 9C, you say, "But you can think of any one of these five cards."

13. Mix up the five cards. Remove the 9C and without showing drop the four Aces face down to the table. Place the 9C in your pocket on top of the others. The order from outside toward your body is 9C-7C-5C-6C-8C.

14. Have the thought-of card named and merely take out the correct card and show it. This part can be done very quickly if you have previously taken the precaution of setting the 6C-8C on its **sides** in your pocket and later the 9C-7C-5C are set in an **upright** position. Experimentation will show that any one of the five cards can easily be located and removed in this manner.

15. Having tossed the thought-of card face down to the table you ask, "If I gave you another chance which one of the other cards would you have thought of?" Regardless of what card he names you counter with, "Well, I would have missed that card because these are the four Aces."

16. In the above you have reached the climax of the effect; however, if one wishes to delay this then the "mental" part of the effect can be **repeated** if desired. All you do is toss in the card you just removed from your pocket in amongst the Aces. Mix up the cards and then remove the **same** card and place it into your pocket in its proper position. Have the card named and continue for as long as you wish but be sure that each time you emphasize that only one card is removed and placed into your pocket.

17. Using a repeat, at least a second time, can also be used to unload the pocket of extra cards. Merely make the thought-of card the face card of the packet that you remove from your pocket, as one card. Your left hand should have in the meantime picked up the pack and is holding it face down. The card(s) in your right hand go on

top of the deck and you immediately turn your attention to the four tabled cards, ask your concluding question and reveal the climax.

18. The basic idea of using a Seven and passing it off as both a Six and an Eight first appeared in NEW ERA CARD TRICKS; however, the handling here of the 7C is that of Brother John Hamman who uses it in an entirely different effect. (See notes of June 20, 1963 for 1st method of Marlo's Princess as shown to John Braun at Knoxville).

The following methods make use of showing the value cards in reverse order; thus a greater combination of cards can be utilized to arrive at the same results. Each method has its own special advantages.

THIRD METHOD

1. In your pocket have a 2D and a 4D. In your hands have a six card packet that reads from the top down, Ace-5D-Ace-3D-Ace-AD. Spread the packet to show only five cards and in re-squaring obtain a break below the 4th card and the 2nd card from the top. When the packet is turned face up it will show the 5D-3D-AD.

2. Turn the packet face down into your left hand. Your right hand lifts up the top two cards as one up to your left fingertips. Your right thumb now moves in and under the card(s) at the lower **left** corner as seem in FIG. 8. Your right fingers turn the card face up to show the 5D and then it is turned face down onto the packet. The top card, an Ace, is actually dealt to the left of the performer.

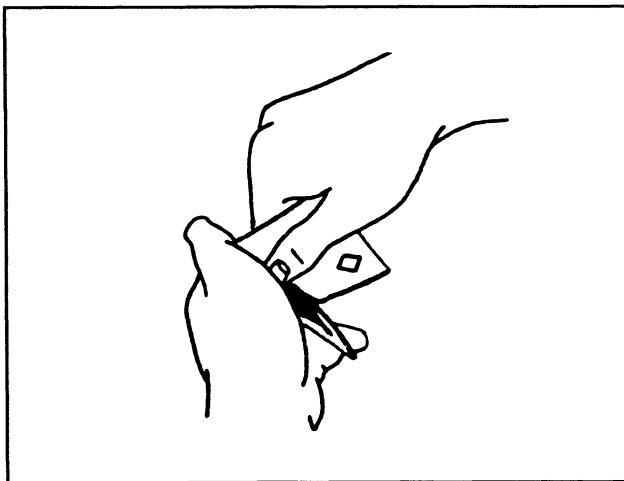


Figure 8

3. This time only one card is lifted off the packet, the actual 5D, as in FIG. 8; however, this time your right thumb goes in a little deeper in order to cover the center pip. Also your right thumb is at such an angle as to cover the inner index also. As the card is

being turned over the left thumb slides itself into position across the upper index. The card is now displayed as apparently a 4D as shown in FIG. 9.

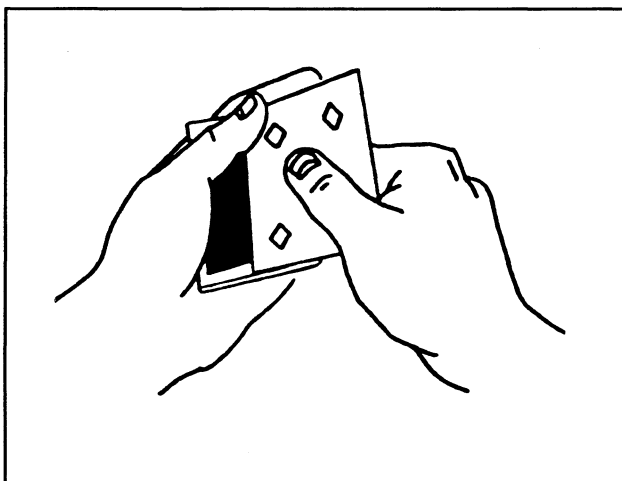


Figure 9

4. When the card is as in FIG. 9 turn it inward toward yourself and deal it face down directly to the table. Now lift up two more cards this time to show the 3D. turn it face down onto the packet and deal off the top card, an Ace.

5. This time in showing the 3D as a 2D the handling is changed by pushing the card over and then clipping its upper right corner between your right 2nd and 3rd fingers as in FIG. 10. Your right thumb is under or on the face of the card. As it is turned over you will see it first and immediately your right thumb positions itself over the center pip. At the same time your left thumb comes in to cover the upper index as this corner is grasped between your left thumb and fingers. The lower index is **automatically** out of the way due to the curve of the card, as it is trapped between your 2nd and 3rd fingers. Study FIG. 11.

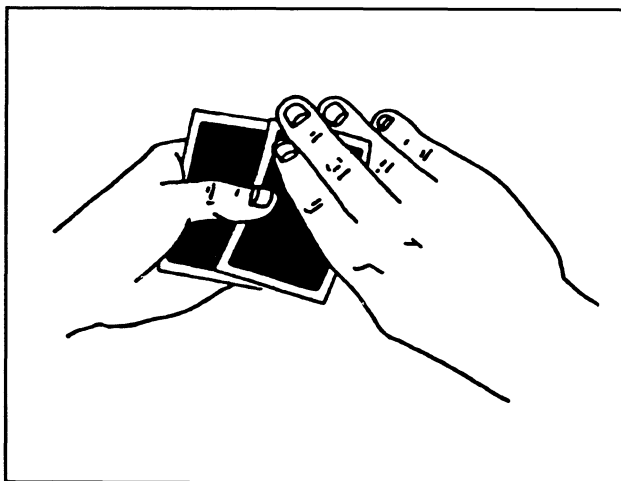


Figure 10

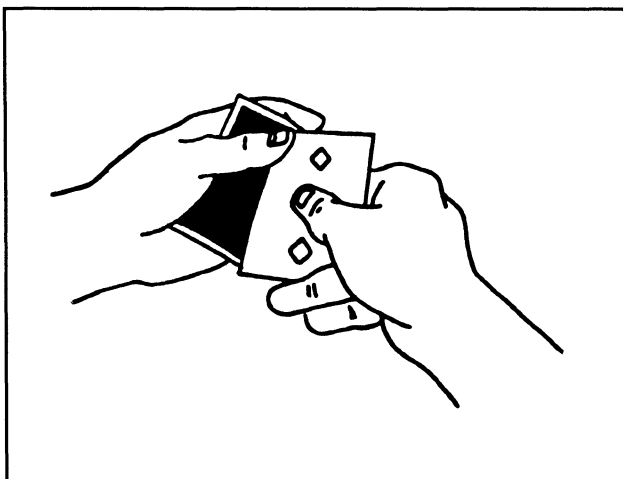


Figure 11

6. With the card in position as in FIG. 11 your right hand merely turns inward and deals the supposed 2D directly to the table. The remaining card(s) are handled as one card in a manner shown in FIG. 7.

7. All that remains is to assemble the cards so that the 3D and the 5D are the top cards of the packet and a break is held below them. The four Aces are tossed out face down to the table as your right hand places its supposed single card into your pocket onto the 2D and 4D already there.

8. In accordance with the premise you, of course, have asked a spectator to think of one of the cards. You now have placed a card into your pocket. At this point there is no need to do anything else but ask the spectator what card he thought of.

9. If he names either the 2-3-4 or 5 of Diamonds then this card is reproduced from your pocket, then the effect is terminated as already outlined in the previous version.

10. If the spectator should name the AD as his thought-of card you look at him and then state, "I knew you would think of the Ace. You had no alternative because these are the four Aces."

As you can see the above method has the advantage of not having to go through the explanation of what you intend to do, but it does have a drawback when the Ace is named because the Ace cannot be removed from your pocket. On the other hand this could be the strongest feature as the spectator may contemplate what would have happened had he thought of the 5D. Would the cards all be Fives? At any rate you get the point. The next method should appeal to those who like to eliminate the use of extra cards as it requires only five cards to start.

FOURTH METHOD

1. In your right pocket you have the 2D and the 4D and any Ace. The five card packet in your hand should read, from the top down, Ace-5D-Ace-3D and AD. Casually spread the five cards and in re-squaring your left fourth finger obtains a break below the fourth card from the top while your left third finger obtains a break below the second card from the top. The situation is similar to that shown in FIG. 1.
2. Turn the packet face up so as to flash the 5-3-Ace of Diamonds. The action is as already shown in FIG. 2. Hold the packet face up in your right hand as you gesture and make the appropriate remarks about showing him some cards. Stress that only five are used.
3. Turn the packet face down in your left hand. Do a Double Lift to show the 5D and then turn it face down onto the packet. Deal off the top card, an Ace, to the table at your left.
4. This time pass off the 5D as a 4D in a manner similar to FIGS. 8 and 9. This supposed 4D is turned inward toward yourself and dealt directly to the table alongside the first card.
5. Next do another Double Lift, or use a Single Buckle, to show the 3D. Turn it face down onto the packet and deal off the top card, the 2nd Ace.
6. Pass off the 3D as a 2D in the manner already shown in FIGS. 10 and 11. Deal it directly to the table from your right hand.
7. The last card, the AD, is cleanly shown as one card and then dealt to the table along with the others. This shows only five cards being used. Scoop the five cards together and fan them faces toward yourself. Place the 5D at the face of the packet and remove the 3D. In accordance with your presentation of what you propose to do the 3D is placed into your pocket and then later the Ace is removed and tossed onto the other four cards.
8. Flash the face 5D of the packet as you request the spectator to think of one of the five cards. Mix the cards and eventually remove the 5D and place it into your pocket.
9. If he names the 2-3-4 or 5D as the card thought of, you remove it and show the proper card. Climax the effect by later showing the four Aces.
10. If the spectator names the AD as the one he thought of then again in accordance with the presentation you show only the four Aces on the table.

In the above versions you can use the original 5-7-9 spot cards as in the first version. In this case the four Nines would become the surprise cards. Other card combinations, such as 7-5-3 can be passed off as a 7-6-5-4 and 3. A combination using

a 3-5-6 can be shown as a 2-3-4-5 and 6.

Showing the cards in order, either forward or backward, has a certain logical order but it also has its limitations. By ignoring the showing of cards in any definite sequence you can make use of only two cards, a 7 spot and a 5 spot, which can be shown as apparently a 4-5-6-7 and 8. The following two methods make use of this approach.

FIFTH AND SIXTH METHODS

July 24, 1964

FIFTH METHOD...

1. This makes use of a six card packet arranged as follows: From the top down is two Aces, a 7 spot with the five card pips at the outer end, two Aces, and a 5 spot at the bottom. The 4-6-8 spot cards are in the right coat pocket. These cards can be of any suit but as the Diamond pip is the smallest of all it is best to use them in order to be sure the thumb will cover the pip when required. If your thumbs are large then you will have no problem with any of the suits.

2. Spread the packet face down to show only five cards. In re-squaring obtain a left fourth fingertip break below the third card from the top. State that you will show five cards, in no particular order for a psychological reason, and that he, the spectator, is to think of one of them.

3. Turn the three cards over as one to bring the card(s) face up with the five card pips now at the inner end or toward yourself. This is similar to FIG. 5 except that the five pips will be at the inner end. Turn the card(s) face down and deal the top card, an Ace, to the table.

4. A two card break should be retained in the initial turndown of the 7 spot. This time move two cards as one forward to show a 6 spot as seen in FIGS. 3 and 4. Push the cards flush with the packet and deal off the top card, the second Ace, onto the table to the right of the first tabled card.

5. Here grasp all of the cards from above in your right hand. Turn palm up to display the 5 spot at the face of the packet. In returning the packet to your left hand it is automatically turned around so that now the 7 spot card will have its five pips at the **upper end** and will be used later. For the present your right fingers seem to reach under the packet at the lower right corner to apparently remove the 5 spot. Actually your left fingers buckle the bottom card slightly and your right fingers actually remove the second card from the bottom, the Ace. (This move I refer to as the Bill Simon Buckle Glide). Three Aces are now on the table.

6. Now be sure that the packet is rather low in your left hand for the next moves. The

top card is carried forward as in FIG. 3 and displayed as an 8 spot as in FIG. 6. It is dealt directly to the table as your hands turn down.

7. The last two cards in your hand are shown as apparently the 4 spot in a manner similar to FIGS. 8 and 9 except there will be no other cards in your left hand. The card(s) are turned back face down into your left hand. The first three tabled cards, the Aces, are picked up and placed on top of the cards in your left hand, bringing four Aces together. The last card, the 7 spot, is picked up and placed to the bottom.

8. The cards are now apparently mixed but actually all you do is a quick reverse count of the packet so the last two cards, the 7 and 5 spot, go to the top as one and a break is held below them. Your right hand grasps the packet by its ends from above, while at the same time holding the break on the top two cards.

9. Drop the four Aces face down to the table, spreading them and remarking about placing one card in your pocket. Place the 7-5 onto the 4-6-8 in your pocket.

10. Have the spectator name the card he thought of, then produce the proper card. Later show the four cards on the table as the Aces in accordance with the presentation as outlined previously. You will note that this method can bear a repetition of the mental part of the effect if so desired.

SIXTH METHOD...

1. Here only five cards are actually used in the beginning but it does make use of the premise of explaining what you intend to do in order to get the last Ace into play.

2. In your pocket is the 4-6-8 spot and one Ace. In your left hand is a packet of five cards held face down, the order of which is, from the top down, two Aces - the 7 spot with the five pips toward the upper end - an Ace - and the 5 spot at the bottom or face of the packet.

3. Spread the five cards very openly to show five and five only. In re-squaring get a left fourth fingertip break beneath the third card from the top.

4. Do a Triple Lift, turning over the card(s) so as to bring the five pips to the inner end. This is like FIG. 5 except the five pips are at the lower end. Turn the 7 spot face down onto the packet and deal off the top card, an Ace, to the table. Retain a two card break during these moves.

5. Move two cards forward as one as per FIG. 3 and then show the card as apparently a 6 spot as per FIG. 4. Push the card(s) flush with the packet and deal off the top card, an Ace, to the table alongside the first one.

6. Grasp the packet from above with your right hand in order to show the face card,

the 5 spot, and in so doing turn the packet end-for-end as you replace the packet face down into your left hand. The 7 spot now has its five pips at the upper end to be used later. For the present your left fingers buckle the bottom card in order that your right fingers can remove the second card from the bottom via the Simon Buckle Glide.

7. The top card is moved forward and displayed as apparently an 8 spot as in FIG. 6. Be sure that your left hand has the last card low enough in your hands so as not to flash the 5 spot. Deal the top card directly to the table as your hands are lowered.

8. The last card is now passed off as a 4 spot using the procedure depicted in FIGS. 10 and 11 except here there will be no other cards in your left hand. Your right hand turns inward to toss the apparent 4 spot onto the table face down with the others.

9. Scoop up all of the cards and mix them up. Hold the cards facing you and place the 7 spot on the face and then remove the 5 spot as you toss the other four cards to the table without showing them.

10. In accordance with the presentation place the 5 spot in your pocket and then later remove the Ace which is tossed onto the other four face down cards. Pick up the squared packet and flash the bottom 7 spot in your remarks that the spectator is free to think of any one of the cards.

11. This time mix up the cards, then remove the 7 spot and place it into your pocket. You now have the four Aces on the table and the 4-5-6-7-8 spot in your pocket, thus you can produce any one that has been thought of. Later reveal the Aces in the manner already outlined. Here again the mental part of the effect can be repeated if so desired before revealing the final climax of the Aces.

NOTE: You can use **extra** spot cards to cut down on the faking but I feel that when you get into seven cards you create a bulk problem that may be spotted by the sharp-eyed and thus not only detract from the effect but, more important, lead to an easy solution of the mechanics. The big point is to convince them that you use five cards and five cards only; that is why it is unwise to go beyond the use of six cards. I mention this for those who may wish to go into the obvious solution of more cards.

AFTER THE PRINCESS

July 27, 1964

The underlying premise is similar to Marlo's Princess (See manuscript notes of August 17, 1963 - Marlo's Princess) except the mental part of the effect is used merely as an excuse for a surprise climax. In other words while you do not actually fathom the thought of the spectator, the surprise climax nevertheless overshadows an obvious failure. A patter line, to give the climax logic, is used in just the right way.

1. A packet of five cards arranged on top of the deck, in the process of removing them as follows: First the 3D then 3C, 3H, 4D, 3S. When this packet is taken off the deck and held face down in your left hand the order of the cards from the top down will be 3S-4D-3H-3C and 3D.

2. Fan over only three cards to apparently show only four cards in your hands. The packet is squared and then positioned as in FIG. 1. Both hands turn inward toward your body to show the face of the card. It appears to be an AD, as in FIG. 2, due to the previous positioning of the hands as in FIG. 1.

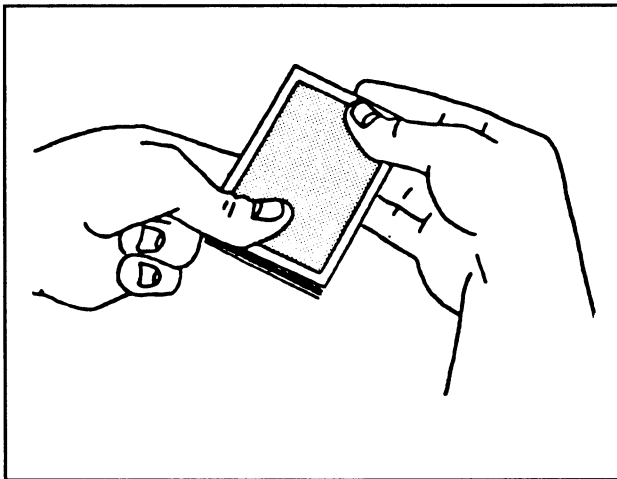
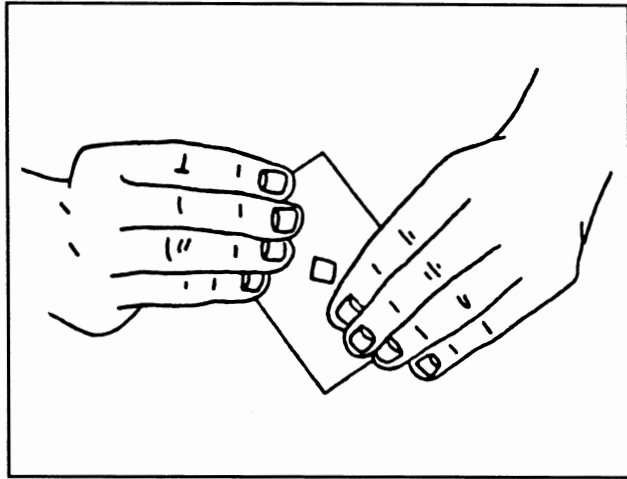


Figure 1

Figure 2



3. Turn the packet face down into left hand Dealing Position. Your right fingers now seem to remove the bottom card just shown. Actually your left fingers buckle the bottom card slightly and your right fingers and thumb remove the second card from the bottom. This action of removal is at the inner right corner as in FIG. 3. This is the Simon Buckle Glide and I have made a one hand variation that can be useful at times. Fig. 4 shows the left fourth finger buckling back the bottom card. The tip of your left fourth finger now presses upward and outward thus causing the second card from the bottom to move out as seen in FIG. 5. Your right fingers now remove what appears to be the bottom card.

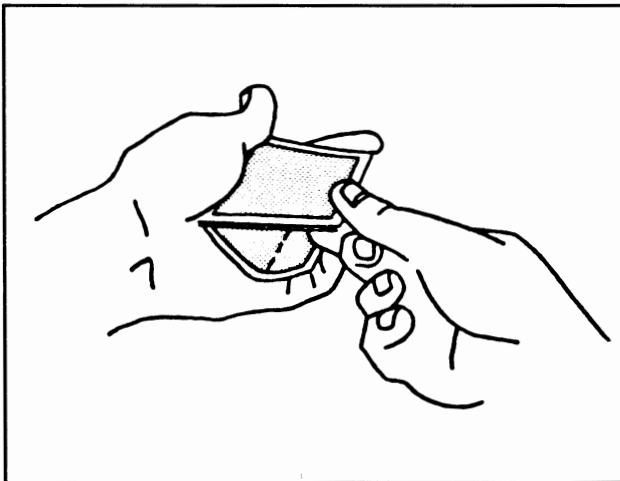


Figure 3

Figure 4

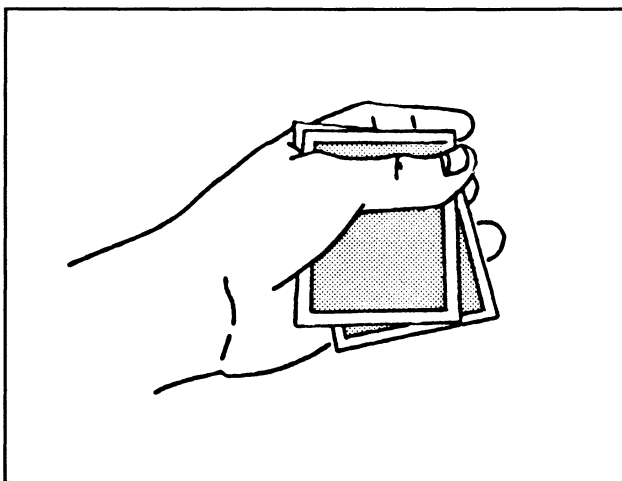
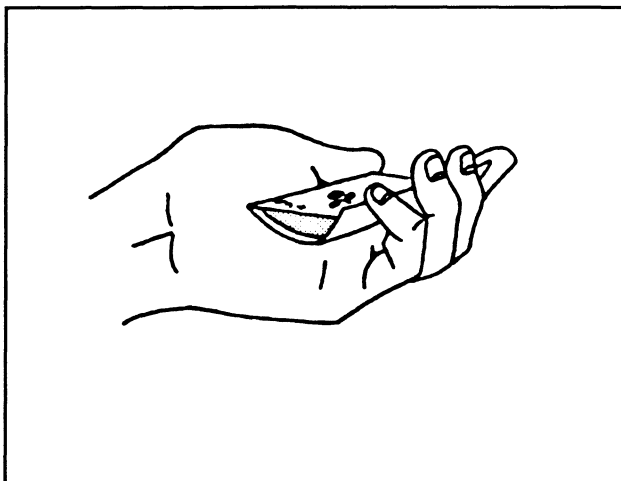


Figure 5

4. You have apparently placed the AD face down to the table but actually it is one of the three spots. This time raise the packet slightly off your left palm as your right thumb moves in under the packet as in FIG. 6 in order to later cover the inner index and center pip. As the packet is being turned face up your left thumb moves into position to cover the upper index. Thus when the packet is turned face up the audience sees a 2D at the face of the packet as in FIG. 7. Actually it is the 3D.

5. Turn the packet face down and again do the Simon Buckle Glide to remove the second card from the bottom to place it face down onto the first tabled card. You have two three spots now on the table.

6. This time turn the packet face up to show the actual 3D. Turn the packet face down to actually remove the 3D from the bottom. The last two cards are handled as one to

Figure 6

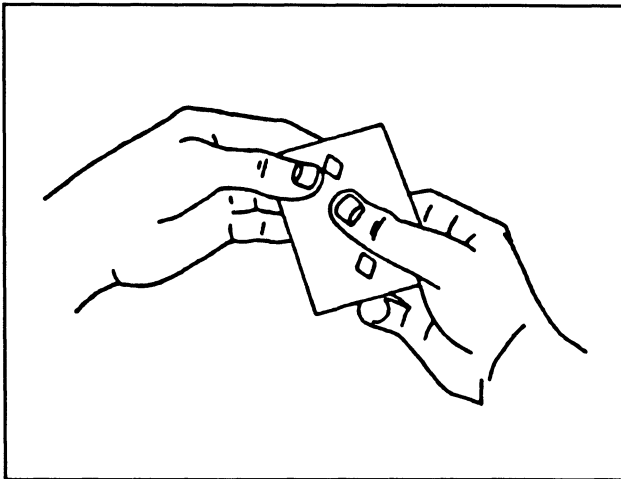
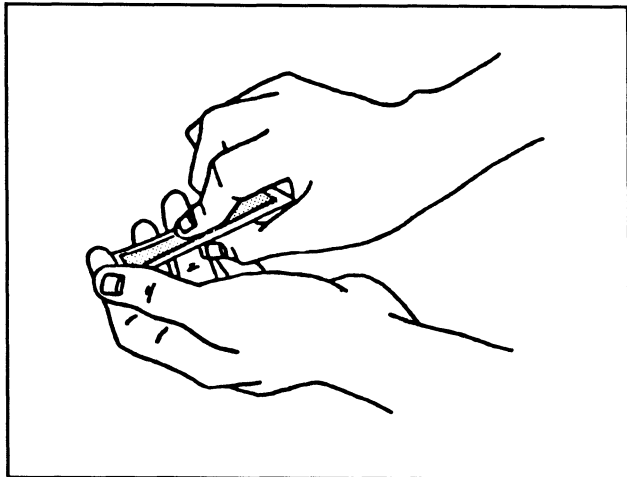


Figure 7

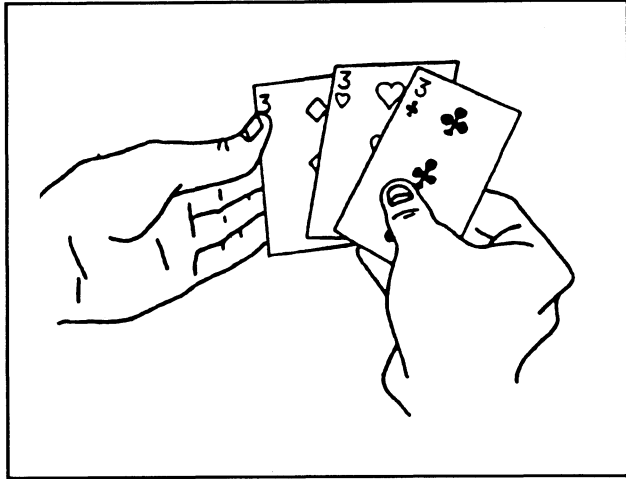
show the 4D. This is dropped onto the other tabled cards. Thus you have shown an Ace to Four of Diamonds.

7. Pick up the tabled packet and hold it face down in your left hand as you say, "The Ace, Two, Three and Four. Which one of those did you think of?" If he says he thought of the Three you say, "Just as I thought as these are all Threes." If he names any other card you merely say, "That is funny. I would have bet you thought of a Three," as you show the four Threes.

8. In showing the four Threes you turn the packet face up. Now push the first card into your right hand, which takes it. The next card is taken under the first card. Your right fingers now grasp, for the moment, all three shown cards as in FIG. 8. Your left fingers are now free to grasp the remaining cards at the sides and FIG. 8 shows the left thumb

going into position on the face of the cards while the left fingers go beneath the cards.

Figure 8



9. Your left fingers and thumb, now having hold of the cards, spread them as only two cards as in FIG. 9. This is easily accomplished by merely pressing firmly on the edges of the packet and then either pushing forward with your thumb or pulling back with your left fingers or both actions, of pushing and pulling, can be done simultaneously to thus apparently spread only two cards with the forward card being a block of two and the bottom card being a single card. This handling is recommended in place of the Buckle Count at this part or stage of the effect.

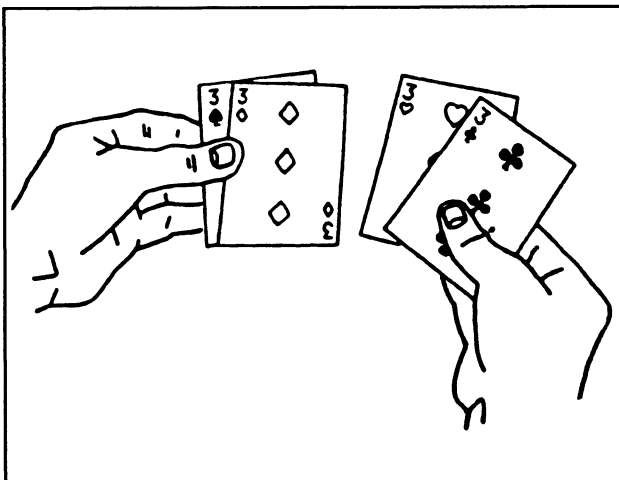


Figure 9

10. The cards are shown on both sides then placed together and returned to the pack. In the event you wish to repeat the effect at some other table all you need do is place the 3D at the face of the packet and you are all set again.

SANS DUPLICATES

In effect this is a transposition that would normally require a duplicate card if presented in this manner.

1. On top of the deck have a four spot, say of Spades. Below this any red card and third from the top the 5S.
2. Do a Double Lift to show the red card. Turn it face down and apparently deal it face down to your left. Actually the 4S is dealt face down.
3. Lift up two cards as one in a manner similar to FIG. 6 except the pack will also be in your left hand. Thus your right thumb can move in under the cards as in FIG. 6 and when it is turned face up it appears to be a 4S as shown in FIG. 10 with the pack in your hand.

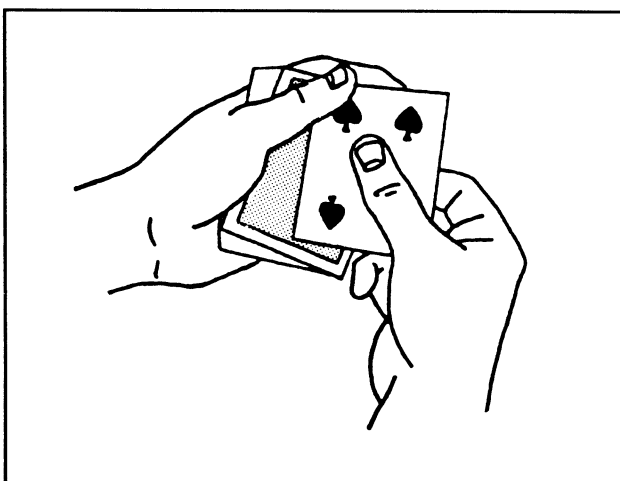


Figure 10

4. Turn the cards face down onto the top of the deck and deal off the top card, the red one, to the right of the first card. All that remains is to have the transposition occur.

THREE OF A KIND

Here three cards are shown as apparently all alike. The handling is such that would require duplicates.

1. From the top of the deck down have any indifferent card, the 5S and 4S.
2. Do a Triple Lift to show a 4S. Turn the cards face down and deal the top indifferent card to the table.
3. Very obviously take off only the top single card and flash this as a 4S in the manner shown in FIG. 10. Turn this card inward and deal it **directly** to the table.
4. Naturally the last card, the actual 4S, is handled in the same manner as was the 5S but it is used to scoop up the other cards and immediately the packet is turned face up. This can be used in versions of Everywhere and Nowhere.

MAGICIAN'S TRANSPOSITION

This is based on the conditioning of the magician to the handling in question. It is only good for magicians and indirectly proves a point.

1. On top of the deck have the 7S and below it the 6S. Any other suit can be used and these are only used as an example.
2. Do a Double Turnover to show the 6S. turn it face down and deal off the top card, the 7S, to the table at your left.
3. Take the top single card, the 6S, and covering the indexes and pip as if it **were a 7S**, **call it**, "The Seven of Spades". Turn the card face down and deal it to the table as you request the magi to place his hand on top of the card.
4. Conclude by showing the 7S on the left of the table. He turns the card up under his hand and it is the 6S. He will be puzzled. FIG. 11 shows a 6S that to a magi, conversant with this method of blocking out indexes and pips, appears to be a 7S that is why he takes your word for it when you do call it the 7S.

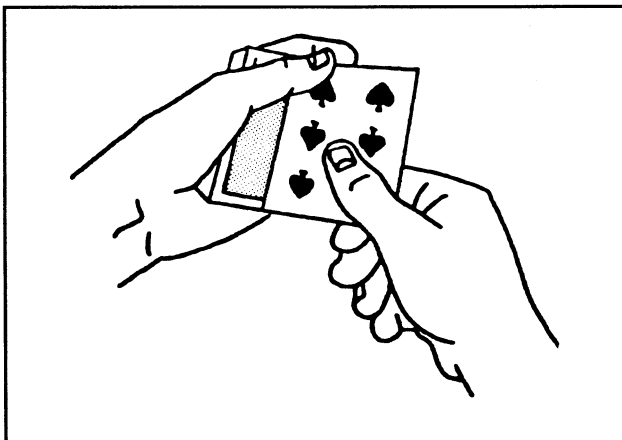


Figure 11

SIAMESE STRANGERS

EFFECT...

A card that is isolated from the pack turns out to be the card a spectator will later think of.

COMMENTS...

This effect is basically the same as that of R.W. Hull's effect, "The 3 of Clubs", as it appeared in Greater magic and a much earlier version in his "Eye Opener" books. Hull used his own pack of cards and duplicate cards. The versions about to be described can be done with any borrowed deck and yet retain all the original elements of the Hull version. The additional other methods are even stronger than the other and also permit using a borrowed pack. In fact, you must use a borrowed deck in order to get the fullest impact and deception.

FIRST METHOD...

1. For this all you need is a stranger card which is secretly added to the borrowed deck.
2. Assume you are using the Ace of Clubs as the stranger card. Its back design does not matter as long as you have the proper size (bridge or poker).
3. Add the card to the bottom or face of the borrowed deck but first ascertain the name of the bottom card of the deck. For this example assume it is the 10S. Cut **both** bottom cards to the top. Thus the noted card, the 10S, is on top of your stranger AC.
4. Run over the face of the deck, keeping the backs of the cards towards the spectators and being sure you do not flash the back of the stranger card. Remove the actual AC belonging to the pack. Place it face down on the table. Make **no** comment about the card. Matter of fact, ignore it completely for the time being. All you have to do is be sure that the spectators made note that a card has been removed and placed aside.
5. Your remarks to the spectator are along the lines that most people who dabble with cards usually have a favorite or so-called good luck card. The spectator you are addressing may or may not have a favorite card but in any event he is asked to think of any one of the fifty-two cards, then casually ask what card did he think of as his favorite.
6. As soon as the spectator names his thought-of card you immediately say, "Now my favorite card is the Ace of Clubs". The whole idea here is to pretend to ignore the spectator's thought-of card but, of course, you do remember it. Suppose the spectator has named the Seven of Diamonds as his thought-of card.

7. As you remark about your favorite card, the AC, you run over the faces of the cards pretending to look for the AC, but actually you locate the 7D and place it to the top of the deck. Turn the deck face down.

8. Here do a Triple Turnover thus disclosing the face of the stranger AC as you again comment about this being your favorite card. Repeat the Triple turnover to turn the AC face down, then take off the top card, actually the spectator's 7D, and use it to scoop up the card on the table.

9. At this stage the rest of the deck is placed to one side and you have only the two cards in your hands. These cards are shifted about as you say, "Now I will use my favorite card and rub it against the card on the table."

10. As you shift the cards about keep track of the **actual** AC, then at one point say, "I better turn my card face up as that will help." Here turn the AC face up and then continue the shifting of the cards a few more times finally ending with the AC face up **under** the face down card. Both are held, slightly fanned, in your left hand.

11. Remark that rubbing your favorite card against the card previously placed on the table causes it to change to the spectator's favorite card. Here ask for the name of his card just as if it were the first time you will hear it. When he calls out his card you turn over the face down card to reveal it as his, in this case the 7D.

12. In the event that the spectator calls the AC you, of course, have a real miracle as all you do is turn over the tabled card. You also remembered the top card covering the stranger card is the 10S. If this card is called you are all set as you go into a Double Lift Turnover to show the AC; however, after turning it down your left hand must turn palm down as your right fingers remove the actual top card. This is to prevent flashing the back of the stranger card when the top 10S is removed.

13. The effect can be repeated if desired. If the back of the stranger card happens to match the borrowed deck so much the better as then only a Double Lift is required.

14. While there is little problem getting the stranger card into the pack, its removal may be a problem as it is possible the pack may be picked up by a spectator before you get a chance to handle it again. For this reason placing the deck into your left coat pocket, after presumably dealing off the AC, is probably the simplest procedure. After the AC and the thought-of card are both face up the deck is then removed from your pocket but, of course, minus the stranger card. The logic of putting the pack away is that apparently you want the two, and only two, cards involved in the handling.

It occurred to me that a repeat of the effect would be stronger if another so-called favorite card was used the second time. For this reason I substituted a double-faced card as the stranger. While the effect can be worked from the top of the pack, as in the first method, the following handling, off the face of a borrowed deck, is superior.

SECOND METHOD...

1. Use a double-faced stranger card. Assume that one side has the AD and the other side has the KC.
2. The double-faced card can be added to the bottom of the pack in various ways such as a Bottom Palm Replacement, or if you are seated at table it can be in your lap and picked off when needed or you can add the double-faced card via your sleeve; however, for all practical purposes you will find that using your left coat pocket is easy and trouble free.
3. The double-faced card is in your outside left coat pocket. The AD side is toward your body, assuming the double-faced card is an AD-KC.
4. On getting the borrowed pack the first thing you do is bring the KC to the **face** of the deck. Remove the AD and place it face down to the table. The deck is placed into your left coat pocket with the face of the deck toward your body. Thus the double-faced card is now the face card of the deck. The pack is left in your pocket for the time being.
5. Pick up the tabled card, look at it, then drop it face down again. Go into your patter theme about favorite cards and casually mention that you have two favorite cards.
6. Have a spectator think of a card and then call it out. When he does you pay practically no attention but immediately patter about one of your favorite cards being the AD. Here go into your pocket, remove the pack, plus the double-faced card, with the AD side facing you.
7. Suppose the spectator called the 6S as his card, in pretending to look for your AD you actually locate the 6S and bring it to **under** the double-faced card. The handling for this is as follows:
8. Push over the two face cards. Both hands are around the pack in the normal manner of spreading the cards but be sure your right hand covers its cards so as not to expose the double-faced card.
9. With the two cards pushed over, your right hand moves upward to upjog both cards as in FIG. 1.
10. The 3rd card from the face is, of course, pushed over and is automatically injogged. Next your right thumb presses down on the face of the AD to bring it down with the injogged card as in FIG. 2.
11. The rest of the pack is now raised so that its top edges are in line with the original upjogged card as seen in FIG. 2.

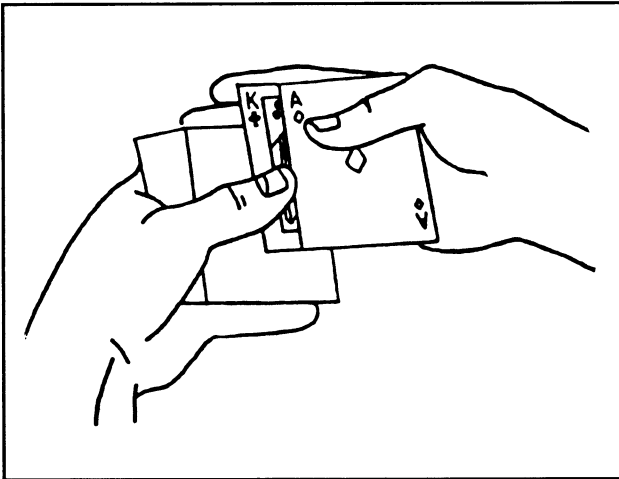


Figure 1

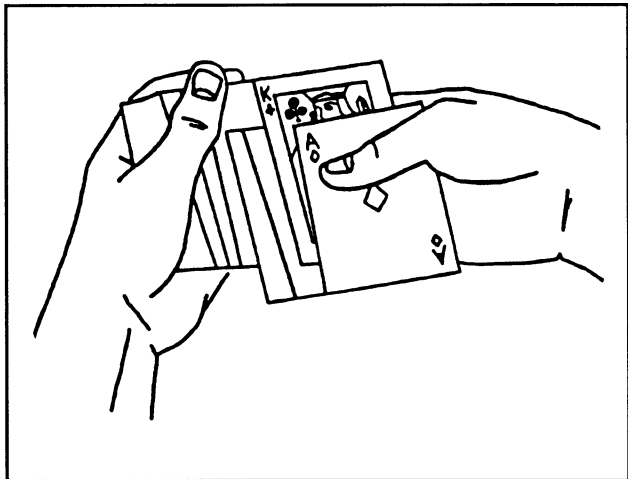


Figure 2

12. Now keep spreading the pack until you reach the named card, in this case the 6S, and upjog it for half its length. Push the cards together, leaving the 6S upjogged and the pack resting in your left hand.

13. Your right hand now removes the upjogged card and seems to transfer it to the face of the deck. Actually, the AD being downjogged, the 6S is fed under the card as in FIGS. 3 and 4.

14. When the card is as in FIG. 4 both hands now square the deck; however, due to the position of the 6S your left fourth finger can easily obtain a break below it as the pack is squared.

15. The deck is still facing you and both hands are on it. With your right hand grasp

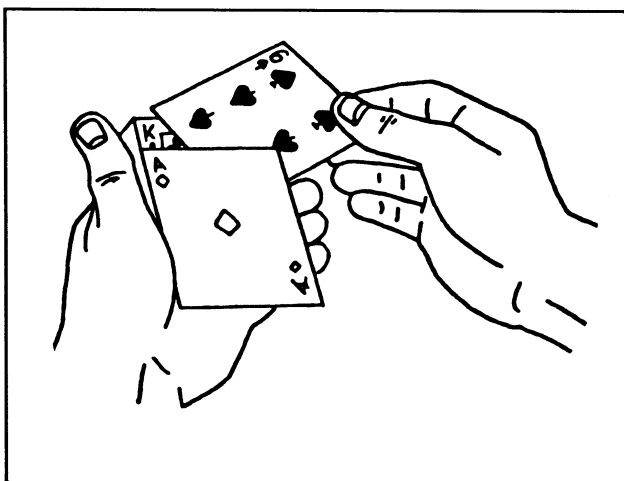


Figure 3

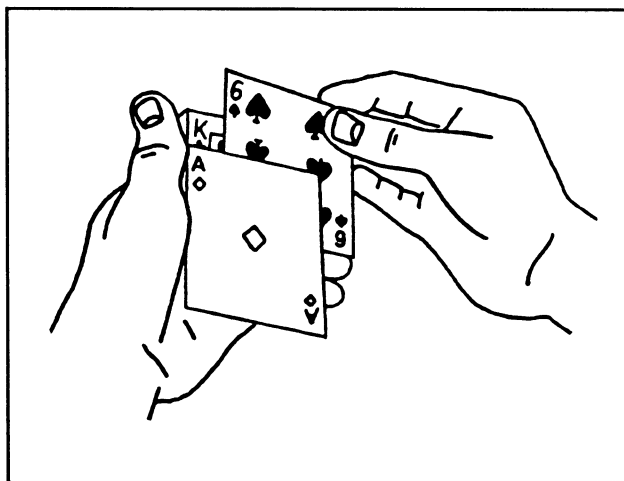


Figure 4

the two cards, the double facer and the 6S, from above by the ends and move them, as one, to over the side of the deck. Your left thumb, of course, holds these cards in place as the deck is lowered to display the cards as in FIG. 5 where the AD is over and also clearly exposes the next card, the KC.

16. Say, "My favorite card is the Ace of Diamonds. I will use it to influence the card on the table." Here you have turned the AD, as one card, face down onto the face of the deck, then dealt the face down card off the face of the deck into your right hand which takes it by the lower right corner.

17. At this stage the face down card in your right hand is actually the spectator's 6S. The face card of the deck is still showing the KC due to the double-faced card being turned in the handling.

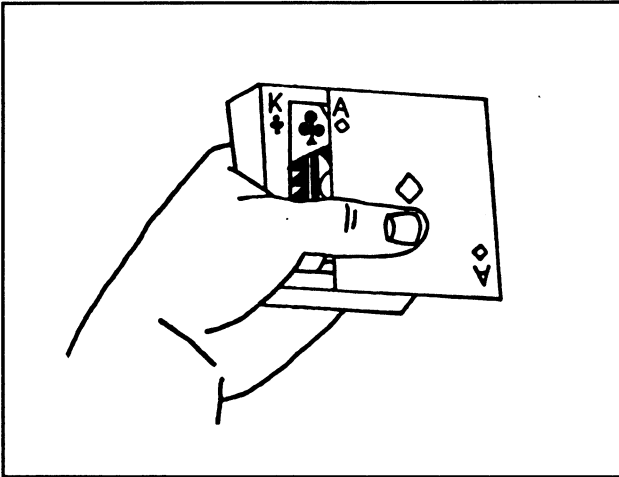


Figure 5

18. Place the deck **face up** to one side. The card in your right hand is used to scoop up the card on the table. Both are shifted around but the actual AD is kept track of and later turned face up. Continue the shifting process at the same time patterning about how your favorite card will cause the tabled card to also become the spectator's card.

19. End the shifting process with the spectator's card face down on the face up AD and held in a fan in your left hand. Ask the spectator to name his card. When he does your right hand turns over the face down card to reveal it as his. Drop both cards face up to the table.

20. Now you will repeat the effect. First pick up the deck and hold it in your left hand with the faces toward you. With your right hand pick up the **spectator's card**, in this case the 6S, and insert it into the center of the deck but leave it upjogged for half its length. Next pick up the AD and while you also seem to insert it somewhere into the center of the deck actually this AD goes directly **under** the double-faced card as your left thumb riffles off the face card only. The spectator's upjogged card hides this action. Both cards are pushed flush and the pack is squared.

21. At this stage you have a double-faced card with the KC showing on the face of the deck. Below that is the regular AD and then the regular KC. Get a two card break under the two face cards, ie., the double-faced card and the regular AD. Cut the deck but keep the break.

22. Cut the deck at the break. This leaves the regular KC at the face of the half held in your left hand. Your left hand deals this card off to the table. In returning this half a break is again held between them. Now release two cards from the upper half onto the lower half and cut again. This brings the double-faced card back to the bottom of the deck with the KC side showing. Directly below it is the regular AD. The regular KC is, of course, face down on the table.

23. Here you follow the same procedure as before except that you speak about your **other** favorite card. After the spectator names his card you say, "My other favorite card is the King of Clubs." Here you pretend to look for it but actually the spectator's card is brought to below the double-faced card. The KC is now moved over to the side, actually the double-faced card with the spectator's card under it. The AD is also seen, of course, and you comment that last time you used the AD but this time you will use your **other** favorite card, the KC. This points up the AD as the face card so that after the turn down and deal off of the spectator's card, an AD is still at the face of the deck and the illusion of actually having the KC in your right hand is very strong.

24. This time your left hand places the deck into your outside left coat pocket as you mention about only **two** cards being involved in the effect. After the usual shifting of the cards, the turning face up of the actual KC, the spectator's card is revealed and both cards are dropped face up to the table.

25. Reach into your left pocket to remove the deck but leave the double-faced card behind. Everything looks normal as the AD is still the face card of the deck. Pick up the KC with your right hand and then also take the AD in the same hand as you casually say, "Most people have one favorite card but I have two." With this leave the cards on the table for the benefit of the curious.

26. Needless to say you are all set to go into the effect, if need be, in exactly the same way you started. As the double-faced card, in your pocket, is again set with the AD toward your body.

I will conclude by saying that perhaps a stronger and more logical reason for looking through the pack can be had by actually **forcing** the double-faced card. This can be done using the standard Peek Force with a break or with a Fingertip Force. At any rate the forced selection should appear to be as impossible to find as to fathom the thought-of card. Naturally you would get the spectator to name his thought-of card and then remark, "Yours was no trouble." Now turning to the spectator on whom you forced the AD say, "I will try to get your card." Here you seem to look for the AD which should be on the face of the deck already, but actually find the "thought-of card" and get it under the double-faced card. Do a Double Lift to get both cards off the side of the deck as you **ask** what card he peeked at. When he names it you **show him that you found it**. Now you apparently turn it face down and take it off into your right hand. Your right hand merely places this card **under** the tabled card and then turns **both** face up, at the same time separating them as you say, "As I said, your card was no problem. It was here all along."

One can readily see that if the force is a good one that the looking through the deck for **this** card is quite logical and **actually showing** it, then apparently using it to turn the tabled card over should leave no clue as to the method of this mystery.

As the double-faced card is never handled by the spectator it can be made from two cards rubber cemented back-to-back and will match the borrowed deck. Of

SIAMESE STRANGERS

course, make a poker and bridge size gaff. In an emergency you can also use two regular cards placed back-to-back. It will take a little more handling but a good card man should have little trouble.

INCOMPLETE FARO CONTROL

April 20, 1964

This is another treatise dealing with the further exploration of the Incomplete Faro. For other ideas using the Incomplete Faro see TOPS for August 1963 and September 1963.

While most of the readers may be familiar with the Incomplete Faro the following mechanics will be found easier than those previously described. The description of handling will be given together with its basic control of a peeked card.

1. Cut the deck at 26 and split for a Faro Shuffle. Do an In-Shuffle but do not complete it but merely weave the cards and push them in for only about half an inch or so.
2. The resulting elongated pack is now held in your left hand as in FIG. 1.

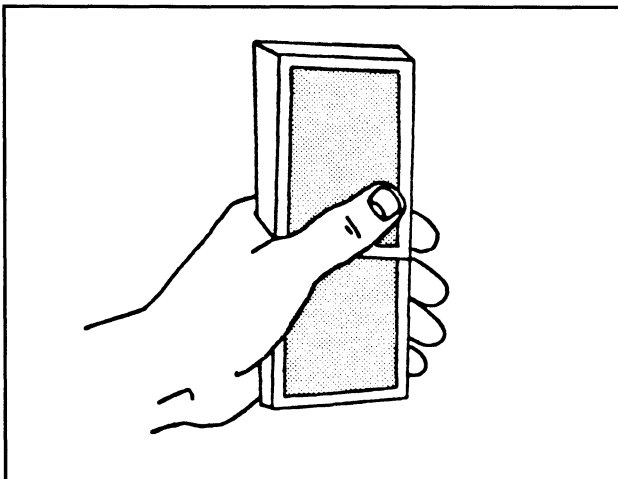


Figure 1

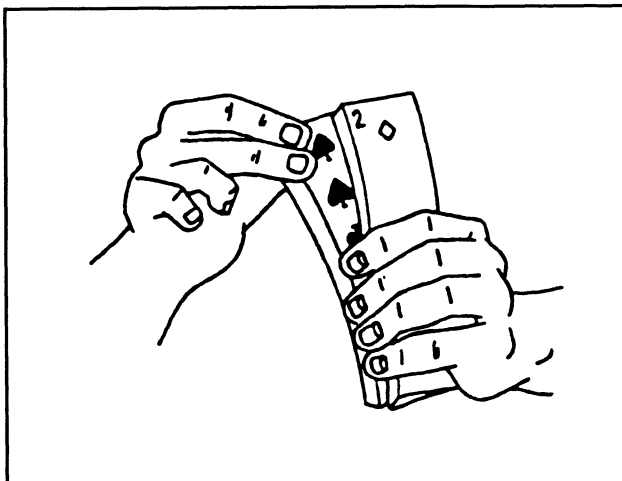
3. Your right first finger now riffles the upper right corner of the upper half in order for a spectator to call "stop" at any point. When the spectator has voiced his opinion the performer opens up the pack at this point in order that the spectator may note the card.

4. As this is done your right first and second fingers are at the face of the card and your right thumb is at the back. In this way your right fingers have a firm grip on this corner and thus are better able to control the opening of the pack and at the same time widen it enough so that this break or opening goes clear down to the **lower** half as seen in FIG. 2.

5. At the stage of FIG. 2 your left fourth finger is in a position to move in and hold a break at the lower right corner of this lower half. After the spectator has noted his card in the

upper half your right fingers release these cards and to all appearances there is no way you could control it.

Figure 2



6. Your left fourth finger of course is still holding its break at the lower section and must retain this break during the next actions.

7. Your right hand comes over to grasp the upper half of the deck. Your fingers are on the face of this half and your thumb is on the back. Your right hand now pulls backward on this section as shown in FIG. 3. This will cause the cards to unweave with a slight rippling sound.

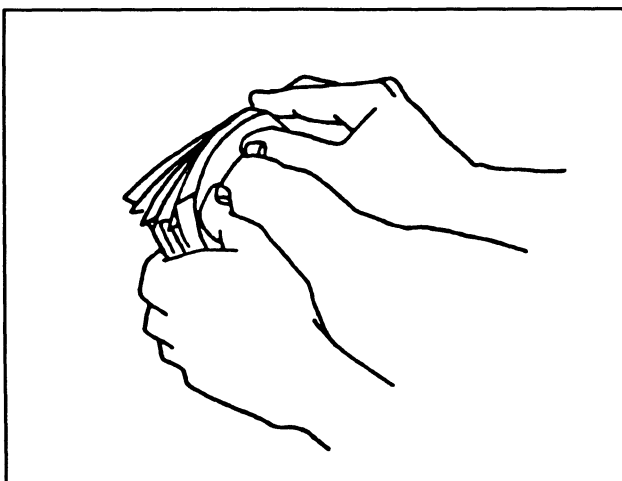


Figure 3

8. When the upper half is completely free of the lower section, it is rested against the top of the lower section as seen in FIG. 4. This will now leave your right hand free to grasp these cards at the sides and carry them off the lower half as in FIG. 5. Your right hand now flips its cards face down onto the cards in your left hand. Next cut the cards, up to the break, onto the top of the deck. The noted or peeked-at card is now 27th from the top of the deck.

Figure 4

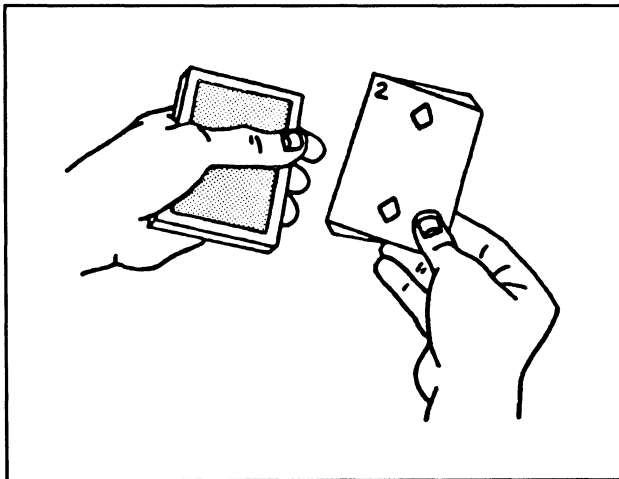
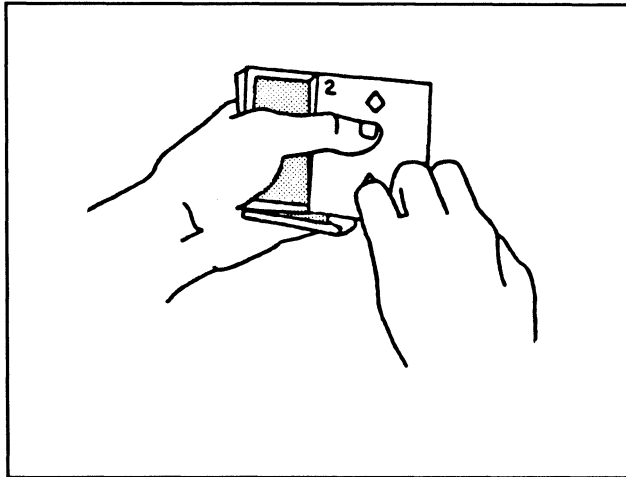


Figure 5

9. If the above Incomplete Faro is started with an Out-Shuffle then the same described mechanics will place the noted card 26th from the top. In the case of the card being at 27 then another cut at 26 plus a In-Faro Shuffle will bring the card to the top of the deck. In the case of the card being at 26 a cut at 26 plus an In-Faro Shuffle will bring it to the bottom of the deck.

10. While the above has been described under the assumption of cutting perfect half or 26 it is possible to still control or know the position of the peeked card even though the cut is not perfect. All it requires is a little additional arithmetic to calculate its resulting position and the following will give some examples of this placement.

OFF-CENTER CONTROL...

1. Assume that you have **not** cut a perfect 26 and that the larger half has been cut off from the top by your right hand.

2. Start an Out-Shuffle and do an Incomplete Faro. At this stage you will have a batch of cards in the lower half that is left over the top. These cards are spread slightly and counted. Suppose you have counted five cards. Always deduct one from any odd numbers to give you an even number. In this case one from five leaves four. Now half this to give you two. This two is subtracted from 26 to give you an answer of 24. Now if the same procedure is gone through, of having a card noted in the upper half, break held in the lower half, the cards unweaved, then the deck assembled and a cut to the break, the card will be 24th from the top of the deck.

3. When you count the batch of left-over cards you do so up to the first card of the upper half. In the case of an Out-Shuffled Incomplete Faro this number will always be **odd**. Thus the formula of subtracting one from this then halving the remainder and eventually subtracting this from 26 to give you the position that the peeked card occupies after the outlined mechanics, of the Incomplete Faro Control, as per steps 2 to 8, FIGS 1 to 5.

4. If you should start with an In-Shuffle then the number of cards, up to the **first** card of the **upper** half, will be an even number and you need only half this and go into the rest of the arithmetic to arrive at a total BUT as you started with an In-Shuffle then you must deduct from 27 to get the exact position that the selected card will occupy.

5. The above has been given when your right hand has cut off the larger portion but now here is the system of calculation when your right hand has cut off a smaller portion. In this case, after setting up the Incomplete Faro, the upper half will have cards left over. Here as before you count these cards up to the **first** card in the **lower** half. If you have started an In-Shuffle then the total will be an odd number of cards. If you have started with an Out-Shuffle then this number will be **even**. The method of halving this total is the same as before except the result is **ADDED** to 27, if you started with an In-Shuffle, or to 26 if you started with an Out-Shuffle. Thus after the peek and subsequent control the position of the selection from the top of the deck will be known to you. From here it is an easy matter centralize the card, with cuts or shuffles, then a final perfect Faro Shuffle to control the card to either top or bottom.

6. Now here are some calculations for when the split or cut is perfect 26 but the actual Faro is off center. If the Incomplete Faro is made so that the shuffle is an In-Shuffle

cards will be left over on top of the upper half and beneath the lower half. If the Incomplete Faro is an Out-Shuffle then cards will be left over on top of the lower section and beneath the upper half.

7. In the case of an Incomplete Faro with an In-Shuffle you count the cards that are left over in the upper half but **do not** include the **last** card of this batch in the total. For example you may count 8 cards but use the total of 7. Add this total of 7 to 27 (because of the In-Shuffle) to get a result of 34 or the position that the peeked card will occupy on completion of the cut to the break as per the outlined mechanics of the Incomplete Faro.

8. In dealing with an Incomplete Faro of the Out-Shuffle type the same counting of the cards, but not including the last card of the batch, is used to arrive at a total. This in turn is now used to **subtract** from 26 (because of an Out-Shuffle) to arrive at a result. For example you count five cards but use four as your total. Deduct four from 26 to get 22 or the position that the selection will eventually occupy from the top of the deck.

9. As before you can easily control the selection to a central position and eventually get it to the top or bottom with a final Faro Shuffle.

Now here are a few effects using the Incomplete Faro Controls:

INCOMPLETE DOUBLE CONTROL...

In effect the performer apparently misses on a seemingly impossible control of two cards; however, all ends well.

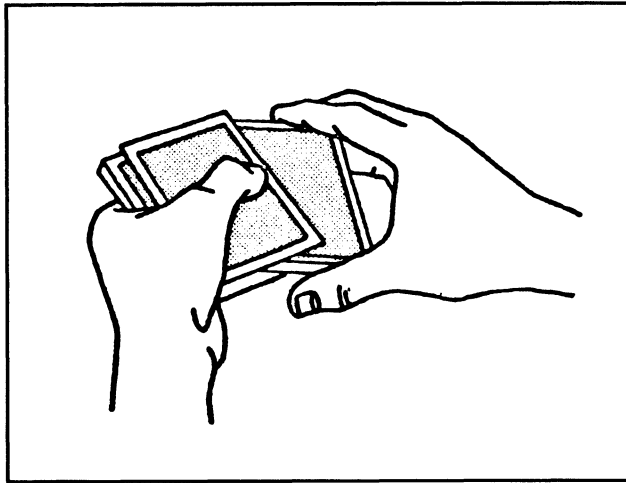
1. Set up for an Incomplete Faro with an In-Shuffle. After the first spectator has peeked at a card this card is brought to the 27th position in accordance with the mechanics outlined in steps 1 to 8, FIGS. 1 to 5.

2. Again set up for an Incomplete Faro using an In-Shuffle. At this stage the first selection is the **top** card of the **upper** half. Have the second spectator make his selection with you, of course, holding a break at the lower section in the usual manner.

3. Now strip out the cards as per FIG. 3 and then flip these face down on top of the cards in your left hand as per FIGS. 4 and 5. At this stage you have the first selection on top of the deck. You are also holding a break on some cards. The cards up to the break are now cut to the top BUT the top card is carried along with the bottom portion (Marlo Slip Cut) as seen in FIG. 6. The result is now that the first selection is still on top and the second selection is now 27th from the top.

4. Here cut at 26 and do a perfect Faro Out-Shuffle to retain the first selection on top and bringing the second selection to 2nd from the top.

Figure 6



5. Square up the pack. Lift off four cards and go into a D'amico Spread or Marlo Pivot Spread to show two cards which are **not** the selections. Return the cards face down to the top of the deck and thumb off the top two as you ask just what two cards were selected. After the two cards are named turn over the two cards in your hand to show they are the selections.

REVERSED LOCATOR...

A reversed card locates a selected card.

1. Cut the deck at 26 and set up for a perfect Incomplete Faro of the Out type.
2. After the usual spectator peek you strip out the upper half and hand this to the spectator to square up.
3. As the spectator is busy with his half you are, of course, holding a break in your half. With your right thumb at the back end release the card that is above the break but at the same time your left fourth finger gets a break under this card. Your right hand, which is above the packet, grasps the rest of the cards and flips them face up onto the one card just released. Immediately your right hand again grasps the now face up cards **plus** the one face down card that was previously released. This pick-up is easy due to your left fourth finger break under this card. The remaining cards, in your left hand, are turned face up and replaced to **under** the face up cards in your right hand. Thus you have not only reversed a card but altered its original numerical position. Square up your packet and place it face down on the table.
4. Take the spectator's packet and give it an Overhand Shuffle thus reversing the order of the cards in the process. This shuffle need not be a run shuffle for the whole 26 cards but rather one that could start out by chopping off about a half dozen cards or more,

depending on where or how far from the top of the packet the selection is, then running cards singly until you feel the selection has been **run past** then shuffling off in the normal manner. At any rate what you have done is to reverse the position of the selection to coincide with the position of the reversed card in your half.

5. Place your two halves of the deck on the table and tell the spectator to place one on top of the other in any way he wants. If he should place the half containing the reversed card on top then when you pick up the deck you must give it a perfect Faro Out-Shuffle. If the opposite happens then you give it a perfect In-Shuffle. In any event the reversed card's position tips off whether you should give the deck an In or Out Faro. If it is in the lower half you give it an In-Shuffle and if it is in the upper half you give it an Out-Shuffle. This is, of course, provided you start the Incomplete Faro with an Out-Shuffle. If you start with an In-Shuffle and follow the same procedure then the selection will be ABOVE the reversed card; therefore make sure you know how you started the Incomplete Faro.

6. By starting with an Out-Shuffle for the Incomplete Faro then later doing Faros in **reverse** to the position of the face up card the selection will be above the reversed card. In other words with the face up card in the lower half you would normally do an In-Faro but here do an Out-Faro. The same opposite procedure is followed when the reversed card is in the upper half. By starting with an In type Incomplete Faro then using this opposite procedure the selection will be three cards ABOVE the reversed card. This can be of use in the event that the reversed card happens to be a three or four spot.

SPECTATORS CUT LOCATION...

The spectator apparently cuts the deck to his own selection.

1. Set up for an Incomplete Faro of the Out type. The spectator notes a card in the usual manner as you get your break in the lower half.

2. Strip out the upper half and hand it to the spectator for squaring up. In the meantime your left fourth fingertip pushes out the card above the break and then crimps down its lower right corner after which the card is pushed back flush into the packet which is then openly squared and placed to the table.

3. The spectator places the two halves of the deck together in any order then subjects the pack to several straight cuts. The selection is 26 cards away from the crimped card.

4. Take the pack and note whether the crimped "Key" card is in the upper or lower portion of the deck. If in the lower portion do an In-Faro Shuffle. If the key is in the upper half do a Faro Out-Shuffle. The result will be that the crimped card is directly above the selection.

5. Cut the deck to get the crimped card more or less to the center of the deck. Place the deck on the table requesting that the spectator give it a cut. Chances of the spectator cutting to the crimped card are very good. Complete the cut and then have the selection named. Have the spectator turn up the top card. He has cut to his card.

6. If the spectator should miss the crimp just have him cut and keep cutting until he eventually cuts to the crimp. This weakness can actually be built up in the process. another alternative is that should the spectator cut the crimped card so that it is near the top you can tell him how far down in the pack his card is. With all the cutting that precedes this, the effect has an air of impossibility.

OFF CENTER MIRACLE...

The value of a face up card is used to count to the selection.

1. The big point to emphasize in this effect is the fact that only **one** Faro Shuffle is used to get the above desired result. The Fours-Fives-Sixes of all suits are secretly 7th to 18th cards in the top half of the deck.

2. Set up for an Incomplete Faro of the In-Shuffle type with an Off-Center weave of **three** cards. In other words there will be three cards left over at the top of the upper section and three cards left over at the bottom of the lower half.

3. The lower half, of course, consists of the values mentioned; namely, the Fours, Fives, and sixes of all suits. The values do not need to be in any particular order as long as they are in the central portion of the top half of the deck. Before going into the Incomplete Faro there is no reason why the standard False Shuffle, to retain the top half, could not be used.

4. Assuming you have your pack set up with the Off-Center Incomplete Faro you riffle the upper right corner of the top portion in the usual manner for the selection of a card. All that you need to be careful about is that you stop somewhere in the central portion of the pack in order to get either a Four, Five, or Six spot as the card where a break will be obtained.

5. As before, while the spectator is noting his selection you, of course, get your break in the lower half. Strip out the upper section, after the spectator has noted his card, and hand this half to him for squaring up. In the meantime you have a break with your left fourth finger in the lower portion of the deck.

6. While the spectator is busy squaring his half you have plenty of time to do a Center Reverse of the card above the break in your half. This card will be either a Four, Five, or Six spot, providing you have properly timed your riffle. This should offer no great problem as you do have much lee-way.

7. Place your portion face down to the table and then instruct the spectator to place the two halves of the deck together in any order he chooses. If he places his half on top of yours that means the face up card is in the **lower** half of the deck. As the original Faro was an In-Shuffle type then you would split the deck at 26 and do an **Out-Shuffle** or in opposite to where the face up card lies. If the face up card ends up as the card in the **top** half then you would do an In-Shuffle.

8. At any rate only the one shuffle is made and great emphasis is placed on this fact and that there is no cutting of the pack at this stage. Spread the pack to reveal a face up card and call attention to its value.

9. Now the selection is exactly **five** cards away from the face up card. Depending on the value of the face up card is how you proceed. If it is a Four then you first discard the value card. Count over **four** cards and then turn over the **next** card. If it is a Five spot then you also **discard** it but count now to the **fifth** card to thus reveal the selection. If the Six is the face up value then you turn it face down and **use** it in the count to the sixth card which of course will end on the card previously peeked at.

10. A few trials with this and you will see that the effect is one that can puzzle even those familiar with Faro Shuffles. While I have given the values of 4-5-6 as those used, actually greater or lesser values can be used by merely changing the **amount** of cards that you will Off-Center in the initial Incomplete Faro. Thus a two card Off-Center In type Incomplete Faro can use the values of 2-3-4 while a four card Off-Center would make use of the 6-7-8 and a five card Off-Center would use the 8-9-10 values.

11. When a large number of cards have to be accurately Off-Center Faroed an easy procedure is to first cut at 26 and then hold a separation between the halves as your right thumb now counts off or releases the required number of cards after which your right thumb presses down on the sides of the cards to thus hold a break on these cards. The cards above the break can now easily be weaved while the bottom cards are automatically out of the way. Naturally the outcome at the top is also automatic.



INCOMPLETE FARO

MULTIPLE PEEKS

August 16, 1964

For the proper handling of the actual Incomplete Faro see notes of April 20, 1964, titled INCOMPLETE FARO CONTROL. Anyone familiar with this will have little difficulty in understanding the following text.

INCOMPLETE DOUBLE PEEK

1. Do an Incomplete Faro of the Out type. Hold the elongated deck in your left hand in readiness for a spectator peek.
2. Riffle the upper right corner of the upper half in the usual manner for the spectator as he calls "Stop".
3. Keep the upper half open for the spectator to note his card and at the same time your left fourth fingertip moves in to hold the usual break in the lower section of the deck.
4. Riffle the corner of the upper half for a second selection to be made but making sure this is made beyond the first break being held by your left fourth finger.
5. Have the second spectator note his card as your left third fingertip moves in to hold a break in the lower half of the deck. Thus two breaks are held in the lower half.
6. Maintain both breaks in the lower half of the deck as your right hand unweaves the upper section of the deck.
7. The unweaved upper half is placed onto the cards in your left hand. Both breaks are still held and the situation is as seen in FIG. 1.
8. Your right hand now takes the deck from above by its ends, maintaining both breaks with your right thumb at the back end.
9. Your left hand undercuts the portion of the deck below the first break and carries it to the top of the deck. The situation is seen in FIG. 2.
10. Your left fourth fingertip pushes out the card above the remaining break, angling it so that its lower right corner projects. Your left fourth finger down crimps this corner then pushes the card back flush with the pack. Openly square up the deck. The situation now is that the 1st card peeked at is 26th from the top. The crimp is near the lower part of the deck as in FIG. 3.

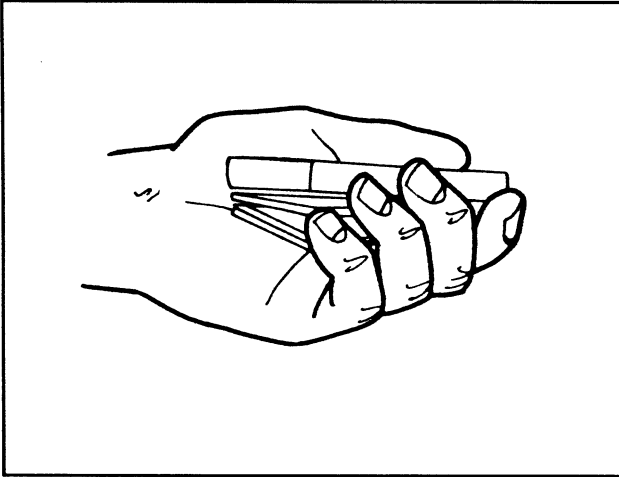


Figure 1

Figure 2

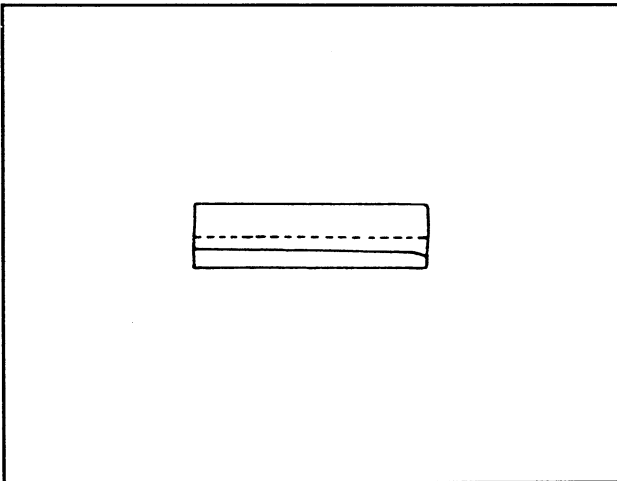
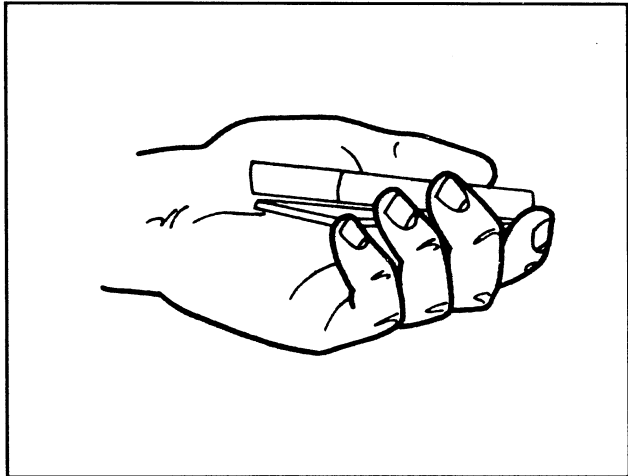
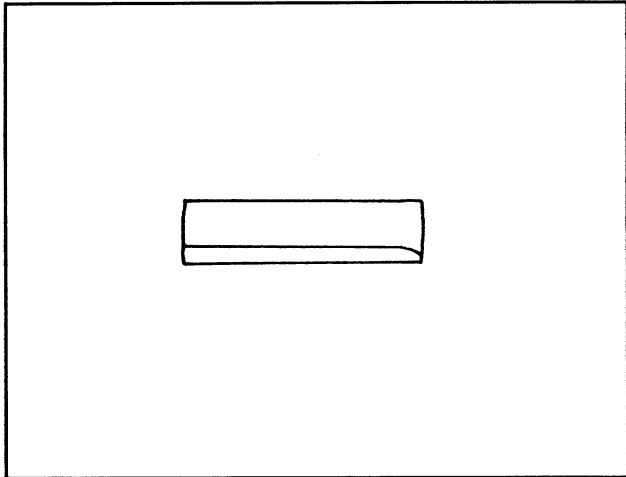


Figure 3

INCOMPLETE FARO - MULTIPLE PEEKS

11. Cut at the 26th card and do a perfect Faro In-Shuffle. The first selection will now be on the bottom of the deck and the second selection is marked off by the crimp above it as in FIG. 4.

Figure 4



12. In an Overhand Shuffle pull off the top and bottom cards then shuffle off about a dozen cards then throw the rest on top. The first selection is still on the bottom but the crimp is now near the center of the deck, still above the second selection. From here you can cut at the crimp and do a regular Riffle Shuffle to retain the bottom card and get the second selection to the top.

A procedure, on the above, to puzzle another cardman, is as follows:

1. After centralizing the crimp and the 2nd selection via the Overhand Shuffle, cut at the crimp carrying the top half to the bottom but do the Marlo Pulldown Move (Your left fourth fingertip pulls down the bottom card at the inner right corner and the top portion is slid between the bottom card and the rest of the deck above.) This places the crimped card **above** the 1st selection and leaves the 2nd selection on top.
2. Give the deck a complete straight cut. This places the crimp above **both** selections.
3. Cut at the crimp to bring both selections to the top. Alternatives are to cut and Riffle Shuffle or if you wish go through another Faro Shuffle but this time it does not have to be perfect as long as both selections end up on top.

INCOMPLETE TRIPLE

This is rather cumbersome but is detailed here for serious card students.

1. Three peeks observed at the upper portion of the deck in an Incomplete Faro of the **Out** type. The breaks are obtained in the lower section by your 4th, 3rd, and 2nd fingers in that order.
2. Unweave the upper half as your left fingers maintain the three breaks in the lower half. Place the unweaved portion onto the cards in your left hand.
3. Your right hand grasps the deck from above by its ends in order to hold all breaks with your right thumb at the back end. Undercut the deck to the first break, from the bottom, and carry it to the top. The remaining two breaks, of course, are held by your right thumb during the undercut but later your left 4th and 3rd fingertips move in to take over the remaining two breaks.
4. Again your right thumb is active holding the breaks during these next actions. Your left 4th fingertip angles out the card above its break. Down crimp this card's lower right corner with the tip of your left 4th finger. This break can now be released.
5. As there is only one break left the tip of your left 4th finger can again be used to angle out the card above this break then down crimp its lower right corner as for the other card. Square up the pack openly at this time.
6. Cut at the 26th card and do a perfect Faro In-Shuffle. The first selection will be on the bottom and the 2nd and 3rd selections now have crimped cards above them.
7. Cut at the 1st crimp from the bottom and do the Pull Down Move as you complete the cut. The first selection will remain on the bottom, but now has a crimped card above it. The second selection is on top of the deck and the third selection is in the center with a crimped card above it.
8. Cut at the next, or second, crimp and complete the cut. Two selections will be in the center now with a crimped card over them and one selection is on top of the deck.
9. Cut at the crimp that marks off the two selections and as you go to complete the cut do the Marlo Slip Cut (The top card is carried off with the lower section of the deck as the cut is made.) to retain the top card on top after the completion of the cut.
10. All three selections are now on top of the deck in 3-1-2 order.

DOUBLE REVERSE LOCATION

Two reversed cards locate two previously peeked cards.

1. Set up for an Incomplete Faro of the **In** type.
2. Have two selections made as in the Incomplete Double Peek. Strip out the

INCOMPLETE FARO - MULTIPLE PEEKS

upper section and place it to the table. This portion has the two selections.

3. The remaining half is in your left hand with two breaks being held by your 4th and 3rd fingers respectively.

4. Cut off the cards up to the first break, from the top of the deck, and drop these cards to the table. The **next** card, from your left hand, is turned **face up** and placed onto the tabled packet. Cut off to the next break and drop these cards onto the tabled packet thus covering the first reversed card. Turn the next card, from your left hand, **face up** and place it on top of the tabled cards. Drop the rest of the cards from your left hand onto this thus burying the second reversed card.

5. So far you have one half of the deck in which are two face up cards which were apparently cut to at random. The other half has the spectator's two selections.

6. Take the half that has the spectator's selections and in an Overhand Shuffle run 26 cards thus reversing the whole order of this packet. Drop these cards back to the table.

7. Give the spectator a choice of assembling the halves in any order he chooses. If the half with the reversed cards goes on top then you must later cut at the 26th card and do a perfect **Out Faro Shuffle**. If the reversed cards end up as the bottom section then you would have to do a **Faro In-Shuffle**.

8. In either case after the shuffle you can spread the pack **face down** and show that the cards **below** each face up card are the selected cards.

9. The above effect can be done with three selections if so desired using the Triple Peek.

10. If you prefer you can shuffle reverse (Overhand Shuffle) **your** half, with the two reversed cards, instead of the spectator's portion. There is an advantage to this as you do not have to really run **all** of the cards but merely be sure to reverse **positions** of the two reversed cards; therefore the shuffle can be made to look more haphazard.



PACKET SWITCHES

November 1956

OBJECT...

To get away from the monotony of the usual Ace Addition moves.

HOW IT APPEARS...

Four Aces are shown in a fan. The top Ace is turned face up. The packet is squared and the face up Ace is peeled onto the deck. The remaining three cards are dropped face down on the table and spread out. The face up Ace is thumbed off into "Leader Position" below the three face down cards.

FIRST METHOD...

This is a technical variation of a packet change which appeared in Hugard's Magic Monthly for October 1956, by Arthur Hastings and David Bendix.

1. The deck is in your left hand with a left 4th fingertip break under the top three cards. The four Aces are face down on the table.
2. With your right hand pick up the four Aces and fan them out to show the faces. Your right hand rests the fanned Aces face down against the deck. Your left thumb holds the fan in place as your right hand turns the top Ace face up as in FIG. 1.

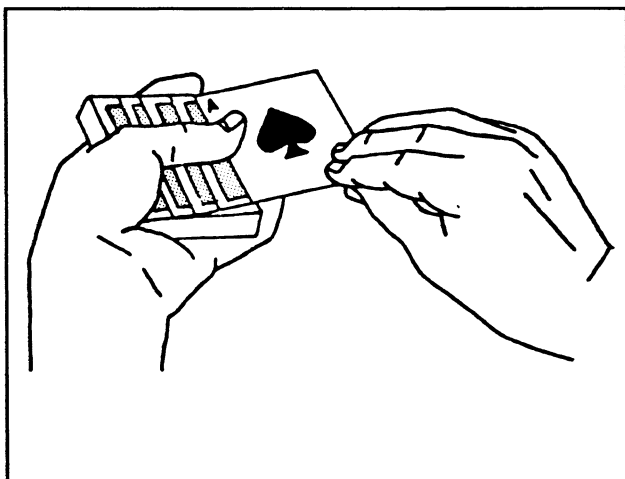
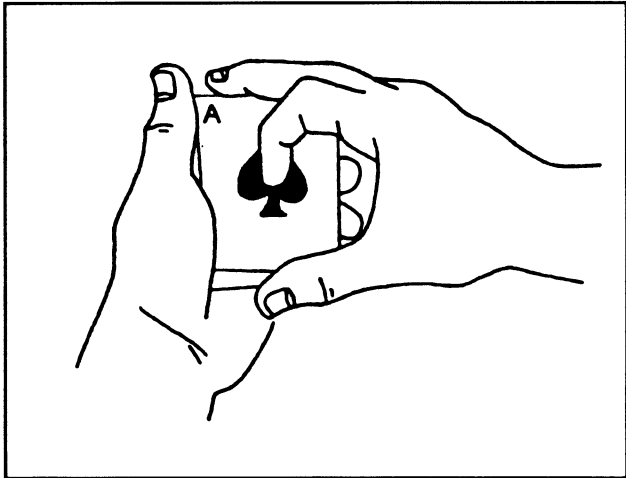


Figure 1

3. Your right hand now moves to over the packet and squares up the cards against the pack as in FIG. 2.

Figure 2



4. As the square up takes place your **right** 4th finger moves in to **between** the top four Aces and the top three cards or those above the break. Now **all** seven cards are lifted off the deck. The result is as shown in FIG. 3 where you will note the right fourth finger between the Ace packet and the three cards below them. The back of the packet is flush with the separation being maintained only by your right 4th finger as shown.

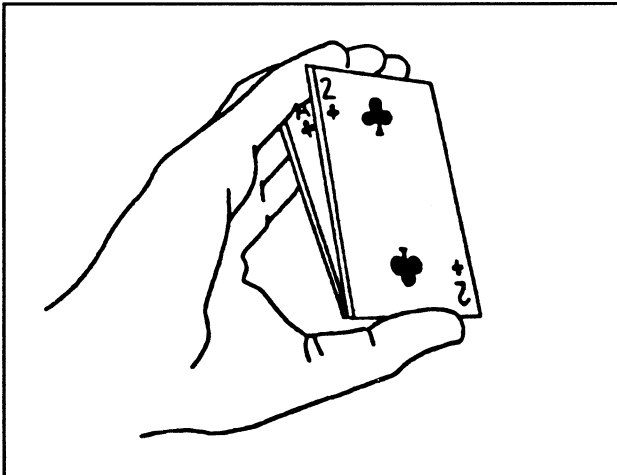


Figure 3

5. Your right 2nd fingertip now moves over the top four Aces, very slightly, as seen in FIG. 5. FIGS. 4 and 5 are of course exposed actions but these will be hidden by your right fingers in front of the packet.

Figure 4

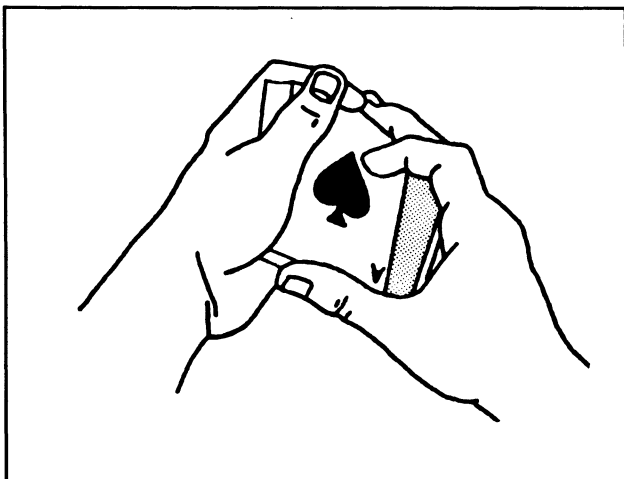
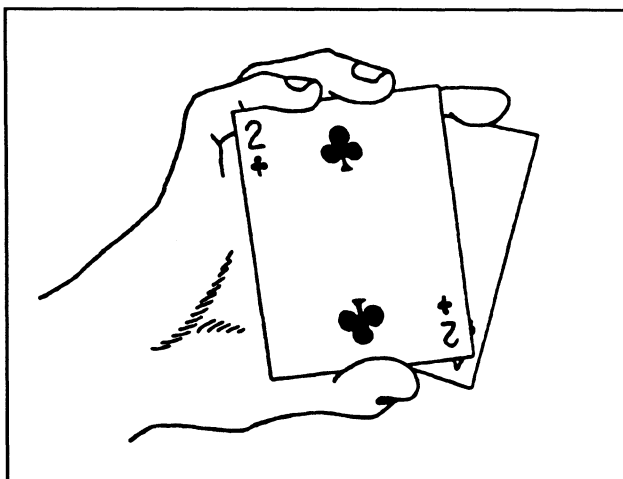


Figure 5

6. As your right 2nd finger moves over the top four Aces the packet is brought toward the deck where apparently your left thumb peels off the top Ace. Actually your left thumb falls onto the upper left corner of the Ace packet thus holding back the four Aces while your right hand moves out from under them with its three indifferent cards as seen in FIG. 5.

7. Your right hand can now fan the three cards or drop them to the table to spread them out. At the same time your left thumb deals off the face up Ace to below the three face down cards. The switch is complete.

SECOND METHOD...

PACKET SWITCHES

This is a technical variation of a packet switch that appeared in **Expert Card Technique** under the title of Le Temps Four aces. The use of the face up Ace covers the switch completely.

1. The deck is in your left hand with your left fourth finger holding a break below the top three cards. The four Aces are shown and are then rested on the pack as shown in FIG. 1.
2. Your right hand now squares the packet to bring the cards to the position shown in FIG. 2. Your right fourth finger of course enters between the cards as before or as shown in FIG. 3.
3. At this stage your left hand eases its grip on the deck so that the three cards above the break sort of rise slightly off the pack. Your right fourth fingertip engages the upper right corner of these three cards and swings them out to the right. The tip of your left thumb in the meantime keeps pressing on the upper left corner of the Ace packet to keep it in place during the next move.
4. Once your right fourth finger has moved out the three cards the action is continued by firmly grasping these cards between your right fourth finger and thumb. The action is shown in FIG. 6, which is an exposed view. In actual performance the packets are actually close together, more or less sliding past each other, with your right fingers effectively concealing it from the front.
5. Once the under three cards are firmly gripped they are removed from under the Ace packet in a manner exactly as shown in FIG. 5.
6. Your right hand now fans or drops its cards to the table and spreads them as your left thumb deals off the Ace to below the three face down cards. The switch is now complete.

THIRD METHOD...

This enables one to make a complete switch of one packet for another and is perfectly covered. It is ideal for use in an effect such as the Stanley Collins' Four Ace effect wherein you deal out the five hands of cards with one of these being the Aces in the third position. The idea, of course, is to get the spectator to choose the Ace packet; however, if he does not the following switch will enable you to apparently show that he has chosen the Aces.

1. Assume that the spectator has not chosen the Ace packet. Pick up the other packets one at a time to place them on top of the deck but be sure that the Ace packet goes last. Hold a break under these four cards with your left fourth fingertip.
2. Now pick up the chosen packet and fan it out as you say, "This is the packet you

chose.”

3. Square up the packet which brings you into the position shown in FIG. 2 except that all of the cards are face down. Also get your right fourth finger between the top four cards and the Aces. (See FIG. 3.)

4. At this stage you do the same switch mechanics as already explained and shown in FIG. 6 BUT both hands move upward as the Ace packet is slid into view as seen in FIG. 7 where the Ace packet is coming into view.

Figure 6

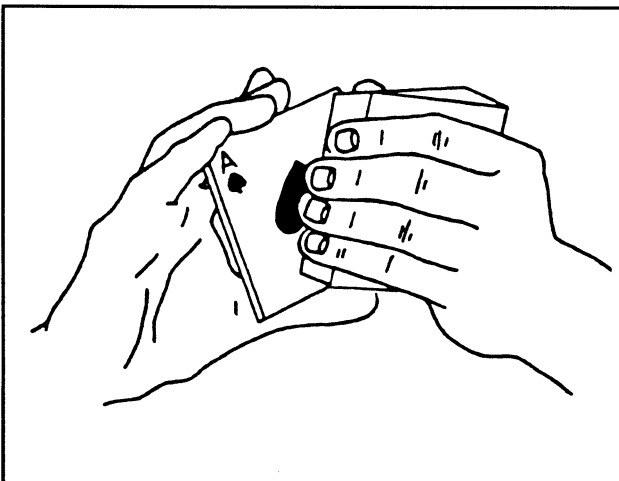
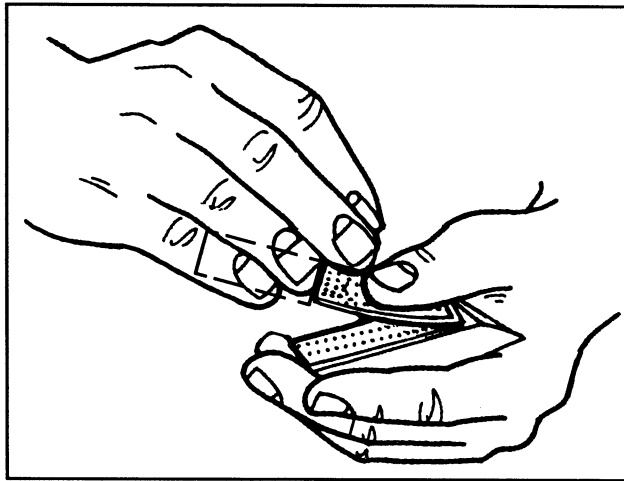
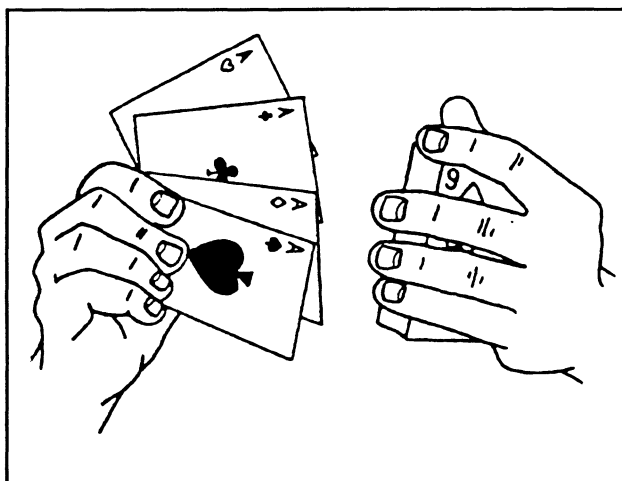


Figure 7

5. The action of FIG. 7 is continued until the Aces are in your right hand after which they are fanned out as seen in FIG. 8 and ended with the patter line, “But you chose the Aces.” The switch is complete.

Figure 8



SLEIGHTLESS DROP SWITCH...

August, 1962

This is the simplest of these switches and is based on an idea that I had in the booklet CARD SWITCHES.

1. A break is held under the top three cards by your left fourth fingertip. The four Aces are shown in a fan and are rested against the deck. Turn the top Ace face up.
2. Square up the cards as in FIG. 2 being sure that you get your right fourth finger between the Aces and the three indifferent cards as in FIG. 3.
3. The **whole** packet of seven cards is now lifted off the deck with your right hand. Your right hand moves to the center of the table and drops off the **bottom** three indifferent cards, or those below your right fourth finger. This is shown in FIG. 9.

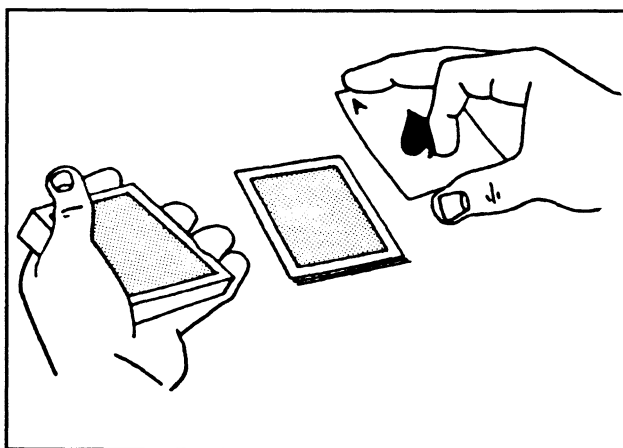
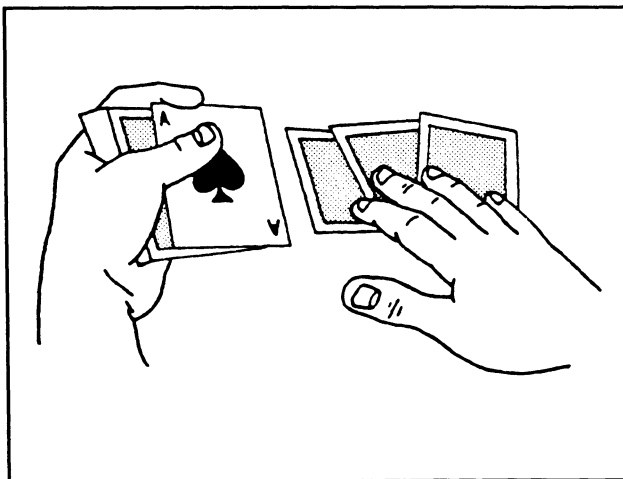


Figure 9

4. As soon as the cards are dropped off your right hand returns to the deck to place its supposed single Ace on top of the deck.

5. Without hesitating your right hand moves toward the three tabled cards to spread them out. At the same time your left thumb deals off the face up Ace to the table at your left. This action is seen in FIG. 10. The switch has again been completed.

Figure 10



A PROBLEM POSED

January 15, 1965

EFFECT...

The spectator himself cuts to the four Aces.

The above effect, with certain ideas of procedure, was posed by Bob Veaser in his letter of December 1956 together with three possible solutions. Added to these are my own notes as follows: "Spectator Cuts The Aces", Dec. 29, 1956 - 4 Methods. "Spectator Cuts Aces", Dec. 12, 1957 - 7 methods. "Spectator Still Cutting The Aces", Feb. 15, 1958 - 3 Methods. "Spectator Cutting Aces Anew" (Approach), Nov. 1962 - 6 Methods.

To the above Neal Elias added his own solutions in the notes "Spectator Cuts The Aces Plus", April 1957 - 1 Method with added variations in parts 2, 3, and 4. Also "Spectator Cuts The Aces, Feb. 1958 - 3 Methods with alternative handlings from A to E in the 3rd method, plus a letter of Feb. 10th, 1958 with two methods.

Later Bill Simon also became interested in the problem; however, to date only three sources have published solutions, namely one by Wm. P. Meisel in an early GENII magazine, methods by Veaser, Simon and Marlo (5 methods) in "FARO CONTROLLED MIRACLES" and a method by Larry Jennings in the GENII for December 1964.

To the above private notes and published methods I am submitting, for the card student's pleasure, several more methods which while not strictly following the Veaser premise will be found acceptable.

In each method the starting position of the Aces - at top or bottom or both will be given. It is assumed that the Aces position will be maintained through False Shuffles and cuts in any method given. The basic patter lines, for practically all methods, are: 1 - "You could have cut anywhere", during which you can spread a packet in order to get a break under an Ace or Aces. 2 - "You cut to this card, this card, this card, and this card", as you pick off a card from the top of each packet. 3 - "Now the first card you cut to is an Ace, the second card is an Ace, a third Ace, four Aces - amazing - how did you do it?", delivered as you deal each Ace face up onto its packet.

The private notes and our own published methods add up to a total of 34 methods; therefore, this will start with the 35th method.

35th METHOD - March 28, 1964...

This is by far the easiest and perhaps best of all the methods that may follow.

It has whizzed by some pretty astute card men, possibly because at a point where they are expecting some clever move there is none. The action is direct and to the point, leaving no clue for reconstruction of what actually happened.

1. Three Aces are on the bottom of the deck and one is on top. The spectator cuts the deck into four packets. Get him to cut the deck from **your** left to your right. You may have to adjust accordingly.

2. Pick up the packet that has the three Aces at the bottom. Spread it and in re-squaring obtain a break above the three Aces with your left fourth fingertip.

3. Hold the packet face down in your left hand. Your right first finger now pushes the top card forward as in FIG. 1, thus leaving it outjogged for about half its length.

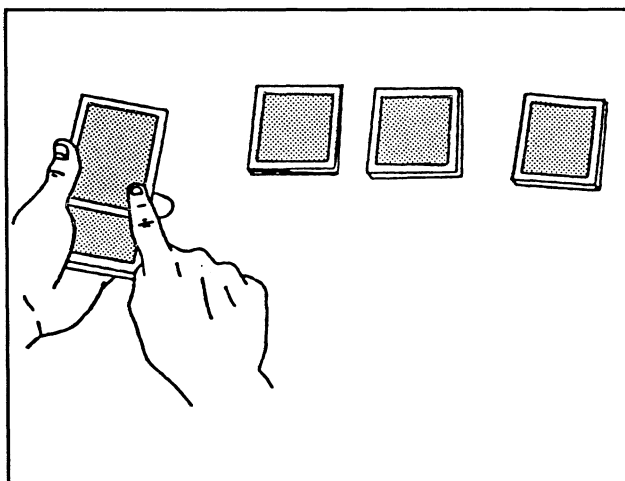


Figure 1

4. Pick up the top cards of the next three packets and place these cards flush with the first outjogged card. The top card of the outjogged packet will of course be an Ace. Turn this top Ace face up and flush onto the outjogged packet as in FIG. 2.

5. Immediately your right hand comes over the packet as in FIG. 3. Now merely push the outjogged packet **flush** with the rest of the packet and immediately carry all of the cards up to the break toward the table as in FIG. 4. This leaves the bottom three Aces automatically in your left hand as in FIG. 4.

6. The three Aces from your left hand are now dealt face up onto each packet as seen in FIG. 5.

The underlying switch, if it can be called that, is from an old JINX magazine and I title it the Jinx Switch.

Figure 2

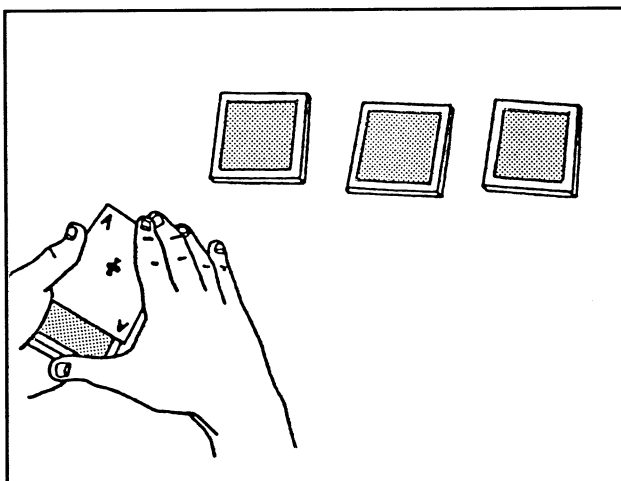
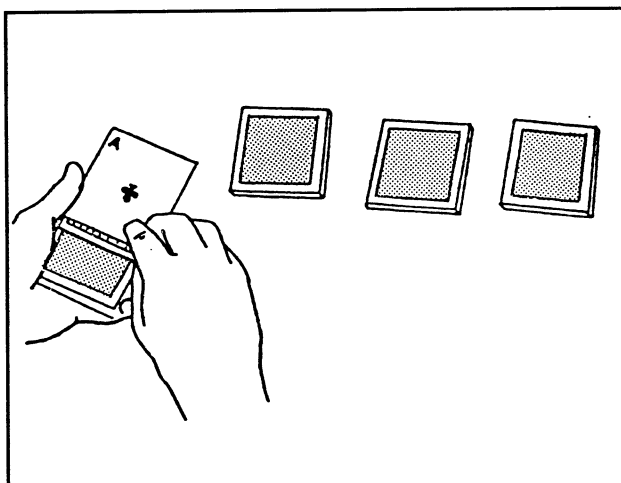
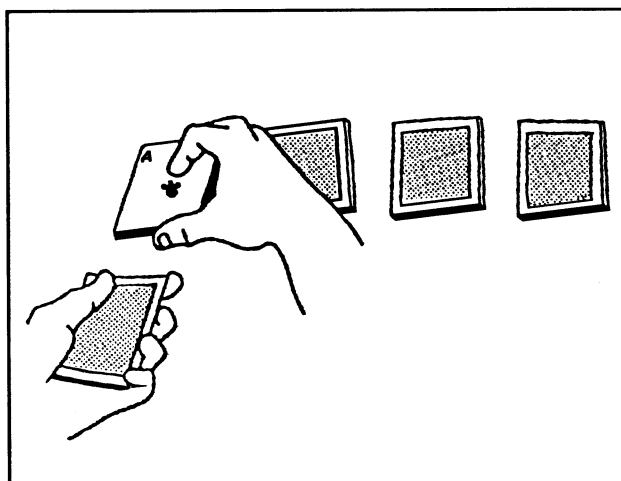


Figure 3

Figure 4



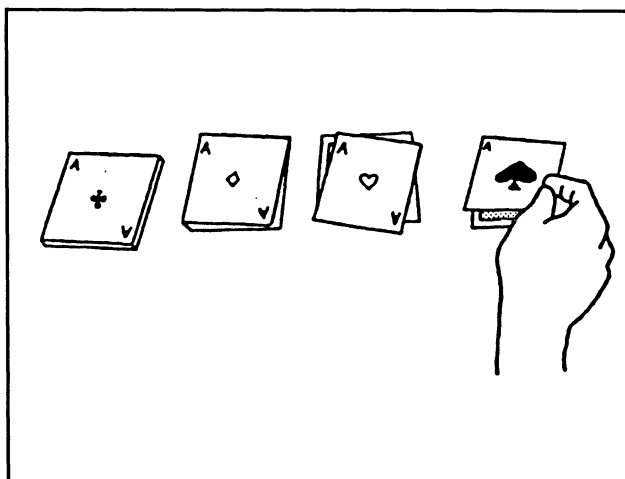


Figure 5

36th METHOD...

Fairly logical procedure that leaves four Aces in your hands.

1. Place three Aces on the bottom of the deck and one on top. The spectator cuts the deck into four packets. You may have to watch and see that the pack is cut from your left so as to have the bottom packet on your left and the top packet, with one Ace on top, on your right, or the last packet of the four.
2. Pick up the packet with the three Aces on the bottom. Spread the packet and in re-squaring get a break above the bottom three Aces.
3. Your right hand grasps the packet from above, by the ends. Your left thumb now peels off the top card BUT at the same time your left fingers also take the bottom three Aces. A break, with your left 4th finger, is held below the peeled card. This is seen in FIG. 6 and should appear as if you merely peeled off the top card. Naturally the cards must be squared, as if only one card was taken.
4. Your right hand replaces its packet to the table while your left hand holds onto its card(s). Your right hand now picks up the second packet, by the ends as before, and comes over to your left hand in order that your left thumb may again peel off the top card. This action is seen in FIG. 7.
5. Repeat the same peel off action with the third packet; however, when the fourth packet is picked up, by your right hand, it is brought directly over the cards in your left hand. During this time the three cards, above the break held by your left 4th finger, are stolen to under the packet held in your right hand as at the same time your left thumb peels off the top card, an Ace in this case, onto those in your left hand. The action here is similar to that already shown in FIG. 6. This results in four Aces now being in your left hand.

Figure 6

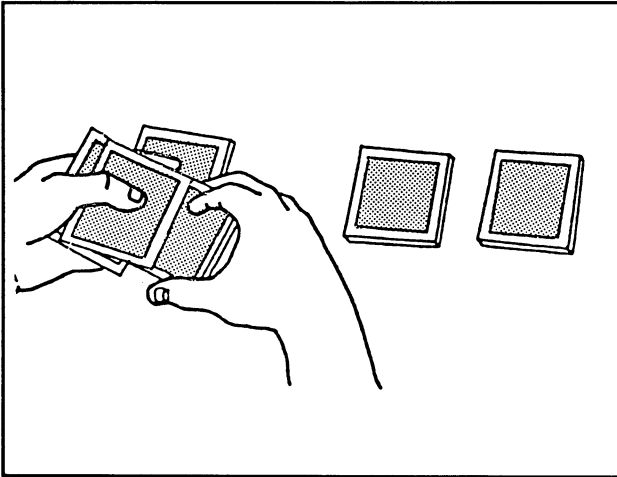
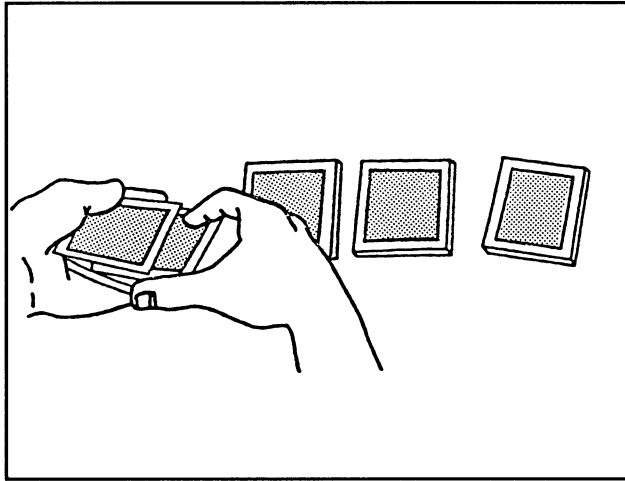


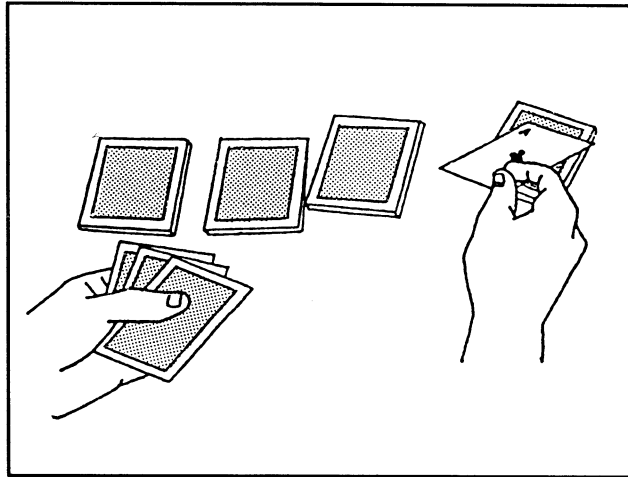
Figure 7

6. Fan out the four cards in your left hand immediately that the last card has been peeled off of the last packet. Now deal out the four Aces face up onto each packet. The starting action is shown in FIG. 8.

7. After the peeling off of each card be sure that your left thumb pulls this card back and flush with the other cards. This is done as your right hand returns its packet to the table and picks up the next one.

8. Card students will of course realize that the Switch involved here is the well known Kardyro-Biddle Move; however, used in the above manner it will puzzle even those familiar with the move.

Figure 8



37th METHOD...

1. Place the four Aces on top of the deck. The spectator cuts the deck into four packets. The packet with the four Aces should be on your right.
2. Pick up the packet with the Aces. Spread the packet and re-square but hold no break. Thumb over the top card of the packet which is now held in your left hand.
3. Your right fingers pick off the top card of the 2nd packet from your right and then insert this card **under** the top card of the left hand packet as in FIG. 9.
4. Continue by taking off the next top card from the third packet and place it under the two card fan already held in your left hand, against its packet, as in FIG. 10. The top card of the fan is an Ace, and the under three cards are indifferent cards. Below this fan of cards are the other three Aces.
5. Square up the fan of four cards but get a left fourth fingertip break beneath them. Turn the top card, an Ace, face up as seen in FIG. 11.
6. As soon as the Ace falls face up and flush with the packet your right hand comes over from above to take it **plus** all of the cards up to the break and carries it toward the tabled packet on your left as in FIG. 12.
7. You have thus placed an Ace face up onto a packet and at the same time got rid of the three indifferent cards. All that remains is to turn the top card of the packet in your left hand face up to show a second Ace, which is dealt to the top of the next packet. Repeat with the next Ace.

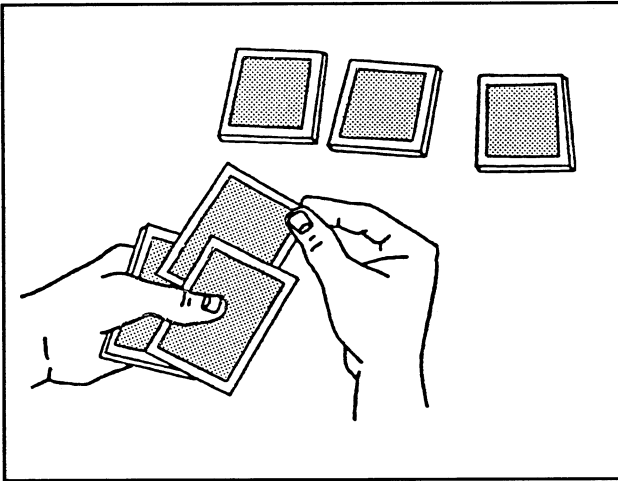


Figure 9

Figure 10

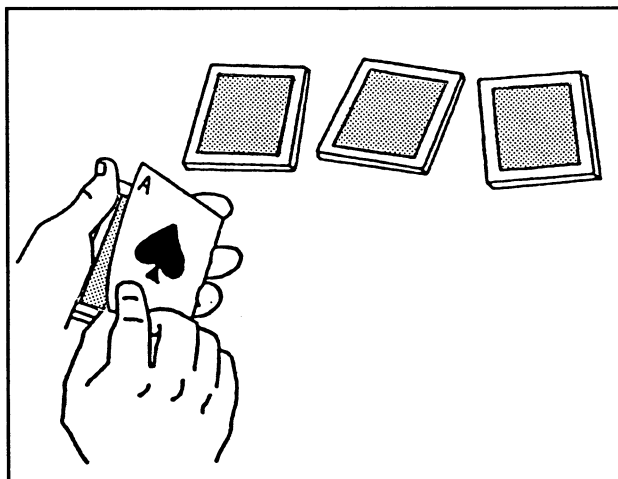
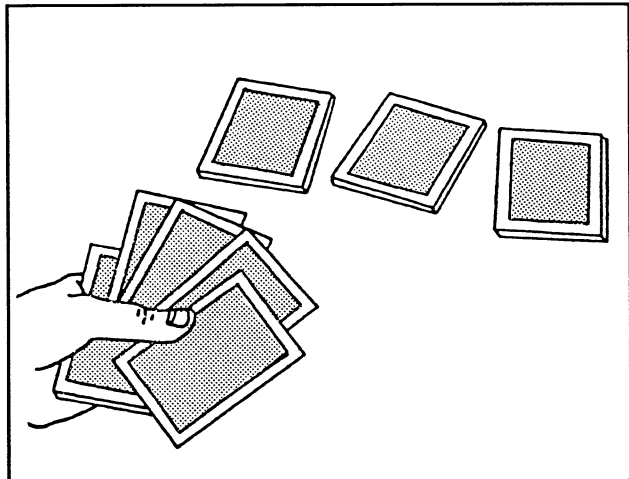
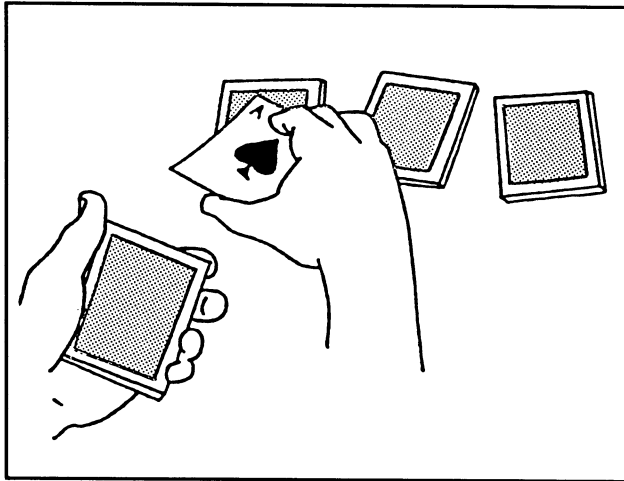
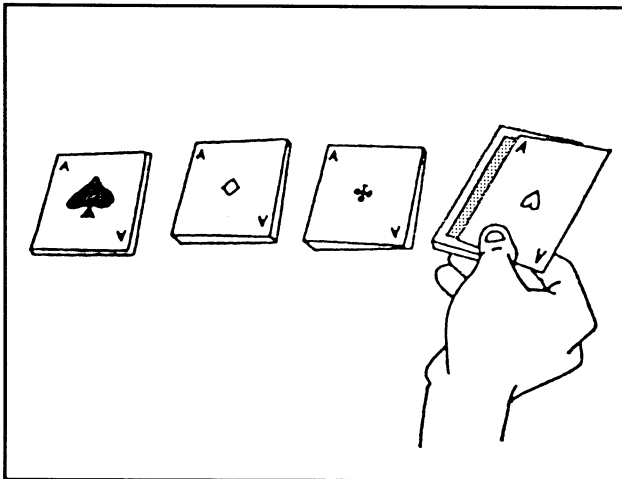


Figure 11



8. For the last Ace it is merely turned face up onto its own packet and then thumbed over for about half its width. Your right fingers then take the packet at its inner right corner to deposit it in the fourth place as in FIG. 13.



38th METHOD...

May 10, 1964

1. Your set-up on top of the deck should be two face down indifferent cards covering a face up indifferent card, while below this are the four face down Aces. Note which Ace is the last or face card of the four. Assume it is the AS. Have the spectator cut the deck into four packets.

2. Pick up what was originally the top of the deck. Hold the packet in your left hand as your right thumb riffles the back end of the packet as you remark about his having a choice of cutting anywhere. During this get a left fourth fingertip break below the AS. Thus you are holding a break under the top seven cards.

3. Pick off the top card from the other three packets and hold them in a fan. The situation is now similar to that in FIG. 10.

4. Square up the fan of four cards and then turn over **all** of the cards up to the **break**. This brings the Aces into view which are immediately thumbed off one at a time and dealt on top of each packet. The last Ace is merely thumbed over and this packet is placed to the table. The picture at this stage is similar to that of FIG. 13.

5. There are five face up indifferent cards in the last packet. These can be used to re-switch the Aces for the indifferent cards. This can be used for "Follow Up Aces". (See CARDICIAN) To switch back to the indifferent cards pick up the last packet, and in squaring, get a break below the face up cards. Pick up the Aces, placing them face up onto the packet in your left hand.

6. Turn the entire block of cards above the break face down onto the packet. Next deal off a card onto each of the other packets. Bury the remaining top card of your packet in the center. Drop your packet onto the tabled packet to apparently bury that Ace. Gather the packets thus apparently losing the four Aces into the deck.

7. Tilt the deck and thumb off the top card to show there is no Ace. A face up card is of course facing you. Return the card in your hand to the top of the deck thus covering the face up card. Do a Triple Turnover to disclose an Ace. Repeat the Triple Turnover to disclose a second Ace.

8. At this point you can again show the top card as it will be the one you originally showed them. Repeat the Triple Turnovers to disclose the 3rd and last Ace.

9. At this stage you once again show the top card but drop your left hand to your side and right the lone face up card. It is assumed you will do some sort of magic gesture or riffle the deck before each Triple Turnover to the Ace.

39th METHOD...

1. On top of the deck you have two face down Aces covering two face up Aces. The deck is cut into four packets by the spectator.

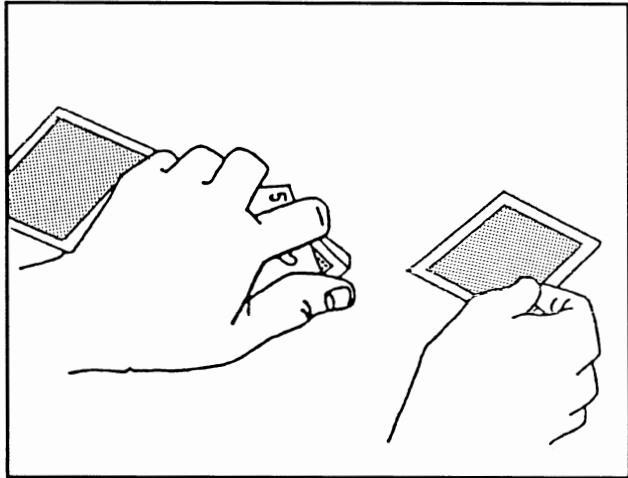
2. Pick up the packet with the four Aces and in squaring get a break under the top four cards with your left fourth finger.

3. The packet is held in your left hand as you right fingers lift off the top card at its inner

right corner, just as if doing a Hit Double Lift.

4. Your right fingers carry its face down card to the table. At the same time your left hand turns palm down and moves toward the second packet as seen in FIG 14.

Figure 14



5. As your right hand deposits its card to the table your left hand has scooped up the tabled packet. During this pick-up the cards from the 1st packet are transferred to the top of the packet being picked up. This is made easy due to the break that was held. As a matter of fact the break now also keeps the packets separated although the Aces have been transferred.

6. Your left hand now turns palm up. Your right hand takes the face up cards while your left hand places its face down cards to the table. This is shown in FIG. 15.

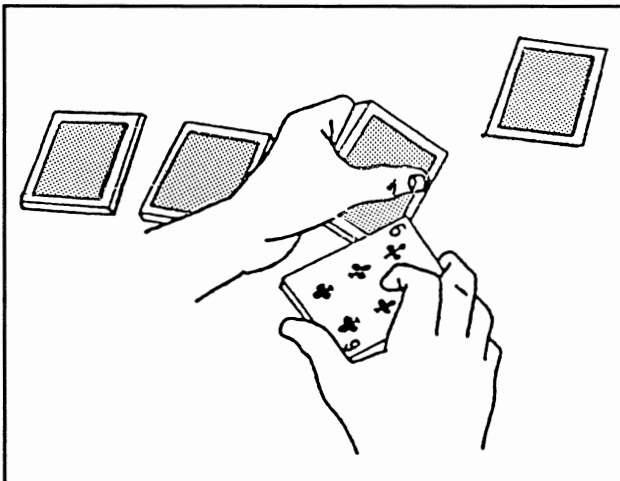


Figure 15

7. The packet in your hands is now turned face down. In squaring, a three card break is obtained and held by your left fourth fingertip. Your right first finger lifts off the top card and carries it face down to the table to place it above the packet just replaced.

8. Your left hand again turns palm down to pick up the next tabled packet. This action is again similar to FIG. 14. Your right hand again takes the face up cards while your left hand replaces the face down cards.

9. Repeat the actions of steps 7 and 8 on the next packet thus transferring two faced Aces. Deal off the top Ace. You now have a break under only a face up Ace, which is covered by your left hand turning palm down again to pick up the last packet.

10. After the last Ace is dealt face down, above the last packet on your left, your right hand takes the cards from your left hand and replaces them to the 1st position on your right. There is a face down Ace above each packet. Finish by turning each Ace face up onto its respective packet.

11. If you can hit to the natural break between the cards then you can eliminate the holding of the breaks. The other alternative is to merely spread the face up cards until you reach a face down card. Readers will recognize this as an application of the Henry Christ Force.

40th METHOD...

1. The four Aces are on top of the deck. The deck is cut into four packets by the spectator.

2. Pick up the packet with the four Aces on top. Spread the cards and in re-squaring get a left fourth fingertip break below the top four Aces.

3. Shove over the top card. Pick up the top card of each packet, placing each on top of the upper Ace. This results is a four card fan as in FIG. 10.

4. Very cleanly square up the four cards and turn them face up. An Ace will show on the face of this packet. You are holding a break below seven cards.

5. Your right fingers now do the K.M. MOVE on the block of seven cards as at the same time the face up Ace is carried by your right fingers to the top of the first packet at your left.

6. Due to the K.M. MOVE, when your left hand turns palm up the next three face up cards will be the Aces, which are then dealt off to the next two packets, and leaving the last Ace face up on its own packet.

41st METHOD...

1. Place three Aces on the bottom of the deck and one Ace on top. The deck is cut into four packets by the spectator.

2. Pick up bottom packet with the three Aces. Spread the cards and get a break above the three Aces. Shove over the top card. Onto this pick up a card from each packet to place on top of the cards in your left hand thus forming a fan of four cards as in FIG. 10. The top card of the fan is an Ace.

3. Turn over the top card to show an Ace. Immediately square the fan with the packet. At the same time your left fourth finger pulls inward on its three bottom cards causing them to pivot to the right. Your right fourth fingertip engages the upper right corner of these Aces while your right thumb of course is pressing against the back end of these cards. FIG. 16 shows this action from the bottom.

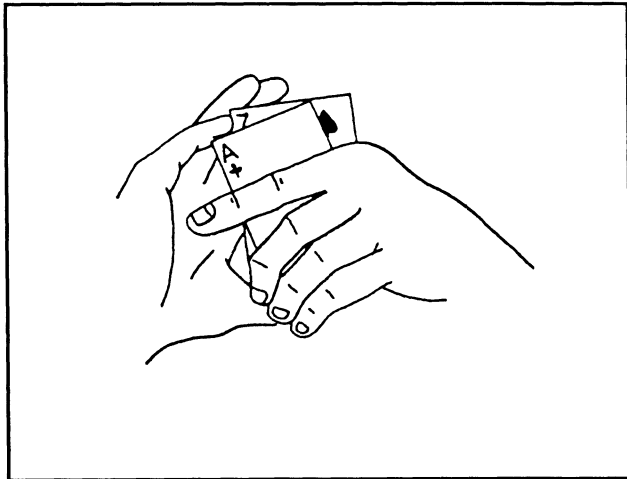


Figure 16

4. At the same time that your right fingers grip the angled Aces, your left hand pinches its packet between the base of your thumb and your forefinger to carry it away to the table. Your right hand is left with the three bottom cards. To all appearances you have merely peeled off the Ace and left the other three cards in your right hand.

5. Deal the three Aces face up onto their respective packets.

6. The above packet switch can be used in an Ace effect and can be done with a full deck; however, it is better with a small packet. For this reason if you wish to substitute Aces for indifferent cards, use a packet of 16 cards, four Aces and 12 indifferent cards.

From the above it is clear that the **PACKET SWITCHES** described in the TOPS for February 1965 can be used to create the "Spectator Ace Cutting" effect.

Merely substitute indifferent cards for the Aces. The first method, the second method, and the Sleightless Drop Switch of the February article can be then labeled as the 42nd, 43rd, and 44th methods.

45th METHOD...

This method adds a new dimension to the effect in that the spectator **SHUFFLES AND CUTS** the cards, yet he apparently cuts to the Aces.

1. The four Aces are in your right coat or trouser pocket. The rest of the deck is shuffled by the spectator who then cuts the deck into four packets.
2. During the above it is to your advantage if you have some excuse to go to your pocket. Smokers have no problem as they merely put away the matches or lighter and at the same time get the Aces into the palm.
3. The add of the four Aces should be made just as the spectator is completing his cut of the four packets. Timing here is important.
4. As the Aces are added to the packet on your left it is scooped up into your left hand. Spread the top four cards and as you re-square obtain a left fourth fingertip break below the top four Aces.
5. Grasp the packet from above with your right hand, keeping the break at the back with your right thumb at the same time. Your right hand drops its packet but retains the four Aces as apparently one card. These are placed rather deep in your left hand in order to conceal the thickness.
6. Your right hand now picks off the top card of each packet, but your left fourth fingertip holds a break below these cards.
7. At this stage the packet can be shifted up to your hands a little. Your right fingers now reach in, at the **front end** of the cards, in order to remove the **BOTTOM** card, an Ace.
8. The Ace is turned face up and flush onto the cards in your left hand. Immediately your right takes all the cards above the break from above and carries them, as one Ace, to the packet tabled at your left.
9. Your right hand places its card(s) onto the packet and then spreads the packet **downward** at the same time. Now repeat this same action with the next three Aces, but this time being sure you **spread** the remaining three Aces just before the deal. (Note - See "Spectator Cuts The Aces Anew" - Nov. 1956 for several other methods.) If you wish to use this method but leave out the spectator's shuffle then merely start with all four Aces on top. Of course some effectiveness will be lost.

In conclusion some of the methods are definitely superior to the others but the reason **why** is left to the reader to discover.

A COIN AND CARDS

August 1962

EFFECT...

A borrowed and marked coin vanishes and appears between a deck of cards just above a previously selected card.

The major part of the secret depends on the use of a waxed card. This waxed card is prepared by spreading the wax very thinly over say the face of a Joker. The best wax to use is the type that usually comes with a trick called The Wisenheimer Coin Trick. Most of the others I found dry too quickly. If you intend to do the effect using a borrowed pack then prepare both a bridge and poker size card. The back of the card is never seen so this does not matter. Assume you are using a borrowed pack and have added the waxed card to the bottom.

1. Keep the waxed card on the bottom of the deck during an Overhand Shuffle by holding back the bottom block of cards with you left fourth fingertip and at the same time pressing on the top card with your left thumb. This is done as your right hand lifts up all the other cards for the initial start of the shuffle. This shuffle can be repeated by merely holding back the bottom block while all of the cards in front of it are shuffled. Your left thumb holding back some of the top cards hides the fact that the bottom ones are never lifted for the shuffle.

2. As you Overhand Shuffle as detailed above, ask the spectator to stop you at any time. When he does stop the shuffle you advance your left hand toward him with the request that he take the top card. After the card has been taken your right hand finishes the shuffle with its remaining cards. The waxed card has been retained on the bottom throughout the above.

3. Again go into an Overhand Shuffle but this time lift all of the cards. Start to shuffle the cards into your left hand as you ask the spectator to return his card at any time.

4. When the spectator returns his card you will naturally stop the shuffle for a moment. Once the card is replaced the shuffle is continued; however, as your left thumb holds back the top card your left fingers at the same time hold onto the bottom cards. Thus when your right hand moves upward to continue the shuffle, the waxed card will now be directly over the selected card.

5. After the shuffle square up the pack, giving it a slight squeeze. Now turn the pack so that the faces are toward the audience as you comment about the fact that you want them to be sure and see that the cards are really shuffled. Needless to say the waxed card and the selection will stick together.

6. Turn the pack so that the backs are facing you. Spread the cards with the faces toward the audience as you remark about their card being lost somewhere in the pack. During this time you run the cards until you see the back of your waxed card. Cut the deck at this point but keep the backs of the cards still facing you. Next get a break under the waxed card with your left fourth finger. Undercut half of the deck to the top but keep the original break below the waxed card. At this stage you can lower the pack. Now cut to the break and complete the cut. This brings the waxed card to the bottom and the selection to the top.

7. The above 6 steps constitute the control of the card and assumes that a waxed stranger card will be used. Should you use cards of the same color and back design then you can easily feel the thick card. Also the pack can be handled face down at all times. This thick card can later be used to control subsequent cards.

8. Before the selection of a card you have borrowed a coin and had it marked for identification. It is left lying on the table; however, it should be within your reach.

9. With the selection controlled to the top and the waxed card to the bottom your right hand grasps the deck by its sides. Both hands now move to the table. Your right hand, with the pack, is brought near the coin and your left hand is starting to reach for the coin as in FIG. 1

10. Your left hand is placed over the coin and your right hand places the deck in front of your left fingers as seen in FIG. 2.

11. Your left hand simulates the picking up of the coin as your right hand deposits the pack directly on top of the coin. The completed action is seen in FIG. 3.

12. The deck in your right hand should be brought over the coin in such a manner that its **outer side** will be sliding along the table. This is to insure that no one sees the coin being left behind in case they are seated. The timing of the move is of course most important. Actually your left fingers cover the coin just before your right hand moves in with the pack. Correctly timed the illusion of having taken the coin is very good; however, should there be a doubt in their minds the next steps dispel this thought.

13. With the situation as in FIG. 3 your right first finger **presses down firmly** on the deck and then cuts off the top half. Your right hand carries this portion to the right and lets the cards dribble off to the table from a height of about three inches.

14. Your right hand returns to pick up the rest of the pack. This time the pick-up is a normal one as there is no excuse for pressing down on the pack as you did when cutting. When your right hand picks up this portion the coin will naturally adhere to the waxed card. Hold this portion above the table for a moment and then casually set it onto the other portion of the deck. As an afterthought raise only those cards **above** the waxed card and dribble them off back onto the deck. The dribbling of the pack now prevents any sharp line of division from being seen.

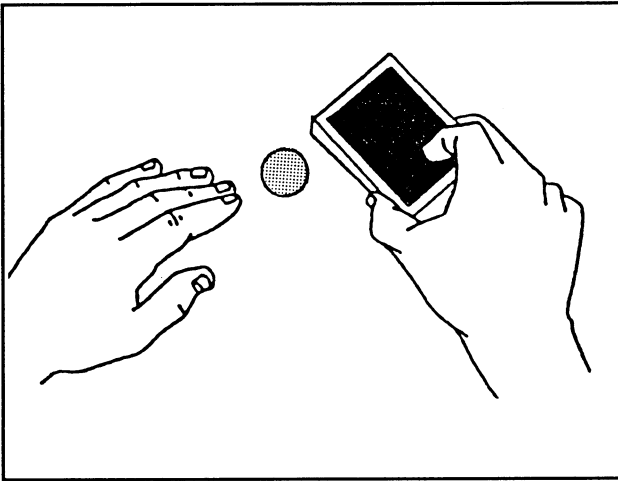


Figure 1

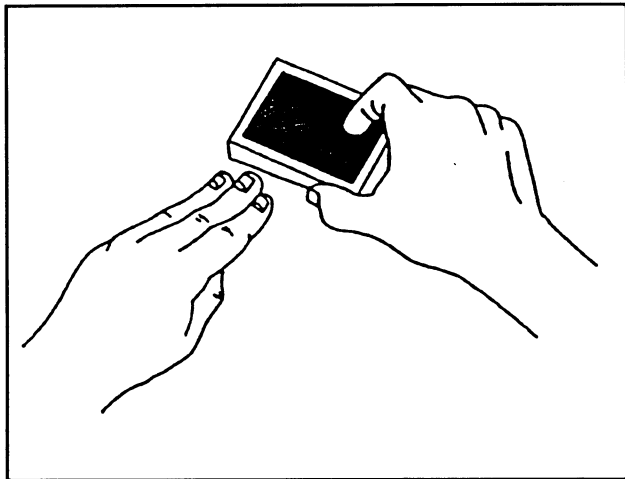


Figure 2

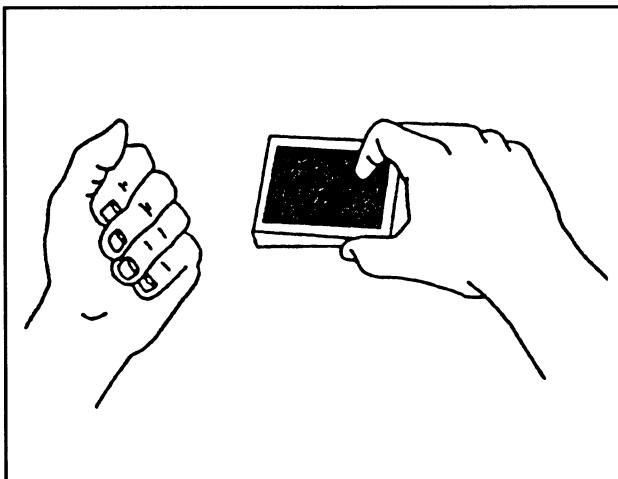


Figure 3

15. Here bring your left hand toward and above the pack. Now seem to pour the coin into your right hand then back into your left, then back into your right then back into your left as you seemingly toss the coin from hand to hand. Wave both hands palm down over the pack, then turn both hands palm up to show that the coin has vanished.

16. Your right hand now grasps the sides of the deck. Your right first finger is pressed down firmly on top as your right thumb ruffles the side of the deck to where the coin is. At this stage your right thumb keeps **lifting** up on its side until you can actually **see** the coin **disengage** itself off the waxed card. This is shown in FIG. 4.

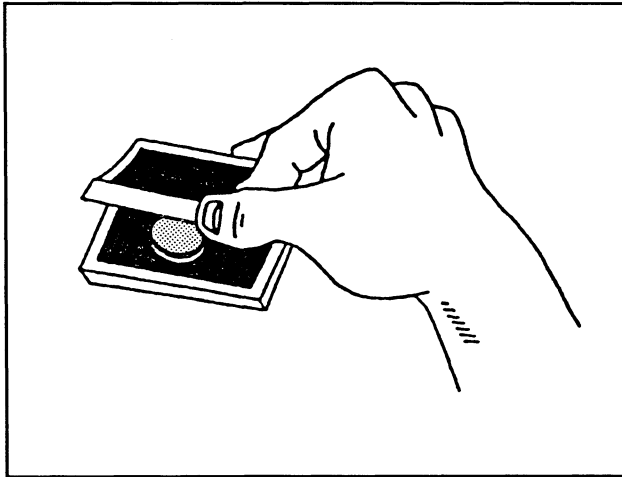


Figure 4

17. Your right hand carries the cards back toward you thus exposing the coin on the lower half. Your right fingers pick up the top card with the coin still on it as in FIG. 5. Call attention to the coin's markings if any.

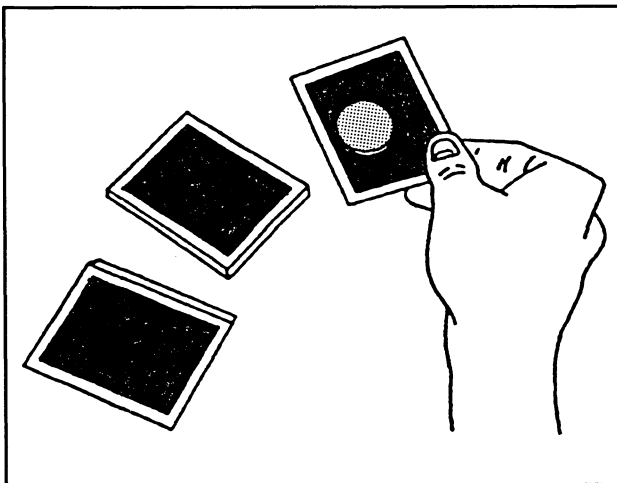


Figure 5

18. Ask for the selected card to be named. Let the coin slide off the card onto the table as you call attention to the fact that it was borrowed and marked. Now turn the card in your hand face up as you say, "You put your money on the right card".

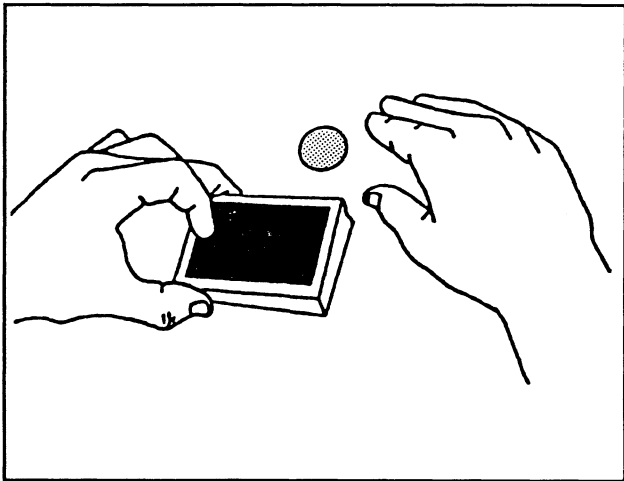
19. Do not be in too much of a hurry to dispose of the waxed card as you can use it as a locator in other effects. Be sure that the wax is spread thin so that it does not transfer itself to either the coin or another card. Use it in practice a few times until it is just right.

SECOND METHOD...

The control of the card can be the same as here concern is with a method that can be used just after a Tabled Riffle Shuffle.

1. After the Tabled Riffle Shuffle, which has kept the required cards at the top and bottom, your left hand grasps the ends of the deck as your right hand advances toward the coin. The starting action is seen in FIG. 6.

Figure 6



2. Your right fingers are placed over the coin as in FIG. 7.

3. Your right hand now simulates the picking up of the coin as at the same time your left hand moves in with the pack to cover the coin. FIG. 8 shows the coin covered by the pack and your right fingers apparently having the coin. Your right hand is kept touching the table at all times during the pretended pick-up of the coin. Study FIG. 8 and note how the whole length of your right fourth finger rests on the table.

4. Your right hand now moves away and apparently places the coin into your left hand, which has by now released the pack. The situation is as in FIG. 3, with your right hand ready to cut the pack. From here conclude the effect as before.

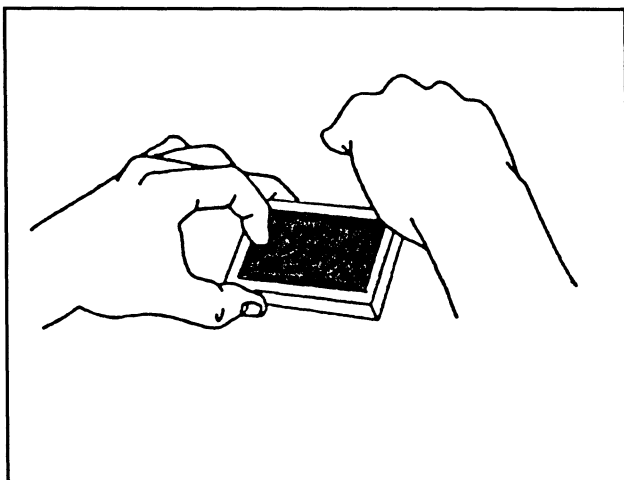


Figure 7

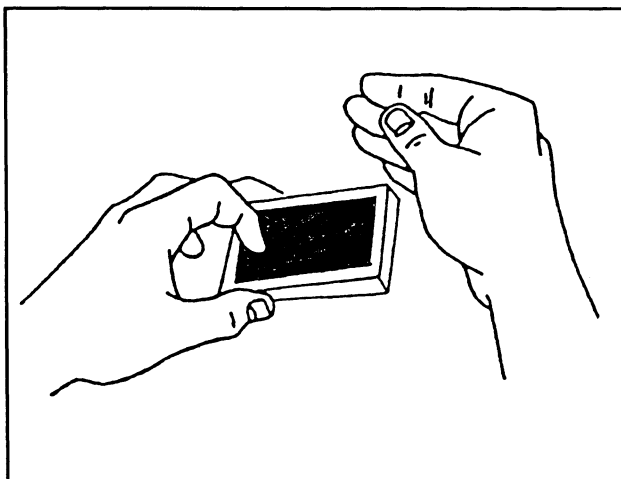


Figure 8

THIRD METHOD...

January 5, 1965

This method should appeal to those who may be a bit apprehensive about their timing in the other methods.

1. Assume the selected card is controlled to the top and the waxed card is on the bottom. Get a two card break on the top of the deck. Take the deck by the ends from above with your right hand, at the same time holding the break on the top two cards at the back end with your right thumb.
2. Your left hand picks up the coin or takes it from the spectator. Hold the coin on your

palm, or rather Finger Palm, of your left hand. The situation is as in FIG. 9. Comment about the coin.

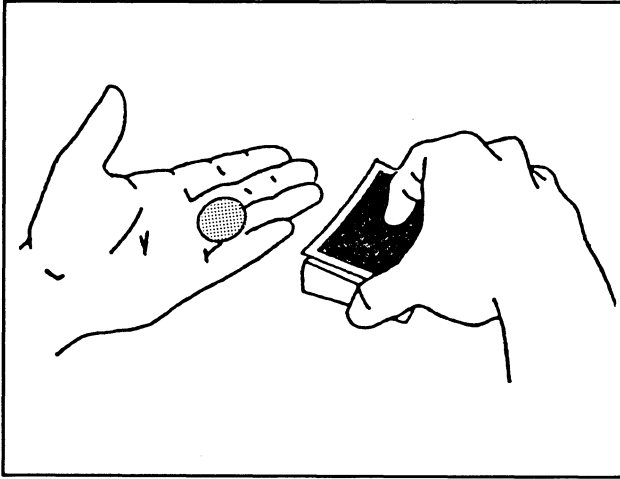


Figure 9

3. Now say, "Oh, by the way, I want to make sure that your card is not on top. This is very important - you are sure it is not the top card." During this you deliberately place the deck into your left hand directly onto the coin. At the same time your right hand picks off the top two cards as one to display them as in FIG. 10.

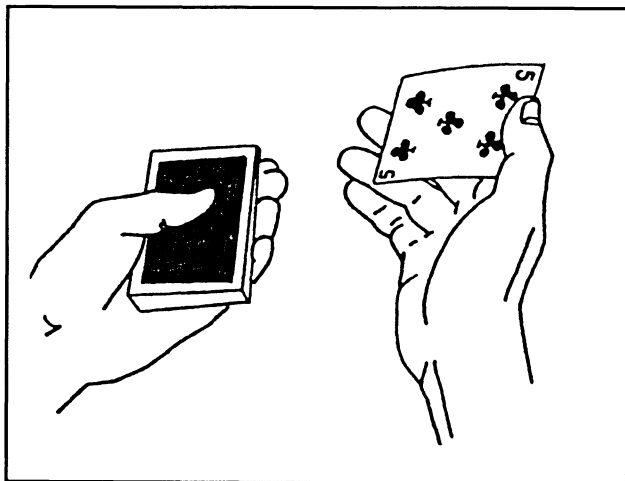


Figure 10

4. In FIG. 10 the hands are actually too close together. The right hand should be farther to the right. This way the left hand will not be seen pressing down hard on the pack, your left thumb does the pressing in order to make the coin adhere to the waxed card.

5. At any rate the card(s) from your right hand are placed on top of the deck and the whole pack is now lifted off your left hand **as at the same time your left fingers close** over the supposed coin apparently still in your left hand. This is seen in FIG. 11.

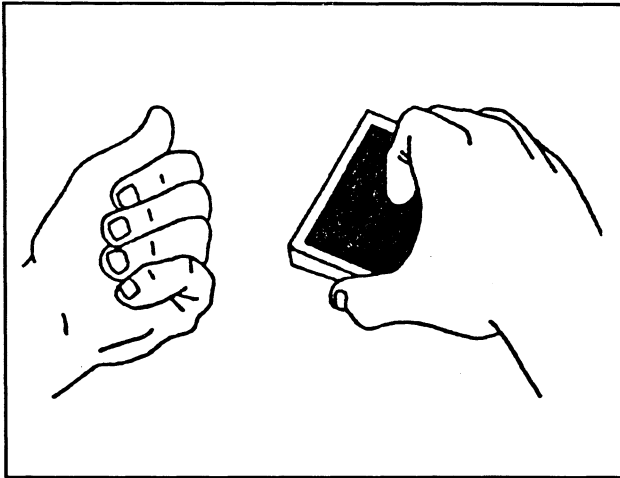


Figure 11

6. Hold the deck for a moment in your right hand as you look around to decide where to place the pack. Once tabled you can cut the deck and proceed to conclude the effect as already described in the first method.

7. Obviously any other means that will cause the coin to adhere to the bottom gaffed card, such as scotch tape, Wiztax or magnets, can be used but keep in mind that the big problem is also an easy release of the coin as well as the pick-up.

GLIDE VARIATION

May 30, 1960

1. Hold the deck in your left hand with the faces toward the spectator as in FIG. 1, which shows all finger positions. The deck is held at the tips of your fingers and above your palm.

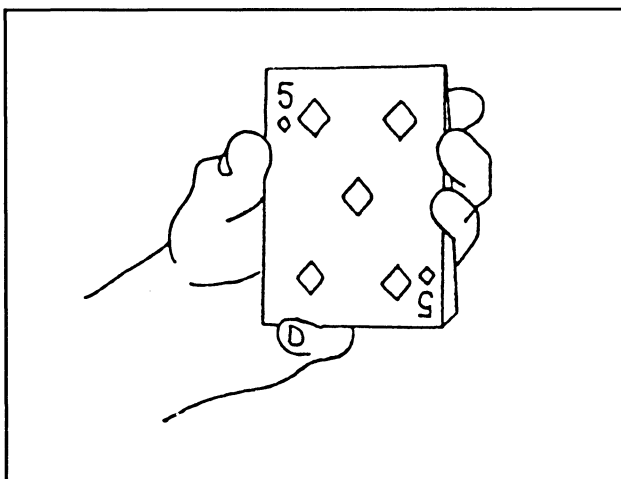


Figure 1

2. Your right forefinger is now placed on the center of the face card of the deck to apparently push or jog it upward, over the front end of the deck; however, actually two cards are thus jogged by secretly engaging the edge of the two cards at the back end with your right thumb nail. Thus it will seem as if your right forefinger has pushed forward only one card but, due to the action of your right thumb nail, two cards are jogged as in FIG. 2. The jogging is only for about an inch or less. This is important.

3. Your left fourth finger will have to move over toward the left in order to make way for your right thumb as in FIG. 2.

4. With the cards jogged as per FIG. 2, your left hand displays the cards for a moment. Now, your right **second** finger is placed on the face of the card(s) near the center of the upper end. Keeping your right second finger on the face of the card, your left hand turns the cards face down using your right second fingertip as a pivot point. This will result in the deck face down as in FIG. 3, with your right fingers sort of under the deck **but** your right thumb is as yet **not** near the projecting card.

Figure 2

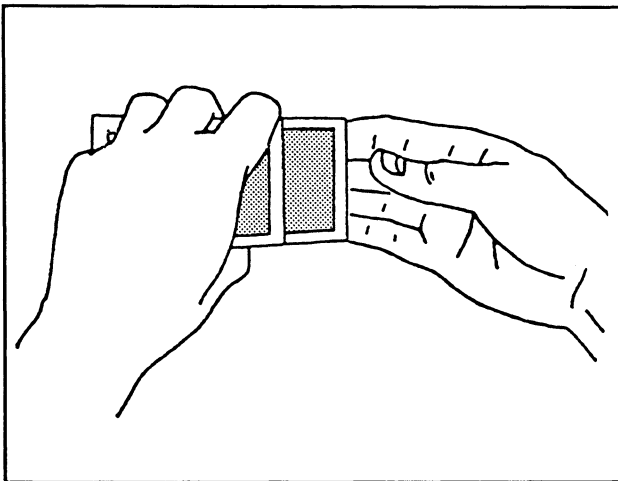
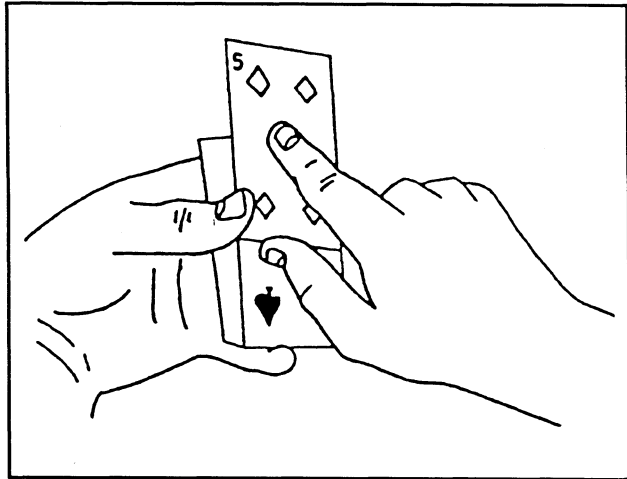


Figure 3

5. Now your right hand moves in so that your right thumb can grasp the card at its upper corner, **but** this same action also enables your right second finger to push back the original face card thus leaving only the second, or under card still exposed. At the same time, your left fourth finger at the back end of the deck prevents your right finger from pushing the face card any further, as your left fourth finger acts as a stop. Your right fingers now remove the front card and hold it as in FIG. 4, face down until ready for the denouement.

6. It is an aid for the right thumb nail gauge if the deck is first beveled as in FIG. 5 just before going into the moves described.

Figure 4

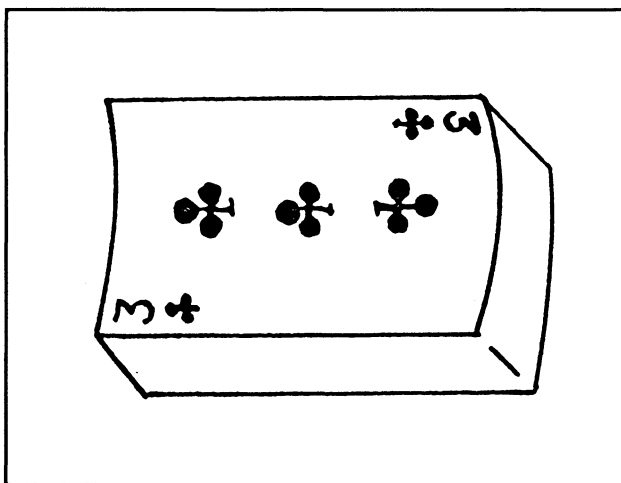
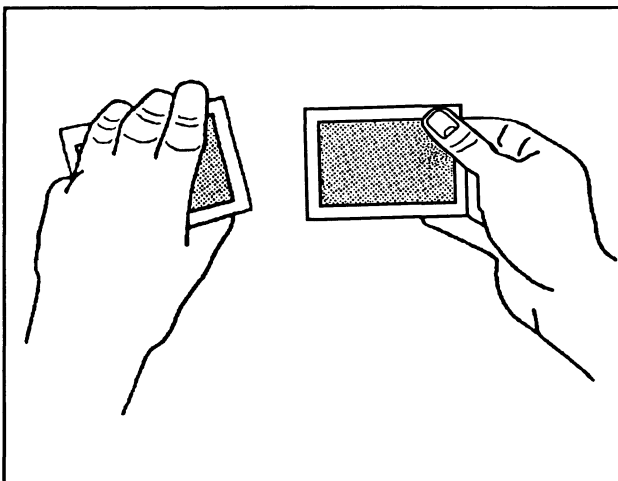


Figure 5

Now, here is a good combination for either a **Double Change** by itself or as a routine which I call:

A ROUTINE OF SURPRISES

EFFECT...

An indifferent card changes, one at a time, to two selected cards, then back to the indifferent card. The two selections are produced from two different pockets.

1. Control two selections to the 2nd and 3rd positions from the **bottom** of the deck.

2. Turn the deck face up to supposedly push forward the face indifferent card. Actually your right thumb nail engages **three** cards, which are pushed forward as per FIG. 2.
3. Your left hand turns palm down. Your right fingers push back only **one** card, leaving **two** cards projecting. These are taken by your right fingers as in FIG. 4.
4. Have the first card named. Turn your right hand to show the face of the card. It is now apparently tossed face down, but actually one of the Miracle Card Changes is executed which leaves the first selection Rear Palmed in your right hand, while the second selection is now face down on the table. (See "Miracle Card Changes" - Chapter One - for a description of the change starting from the position shown in FIG. 4 here.)
5. Your right hand drops to your side as you ask the second spectator to name his card. Now, with your left hand, which still holds the deck, the tabled card is very cleanly turned face up to show the card has changed into the second selection.
6. Very causally turn the card face down again using your left hand, but this time execute the Curry Change (I use the Marlo-Curry Change technique as described in "Classical Foursome".) Ask what the card was originally, then have someone turn it face up to show it is the card originally started with.
7. During the above you have had time to maneuver the Rear-Palmed card into a Gambler's Flat Palm Position. This is easily done by first clipping the card between your right first and second finger, by the upper left corner, then swinging it into the Gambler's Flat Palm Position. Your right hand then moves up to the left side of your coat and reproduces the card from there or from your right side trouser pocket.
8. The above has given you time to palm off the face card of the deck into your left hand using Hugard's or Marlo's technique for the One Hand Palm. This card is produced from your right coat pocket.
9. Do not jog the cards for more than an inch for the best results. Also, at times, you may find it desirable to slightly separate the three upjogged cards at the left side with your left thumb, as in FIG. 6, a side view. This separation is obtained by your right thumb and fingers slightly buckling the upper ends of the upjogged cards, until your left thumb can move in to get its break on the cards as in FIG. 6.

NOTE: It was Edward Victor, in his book "Magic of the Hands", who first used the upjogged cards idea for the Glide. My method is a technical variation of this with the underlying techniques offering greater application. The Upjog Glide can also be used off the **top** of the deck. Merely do the thumb nail push, then turn the pushed cards **face up**, but leave them upjogged. Now go into the Glide, which will leave the original card shown reversed on top of the deck and the exchanged card in your hand.

Figure 6

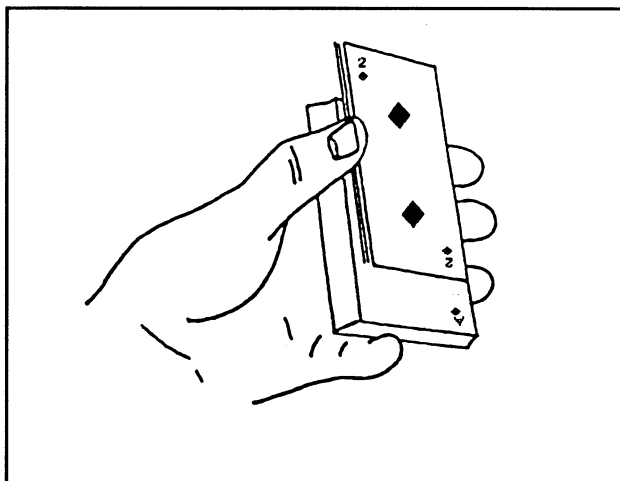


TABLE REVERSE & EFFECT

March 8, 1957

It was Russell Barnhardt, formerly of Evanston, Illinois, and now of New York, who first conceived the idea of reversing a card in the pack while the pack was apparently tabled. He introduced the idea via a booklet called "Off The Top", back in 1944; wherein the author of the book introduced an idea that gave further cover and excuse for the move. Since then other men have made still more variations on the handling or technique of the move. However, all of them still clung to the basic effect, which was to reverse a selected card or cards or perhaps four of a kind such as perhaps the Aces. **We believe we have managed to get out of this rut with the following different application to a now fairly standard type of effect.**

EFFECT...

A pack is spread out to show facing all one way. After a shuffle, one half of the pack is turned face up and then shuffled into the face down half. The pack is then cut and spread out to show all cards still facing the same way except for one card. This card naturally is the one previously selected.

The method is simple and deceptive enough to fool even well-versed card men, providing they aren't reading this article.

1. Begin by having a card selected, noted, returned, then controlled to the bottom of the deck. Spread the deck to show it all one way. Scoop up and square the deck.
2. Place the deck face down in front of you and give it a couple of Tabled Riffle Shuffles, keeping the selection on the bottom.
3. Undercut the bottom quarter of the deck with your right hand then shuffle this portion into the upper portion of the deck as in FIG. 1. This leaves half of the deck undisturbed at the bottom or below the shuffled section.
4. Start to push in the shuffled sections and when they are in for about a third of their length you raise the deck on its side by having your right hand grasp all of the cards projecting on the right side, thus raising this portion. This will result in the shuffled sections moving up but leaves the unshuffled cards behind on the table as in FIG. 2. The tilted cards hide this portion at this stage. The hands have been omitted here for clarity.
5. With the deck on its side, both hands start to continue the pushing or telescoping of the two portions. During this action your left thumb goes behind the tabled portion and starts to push inward on this half so that these cards will move upward, as if climbing up a wall, against the raised cards. The action is shown in FIG. 3.

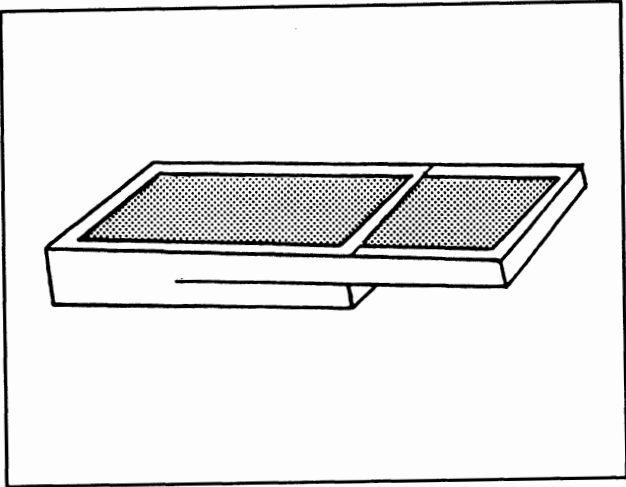


Figure 1

Figure 2

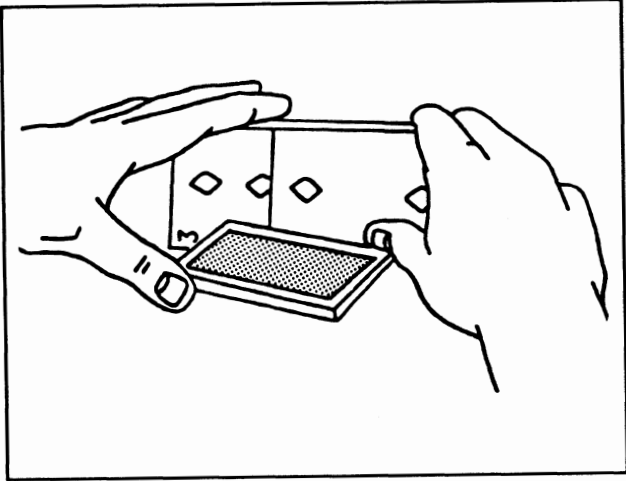
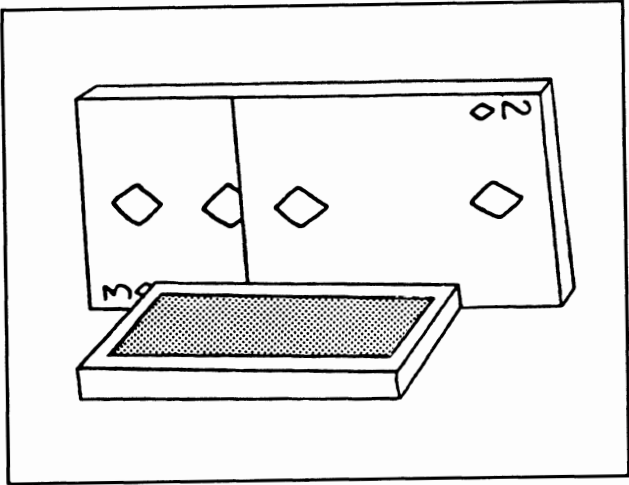
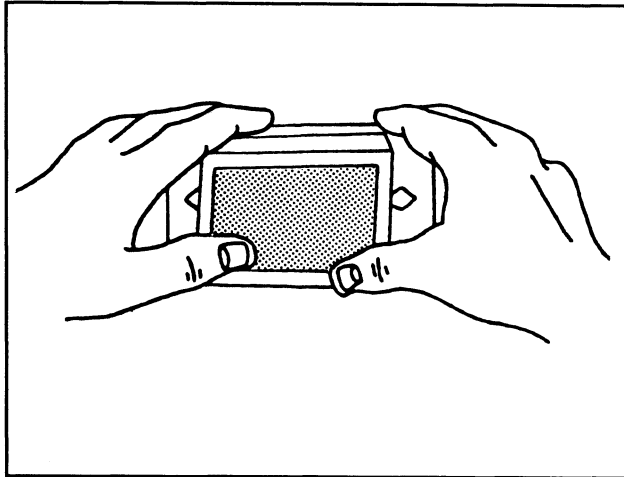


Figure 3

6. As the tabled portion moves up, thus being reversed, both hands finish telescoping the cards as in FIG. 4. At this stage the deck is still resting on its side on the table.

Figure 4



7. Both hands now lower the pack so that it again rests flat on the table as at the beginning of the shuffle, except that now the condition of the deck is as seen in FIG. 5. The selection is now directly above the bottom face up half, or where the cards meet face to face.

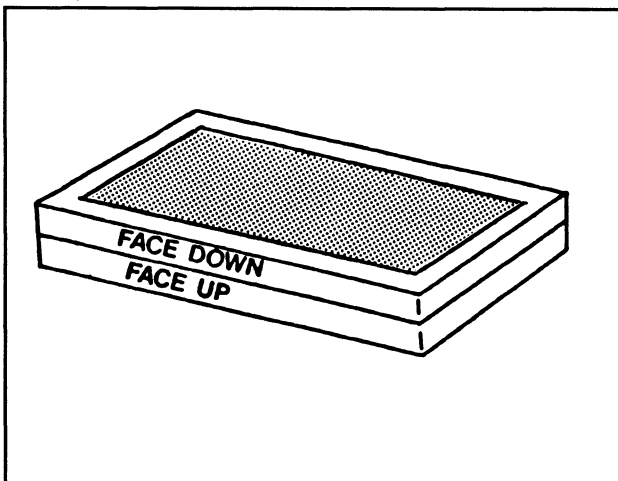


Figure 5

8. With the deck still lying flat on the table, both thumbs riffle the cards at the back until the place where the portions meet is reached. Here your right thumb releases one more card, the selection, to fall face down onto the face up half; and then your right hand takes the upper portion to the right. The ends of the two halves are sort of brought together as you say, "That's about half the deck."

9. After the initial cut your right hand turns its half of the deck face up and spreads it toward you as you say, "We will turn half of the deck face up," after which this portion is again squared into a packet. At this point the condition of the respective halves is as in FIG. 6.

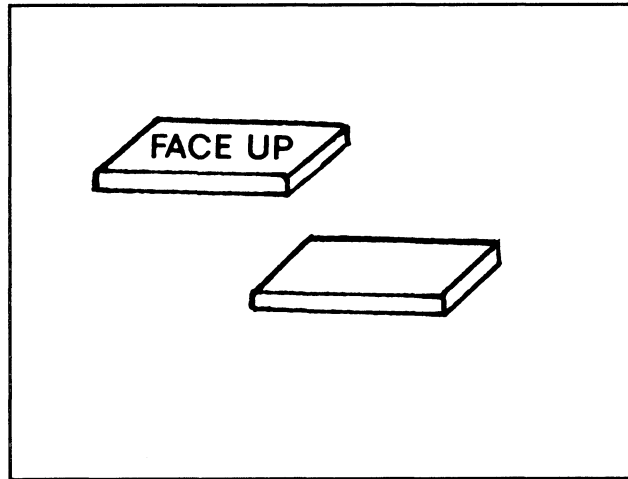


Figure 6

10. You now shuffle what seems like a face up half into a face down half; but actually all of the cards are the same way except the top card, the selected one, of the left hand portion.

11. When you shuffle the halves into each other, do so by using the Weave or Faro type shuffle as this will prevent you from unduly exposing the face up condition of the packet on the left. Also, shuffle so that the face down selection remains on top after the shuffle.

12. Cut the deck to bring the selection to the center. Now finish by turning the deck over as you ask for the name of the card. Spread the deck to show all of the cards are face down except the selection, which is revealed face up.

For those who may prefer the original technique used for reversing, we refer the reader to "Off The Top".

ADD TO SHUFFLE - FOR THOSE WHO KNOW

This idea is used as a throw-off for those who may know the mechanics of the reverse during a Tabled Riffle Shuffle. Its advantage lies in the fact that, after actually doing the moves the pack can be let drop **face up** to apparently show no cards have been reversed, and yet the desired card or cards are now reversed.

1. Previously reverse a card at the bottom of the deck
2. Openly show the four Aces and place them on top of the deck, keeping a left fourth fingertip break below them.
3. Double cut the four Aces to the bottom of the deck. This will bring the reversed card fifth from the bottom.
4. Place the deck on the table for a Riffle Shuffle. Cut off the top half to the right in preparation for the shuffle.
- 5 Riffle off cards from the left hand portion until the face up card is spotted, then run in the right hand portion and finish off the shuffle, allowing the right hand cards to end up on top.
6. Tilt the pack upward as per the original shuffle. (See FIG. 2 in TABLE REVERSE AND EFFECT.)
7. Next, your right thumb presses down on the face card of the deck so that it sort of scoots under the portion still on the table behind the deck.
8. Your left thumb then presses on the inner side of the tabled packet, causing it to ride up onto the face of the deck (as per FIGS. 3 and 4 in TABLE REVERSE AND EFFECT).
9. The four Aces are now reversed but the original reversed card is now facing the right way; therefore, the pack can be released to fall face up onto the table. Square up and cut.
10. At the proper time show the four Aces face up in the center of the deck.

OTHER IDEAS WITH ABOVE...

ONE: Four cards (Kings) openly reversed in the deck can be brought to the bottom. Later, four Aces are cut to the bottom, then a shuffle with the result that the face up Kings are now the face up Aces.

TWO: It can be done with one selected card or several.

THREE: It can be done in reverse; that is, the deck is handled face up and the top card is secretly reversed. The Aces are cut from the face to the top, but the deck is shuffled face up, then is allowed to **drop face down** after the initial shuffle and move.

FOR POKER DEMONSTRATION...

TABLE REVERSE & EFFECT

This uses the old idea of having four Aces, with only one indifferent card, face up on the bottom of the deck. During the shuffles the stack is kept on the bottom of the deck. Now the usual deal of hands. Wait for the persons to discard and you deal them cards as called for. Now when it comes your turn, you place the deck aside to your left but turn it over at the same time that your right hand reaches for your hand. Pick up and discard apparently three but really four cards. Pick up the deck and deal off four cards as three, using a two card pushoff. Naturally, you get the four Aces.

Of course, nothing new in the above except that in this case everything is done very openly.

1. Remove the four Aces. Re-insert them into the deck and control them to the bottom via any type of Multiple Shift.
2. Double cut one indifferent card from the top to the bottom to cover the four Aces.
3. Do the Reverse Shuffle with the bottom five cards. Result, you have the required position needed for the described Poker Demonstration. What is most important is that every action has been done openly.

NOTE: This could be used at least once in a legitimate poker game, if one has enough larceny to cheat his friends.



IMPROMPTU COIN & CARDS

June 21, 1965

EFFECT...

The same as that in "A Coin and Cards," from the April 1965 issue of TOPS, except these methods do not require the waxed card.

FIRST METHOD...

1. Secretly crimp the bottom card of a borrowed deck. Have a card selected. Undercut the pack for the return of the card, thus bringing the crimped card above the selection.
2. Place the pack lengthwise on the table in front of you, in readiness for a Riffle Shuffle.
3. Borrow a coin and have it marked with a marking pencil. Place the coin in front of the deck with the mark down.
4. Split the deck at the crimp and Riffle Shuffle to get the crimp back to the bottom and the selection to the top. Now cut the deck again to get the selection and the crimp to the center. These shuffles convince the spectator that you could not know the position of his card as well as enable you to get properly set for the apparent pick-up of the marked coin.
5. Your left hand grasps the end of the deck as your right hand advances toward the coin. The starting action is seen in FIG. 1.
6. Your right fingers are placed over the coin as in FIG. 2.
7. Your right hand now simulates the picking up of the coin as your left hand simultaneously moves in with the pack to cover the coin. FIG. 3 shows the coin being covered by the deck and your right fingers apparently having the coin.
8. Your right hand now apparently places the coin into your left hand, which has by now released the deck.
9. Your right hand now cuts the deck at the crimp and carries this top portion forward. This brings the selection to the top of the lower half. Your right hand now goes as if to pick up the lower portion but in doing so you pretend that you can't pick up all of the cards. Replace the cards and then take the top card, actually the selection, and use it to scoop up the lower half.

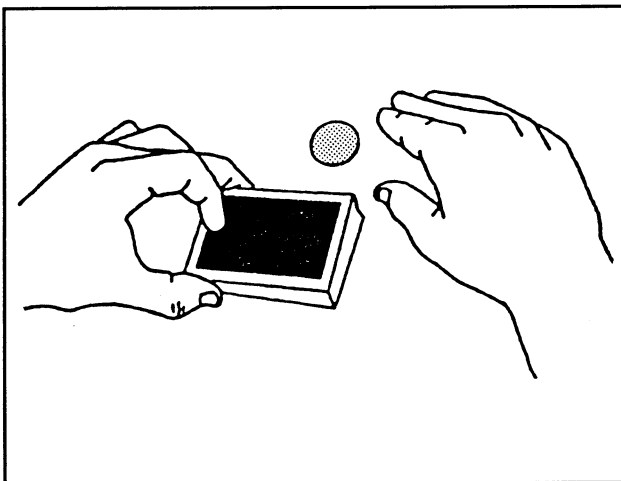


Figure 1

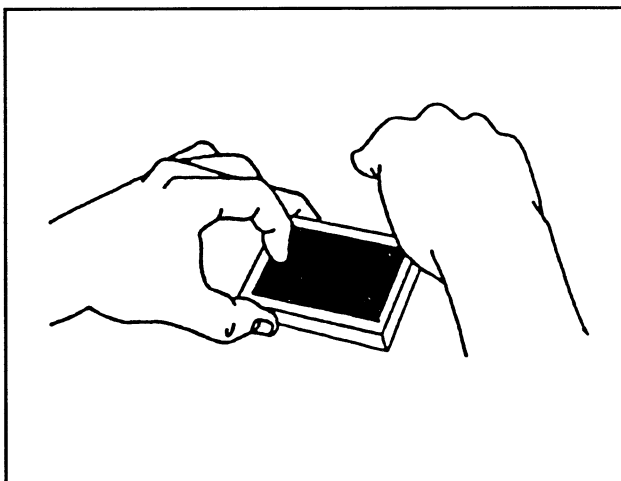


Figure 2

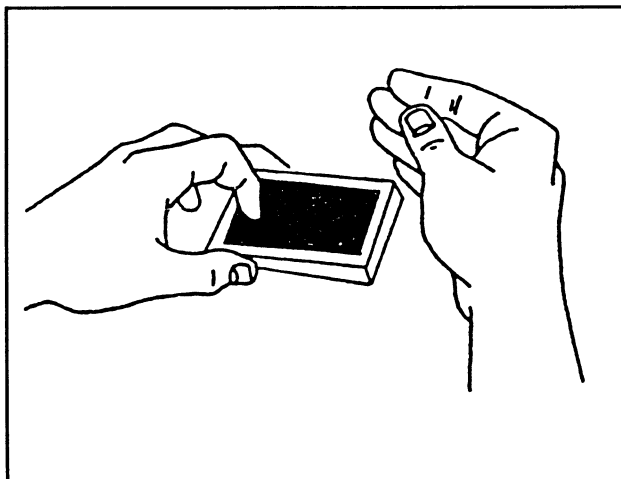
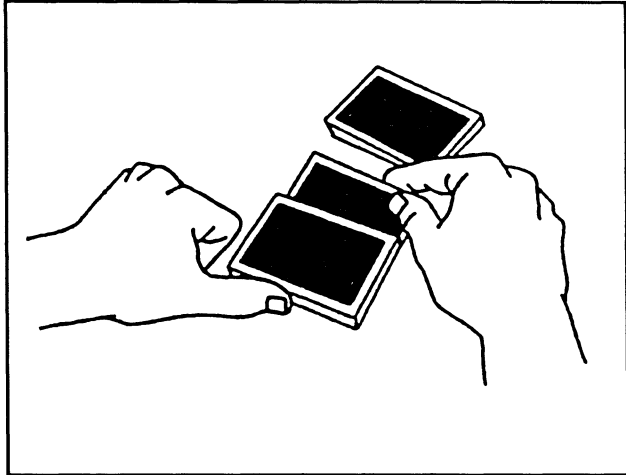


Figure 3

10. In scooping up the lower half your left thumb is placed against the inner side of the deck to keep it in place as your right hand travels, with its card, under the packet as seen in FIG. 4.

Figure 4



11. This results in the selection also scooping up the coin so that the coin is trapped between the selected card, now on the bottom, and the remainder of the cards above. Be sure that your right fingers go under deeply enough to have a firm grip on the coin so that it will not slide out prematurely. FIG. 5 shows the right hand completing the cut. Note that the upper portion is jogged during the placing of this half, but later your right fingers push the two halves flush.

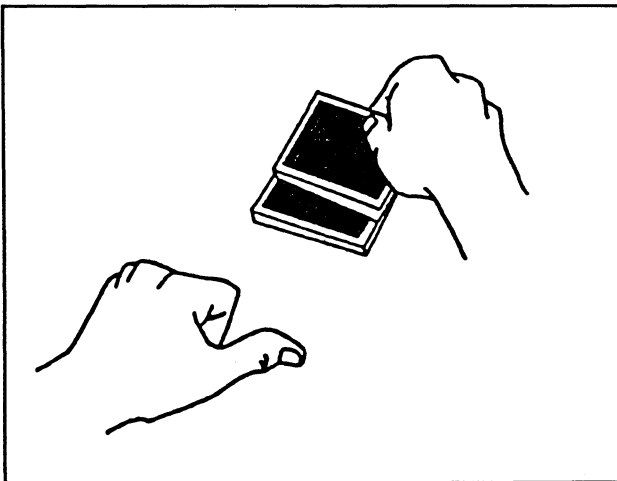


Figure 5

12. All that remains is to vanish the coin that is supposedly in your left hand. Now, very cleanly and openly, cut the pack at the coin. Point to the coin, which has its marked side down, and say, "There is the coin, but is it the marked coin?" Turn the coin over, leaving it still on the card as you say, "It is the marked coin." Here take the card by its lower right corner and carry it, with the coin still on the card, away from the rest of the deck. Ask what the name of the card is. Let the coin slide off the card, then turn the card face up and toss it to the table.

SECOND METHOD...

Here the coin is made to appear on the face of the selection.

1. For this all you need to do is control the selection to the **bottom** of the deck.
2. This time the coin is left with the marked side **up**. You can shuffle the deck, keeping the selected card at the bottom, then execute the moves of apparently picking up the coin with your right fingers as in FIGS. 1, 2, and 3.
3. After apparently placing the coin in your left hand, your right hand cuts the top portion to move it forward. This time pick up the top card of the lower half with your right hand and **display its face** as you ask, "I didn't cut to your card by chance?"
4. Use this card to scoop up the lower half, plus the coin, as shown in FIGS. 4 and 5, to load same. Here your right hand takes the whole deck and turns it **face up**. You will find this quite easy and the coin will stay in place.
5. Vanish the supposed coin from your left hand. Ask for the selection to be named, then cut the cards very cleanly and openly to the coin where it is immediately seen on the face of the selection. (Note that the card originally shown and used to scoop up the packet will not be seen.)
6. Having found the selected card, as an afterthought you say, "But is that the marked coin?" Reach over and turn over the coin to show its mark, concluding with, "Amazing - it is!"

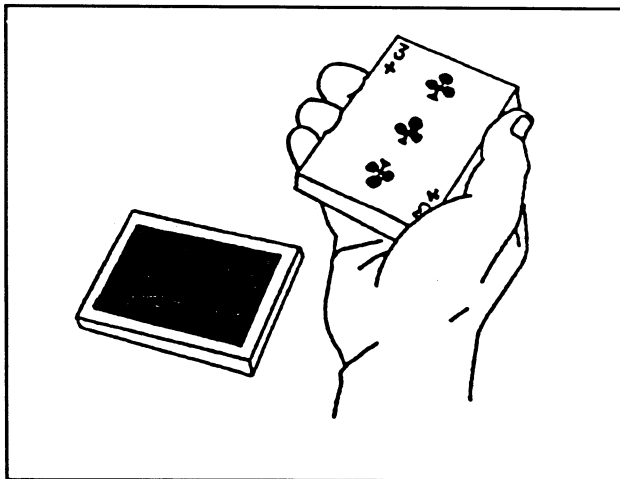
THIRD METHOD...

1. Control the selected card to the top of the deck. Place the deck near the **edge** of the table.
2. The borrowed coin is taken in your right hand and apparently placed into your left. Actually the coin is positioned into a Thumb Palm in your right hand.
3. Your right hand reaches over and cuts off the top half of the deck. You will note that

at this point the Thumb Palmed coin will rest directly against the back of the deck.

4. Your right hand can now turn the cards face up as in FIG. 6, in order to expose the face card as you ask, "Is this your card by chance?" The cards effectively conceal the Thumb Palmed coin and your right hand is apparently empty.

Figure 6



5. Your right hand places its cards face down on the table. Next your right hand **scoops** up the lower half as in FIG. 7, where you will note that the Thumb Palmed coin will be below the edge of the table.

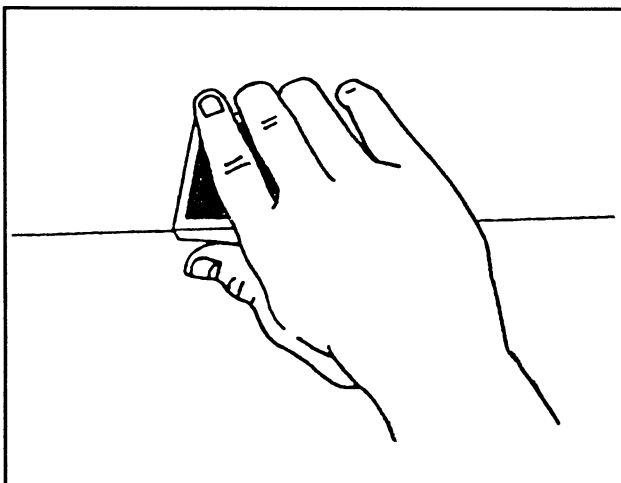
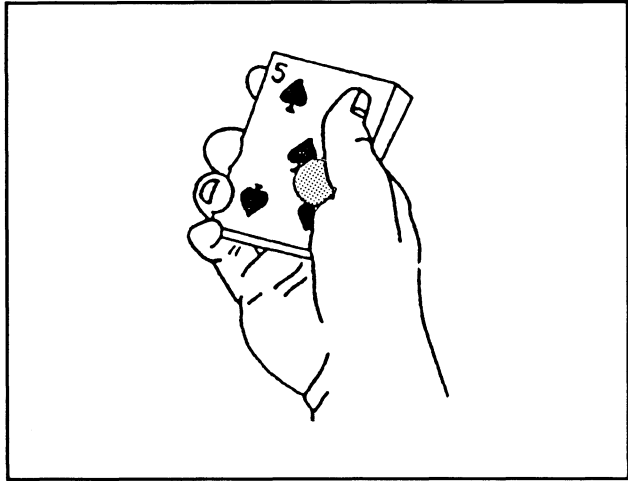


Figure 7

6. As you scoop up the packet the Thumb Palmed coin will automatically go onto the bottom of the cards as in FIG. 8.

Figure 8



7. As you complete the cut you have two alternatives for the eventual loading of the coin. **One** - you can merely release the Thumb Palmed coin as the halves are assembled. This is done with a slight forward motion and slap in order that the coin will fall more toward the center of the pack. **Two** - you can hold onto the coin in its Thumb Palmed Position, which will result in the coin being wedged in between the halves, but still held in Thumb Palm Position. Next tip the deck on its **front side** and tap the side of the pack, at the same time releasing the palmed coin so that it falls down toward the center of the deck. Be sure to **pinch** the lower side of the deck in order to prevent the coin from going through the deck and onto the table.

8. From here, conclude the effect as already outlined in the previous methods.

9. If you wish for the coin to appear in the **face up** deck directly on the face up selection, merely control the selection to the bottom of the pack and then proceed as above except the pack is turned face up for the eventual climax.

10. The tapping of the deck on its side in order to centralize the coin is a good procedure to use in any of the methods explained. Be sure to pinch the bottom side of the deck when doing this.

AS AN OPENER

June 21, 1965

EFFECT...

The spectator cuts to the four Aces.

This follows the premise as set forth in the March issue of TOPS for 1965, in the article titled "A Problem Posed."

1. Remove the four Aces from the deck. Down crimp the back end of the deck and place the Aces on top. Only the back end of the deck is crimped but if you need a more pronounced crimp, then very slightly crimp the Aces upward, at the back end only. This will result in FIG. 1, the performer's view.

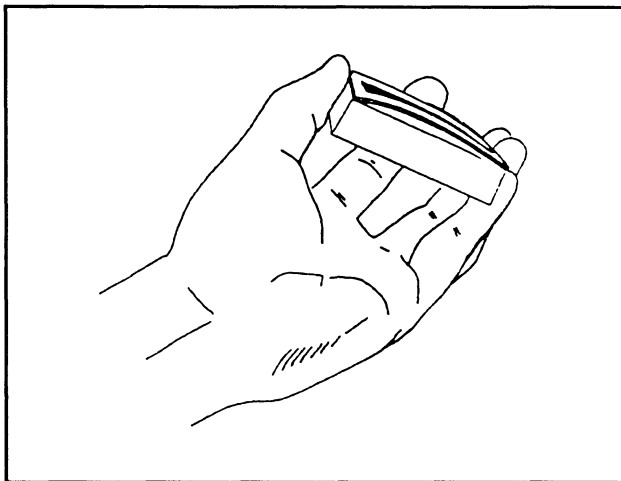


Figure 1

2. With the deck prepared as above, place the cards in the case.
3. When ready to perform, remove the pack and turn it **face up** as you table it for a Riffle Shuffle. The crimped end of the deck should be on your left.
4. With the pack face up it is an easy matter to give the cards a very fair series of Riffle Shuffles, and yet the Aces can easily be retained. For conjuring purposes this method of shuffling the cards face up, in order to retain the top stock, is simpler and more convincing than some of the more involved procedures for retaining a top stock.
5. After the shuffle turn the pack face down with the crimped end toward you. Have the spectator cut the deck into four packets. Manage this so that the Ace packet will end up on either the far right or the far left. Assume that you have the Ace packet on

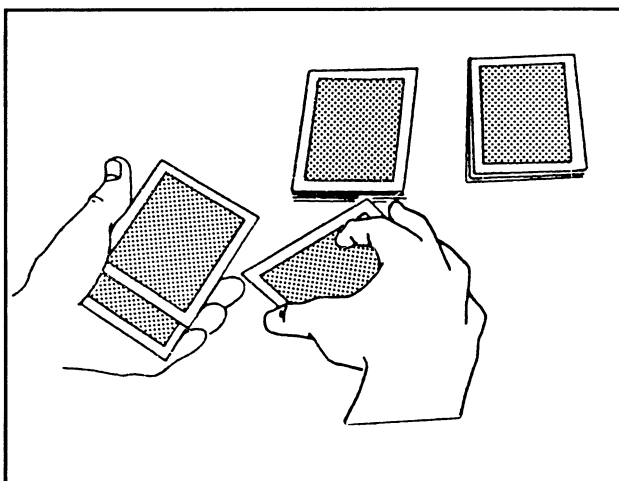
your right.

6. During the cutting the spectator may leave the packets somewhat un-squared. In this case you merely pick up the Ace packet and square it. Now place it down in such a position that later you can easily pick off a card from the top of this portion.

7. Pick up the first packet on your left and place it face down in your left hand. Your right forefinger pushes the top card forward for about a third of its length.

8. Your right hand now picks off a card from the top of the second packet, **from above and by the ends** (Biddle Position). This is seen in FIG. 2., which shows the top card of the left hand packet outjogged and the right hand carrying the card.

Figure 2



9. The card in your right hand is placed flush with the outjogged card on the packet in your left hand.

10. Your right hand moves toward the third packet and picks up the top card in the same manner as before. This card is also placed flush with the outjogged cards on the packet in your left hand.

11. Your right hand now seems to pick up the single top card from the last packet. Actually, your right hand grasps all four Aces (easy due to the crimp) as apparently one card.

12. Your right hand **does not** place these four cards flush. Instead, your right hand places the packet so it is angled as in FIG. 3, where you will note that the Ace packet is touching the outjogged cards at the front end only, but not at the back end.

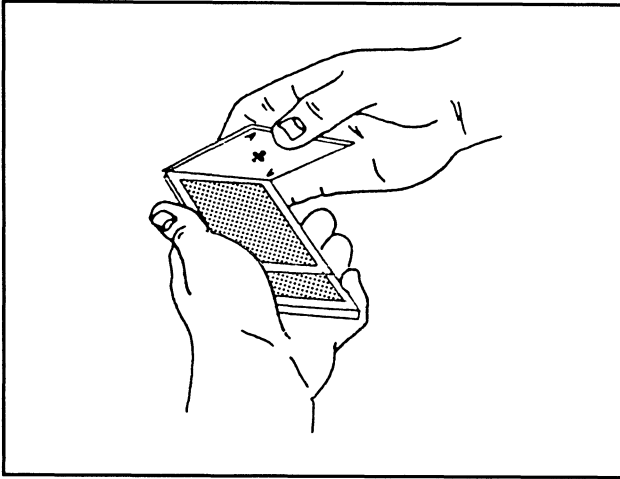


Figure 3

13. Keeping the packet angled as in FIG. 3, your right hand moves the outjogged cards back as seen in FIG. 4, causing these cards to go flush with the rest of the deck.

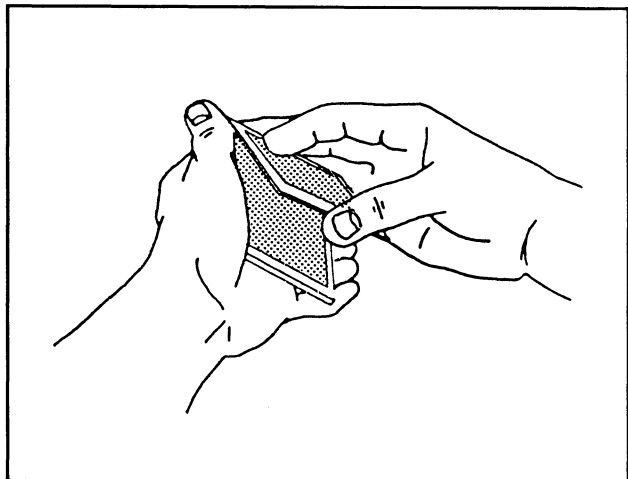


Figure 4

14. Immediately, only the four Ace packet is moved forward again as in FIG. 5. Your right hand now changes position to take these cards at the front end while your left hand places its cards to the table, as seen in FIG. 6.

15. Spread the four cards in your hands, at the same time taking out the crimp. Deal each card face up onto each packet as in FIG. 7 to conclude the effect.

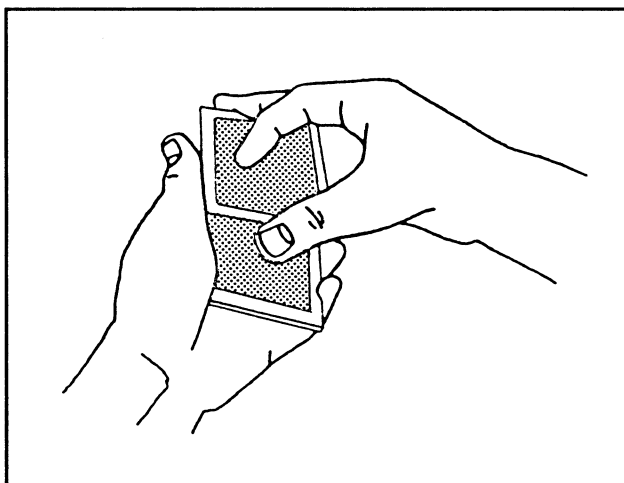


Figure 5

Figure 6

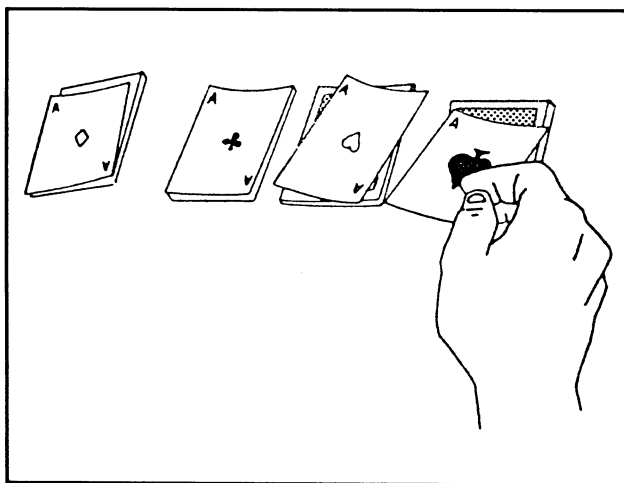
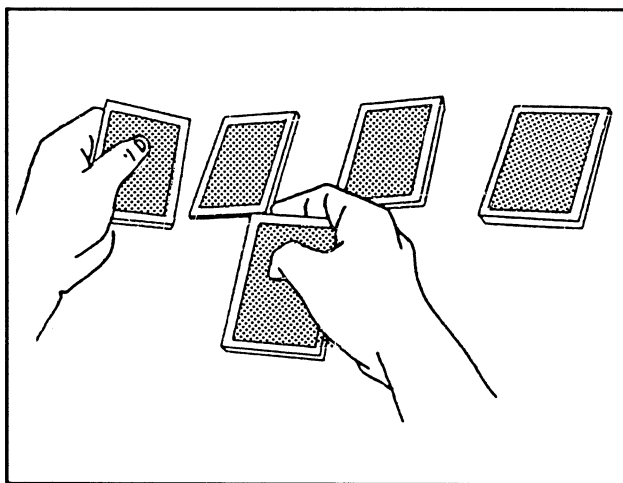


Figure 7

A MULTIPLE EFFECT

October 1956

EFFECT...

The performer and two spectators each think of a card. It is found that all three have thought of the SAME card. Furthermore, performer discloses the number that each spectator is thinking of. Also, to prove beyond doubt that he knew what card was going to be thought of, the one lone red card in a blue deck turns out to be the same as the one that had been thought of by all three.

COMMENT...

This effect is based on an item from Prof. Sydney Lawrence's card treatise of TEN SELF-WORKING MASTER EFFECTS, from an effect titled CONTROLLED THOUGHTS, in which two spectators are forced to think of the same card. It is based on a clever mathematical idea. A clever use of this idea can also be found in an effect called SMITH MYTH in Hen Fetsch's book FIVE O FETSCH. Now, here are some of our applications for this mathematical dual force:

1. Beforehand, place a known card on top of a blue deck such as, say, the 10S. Pencil mark 10S at one corner very lightly.
2. Have a duplicate 10S with a red back about a dozen cards from the bottom of the blue deck.
3. Shuffle the deck, keeping top 10S in place and also not exposing red-backed card in blue deck.
4. Hand the deck to spectator number one on the left. Tell him to think of any number and to count off that many cards onto the table one at a time.
5. Performer turns his back while spectator does the counting. Still having back turned, performer requests first spectator to hand deck to second spectator on right. The second spectator also thinks of a number and deals off that many cards. The rest of the deck is placed aside, face down.
6. Performer turns around and quickly looks at packet on left. If the pencil-marked card is on top of this packet it means spectator counted off cards without reversing their order. In this case, take top card and using it as a scoop pick up the packet. Next drop the packet onto the cards on the right or 2nd spectator's cards. At the same time say, "Just so I can't possibly tell how many cards each of you counted off, I'll place the two packets together. (If you are sure spectator No. 1 has reversed his cards during the count, you can have him place his packet onto 2nd spectator's cards even before you

turn around. This way you can really build up how impossible it would be to know how many cards each spectator counted off.)

7. Pick up the assembled packet and give it a few False Cuts to keep the 10S in the position that the 1st spectator counted. Say., "I'm going to show you these cards one at a time and when I come to the number you are thinking of, I want you to remember the card at that position. In other words, if you are thinking of the number six you would remember the sixth card you see, but bear in mind that I haven't any idea as to what number you are thinking of."

8. Holding the packet face down in the left hand, the right picks up a card, shows it, then drops it face down onto the table. This is continued until the packet is exhausted.

9. Naturally the only card the spectator can think of is the 10S which, of course, is automatically at his number due to the initial count off. In other words, if he did think of six he would count off six and the 10S would already be sixth because his packet was placed on **top** of the other spectator's packet.

10. The method of counting in Step 9 has also automatically reversed the order of the cards so that now the 10S lies at a number **one more** than what the second spectator is thinking of. In other words, if the second spectator thought of number 8 the 10S would now be at number 9.

11. Picking up the packet, Double Cut the top card to the bottom, thus bringing the 10S into position for the second spectator. The same process is repeated with the second spectator who also thinks of a card that lies at the number he thought of. Obviously he also gets the 10S as his thought-of card.

12. Turn the packet face towards yourself, saying "I will also think of a card and place it here face down on the table." This you do, but first count up to the 10S, which will give you the number the second spectator thought of. Remember these numbers as you remove the 10S to place it face down on the table.

13. Next remove value cards to denote the numbers thought of by each spectator. Place these face down in front of each assistant.

14. Ask first spectator to name the card he thought of. He will say "10S." Ask second spectator the same question. He will say "10S" also!

15. After the effect sinks in, ask first spectator the number he thought of. Show that the cards you placed in front of him total up to that number. Repeat this with spectator number two.

16. As an afterthought ask someone to spread the balance of the blue pack to reveal the red-backed card. Ask, "what card did we think of?" Upon the answer being given you turn over red-backed card to reveal the 10S again.

The above is a very strong effect and registers well with an audience. The following are several other methods of the MULTIPLE EFFECT.

MULTIPLE EFFECT...2nd Method

1. Have, say, the 10, face up in a red pack of cards.
2. From the blue pack remove the 10S and secrete it anywhere on the body where the left hand can easily get at it to palm same into left hand.
3. Blue pack is introduced, then given to spectator on left to shuffle thoroughly.
4. While spectator is shuffling the cards, say, "I will write something on this piece of paper." On the paper you write, "The Ten of Spades." Fold the paper and place it on the table or into a clear glass tumbler for effect.
5. Turn around and give your instructions to the spectator, of how he is to think of a number, then to deal that many cards down in front of himself.
6. After first spectator has dealt off a number of cards he is instructed to give the pack to second spectator, who is instructed to do likewise. The rest of the pack is placed aside.
7. While the above instructions are being carried out, you will have ample time to get the 10S from its hiding place into the left palm, with face of card towards palm.
8. When you turn around, do so by turning to the right. At the same time extend your right hand for the packet of cards. When it is handed to you, place it face down into the left hand. Gesture with your right hand towards the prediction as you ask, "Have you been keeping an eye on that bit of paper?" The right hand comes back to the left and both hands square up the small packet of cards. During the Square Up the palmed 10S is added to the bottom of the first spectator's packet. This packet is now dropped onto the second spectator's cards.
9. At this stage the 10S is at a number **one card further** than that he originally counted off. In other words, if he counted off 8 cards the 10S will be the ninth one from the top; therefore, to bring 10S into mental forcing position, you use the top card to scoop up the assembled packets.
10. Proceed as per original method to have first spectator think of a card at his number; however, after each card is shown you drop it face down onto the table. In this way, after having shown all the cards, the order will be reversed with the 10S two cards further than the second spectator's thought-of number. In other words, if the second spectator had dealt off 12 cards the 10S, after the above reverse procedure, will be the 14th card from the top.

A MULTIPLE EFFECT

11. Having mentally forced the 10S on first spectator, have him write it down. Now proceed to do this to the second spectator. Take the top card of the packet and use it to scoop up the packet. Next Double Cut the top card to the bottom. This takes care of the two extra cards above the 10S and now the card is set to force on the second spectator.

12. Pick up the packet and give it a couple of False Cuts. Turn packet face up towards yourself. Count the cards, from face up to the 10S, inclusive. This will give you the number thought of by second spectator, in this case 12.

13. Count the remaining cards, **not** including the 10S, then subtract 1 from the total to give you the number thought of by second spectator. In other words, in this example, you would count 9 cards; then, subtracting 1 would give you a total of 8-- the number thought of by first spectator.

14. Knowing the two thought-of numbers, you now remove cards to denote those numbers. In the case of a number above ten it is better to use two value cards rather than, say, a Jack, Queen or King. In this case of 12, removing a pair of sixes would be preferable to the Queen.

15. With the total cards face down in front of each spectator, you are all set for the conclusion of the effect.

16. Have spectator number two tell you the card he thought of. Spectator number one will be surprised as he opens his paper to show his thought. Have your prediction opened to show that is the same card you wrote down. **A Triple Coincidence.**

17. Next, ask spectators what numbers they thought of. Show that the cards you removed total those thought-of numbers.

18. As an afterthought, again ask what card they both thought of. They will say, 10S too." Have one of the spectators remove the red deck from case. Spread it face down to reveal the face-up 10S in center. **Climax!**

MULTIPLE EFFECT...3rd Method

This method requires no previous preparation so it makes an excellent impromptu item:

1. Have cards shuffled, numbers thought of, cards dealt, etc, while you have your back turned.

2. When you turn around, pick up the first spectator's packet and without so much as a glance at it, crimp the bottom card. This packet is immediately dropped onto the second spectator's packet. Pick up both assembled packets and give it a couple of

False Cuts in order to retain crimped card in original position.

3. Show the cards one at a time to first spectator. As per routine, reverse their order as each card is thrown onto table after showing its face. Have 1st spectator write down name of his card.
4. Use top card to scoop up the packet, thus bringing crimped card into position for forcing it on second spectator.
5. Pick up the packet, giving it a couple of False Cuts to keep packet in the same order.
6. Turn packet towards yourself and count to the crimped card. The number up to and including the key card is the number of cards second spectator had. The number of cards **above** the crimped card is the amount first spectator thought of.
7. Remember both numbers Remove the crimped card, being sure to remove crimp, placing it face down between both spectators as you say "I will also think of a card."
8. Remove cards to denote the values thought of by each spectator. Place the proper values in front of each spectator.
9. Ask second spectator what card he thought of. When he names it ask the second spectator what card he **wrote down**. Of course, both are the same. Now say, "Turn over the card I thought of. It is also the same."
10. After letting the above effect sink in, ask for the numbers thought of. Show the value cards for the conclusion of the effect.

Any one of the three methods outlined will be found very effective and a real mental mystery.

THE 50% MIRACLE

EFFECT...

Two cards are thought of from a small packet of cards. The packet is shuffled into the deck after which the deck is divided into two packets. Now from one packet a card is dealt face up and from the other it is dealt face down. The spectators are instructed to stop the performer's deal if either of them sees his card among the face-up ones. When 'stop' is called, it is found that the face down card is the second thought-of card.

Basically the effect is that of POWER OF THOUGHT, But this particular routine is an extension of an idea from Sydney Lawrence's THOUGHT CONTROL. In it he points out that the two persons can be made to think of two different cards, which

A MULTIPLE EFFECT

will be next to each other, if there isn't any shifting of cards after the first spectator has thought of the card at his number. In Lawrence's effect the thought-of cards were merely shown to be together. This present version has a lot that will puzzle those who know a little of mathematics, as if they do try it they will find there is an element of failure involved; however, in your case you will be prepared to take care of this contingency.

1. Hand deck to spectator and turn your back.
2. Instruct him to shuffle the pack, then to deal off any number of cards and to remember the number he dealt off.
3. Have the pack handed to the 2nd spectator, who does likewise. The balance of the pack is placed aside.
4. Have the two packets placed together and the whole shuffled. For the first time, turn around.
5. Pick up the assembled packet and instruct your spectators that you will have each think of a card but to decide which of them should be first. It doesn't mean anything, but adds to the effect.
6. Assume the second spectator goes first. Tell him to think of the card that occupies the number he is thinking of. In other words, if he thought of ten he would note the 10th card.
7. When you are sure your instructions are understood, show him the cards one at a time as you deal them onto the table one at a time, thus reversing their original order.
8. Pick up the packet and simply repeat the above process with the other assistant.
9. At this point you haven't any idea as to the cards they thought of or their position, but you do know they are together. Also, when showing the cards to the second spectator, you have counted them so you know their total.
10. Place the packet of cards onto the deck and then give it one Faro Shuffle, being sure the weave is perfect for at least the amount of cards that have been in use. The shuffle can be either an In-Shuffle or an Out-Shuffle.
11. Now deal pack into two packets but deal the cards **two at a time**. Deal off until the pack is used up or at least for twice the amount in use. In other words, if 17 cards were used you would deal off twice that number before placing rest of deck aside.
12. Using both hands simultaneously, from the left-hand packet you deal the cards face up and forward in front of their respective packet, while with the right hand you deal off the cards face down in front of their respective packet.

13. While doing the above you request that whoever sees his card should call "stop" at once.

14. Continuing the process you, of course, stop when either of the spectators sees his card and calls a halt.

15. At this stage you have a 50% chance for a miracle as the face-down card on the table may be the second thought-of card; however, if it isn't, then it is still **in the right hand packet but second from the top**. Armed with this knowledge, here is your procedure to avert a failure:

16. Take the face-up card and place it to one side on the table. Take the adjacent face-down card and place it onto the face-up card as in FIG. 1, **being sure to glimpse this card** and remember the name.

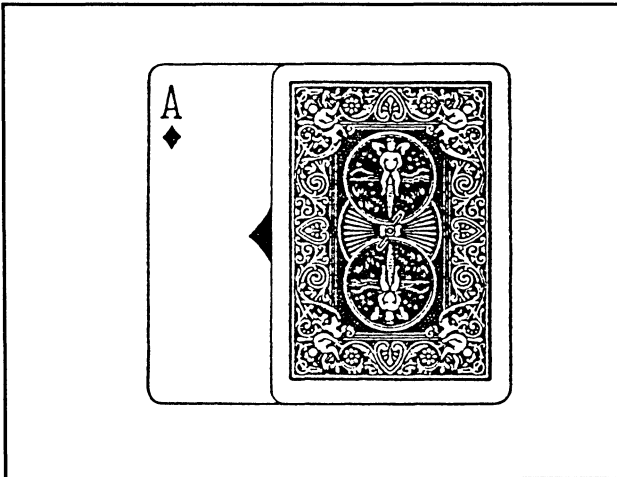


Figure 1

17. Using the face card of the face-up packet, scoop up the face-up packet and place it face down into left hand. Using top card of packet, from which was removed the face-down card, use it to scoop up this packet which is also placed face down into left hand. Repeat this process, of using cards **on the performer's left**, placing them into left hand. Do the same with the final packet, which results in the other possible selection being on top of the pack.

18. Point out the impossibility of two thought-if cards occupying the same position, then ask for the other spectator to name his card.

19. If the card he names is the one you glimpsed, you have a miracle as all you do is have someone turn over the face-down card; however, if it is not, then you merely get ready for the Marlo-Curry Change wherein, with one hand, you turn both cards **but** exchange **only** the face-down card for the top card of the deck. Immediately after the turn, place the deck to one side. With both hands, handle the cards so both are turned face up.

20. During the turning of the cards with left hand, the right hand should be busy gesturing or picking up a pencil to put away, or any other reason for not using it at the time.

Concluding observations are in order here. One may assume that if the packet totals over 26 cards the effect is bound to fail, as more cards than could possibly be woven are used. This can be insured if the performer turns around to face spectators **before** the two packets are placed together. In this way he can quickly spot the larger packet and, also, to which spectator it belongs. Now after the two packets are placed together and shuffled, you have spectator, who had the largest packet, think of a card. This means that after the other spectator thinks of a card the larger packet will be uppermost due to the reverse process of showing the cards. Now, having counted the packet and found, say, 38 cards, you can safely judge whether you can afford to slough off a dozen cards in a overhand shuffle. This will not interfere with the actual thoughts as they will still be among the 26 remaining cards. A perfect Faro Shuffle and you are all set to culminate the effect.

WAY AHEAD PREDICTION

EFFECT...

On a red and blue slip of paper the performer predicts two cards long before they are thought of. There are no billet switches.

In this case the WAY AHEAD title is appropriate as the performer is well ahead of the game. This effect again is an extension or application of the Sydney Lawrence idea.

1. Beforehand place the 5C and QH into left coat pocket, backs towards the body, with QH at the face.
2. On hand have the rest of the deck in the case. Also pencil or pen and two slips of paper, such as a red and blue, or any other two colors.
3. Begin by handing the pack out for shuffling.
4. While pack is being shuffled, on the Blue slip write 5C and hand this to the first spectator to pocket. On the red slip write QH, then give it to second spectator. Of course, both slips are folded to prevent spectators from seeing what you have written.
5. Turn around and instruct spectator No. 1 to think of a number, then deal off cards equal to the number he has in mind.
6. First spectator having completed his task, have him hand the pack to No. 2 spectator who is requested to do likewise, after which the balance of the pack is placed aside.

7. While the above is being carried out you casually Palm the two cards from left coat pocket into the left palm with face of cards towards palm.
8. Turn around, after both spectators have dealt out their packets, in order to pick them up. Start by taking top card of first packet and use it as a scoop to pick up the packet which is then transferred to left hand. The left hand adds the two palmed cards to the bottom of the packet as it is apparently squared. This packet is then dropped onto the second packet.
9. Pick up the assembled packets, square them, then do a Double Undercut to lose the top card to the bottom. This sets the first card, 5C, for the first spectator's mental choice.
10. Show the cards one at a time, reversing the card order as they are dropped face down onto the table, as per other versions, until all the cards have been shown and are lying face down in a packet on the table.
11. Take the top card of packet to use it as a scoop in order to pick up the packet. This action loses **one** of the **two** top cards it is necessary to be rid of in order to insure forcing the second card, QH, on the second spectator. Do a Double Undercut to lose the next top card to the bottom. You are now set to show the cards, one at a time, to second spectator for his mental selection.
12. With the two cards mentally forced, give the packet a thorough shuffle.
13. Hand the packet to first spectator, telling him to remove the card he thought of and to place it face down in front of himself. The second spectator does likewise.
14. Recapitulate the events leading up to the climax. Have each spectator in turn open his slip of paper and read your prediction out loud.
15. As each prediction is read, you yourself reach over and turn the card face up for the rest of the audience to see.

ALTERNATE METHOD

If you are good at glimpsing cards, the Palm can be eliminated. Of course, in this case the Glimpse is most effective if done on the first spectator's packet, and it has to be one that will enable you to know eventually the bottom two cards of that packet. A suggested combination is a Bottom Glimpse as the packet is picked up, the Marlo's Tilt Glimpse, to get the top card while seemingly explaining what you will do. Now, with both top and bottom cards known, the packet is dropped back onto table as you pick up paper and pencil to make the predictions. The bottom card glimpsed is written as prediction for the first spectator while the top card is written as a prediction for the second spectator.

THE OLRAM SUBTLETY

February 1962

OBJECT...

To simultaneously show the backs and faces of several cards, yet conceal either the back or face of a card.

THE BASIC MOVES...

The example used here is to apparently show four Aces, yet one of them is not an Ace.

1. The four cards are arranged, from top down, in AC - any X card - AS - AH order.
2. The cards are held face down in the left hand in dealing position. Thumb over the top card and take it into the right hand at its lower right corner. The remaining cards in the left hand are now raised up to the fingertips with the left forefinger curled underneath the packet. The situation is seen in FIG. 1.

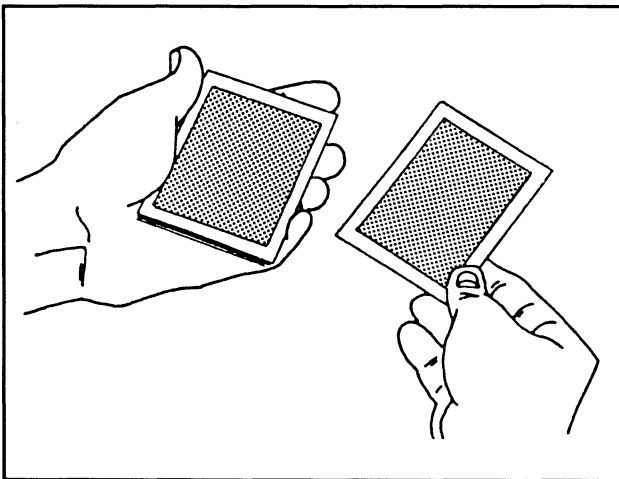
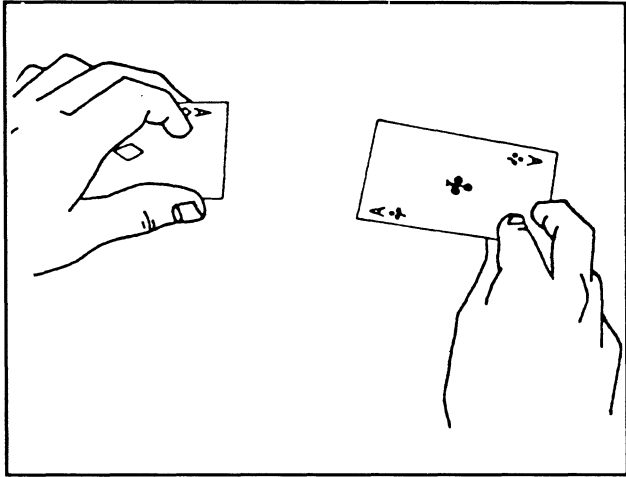


Figure 1

3. Both hands now turn over to show the faces of the cards as seen in FIG. 2.

Figure 2



4. Turn both hands to bring the cards face down. Let the left-hand cards fall back into dealing position and immediately thumb over the top card of this packet as both hands drop their cards to the table. This action is shown in FIG. 3.

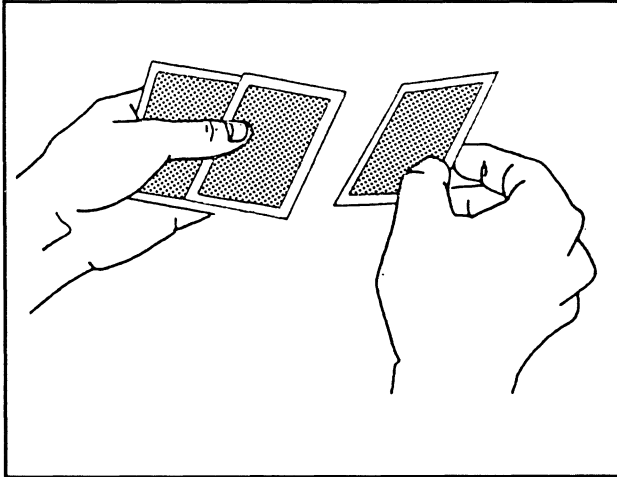


Figure 3

5. The remaining two cards are taken one in each hand. the card in the left hand is worked up to the fingertips and held at its lower left corner. Both hands now turn to show the faces of these two cards as in FIG. 4.

6. The two cards are dropped to the left of the first two and all four cards are face down in a row as in FIG. 5. The X card, which was not seen, is the 3rd card from the left. Apparently you have shown the four Aces.

Figure 4

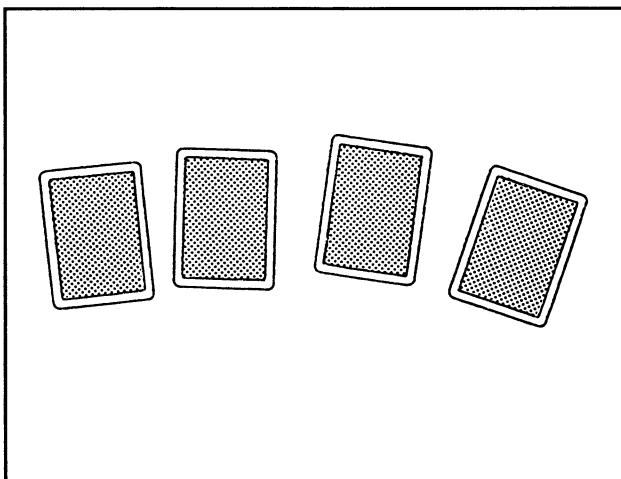
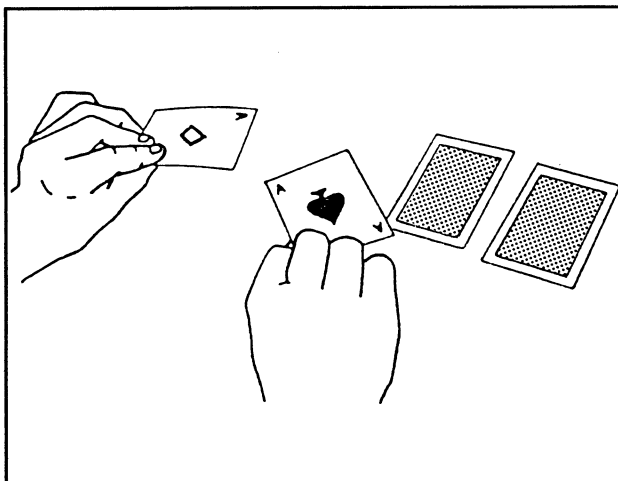


Figure 5

APPLICATIONS...

IN OIL AND WATER...

Assume you have three Red cards and a Black card is 2nd from the top in the packet. You wish to show them as all Red Cards.

1. Get cards in position of FIG. 1.
2. Show faces of these cards as in FIG. 2.
3. Deal off the two cards as per FIG. 3.

4. Show the remaining two cards as per FIG. 4.
5. You can deal the cards into a row as in FIG. 5, or into one packet if required.

FOR BLUE ACES ROUTINE...

This is the routine in which a Blue Backed Ace vanishes from among a packet of Red Cards. (See Linking Ring Parade for October 1961, or Inner Secrets of Card Magic.)

1. Three Red-Backed cards are on top of a face-down Blue-Backed card, presumably a Blue-Backed Ace but actually an indifferent card.
2. Position the cards as for the Elmsley Count but use the following variation: Take or peel off the first card into the right hand and into a dealing position. Peel off the 2nd card onto the first one. As right hand approaches to take the 3rd card, here is what actually takes place. The right hand cards naturally go under the cards held in the left fingers. As this takes place the right hand takes all the cards except the bottom one which is taken by the left fingers on the count of three. The last remaining card is now taken, by the right hand, onto those already in the right hand, on the count of four. The Blue-Backed card has not been seen during the count and is now 2nd from the bottom.
3. Now turn the packet **face up** and do the moves of the Olram Subtlety as per FIGS. 1 to 5 inclusive, except here the packet is face up and the **backs** are being shown.
4. All four cards will end face up with the Blue card at 3rd from the left. Apparently you have shown the backs of all four cards as well as the faces at the same time.

FOR A DOUBLE FACE CARD...

1. Assume you have a double face Ace that is showing Ace side up with three face-down cards on top of it.
2. Pick up the packet and do the variation of the Elmsley Count as already explained under For Blue Ace Routine. This will leave the double face Ace 2nd from the bottom of packet.
3. Turn the packet face up. Here do the moves of FIGS. 1 to 5 inclusive to now apparently show the backs and faces of all four cards.
4. If you are using this in a four Ace routine of an assembly type, I suggest you use the subtlety on the first and third Aces only, as continuous repetition may be risky.

THE CHOICE TRANSPOSITION...

July 19, 1965

EFFECT...

A chosen card changes places with a chosen Ace. The transposition is then repeated.

1. While the requirement is a Double Face card the routine can be accomplished with a borrowed deck and at the finish you will be left with the ordinary pack.

2. Assuming you have the opportunity, during various routines, to set up for this one the disposition of the cards is as follows: The regular AD is placed in your shirt pocket back-outward. A Double Face card, with AD and KC, is on the bottom of deck with KC face showing. That is all the arrangement you will need before **starting** the routine.

3. In starting the routine you openly run through the faces of the deck and remove the AH and toss it face down to the table. Next the AS which is tossed onto the AH. Now the **regular** KC duplicate to the Double Face is placed onto the first two Aces. Last the AC is removed and placed onto the other tabled cards. As far as your audience is concerned, you have removed four cards which you did **not** show them at this stage.

4. Shuffle the deck, keeping the Double Face card on the bottom. Next cut the deck but keep a break between the halves. Hold the deck as for the spectator peek and by the Peek Force, force the KC. After the card has been noted, openly square up the pack and place it face down on the table.

5. Call attention to the four cards you have previously removed, saying you have the Aces. Here show the four Aces as already outlined and shown in FIGS 1 to 5. The KC will be 3rd from the left.

6. Have spectator point to an Ace. If he selects the card that is the KC, then turn the other Aces face up as you point out that he could have selected any one of the Aces but he chose the AD.

7. Should the spectator point to an actual ACE, then have him point to another card. If this second card is the KC, then the **other** two Aces are turned face up. If this second choice is an Ace also then **these** aces are turned face up.

8. In either case you will end up with two cards face down, one of which is an Ace and the other the KC. Have him point to one of the two cards. If he points to the KC, leave it face down and turn over the other Ace. If he points to the ACE you turn it face up.

9., With the KC the only face down card, call off the other three Aces as you then add that it leaves the AD as the selected Ace.

10. Pick up the deck and hold it, in your right hand, by the lower right corner as you wave the pack over the supposed AD.

11. Spread the deck face down, and above the line of Aces, to reveal the AD face up in the deck. Remove the AD with right hand and hold it by the inner right corner.

12. Ask what the selected card was. On it being named, use the AD in your right hand to very cleanly flip over the face down card to show it as the KC. This is the climax for the first part so wait a moment before proceeding.

13. Drop the AD from right hand onto the face up KC. Scoop up both cards and turn them over into the left hand. Immediately the left fingers remove the under card or apparently the KC as the right hand drops its card, apparently the AD, face down back into its original position in the line of Aces.

14. Gesturing with the Double Face card with KC side showing, you say, "Many people think that there are two Kings of Clubs used, but let me show you that is not so." Here place the KC into your shirt pocket as if putting it out of the way for the time being. Naturally it goes into the pocket that has the regular AD also.

15. Pick up the deck and turn it face up. Spread the pack between both hands as you show all cards to prove there is not another KC. Square up the pack and **leave it face up** in the left hand. Right hand goes to shirt pocket and apparently removes the KC but actually the AD is brought out face down.

16. Here you say, "Tell you what--let's place the KC back into the deck." The AD is now placed **face down** into the face up deck. Turn the deck over and then holding it in your right hand, at lower right corner, wave it over the supposed AD face down among the face up Aces.

17. Spread the deck face down to reveal the face up AD. Remove the AD with right hand and hold it by its lower right corner. Use it to flip over the face down card to show the KC back again. All can now be examined.

AN IMPROMPTU METHOD...

In this impromptu method the object is to stay within the premise that the deck and four Aces are isolated and never really come in contact with each other for the usual subtle additions that actually detract from the impact of the effect.

1. Secretly reverse the AD 2nd from the bottom of the deck.

2. Openly run through deck, faces toward yourself, and transfer to top any X card, then the other 3 Aces.

3. Arrange the 3 Aces in C-H-S order from **face to top**. Turn the deck face down. Thumb over top four cards but in squaring up remove only the top 3 Aces.

4. The above steps, 2 and 3, are designed to convey that you located four cards and then placed these aside. Your patter line can be, "Let me show you a novel mystery. But first I need to remove some cards."

5. Now the selection of the card can be of the "take a card" variety or "Peek" type; however, the selection must be removed from the pack by any method of palming either top or bottom, or by a Slide Steal into either left or right hand. The palmed card can be a standard Full Palm or any type Rear Palm. Which type you use will quickly be determined by conditions you are working under. Even lapping the card, then later conveying it to the Ace packet can be used.

6. Assuming you add the palmed selection to the **top** of the Ace packet, then you spread to show four cards but transfer bottom AC onto top packet. If you add the palmed selection to the **bottom** of the packet, then spread the four cards, taking two in each hand. The bottom two cards are then transferred onto the top. In either case the four cards are now all set to be shown as four Aces as per FIGS. 1 to 5 inclusive.

7. All that remains is to cut the deck to centralize the face up AD. Force the proper card or supposed Ace and complete the effect as before.

Now as to the repeat of the effect, it can be done on the off-beat and one example will be given here as the least complicated and most direct.

1. Scoop up the deck and hold it face down in the left hand.

2. Pick up the selected card and place it face up on top of deck. Get set for Curry Change.

3. Using both hands start turning the Aces face down. During this the left hand changes either one of the two Aces on the left or any other Ace than the AD.

4. After the Curry Change the selection will be **face down** on the table but the Ace will be **face up** on top of the deck.

5. Keep your left hand palm down and cut the deck while it is face up.

6. Here you must force as before but naturally it will be assumed to be another Ace and not the AD.

7. From here conclude the effect as outlined.

To conclude, let me point out that the impromptu method is here given only

as an alternative method and not the preferred method.

MARLO'S ACES

August 30, 1965

EFFECT...

Four Aces Vanish from their respective packets and appear in one packet.

A combination and interrelation of four sources were the inspiration for the routine and extended ideas that follow. The underlying principle was used in an effect by Burling Hull, called the Ghost Card. A marketed effect, of a Three Card Monte type, sold by ABBOTT MAGIC CO. and using the above principle. An idea that Robert Stencel, of Detroit, Michigan, showed at Colon, Michigan. Last, an item from Marlo's Card To Wallet.

As one can tell from the pictures, the effect depends on the Half Cards as seen in FIG. 1. These Half Cards can be permanently attached, with rubber cement, to the backs of the indifferent cards, or they can be just half-cards with wax on the backs, thus enabling you to attach them to any three cards that you may have already previously stolen from a borrowed deck. As the width of the Half Card is unimportant, the Half Card can be applied to either a Poker-size deck or Bridge Deck.

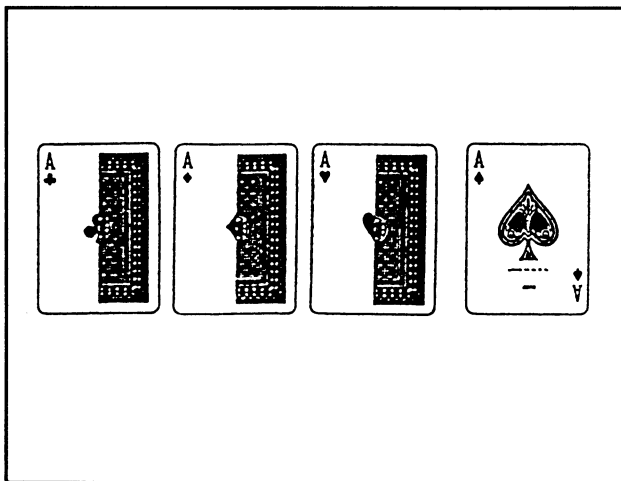


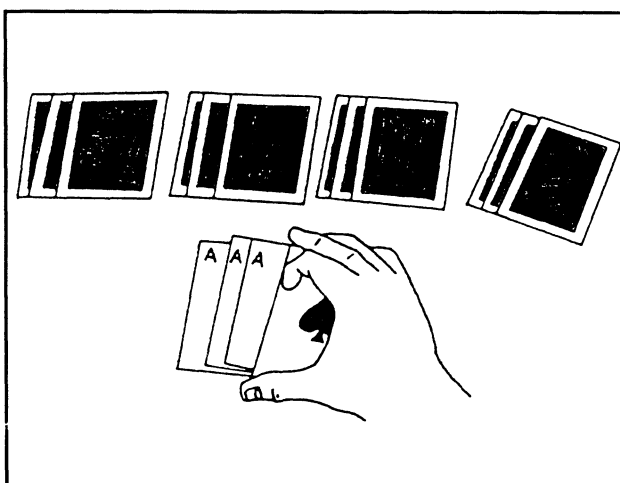
Figure 1

I will start by giving the simplest of the routines and then later delve into some of the more subtle approaches.

1. The three indifferent cards, with the half Card Aces on the backs of them, as in FIG 1. are on the face of the deck BUT with the Aces showing. The Ace Of Spades is, of course, the face card, thus covering the back or half back of the next Ace.

2. The regular three Aces are on top of the deck. The cards are placed in the case.
3. To perform, remove the deck face-up from the case. Spread the four face cards to show the Aces. Place these off to one side, still face up.
4. Turn the deck face down and deal off three top cards on the right. These are the regular three Aces. Deal three more sets of three cards each, dealing them to the left of the first packet.
5. Pick up the Gaffed Aces and spread them out, then hold from above, by the ends, with right hand as shown in FIG. 2.

Figure 2



6. The left hand scoops up the first three cards on the left and holds these in dealing position. These cards are face down.
7. The left hand now comes over towards the right hand and completely covers the face-up Aces, as seen in FIG. 3.
8. In this position the left edge of the first Ace is brought flush with the left edge of the packet held by the left hand. The left thumb and base of left forefinger can now pinch the Ace against the face down packet and thus the left hand can carry away the 1st Ace, as in FIG.4, without disclosing the fact that it is only a Half Face Card.
9. Repeat the same actions with the next three cards and Ace. Repeat again with the 3rd packet and Ace. The last Ace Of Spades is flicked to show it is a single Ace and it is placed face up under the last packet. The four regular Aces are here.
10. When you do the moves of FIGS. 3 and 4, many will think you are doing a clever move of actually **sliding back** an Ace to under the others; that is why you flick the last Ace, to show it is a single card.

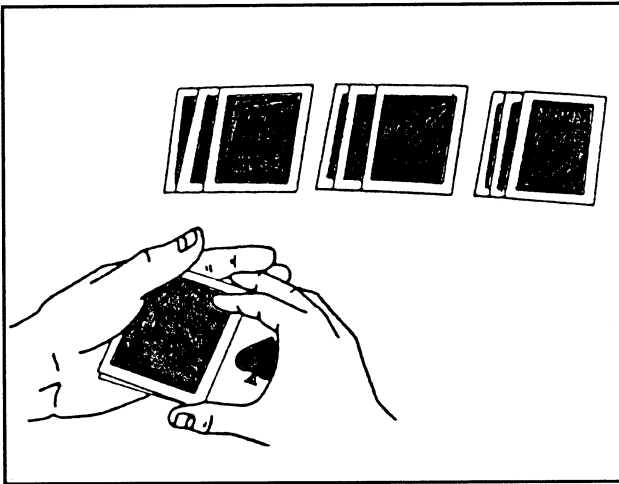


Figure 3

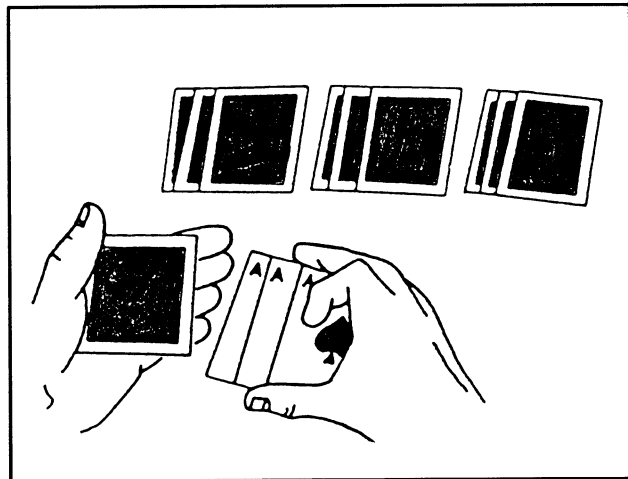


Figure 4

11. Use the top card, of the first packet on the left, to scoop it up. Spread the packet to show the Ace face up as in FIG. 5.

12. Square up the packet and hold it at the fingertips of the left hand, by its left side, in readiness for the Elmsley Count. Do the Elmsley Count which will show apparently four face-down cards and thus the Ace has apparently vanished. Actually the Fake card will be the bottom card of the packet after the count.

13. Turn the packet over endwise, bringing the cards face up. Fan out the cards to show the four face-up cards. Hold the fan in the left hand and then turn the cards over as in FIG. 6 to show the backs of the cards. The Half Face of the Ace is, of course, hidden.

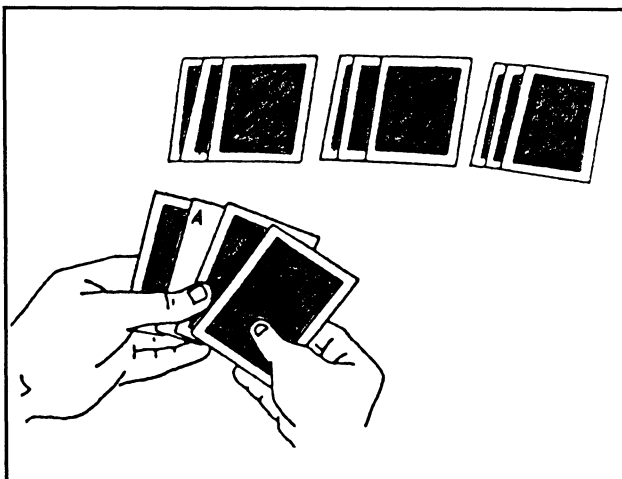


Figure 5

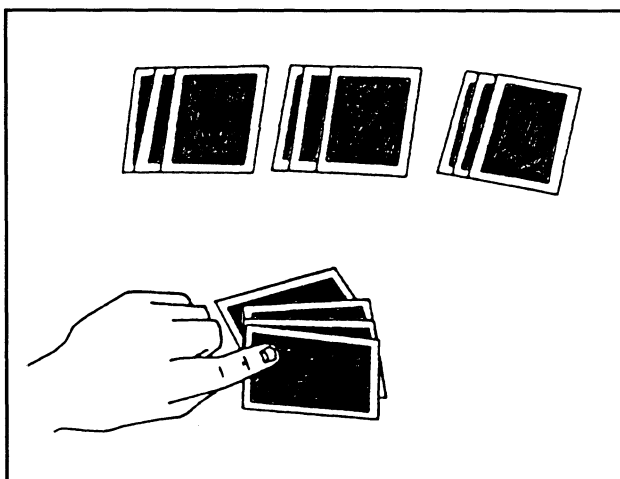


Figure 6

14. Turn the packet face up again and then deal the cards face up in a row from right to left. If you wish you can use the Oram Subtlety here. After flashing the fan on both sides it is held face up and the first card, the Fake, is dealt off to the table. Hold the remaining three cards face up but now the right fingers take off each card and flash the back of each of the remaining cards. The FIG. 7 shows three of the cards dealt face up to the table and the last cards back being flashed.

15. Repeat the above moves of scooping up the next packet to get the fake into center and spread as in FIG. 5. Repeat the Elmsley Count, which again brings the Fake to bottom of packet. Turn the packet face up and spread the cards to show the faces. Again flash the backs, as in FIG. 6. This time take **two** cards face up in each hand. Both are in a fanned condition. Turn both hands over to show the backs of each pair. When you turn them face up the thumbs of each hand deal off the **face** card of each pair. The face card from the right hand pair goes onto the Fake already on the table, while

the face card from left hand goes onto the card 2nd from the left in the row. The last two cards, one in each hand, are again flashed to show backs and then dealt onto the other single tabled cards; thus you have two cards in each packet with the Fakes in the 1st packet on the right.

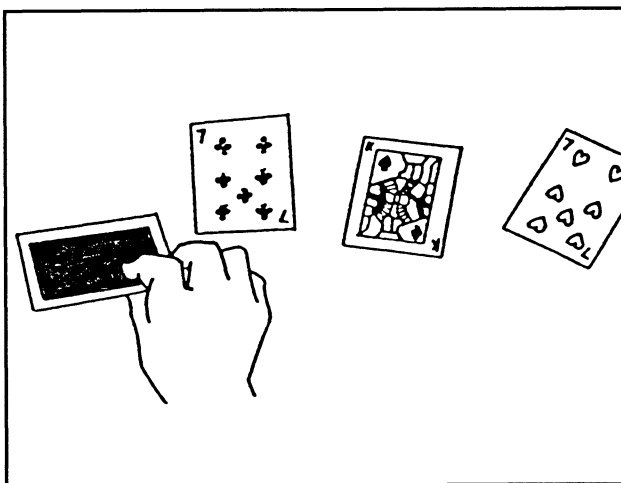


Figure 7

16. Repeat the vanish of the 3rd Ace, using either the Olram Subtlety of Step 14 or 15 to flash the backs as you deal out the cards face up one at a time. All three Fakes are in 1st packet on the right.

17. Pick up the actual Ace packet and here you repeat the moves of the Elmsley Count to show the face-up Ace is apparently gone; however as you turn the packet over a face-down card comes into view. Spread the cards out to show three Aces and at the same time turn the face-down AS face up also as you deal out the cards face up. This is a surprising climax as the Audience expected just another vanish.

18. At this stage, you have two choices of finishing. One--you can merely assemble the face-up packets so that the Fakes become the face cards of the deck and then place the other regular Aces back on top of the deck. You are all set to repeat the effect at the next table. Two--You can pick up the face-up packets, starting with the 1st packet on the left, with the right hand to place them into the left hand. The 2nd packet is picked up with right hand and is placed into the left hand **BUT** under the cards in left hand. Repeat this action with the 3rd packet. When the Fakes are pick up they also are apparently placed under the cards already in left hand; however, the Fakes are placed into a Direct Rear Palm as right hand immediately grasps packet, from above, by the ends, to place the rest of cards onto the face of the pack. Left hand with palmed cards can go to left coat pocket to get the card case, which has previously been put there, meantime leaving the Fakes behind. Thus you are clean. The routine, after the assembly, is over so take your time in getting rid of the Fakes. Do not do it as if it were a part of the routine. You can get rid of the Fakes by actually having them on the face of the deck with a 4th finger break beneath them. Now as the left hand goes to pocket

for the case you do it with the pack in the hands. All you have to do is thumb off the Fakes only as the rest of the deck comes out with the card case.

19. Here are some more variations in handling of the Olram Subtlety. By getting the Fake to be the 2nd from face of packet you handle as follows; The cards are fanned face up. The 1st face card is taken into right hand while left hand retains the fan of three. Turn both hands to show backs of the fan and the single card in right hand. Your right hand places its card face up to the right while your left thumb deals off the face card of the three, the actual Fake, face up alongside the 1st card. The remaining two cards are taken one in each hand and then the back flashed and also dropped face up to the table, thus making the row of four cards with the Fakes in the 3rd row from the left. By getting the Fake to be the 3rd card from face of packet, the handling is as follows; the cards are fanned and two are taken in right hand. Now thumb off the **bottom** card of the two in right hand BUT the **face** card of the ones in left hand. The remaining two cards are again shown and then placed on the left of the two cards already on the table. This brings the Fake again into the 3rd position from the left.

20. The above two variations are, of course, possible by using the Flexible Count described in TOPS for December 1963. Briefly, it is started by holding the packet in the fingertips of the left hand. In this case the packet can be held in center of left side. The Ace or Fake can be left on the **bottom** of the packet as it does not need to start in 2nd position. With the packet held in left hand, the right hand peels off the first two cards, one at a time, into the right hand which takes them into a sort of dealing position rather than at the fingertips. On the count of three, or as you are about to take the 3rd card, the right hand takes **all** the cards from left hand; however the left fingers grasp the **bottom** card of those in the right hand. Thus a single card, the 4th card apparently, is in the left hand. This card is taken onto those in the right hand. The Fake has not been seen during the count but it is now 2nd from the face of the packet.

21. To get the Fake from its original bottom position to say the 3rd position from the face of the packet proceed as follows: The first two cards are again taken singly into your right hand. On the count of three your right hand takes **all** the cards from your left hand while at the same time your left fingers take the **bottom** card of those in your right hand. The last card, the 4th one, apparently, is taken to **under** the cards in your right hand, thus the Fake ends up in the 3rd position from the face of the packet as needed.

22. It is possible to use a complete Double Face Ace and still show the backs in a fan by using the following dodges. First, onto the face up Double Face Ace you must place **four** cards as apparently three. Next scoop up the packet with the top single card, thus getting the Ace into 2nd from the bottom. Spread and show as in FIG. 5. Hold as for the Elmsley Count. Peel off the first two cards, one at a time, into the right hand. On the 3rd card, right hand takes all the cards from left hand but left fingers grasp bottom of those in the right hand. Last card from the left hand is taken onto those in the right hand. You have shown four face down cards. Turn packet face up and fan out by pushing over first two cards singly but on the 3rd card do either a Single Buckle or

Block Pushover of two cards as one. Thus you have a fan of four cards that can now be shown on both sides as in FIG. 6, except the right hand should hold fan at this point. Next, transfer fan to the left hand. Now holding the fan face up in left hand, the right hand peels off each card back into the right hand. This is a nice casual action that is very disarming and shows the faces of the four cards. The use of the Elmsley Count convinces those in the know that only four cards are being used. Just for the record, I mention that it is possible to vanish a regular Ace placed face up in the packet and show backs and faces in a fan as before. This entails placing five cards as three onto the regular face-up Ace. Later it has to be maneuvered into 4th position from face of packet so that it can be hidden via the Buckle or Block count. Here again the Elmsley count lulls those in the know into assuming you are really using only four cards.

At this stage I will describe briefly my favorite procedure for the Ace routine using the Fakes as per FIG. 1.

1. On the bottom of the deck are placed the three Fakes with the Half Faces to the right. The order of the Fakes is AD-AC-AH, from face to back. Naturally the **regular faces** of these Fakes face the same way as the rest of the deck. On top of the deck are the four regular Aces in AH-AC-AD-AS order from top down. These Aces are slightly crimped, at back end only, in readiness for the effect AS AN OPENER described in TOPS for September 1965.
2. Shuffled deck keeping top and bottom stock. Now spread the deck from left to right. Only all backs will show as the half Fakes are over to the right. This is made only a casual thing and no special attention is called to the action.
3. Square up the pack and have spectator cut deck into four packets as per the effect AS AN OPENER. Conclude the effect as per AS AN OPENER which will result in a regular Ace being face up on top of each packet. The order of these Aces, from left to right, will be AH-AC-AD-AS.
4. Pick off the regular Aces, starting with the AS, and place them one on top of each other. The order of the Aces, from face to back, should be AH-AC-AD-AS. Pick up the packets, being sure the packet with the Fakes goes to bottom of deck.
5. Turn the deck over **sidewise** to bring it face up. Say you will use twelve cards. Here deal off, one at a time, twelve cards off face of deck onto the table. The three Fakes are now on the bottom of the face up cards. Use the face card to scoop up the packet. Turn the packet again **sidewise** to bring it face down. The half Fakes will again be on the right.
6. Spread the top four cards and take them into the right hand as you again show the faces. Take the next four in a fan and resting them against the first fan of four the right hand shows the eight card fan. The remaining four cards are spread with left fingers alone and then the faces of these are also shown. During this you count the cards as "Four-eight-twelve." Square up the packet at the same time jogging the top four cards

to the left.

7. Turn the packet around and at the same time obtain a break, with your left 4th finger, under the top four cards, that are sidejogged, as you square up the whole packet. Incidentally, the sidejogging action is very slight, made with your left fingertips pushing slightly to the left as the turning of the packet is made.

8. Right hand grasps the four top cards and left thumb presses on top card as right fingers pull out the three Fakes to the top. This is sort of a Slip Cut action with the faces of cards facing the spectator. In returning the three cards a left 4th break is held under the top three Fakes. Pick up the regular Aces with right hand and add them face up to top of deck. Grasp all seven cards and carry them off the deck as you lower both hands.

9. With the packet held in right hand the right fingers should cover the complete front edge to conceal its thickness. Meantime the left thumb has pushed over top card very slightly, then in pulling it back flush with deck the left 4th fingertip gets a break beneath this card.

10. Say, "I will show you the Aces one at a time and you remember their order." Here rest the Ace packet against top of deck secretly picking up the top card to under the Ace packet BUT hold a break, with right thumb at back end, between this face down card and the Ace packet.

11. You now are set to do the FACE UP SWITCH as explained in TOPS for February 1964. After the FACE UP SWITCH the regular three Aces will be covered by the single face down card while the AS with the three Fakes will be in right hand. At this stage ask if they remember the order of the Aces. Now spread the Fakes as shown in FIG. 2, except here the left hand will still be holding onto its twelve cards. With the Fakes spread, place them in this condition on the table.

12. Turn the twelve card packet face up. Transfer the bottom card to the face of packet as you say something about showing the cards again. This time take a card off the face of the deck and turning it face down place it under the packet. Continue this showing one card at a time till you reach the backs of the packet. You have apparently shown each and every card singly and all are different yet the three regular Aces are on top to be dealt off as the first packet of three cards on the right. From here conclude the effect as already outlined.

As one can see the use of the FACE UP SWITCH here is very subtle as apparently no Switch has taken place. This FACE UP SWITCH can also be used in connection with the regular Double Face Aces or cards.

NOTE - See "Further Notes On Half Fakes" August, 31, 1965. All commercial Rights Reserved.

NEW PALM POSITION

July 11, 1965

This palm has all the advantages of the Rear Palm without the drawback of angles and is under control. The palm can be accomplished from a Side Steal, Top Palm, or from a regular palm positioned **into** the New Palm Position.

1. To get the correct position for the New Palm, assume that you have a card palmed in your right hand in regular palm position. Place the tip of your left second finger against the face of the card. Now bend your right first finger inward to force the card further into your palm as seen in FIG. 1 where the left hand has been omitted for clarity.

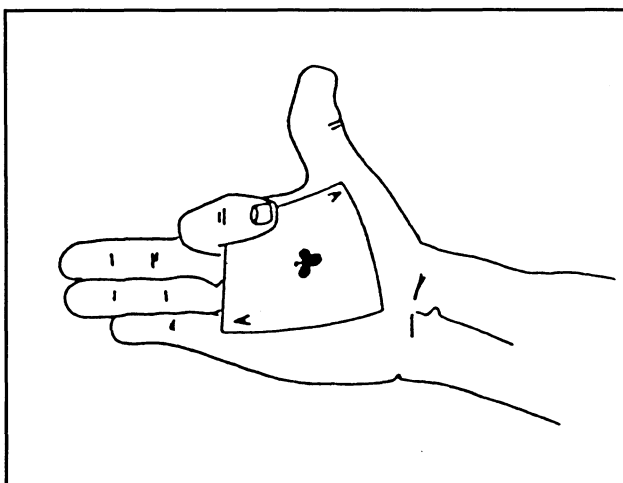


Figure 1

2. Your curled right finger actually aids in keeping the card in position until your right 3rd and 4th fingers curl inward to trap the corner of the card at the first joint of your right 4th finger as seen in FIG. 2. which also shows how the base of your thumb presses down on the card at the same time. The card is thus trapped between the first joint of your right 4th finger and the base of your thumb. This enables your right first and second fingers to be extended as seen in FIG. 2.

3. The above are the basic mechanics; however, the position is easier to get into from a Side Steal or a Top Palm. As an example in doing the Side Steal the card is first stolen into the Marlo Palm position as shown in FIG. 3, which is an exposed view away from the deck. (Note the M.P.P. is not as deep as the Tenkai Palm Position. For further details see chapter on THE SIDE STEAL.)

4. In actual practice the Side Stolen card is cleared from the deck then your right fingers and thumb lightly touch the ends of the deck in order that your **left** third finger can press upward on the card as shown in FIG. 4, an exposed bottom view.

Figure 2

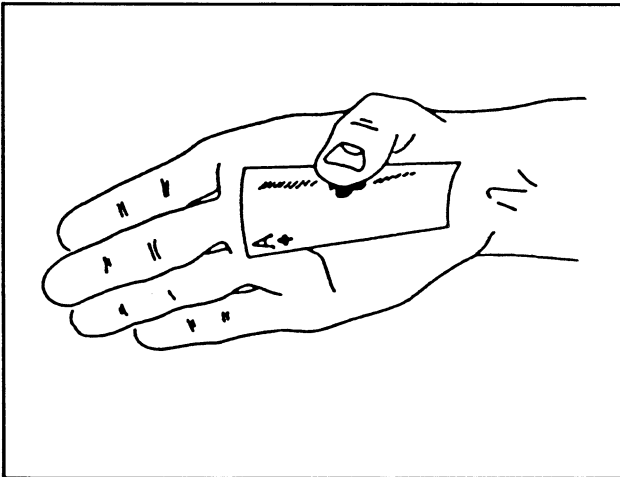
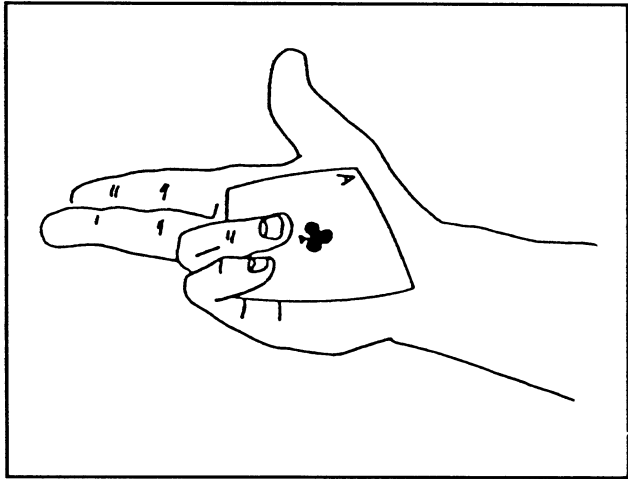
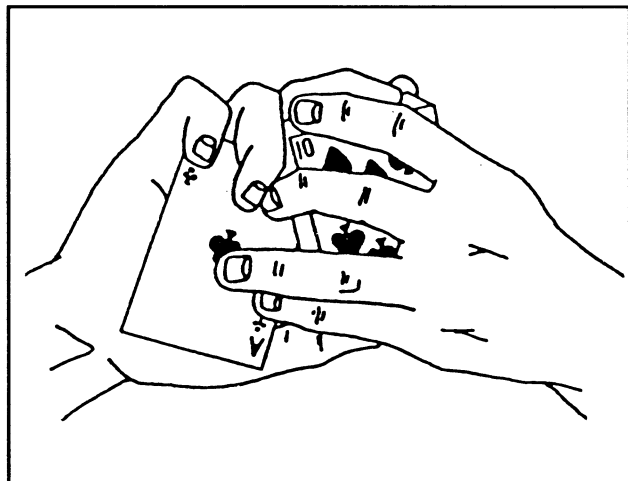


Figure 3

Figure 4



5. At the same time your right first finger curls inward also aiding in not only positioning the card but also momentarily holding it firmly up against your palm.

6. Now your right hand alone holds the deck from above by its ends, with your right first finger curled on top. Your right hand deposits the deck on the table and at the same time your right 3rd and 4th fingers curl inward to trap the corner of the card in the first joint of your 4th finger. A preferred method is to catch the corner of the card **between** the first joint and the base of palm of your 4th finger. This brings the card a little further into your hand thus enabling you to later spread your right 1st and 2nd fingers as in FIG. 5.

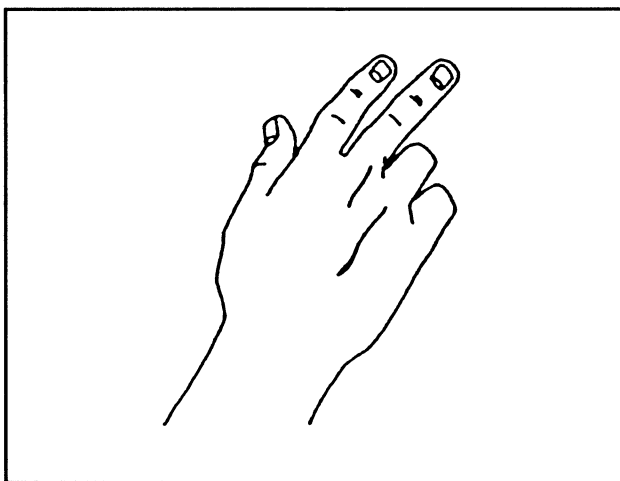


Figure 5

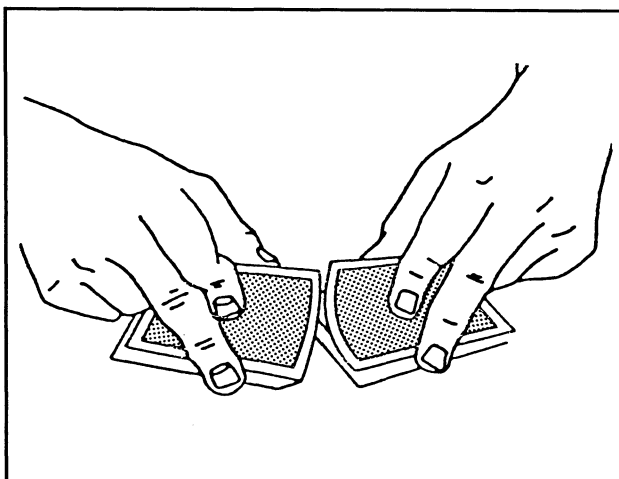
7. Your right first and second fingers can be separated as you gesture or as **both** hands, with the fingers spread as in FIG. 5, come over to square the **long** sides of the deck after the Side Steal and the dropping of the deck to the table. The 1st fingers of each hand should touch the top of the deck while your extended 2nd fingers of each hand tap the sides of the deck.

8. With the card in the New Palm Position it is possible to hold it out while using the finger positions of the Erdnase Table Shuffle as shown in FIG. 6. After the Riffle Shuffle the 1st and 2nd fingers of each hand are extended as in FIG. 5, and the ends of the deck are squared just before your hand moves away with the palmed card.

Now here is a method for bringing a card from the Marlo Position of FIG. 3 into a position which is convenient for either holding out or reproducing from any one of your pockets whether it be your coat or trouser or inside pocket.

1. Assume that you have brought the card into the Marlo Rear Palm Position of FIG. 3, which again must be noted is not as deep as the Tenkai Position.

Figure 6



2. Your right thumb now presses down on the left side of the card, causing it to bend as at the same time your right 3rd and 4th fingers move in toward your palm so that the tip of your left 3rd finger can catch the lower left corner of the inwardly bent card as in FIG. 7. While FIG. 7 shows the tip of the left 3rd finger catching the corner of the card, some may prefer to use the left 4th finger or **both the 4th and 3rd fingers**. This choice will be determined as you use the move.

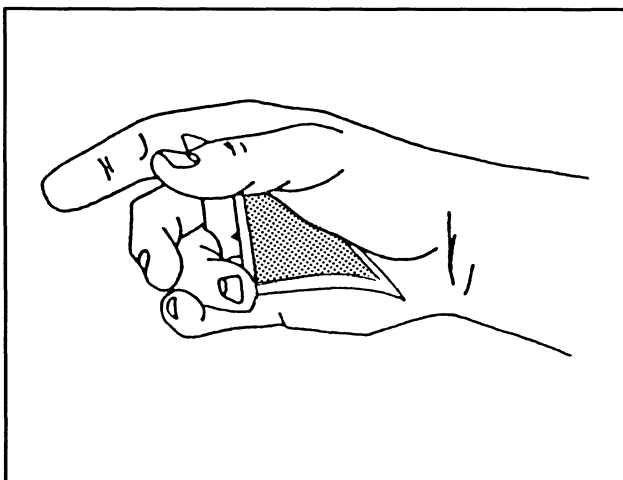


Figure 7

3. With the corner of the card now firmly grasped, your right 2nd, 3rd, and 4th fingers curl onto the card as in FIG. 8 in order to keep it bent and in place. Note that the right thumb moves over to alongside the 1st finger, which is **slightly, not rigidly**, extended.

4. With the card thus held your hand can be turned to a palm down position as seen in FIG. 9 and the card will be completely hidden to be later reproduced as one sees fit.

Figure 8

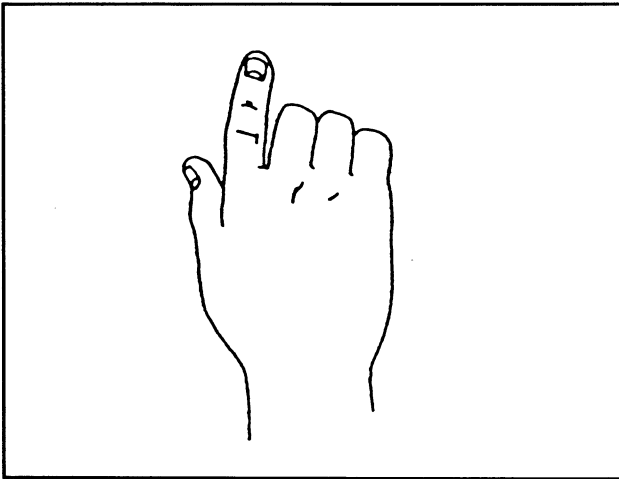
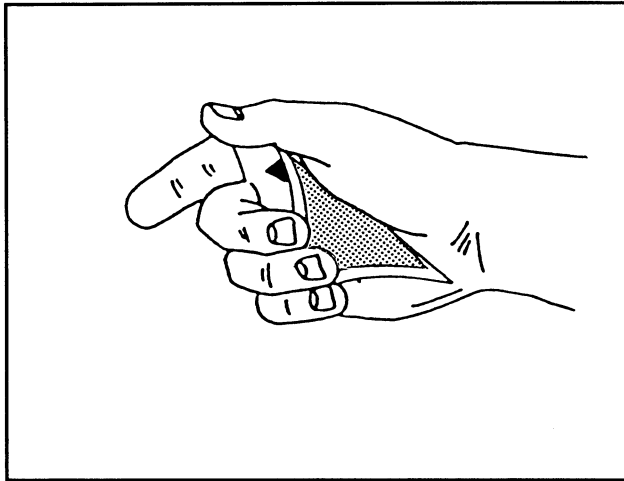
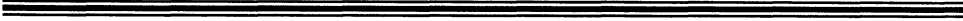


Figure 9

5. A card that is longitudinally palmed can easily be brought into a position similar to FIG. 9 simply by folding the card down with your right thumb and then trapping it in place with your right 2nd, 3rd, and 4th fingers. (See chapter in TABLE PALMS for the Longitudinal Palm.)

6. Regarding the New Palm Position of FIG. 2, some may find it easier to use the flesh at the **base** of your 3rd finger as the controlling factor. In this case your 4th finger merely curls inward, with your 3rd finger, but is not actually the controlling factor in keeping the card in position. Your right 3rd finger merely has to come inward **before** your 4th finger. Your 4th finger moves in alongside your 3rd finger once the card is under control between the base of your 3rd finger and the base of your thumb.

7. Once the above position is attained, your 2nd, 3rd, and 4th fingers can be curled in to obtain a hand appearance as seen in FIG.9.



M.P. SIDE STEAL

July 10, 1965

The M.P. Side Steal has several advantages when it comes to stealing a card, in that your right hand apparently never executes the familiar side action usually accompanied by this move. In other words, once your right hand grasps the deck it now seems to either hold the deck, or drops it to the table. The M.P. letters stand for the Marlo Position as applied to the Rear Palm. (See chapter on THE SIDE STEAL for more details.)

1. Assuming you have had the spectator peek at a card and are holding the break with the tip of your left fourth finger, your right hand is above the deck as in FIG. 1. Your right first finger is curled on top with your 2nd, 3rd, and 4th fingers covering the front end. Your right thumb is at the back end near the inner left corner.

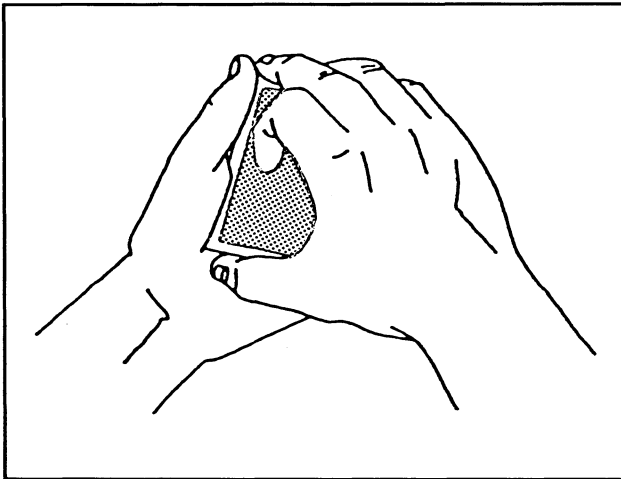


Figure 1

2. As soon as your right hand takes the position of FIG. 1 your left fingers drop downward in order to open the right side of the deck as shown in FIG. 2, an exposed view.

3. Your left thumb lies along the left side of the deck. The pack is firmly held against the side of your left thumb. Your right fingers at the front end completely hide the dropping or opening of the lower half of the deck. Your right hand from above of course hides the action from the right side.

4. With the pack opened bookwise your left 2nd, 3rd, and 4th fingers move in as deeply as possible. Quickly the tip of your right 3rd finger pushes out the peeked card at an angle as in FIG. 3.

Figure 2

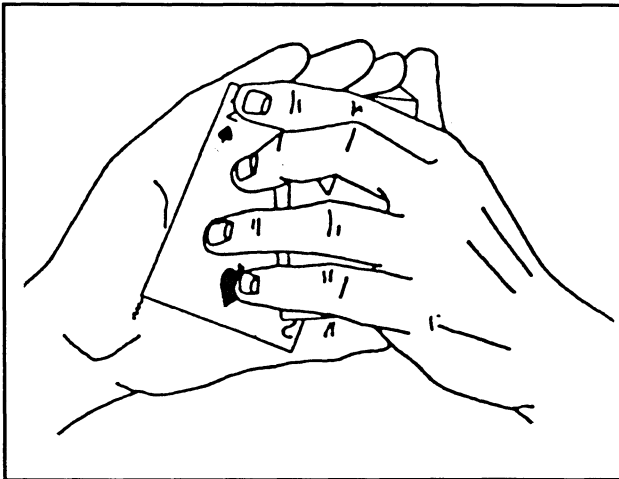
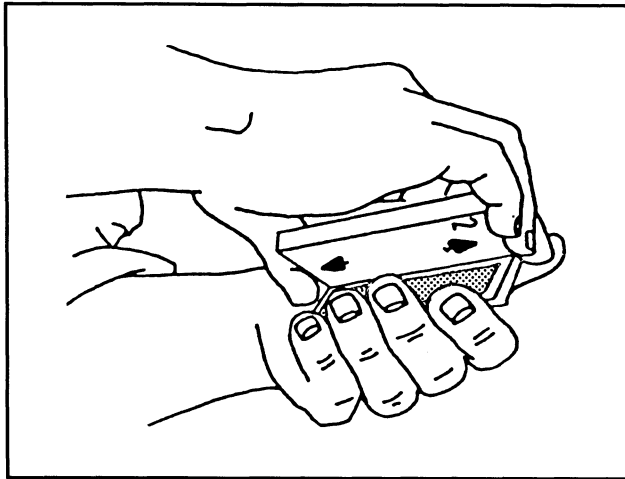


Figure 3

5. Just as quickly the tip of your right 2nd finger contacts the face of the card and all three fingers move the card back toward your right wrist as shown in FIG. 4. Only the three fingers move back while your left first finger remains stationary at the front end as in FIG. 4.

6. Continue pushing the cards toward your right wrist until the side of your right thumb is at about the **center** of the **left side** of the card. At **no** time do your right fingers move off from the front end of the deck. Instead, your right wrist moves backward, at the inner end only, until the Rear Palmed card is free of the inner end of the deck as seen in FIG. 5. Your left 1st finger presses on the side of the deck to keep the cards against the side of your left thumb during the steal action.

7. Your right hand now moves inward again to bring your right hand and the card into the position shown in FIG. 6.

Figure 4

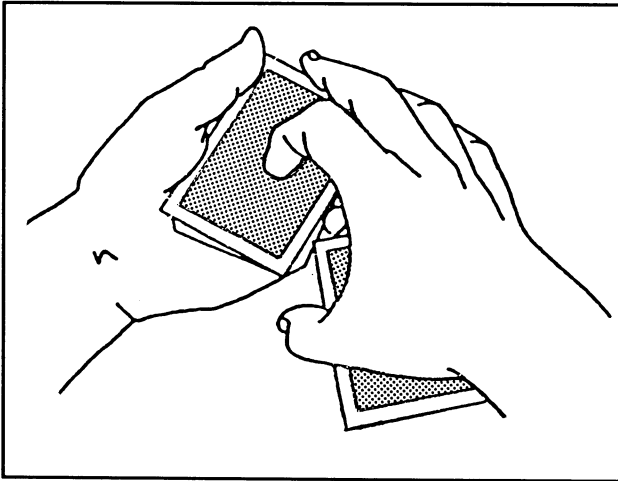
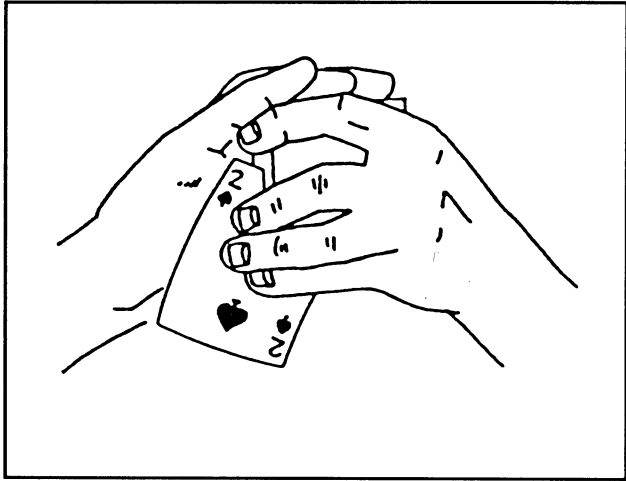
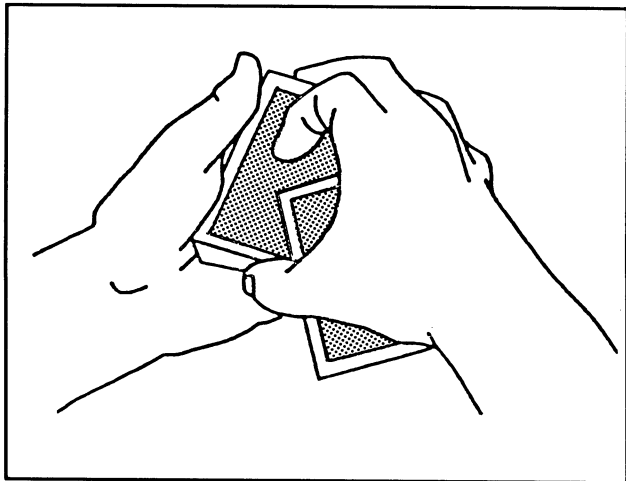


Figure 5

Figure 6



8. From the position of FIG. 6 your left thumb can come over onto the upper left corner of the palmed card and pull it forward flush with the deck. The action of pulling the card forward is shown in FIG. 7. Your right hand moves back so that it may contact the back end of the card, and also aids in pushing the card flush with the deck as also shown in FIG. 7.

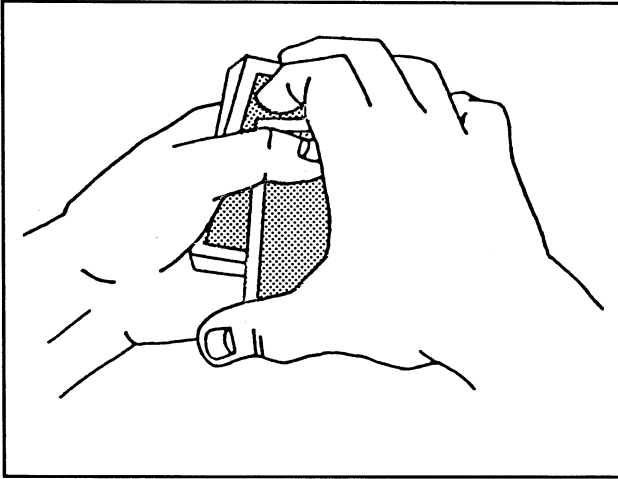


Figure 7

9. If it is desired to palm the card, then the tip of your left 3rd finger pushes upward on the face of the card, thus forcing it deep into a sort of deep Rear Palm as seen in FIG. 8. Note that the right 1st finger is curled in rather deeply. This adds not only to the deception and covering of the card, but also aids in keeping a firm grip on the Rear Palmed card.

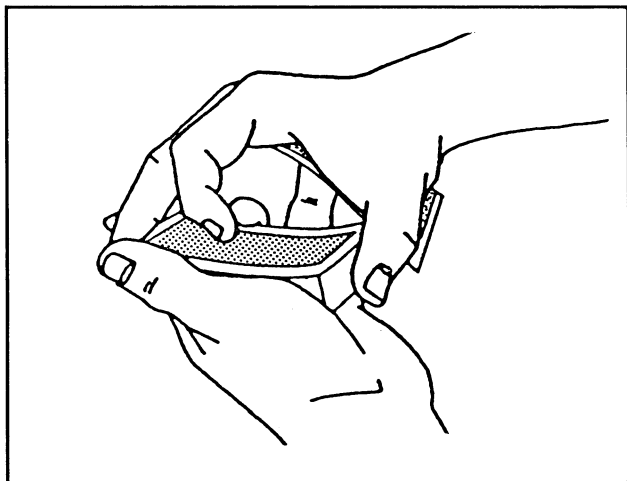
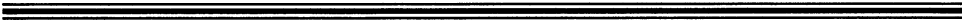


Figure 8

10. The Side Steal can be done quickly and without the usual perceptible movement of apparently withdrawing a card if you keep in mind to maintain your right fingers on the front end of the deck at all times. In other words, do not obviously move your right hand **away** from the deck and then back again.

11. With the palmed card curled as in FIG. 8, you will find it an easy matter to further move your thumb inward, curling the card down far enough for your right 3rd and 4th fingertips to catch the lower left corner of the card and thus hold the card in a folded condition. This of course is used only if you require such a palm. (Note: See TOPS for January 1966, New Palm Position, for more details on this action.)



THE ACTION LIFT

(The Turn Around)

May 1960

OBJECT...

To introduce an action preceding the Double Turnover or Lift, thus making this sleight much more deceptive to even those familiar with the move.

While several methods have been recorded and discussed with both Art Altman and Carmen D'Amico the following will suffice to show the general approach.

1. Assume a break is held under the top two cards with the tip of your left 4th fingertip in readiness for the lift.
2. Your right hand comes over to grasp the deck by its ends from above. At the same time the tips of your left fingers push the top two cards very slightly to the left as in FIG. 1.

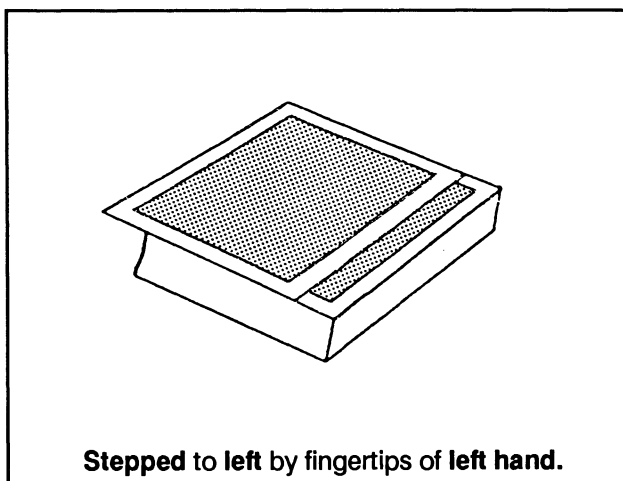


Figure 1

3. This stepping action is simultaneous with your right hand taking the deck and turning it around end-for-end. The action is seen in FIG. 2, with the arrow showing the direction of the clockwise turn.
4. The turn around brings the step, of the top two cards, to the right as seen in FIG. 3, where your left fingers can again get a break if needed and immediately go into a Double Turnover, or the step can be picked up at **any point** for a **Double Turnover or Lift of any type**.

Figure 2

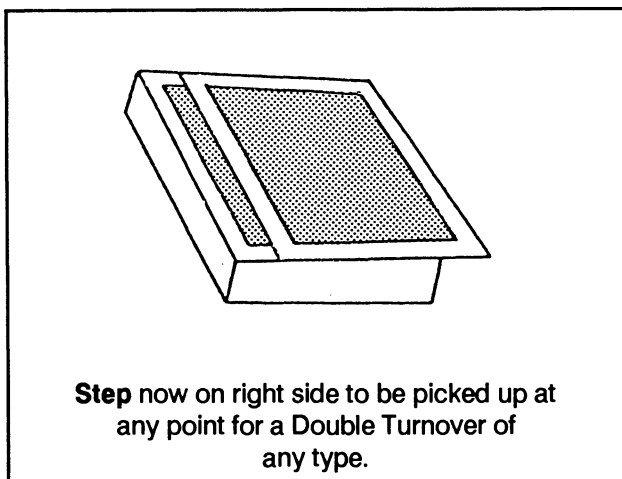
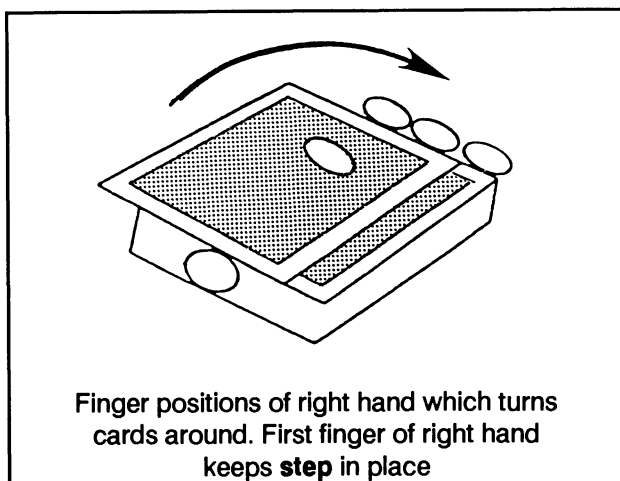


Figure 3

5. Naturally the idea can be adapted to Triple and Quadruple Lifts or Turnovers. Also to merely retaining a break on a block of cards for other purposes.

6. By applying either the Altman Trap or Marlo methods you can do a continuous turnover.

Note: See notes of June, 1960 for Action Get-Ready.

THE MENTAL TOPPER

October 19, 1965

EFFECT...

Magician divines a spectator's mentally selected card without asking a single question. In the event of a so-called 'miss' you have a startling climax.

There are several mystifying points in the effect as will be noted in the following description of how it appears to the audience.

1. The deck is shuffled and cut.
2. The deck is spread face up as comment is made about fifty-two possible thoughts.
3. The deck is cut by spectator and he is asked to think of any one of the fifty-two cards.
4. While magi has his back turned the spectator is instructed to transfer cards, from top to bottom, equal to the value of the card thought of.
5. Magi now takes deck and **never even looking through the deck** gives it a couple of shuffles.
6. Immediately after the shuffles the magician deals off several cards, face down to the table.
7. Spectator is invited to touch any one of the cards, this being an absolutely free choice.
8. The card touched is the one spectator thought of.
9. In the event of a 'miss' at Step 9, you have a startling climax.

The secret is simple but the handling requires certain skills which are really not of a finger-flinger variety.

1. The whole pack is previously set up in Ace to King order, from top down, but pay no attention to color or suit--merely the sequence.
2. On removing the pack from the case, give it a couple of straight cuts followed by any False Shuffle to retain the set-up. Conclude with fair straight cuts.
3. Spread the deck face up as you comment about the fifty-two possible thoughts. Due

to the distribution of the suits and colors no one will notice the Ace to King arrangement, especially if you take care to cut the deck so a 4-5-6-7-8 or 9 is at the face of the deck. Also making the spread rather **tight** will plainly show color and suit mixture but hide the sequence arrangement. Don't let the spectators 'study' the pack but, having given them a 'look,' scoop up the pack and turn it face down. Give the deck several straight cuts.

4. Place the deck face down in front of spectator. Tell him to think of any one of the fifty-two cards. Tell him that while he is thinking of the card he is to cut the deck and complete the cut.

5. You pick up the deck and glimpse the bottom card. This card has to be any Queen before proceeding. Now, you could keep cutting the cards until a Queen arrives on the bottom; however, the following is more subtle and adds to the mystery.

6. Assume the bottom card is a 5-spot. Subtract 5 from 12 to give you 7 or the number of cards that will have to be moved, from top to bottom, in order to get a Queen on the bottom of the deck. In other words, always subtract the **value** of the bottom card from **12** to give you a result. This result tells you how many cards have to be transferred from top to bottom to arrive at a Queen. The exception is a King on bottom and in this case you know the Ace is top card and that **12** cards would have to be transferred from top to bottom to get a Queen. With the above simple arithmetic understood you are ready to proceed.

7. Knowing how many cards have to be transferred you address the spectator, telling him that whatever the value of the card he thought of he is to transfer that many cards from top to bottom. You now **demonstrate** exactly what he is to do, as follows:

8. Suppose you have a 5 spot on the bottom and you know you have to transfer 7 cards from top to bottom. Do this in **stages** by saying, "Suppose your value is a two. You would transfer two cards, **one at a time**, like this." Demonstrate with top two cards. Then say, "Suppose you thought of a Four. Then you would move four cards, one at a time, like this." Again demonstrate as you move 4 cards one at a time. Then say, "Of course, if you thought of an Ace you would transfer only one card." Here hand the deck to spectator as the Queen is now at the bottom. Add that a Jack has a value of eleven, the Queen is twelve and King thirteen.

9. Turn your back as spectator does as he has been instructed. On taking the deck from him do not so much as look at the deck but remind him that you do not know what card he thought of and that you will positively ask him no questions concerning the same.

10. During the above you must give the deck two perfect Faro shuffles of either the In or Out type and with no regard as to which comes first if you happen to do one of each. This will result in four **like values** becoming the top 4 cards and these will coincide with the spectator's value; therefore, if he thought of say, a 6H, all four Sixes are on top of

the deck.

11. Deal the top 4 cards face down to the table. You still do not know the spectator's actual thought or the actual position of the four possibilities. Have the spectator touch any one of the cards. Turn over the card he touched, saying "And there is the card you thought of."

12. If it is the card he thought of you need go no further as his shock will be great enough.

13. If it is **not** the card he thought of you will have to **wait** for him to **tell** you because **he will** still be slightly shaken from the mere fact that you came so close.

14. Now he tells you it wasn't his card. Let him tell you what it is, then say, "Frankly, I wasn't sure what card you thought of--so I got all four!"

Here turn all four cards face up, which should get a startling reaction considering he only thought of one of them.

COMMENTS...

If you get the **actual** thought card the first time then you can go ahead and repeat the effect as the second time around you can fall back on the climax. If you have to go **beyond** the actual thought card, then do not repeat the effect but let it stand as it is.

Naturally, to re-set the deck for a repeat you merely replace the 4 tabled cards to the top of the deck. Now cut the deck so all Kings are at the bottom and 4 Aces at the top. Six Faro Out Shuffles will bring the deck back in order. These six Faro Out Shuffles can be made in a matter of seconds while comments are being made about the effect just witnessed.

NOTE...

My original notation for August 1963 had the pack set-up in suit order of A-to-K of Clubs, A-to-K of Hearts, A-to-K of Spades and A-to-K of Diamonds from top down. The pack was kept in that exact order during false shuffles and cuts. Now the spectator was asked to just call out any card that came to his mind. Whatever card he named you would run off, from top of deck, one **less** than the **value** of the card named. Example--He calls the Ten of Spades--You run off **nine** cards, then throw the rest of the deck onto these nine cards. Next, give the deck two perfect Out-Faro shuffles. This would bring the four tens to the top of the deck in C-H-S-D order. The top four cards are then dealt out face down in a row. Because you know the **order** of the cards you can naturally force the **named** card if it is not selected in the first place. At any rate, you eventually turn over the other three cards to show you were not taking any chances. I mention all this for those who may not care for the mental approach.

In either case, make a great point of the fact that you do not look over the faces of the cards.

To re-set the deck, for the above, merely replace the four cards on top in proper suit order. Give the deck six more perfect Out-Faro Shuffles, then run off nine cards from **face** of the deck, then throw the rest of the deck onto them. Deck is now back in original order. Of course the chosen value determines this last shuffle.

NOTE 1...

In the event one cannot do a Faro Shuffle the effect can be done using the Lessin Out system of Culling. In other words, after the spectator's initial transfer of cards, to denote his value, you cull the four values via the Overhand Shuffle. Briefly, the Lessin Out System, in this case, would be to run 13 cards from the top, then throw the rest of the deck on top. Pull the top and bottom cards together, counting 'one' and run up to 13 and again throw deck onto these, pull top and bottom cards counting 'one,' again pull top and bottom cards counting 'two,' then run singly up to count of 13 and again throw deck. Result will be 3 of the like values on the bottom of the deck and 1 on top of deck. Cut deck but keep break between halves. Spread the deck between both hands and apparently toss out four random cards from the center. Actually these are the four like values which match the spectator's thought.

NOTE 2...

If the Lessin Out Cull seems like too much work, then the simplest procedure, after the spectator's initial transfer of cards denoting his thought of value, is to place the deck behind your back. Now remove the top card and **every 13th card** after that until you have four cards. These will be of like value and are tossed face down to the table. As the rest of the cards remain in order it will be a simple matter to merely fan the pack and replace the value cards to their proper positions. The pack is all set for a repeat later on.

NOTE 3...

This makes use of the "Faro Divider" from FARO CONTROLLED MIRACLES. After the initial transfer of the cards by the spectator, merely go into Faro Divider. Top card of each packet will be of the same value. By merely assembling the packet in any order the deck is all set automatically for a repeat.

While the above three notations are efficient enough to get the results, my personal preference is still the original method outlined.

IN SPECTATOR'S HANDS

August 31, 1965

EFFECT...

A wrong card is turned face up in the deck. While the pack is in spectator's hands the card changes to spectator's selected card. The spectator does the spreading of the deck.

1. For this you will need the half fake card as shown in FIG. 1. This half fake can be attached to a borrowed deck if so desired. The attached half fake will make this particular card also react just as a short card.

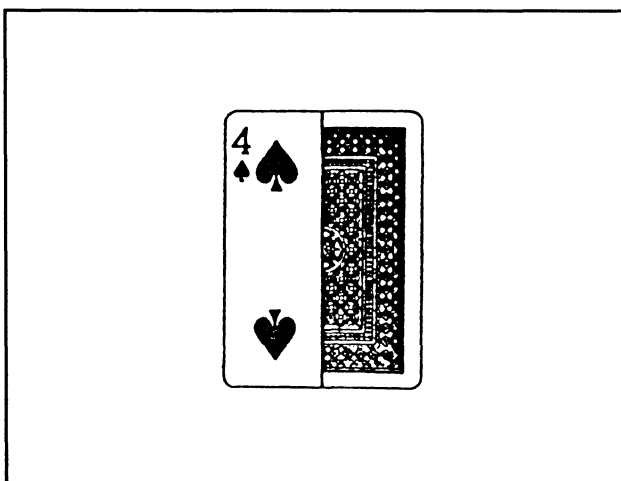


Figure 1

2. If you decide to use your own cards, then attach the half fake permanently. Also, make it a short-corner card by cutting the upper right corner of the card opposite the half fake. FIG. 1 shows a Four of Spades half fake with the corner at upper right cut short.

3. Start with the half fake to the left and second from bottom of the deck. False shuffle the deck, keeping the bottom few cards. Eventually shuffle the fake card to center of the deck or merely cut it to center.

4. Hold the pack as for a Fingertip Peek and have spectator call "Stop." Naturally, you time the peek so that "Stop" is called just as you reach the short card. The spectator gets to note the card that is just above the fake. Assume this card is the Seven of Clubs.

5. Openly square up the deck and then turn it end for end so as to bring the half fake

to the right side of the deck. Now spread the cards either between both hands or on the table as you remark that somewhere in the pack is his selected card.

6. The pack is eventually gathered and squared and again turned end for end to bring the half fake back on the left side of deck.

7. Place the pack behind your back as you comment about reversing one card. Behind your back it is a simple matter to relocate the selection through the use of the short card. The selection, which is the card above the fake, is removed, turned face up and replaced to **under** or **below** the fake.

8. Bring the deck forward. With left fingers, straddle the deck so that little finger is at bottom end of deck and 1st finger is at top end of the deck. The left thumb pushes the top cards forward to the right in the normal manner of spreading the pack; however, the tip of left second finger insures only one card at a time being pushed forward as it controls the spread at bottom of deck. Continue the spread until you reach the face up fake Four of Spades. At this point the left thumb moves slightly back of the Four of Spades in order to push over a slight block of cards and thus keep from exposing the actual reversed selection. Thus the situation is as seen in FIG. 2.

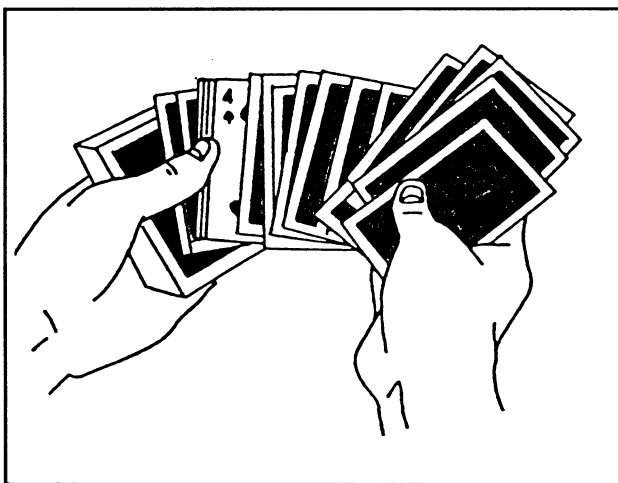


Figure 2

9. Ask if the face up card is the selection. On being given a negative answer you square up the deck as you openly show that the Four of Spades is left face up. Now just hand the deck to the spectator as you ask him what his selection is. On being told, make mystic passes towards the deck. Now tell him to spread the cards. When he does he will reveal his card, but the fake will not show, due to the fact that when you handed him the pack the face of the half fake will be automatically on the other side when he spreads the cards. All you have to make sure of is that he is not one of those who spread cards from right to left, and the effect is automatic.

10. A further insurance is possible this way: When he spreads the pack and as soon

as his card appears, merely take from him all those cards that were above his selection. This gives you the fake on the bottom of your cards.

11. As each selection can be a different one, the effect can be repeated providing you can make some logical excuse for using the Four of Spades again, should someone remember.

REPEAT REPEAT REVERSE...

EFFECT...

A peeked-at card is caused to magically reverse itself. It is turned face down and once more it turns face up. This card is removed and the whole repeat reverse is performed with another selection. The selected cards are free of any trickery.

1. This makes use of a double-back card with two half-fakes on each side. In other words, you would have, say, a Four of Spades half-fake on one side as in FIG. 1; and directly under this on the other side you would have, say, a Queen of Diamonds half-fake. Thus both half-fakes would be toward the left. The upper right corner and the lower right corner of this card are both cut short. Its purpose will be seen later.

2. With proper patience you can make the above fake by the splitting of cards into a single thickness; however, if you have nerve you can merely stick two half-fakes onto a regular Double-Back card. The extra thickness on the left side will not be seen if you tip the pack towards yourself during the Fingertip Peek. Matter of fact, you need not cut the corners as the extra thickness will make it act as a sort of short card on the right or thin side of this card.

3. The fake is placed on a table with say the Four of Spades half-fake showing and on the left of card. A regular Four of Spades is removed from deck and placed face down onto the fake. Next the regular Queen of Diamonds is removed and placed face down onto these cards. This Queen of Diamonds is of course represented on the other side of the Fake.

The three cards are placed on the bottom of the deck with the half-fakes to the left. A regular card is now placed on bottom of deck to also cover the fake. Thus from the bottom of the deck up is a regular X card, the half-fake with the 4S uppermost, and above this are the regular 4S and QD.

4. With the pack set as above you can have it in the case until ready to perform. On removing the deck, place it face down and lengthwise in front of you with the fakes on your side. Riffle Shuffle, keeping the bottom cards. Cut deck to bring set-up to center. Square deck and hold as for a Fingertip Peek, with the half-fakes on the left side.

5. During the Fingertip Peek you will, of course, time it so as to force the regular Four of Spades. Square up the deck and in doing so turn it around end for end. This will bring

the half-fakes to the right. You can then spread the deck casually between both hands, showing all cards face down as you comment about the chosen card being somewhere in the pack. Square up the deck again, turning it end for end to bring the half-fakes to the left again.

6. Hold the pack face down in left hand and cover it with palm of right hand, thus holding deck cupped between both hands as you ask for the name of the selection. On being told, you let both hands do a sort of rocking motion, very slight, for effect only. Now spread the pack between both hands until you reach the half-fake that exposes a Four of Spades. During the initial spreading of the pack the right hand sort of moves up and down in order that the first few cards become sort of jogged. This condition is seen in FIG. 3, where the fake 4S has been moved off to the right side of deck in order to apparently turn it face down. Note that the tip of left thumb is on them.

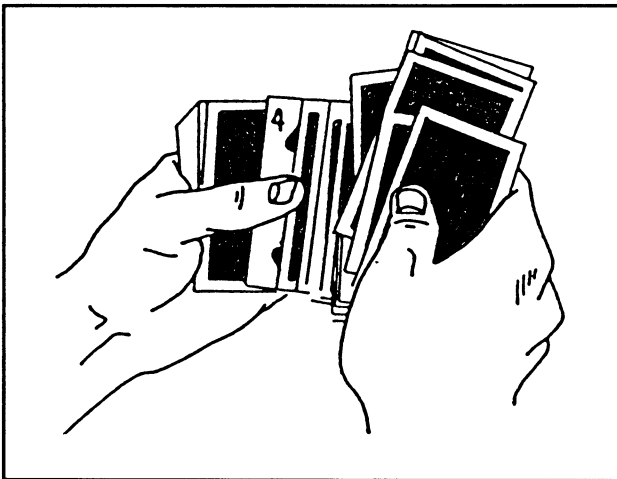


Figure 3

7. You must remember that the regular 4S is directly above the fake. In FIG. 3 the regular 4S and the fake are actually held in place by the tip of right third finger, from beneath. Use of this finger, plus the fourth finger, will be found best for the apparent turn-down of the 4S.

8. The fake 4S is apparently turned face down, but here is what happens: Note that tip of left thumb is on edge of two cards, i.e., the fake 4S and the card above it which is the regular 4S. The right hand moves upward and to the left in the normal manner of turning over the card; however, the tips of right third and fourth fingers start to lever over two cards. This levering is further aided by the tip of left thumb pressing against the left side of these cards. The exposed action is seen in FIG. 4, showing the two cards being turned over.

9. The actual turnover is a sort of short up and down movement done with the right hand. When cards are being turned as in FIG. 4 the right hand moves downward in

a sort of clamping action and at the same time it moves off to the right in order to expose the half-back of the fake as in FIG. 5. This adds greatly to the illusion of the 4S being turned face down. Actually the regular 4S is now face up, directly beneath the fake. A slight turn to the left, during the turnover action, will be found to give additional cover to the move.

Figure 4

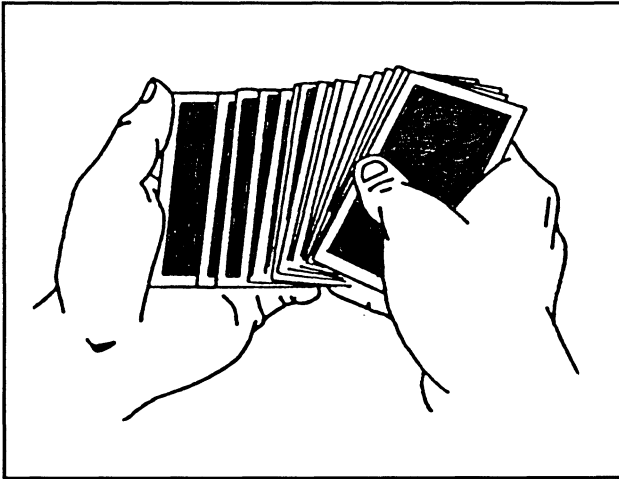
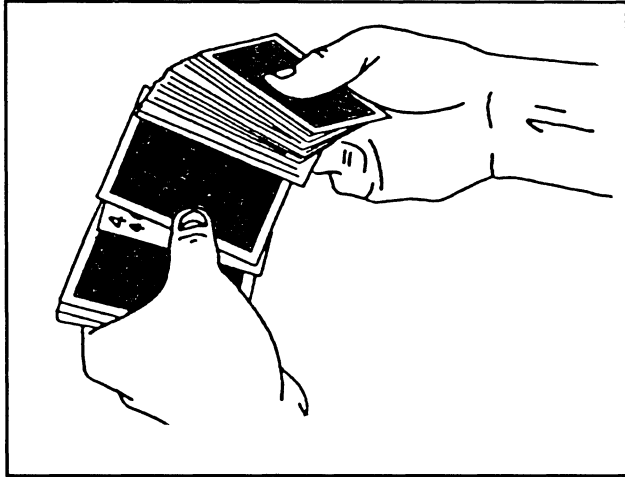


Figure 5

10. Again hold the cards between the cupped hands and do the slight rocking motion. Spread the pack to now reveal the regular 4S. Split the deck at this point and drop the 4S face up to the table. Place the right-hand portion under the left-hand portion to bring the fake to bottom of deck.

11. You now have the fake turned so that the half Queen of Diamonds is uppermost and to the right. Directly above it is the regular Queen of Diamonds. You can now

repeat the whole effect this time apparently using another card, the QD.

TRIPLE REPEAT REVERSE...

EFFECT...

A peeked card is caused to reverse itself three times. In the course of the effect it is plainly shown that only one card is used and that it apparently has a back and face.

1. For this you will need a Fake that has a half 4S attached to the back of a **regular** 4S, thus making it a Double Face card with a Half-Back.

2. The fake is placed on the bottom of the deck with the **regular side face up**. The half 4S is then the **face card of the deck**, with the 4S to the **right** as pack is held **face down**.

3. Any false shuffles may be indulged in to keep the fake on the bottom of the deck. Cut the deck at the center but keep a break between both halves. The fake is the card above the break.

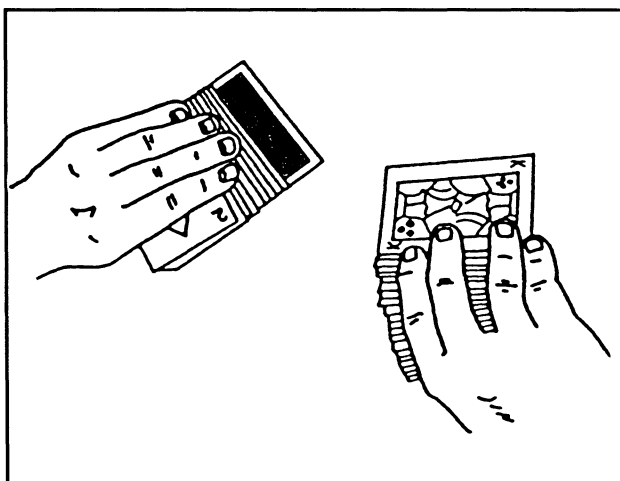
4. You now use a familiar force as follows: Hold deck face down in left hand as for dealing. The left thumb down-riffles the side of deck as you request spectator to call "stop." When "stop" is called, leave the space or opening caused by the release of cards from under left thumb, very visible to the spectator. The right hand apparently comes over and lifts off the cards up to this separation; however, what really happens is this: The right fingers cover the front end of the deck and at that instant the opening is allowed to close while right thumb, at back end, merely lifts off the cards to the break originally held by left fourth finger. Thus your right hand carries off the top half, which includes the half-fake. This portion is stepped to the right for about half its width, then rested against top of lower portion. The left fingers and thumb now move back in order to clamp both halves in place. Left hand now moves the cards upward in order that the spectator may note the card apparently stopped at. Actually, he gets to look at the half-fake 4S. After he has noted the 4S, openly square up the deck. Hold deck face down in left hand and remember that the half 4S is to the right. (Note: Further details on above force, as well as some of its uses, will be found in the SPADE book.)

5. From here on the handling of the deck is such as to convince the spectator that he has seen both back and face of the 4S. To start, turn the deck over **inward** as you turn it face up. Say, "When I turn the deck over all the cards of course turn with it **except** your card. That stays the same way." Here spread the deck between both hands until you expose the half-back of the Fake. Spread the cards further to show only one card reversed. State, "Of course you may doubt that it is your card, so let me show you." Ask for the name of the card as you the turn deck over **sidewise** to turn it face down.

6. Spread the deck widely to reveal the regular side of the 4S. Now separate the spread so that the face-up 4S is the top of the spread held in left hand. Thus both hands hold

a spread of cards. The left thumb shoves over the face-up 4S so it is about half way off the under card. Now both hands turn over in order to show the faces of the cards as in FIG. 6, where you will note that the **back** of the 4S is apparently shown. Actually this is the half fake-back. You **do not** turn the cards in order to prove you do not have a Double Face card but, rather, say "Remember, only one Four of Spades." The short spread of cards in FIG. 6 shows no duplicate, of course, but at the same time is a subtle method of showing a back on the 4S.

Figure 6



7. Turn both hands to bring backs of cards up. Take the face-up 4S to under the cards in the right hand, thus holding the 4S there for the moment (as in FIG. 7). Turn the cards remaining in left in left hand face up. Place the 4S onto the face of these cards. Flip the cards from right hand face up onto the 4S, thus burying the 4S into center of deck and apparently facing same way as all the other cards. Turn the deck over **sidewise**, bringing it face down into the left hand. Spread deck between both hands, to show all cards are face down. You can do this because the half-fake 4S is to the right. Square up the deck and then turn it around, end for end. This brings the half-fake 4S back on the left. Spread deck to again show the 4S face up, being sure that this time, when you separate the spread that the half-fake **remains as the last card of the spread on the right** as in FIG. 7.

8. The patter lines for the above actions of step 7 are: "Look--I will do it again. I will place the card back into the deck. Remember, all the cards are face down. Now watch--that is all--it's done."

9. With the half 4S back in the position of FIG. 7, the left hand turns its cards face up as in that illustration. The fake 4S is now placed **UNDER** the face up cards in left hand. The remaining cards from right hand are flipped face up onto face of the deck. Now give the deck one cut to bring the fake to the center. Leave the deck face up in your left hand.

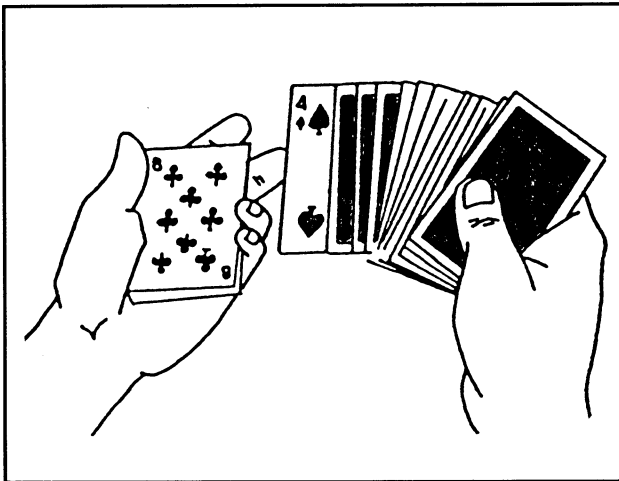


Figure 7

10. The above actions are such that they may arouse suspicion, which is what you want anyway. Say, "Oh, no--nothing has happened. Your card is still there--see?" Here you have spread the deck face up to show the 4S which is actually the half-4S. Close the deck and square it.

11. Turn the deck over **endwise** and face down as you repeat your previous statement--of all the cards turning except his, which remains the same way. Spread the deck to show the full-face 4S. Position the 4S halfway over in readiness to show the cards, as per FIG. 6. As you show, you end with "And of course no duplicates."

12. Assemble the deck as in Step 9, which will leave the fake on the bottom of the face-up deck. Palm off the fake and go into the left-hand pocket, where you can do one of two things. One: You can leave the fake there and produce a duplicate of the 4S. Two: If you are using a borrowed deck, then obviously you have stuck the half-fake 4S to the borrowed regular 4S. In this case all you do is peel off the half-fake and come out with the regular 4S. The line that is delivered here is of a general nature, such as "This has all been an **optical** illusion--I really kept your card **out of sight** all the time."

THE MENTAL FOUR...

EFFECT...

Using a borrowed deck, the four Fours are removed and spectator is asked to think of any one of them. Magician reverses one of the Fours, which turns out to be the one thought of. The effect is repeated, with success each time.

1. FIG. 8 shows the two double half-fakes attached to the **back** of borrowed cards. The regular face side of the red Fours fake is a 4H. The regular face side of the black Fours fake is the 4S.

2. In making up the half-fakes be sure to cut them so the pair will fit on a bridge size deck. This will automatically also make them fit on a poker size card, except that there may be more space between the halves; however, as the cards are never spread past this point, this is no drawback.

3. While I have suggested in Step 2 that you have four half-fakes, which are to be attached to borrowed cards later, actually it is better if you make the fakes, as per FIG. 8, in a permanent form for both poker and bridge size cards. One can see that these fakes can still be used with a borrowed pack as it is only the **faces** of the fakes that figure in the routine that follows.

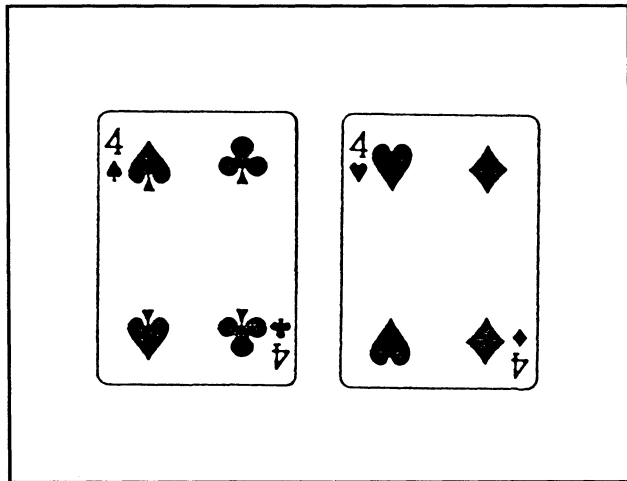


Figure 8

4. This effect is best done seated at a table with the spectator in front of you. Assuming you have the fakes made up in both poker and bridge size cards, you ascertain which size pack the borrowed cards will be. The two fakes, to match the pack size, are discreetly placed on your lap.

5. On getting the borrowed deck, openly remove the four Fours, throwing them out face up on the table. Place rest of deck aside. Spread the four Fours as you ask spectator to think of any one of them.

6. Place the cards out of sight in your lap as you explain to spectator that you will reverse one card **face up**, but not any card, only the one he is thinking of. You say that the reason your are telling him beforehand is that it will give him a chance to change his mind if he desires.

7. During the above patter you have time to set the cards as follows: From top down, the **regular** Four of Spades, regular Four of Clubs, regular Four of Diamonds; Fake 4S-4C uppermost with the 4S-half to the left, fake 4H-4D with the 4H-half to the left. The regular Four of Hearts is not used but is left in the lap for the time being.

8. As the packet of Fours is now set you could bring them forward and show the faces again by merely thumbing over top three cards and holding the last two fakes as one. Also you can flash the backs of the first three. How much proving of points you want to do is up to one's guilt conscience; however, the best procedure is to simply bring the cards forward and hold face down in the left hand. Now boldly state that you reversed the card to the bottom of the packet. Here spread over top **two** cards, thus showing **three cards face down** as you add, "Only one."

9. Depending on what card spectator thought determines how you proceed. If he thought of the 4H you merely thumb over two then Single Buckle as you ease out the fake 4H halfway to show it reversed. If he names the 4S you merely thumb over top three cards as you let the last two, held as one, show as the 4S. If one of the other cards is named, such as the 4C-4D, the handling is the same **except** the packet must first be turned around end for end. This is easily done during some comment or other about the spectator having freedom of mind in his choice.

10. Leaving the thought-of card still projecting from side of packet, place it under the table or in your lap as you say you will do it again. Here you pretend to right the card but merely square up the packet and bring it forward. Here you again show the faces of the four Fours as you say, "Perhaps if you look at them you can make a better decision." Lower the packet again to the lap and pretend to reverse a card but merely bring the packet forward again and proceed with the disclosure of the thought-of card as already explained in Step 9.

11. A finesse, in the case of one of the red Fours being thought of, can be used. You thumb over the top two cards and, taking them into the right hand, turn them face toward spectator as you say "You could have thought of one of these black Fours but you thought of a red Four." Here with the two cards face up in right hand, tap the back of the cards in left hand. Return the cards from right hand onto the left hand. Now spread the cards to disclose the proper thought-of red Four.

12. You can repeat the sequence, using the two fakes, for as many times as you wish or feel it is safe or not too boring. Eventually, the last time, you will accomplish a similar result with the regular Fours as follows: First discard the two fakes. The regular Fours are now set up as follows, from top down. **Face down** Four of Clubs; **face up** Four of Diamonds; **face down** four of Spades, and **face up** Four of Hearts.

13. It must be remembered that in the case of using the fakes, the four cards were continuously spread to show **four** cards with one reversed. Here you will show one reversed but the spectator will only assume the other three are face down because of the previous handling. When you bring the packet forward you must have a break under the top two cards. If the 4H or 4C is named you can release the break; however, if the 4D or 4S is called you cut at the break to transpose the pairs of cards. This is so that later you can show the thought-of card as the bottom card of the packet in each case.

14. Assuming you are set as above, let us say the 4H is called. Here the packet is held from above by the right hand. The left fingers pull out the bottom card to show the face up 4H. The left fingers now grasp the packet by this side in order to let the right hand free. The right fingers now grasp the right side of the supposed three face down cards while left fingers retain the face up 4H. The right fingers now turn their cards face up to place them onto the face up card in left hand. Turn the complete packet face down. Now immediately go into the Elmsley Count to show all **four** cards face down as you say, "And remember you could have thought of any one of the Fours."

15. The above handling is the same for any one of the Fours except one extra maneuver has to be made in the case of the black Fours. It is merely this: You do the Push Thru Flourish through left hand, which reverses the packet to bring the black Fours into play. Now, as the Push through the left is made with cards **face down** and they emerge from the left fist **face down**, apparently nothing has happened. As you already have either cut the packet or not cut the packet, depending on whether the 4S or 4C was named, all you have to do is show the bottom card and then finish as outlined in Step 15 using the Elmsley Count to show all cards face down.

16. After the above you will have one card reversed on the bottom of the four-card packet. Do not bother trying to right it but rather put the cards onto the deck and perhaps use the reversed card for some other effect depending on such a situation. You can clean up the whole situation by saying, "You probably are wondering what would have happened if you had thought of the **other** four." Here the so-called "Other" four is meant as the opposite suit. In other words, if the spectator thought of the 4S, your reference is to the 4C. Follow by cutting the pack, then ribbon spread it face down to show the other Four reversed. Your patter here is along the lines that it would not make a bit of difference as to which Four he thought of as you could reverse any of them.

NOTE...

For impromptu versions along a similar theme, see Linking Ring for September, 1963, pages 65-74.

OBSERVATIONS...

It is possible to do a very simple and direct Think Four routine by using three Double-back cards and one Half-Fake card that is a DOUBLE FACE HALF-FAKE on **both sides**. In other words, one side of the card would have the half-fake of 4H-4D and the other side would have the fake half of 4S-4C. Naturally you would have to use your own cards for this; however, the start of the routine would be the same in that you would have the fake set in your lap and remove the regular Fours from the deck. The four cards, consisting of three Double-Back cards and the DoubleFace Half-Fake, can be spread openly as only four cards; therefore, the fake should be placed at second from the top in the packet. Later you can apparently turn this card **face down** as follows; After disclosing the correct Four face up, square up the packet. Now push

over only the top card for half its width to thus again disclose the face up Four. Under cover of the top card do a Single Buckle to enable the right fingers to grasp the next two cards, the fake plus the card below it, as one. The right fingers grasp these cards and carry them off to the right. The tip of left thumb is placed against the left side of these cards in order that the action of now flipping the cards over and face down is much easier and surer. As the under card is a Double-Backer it appears you turned the face up card face-down. It must be borne in mind that the Push Thru the Fist is used to bring into play the opposite side of the fake if a card on that side is the one named. This version is quite simple and direct. The serious card student will, of course, want to compare these gaffed methods to each other as well as the market item. "Nick Trosts' Think Ace," as put out by Ronald Haines' House of Cards.

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THE PRAYER CULL

February 16, 1964

OBJECT...

To Cull Several cards to either top or bottom of the deck. Can be accomplished in five seconds.

1. To get the complete details, first distribute say the four Aces throughout the pack. On first glance this may appear to be "old hat" but close attention to details will quickly show the difference in ease of execution.

2. Assuming you have the four Aces equally distributed through the pack, start by holding the deck face up and spreading the cards quickly between both hands. The 1st fingers of both hands are curled over top end of the spread. The right fingers are extended below the left fingers. FIG. 1 shows the position of the hands during the spreading of the cards. Also, the cards are face down while the Aces are face up only to clarify the action. Actually the cards would be face up.

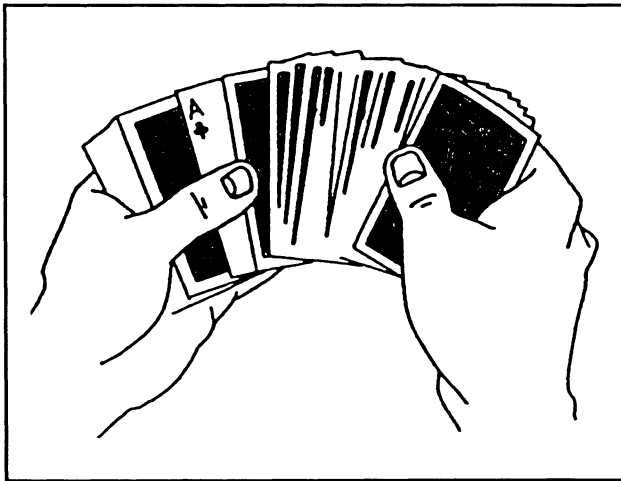


Figure 1

3. When you reach the 1st Ace, in this case the Ace of Clubs, as seen in FIG. 1, you make sure the **left fingers contact** this Ace from below. Keep the pressure against the Ace, with left fingertips, as right hand moves to the left in order to close up the spread and take all those cards, up to and including the Ace, into the right hand as in FIG. 2. An Ace is at the bottom of the packet in right hand.

4. Without hesitation, immediately start spreading the cards from left hand **onto** the cards in right hand. This starting action is seen in FIG. 3. Of course this first block, in

right hand will now be covered by the cards from left hand being spread over these cards. Thus the block will ride under the spread and the 1st Ace is still on the bottom.

Figure 2

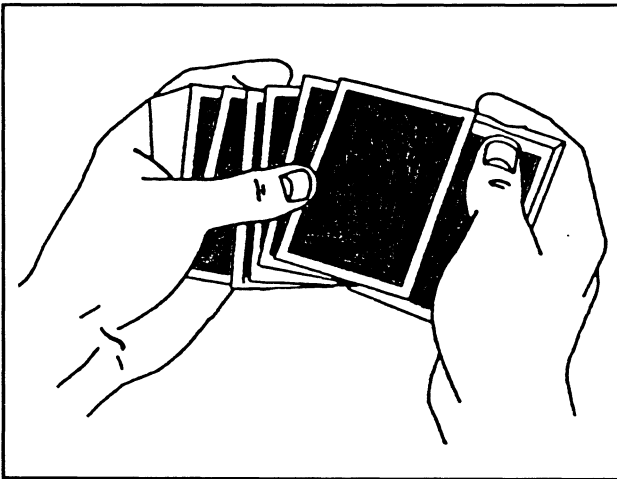
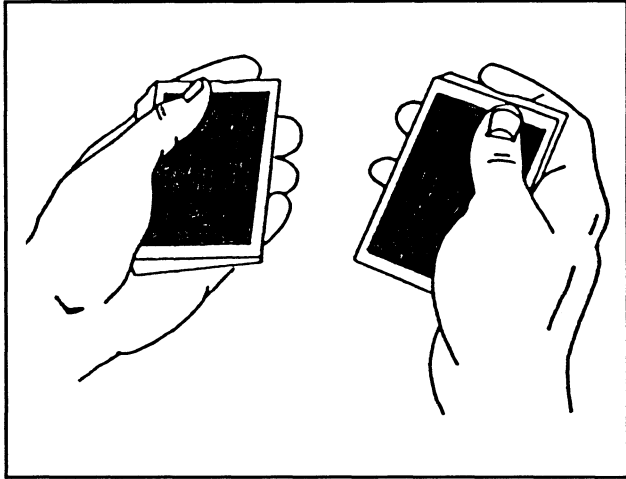


Figure 3

5. Continue the spread until you reach the 2nd Ace. At this stage the position of the hands and the spread are as seen in FIG. 4 with the Ace of Spades being the 2nd Ace. The left fingertips again press against the Ace from below in order to keep it in place in the next move.

6. While FIG 4 shows the top view of the spread. FIG. 5 shows the bottom view. The fingers of the right hand have been pulled back in order to show the position of the block as well as the 1st Ace.

7. When the cards are in position (FIGS. 4 and 5) the right hand **lifts the spread very**

slightly at the back end only. FIG. 6 shows a **very exaggerated** lift of the spread. You will note that this lift is easy because the spread cards are practically rested or supported by the block below it.

Figure 4

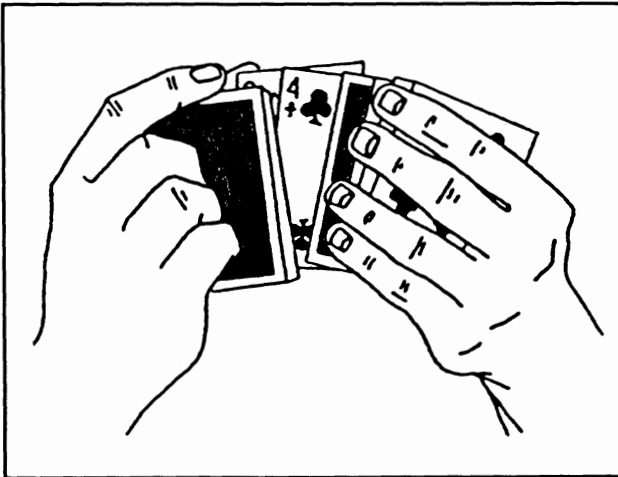
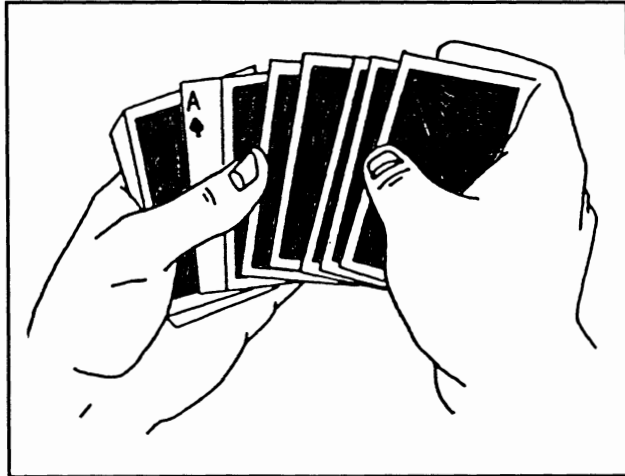


Figure 5

8. With the left fingers pressing against the Ace from below, to keep it in place, the right hand moves to the **left**. This accomplishes two things, One--the Ace automatically goes to the **bottom** of the cards held by right hand as the hands go into a sort of prayer position. The loading action of the 2nd Ace is seen in FIG. 7, where the right hand fingers have been moved out of the way to show the action. From above the hands and cards are as seen in FIG. 8.

9. The other or second thing that is accomplished is that the spread of cards is **retained** during the loading action. Thus when the hands separate a natural step is retained on

Figure 6

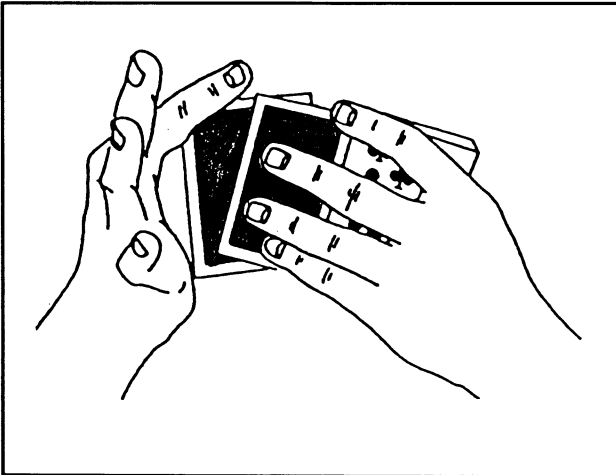
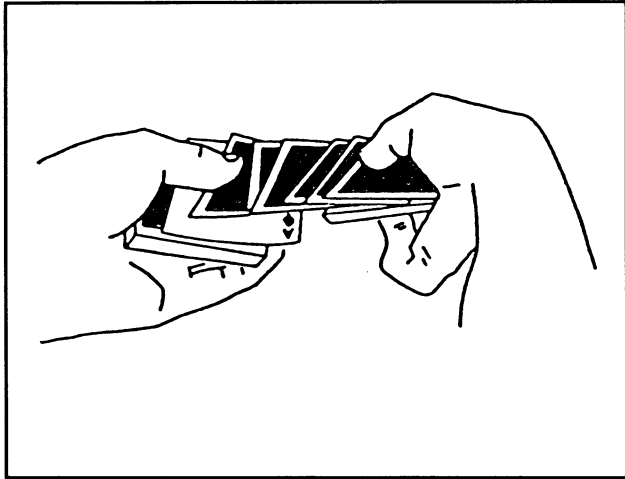
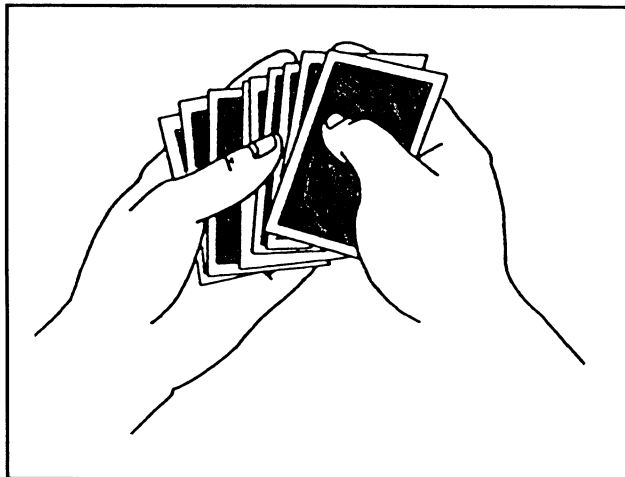


Figure 7

Figure 8



the right hand packet as indicated in FIG. 9, a bottom view with the hands separated to clarify the situation. In actual practice the hands would separate **only far enough to engage this step.**

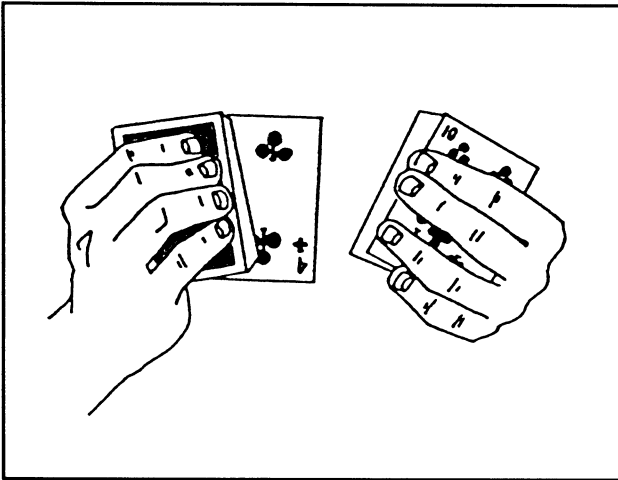


Figure 9

10. When the 2nd Ace has been loaded to bottom of deck the hands separate only far enough to re-engage the step and the left thumb pushes over the cards to automatically feed them into the space **above** the bottom block. FIG. 10 shows the action from the bottom with the right hand fingers again moved out of the way to clarify the action.

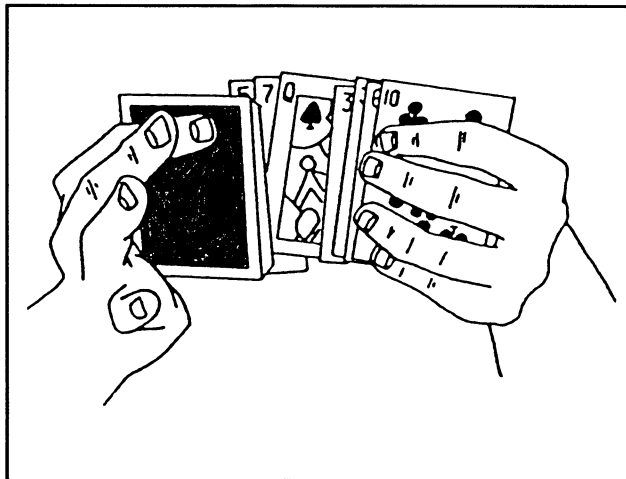


Figure 10

11. Once you understand the Actions of FIGS. 4-10, inclusive, the rest is just a repeat of these actions to get the third Ace to the bottom followed by the same actions to get the last Ace to the bottom. When the last Ace is loaded to the bottom there will of course be some cards to the left of it. These excess cards are merely fed into the space above

the block, thus retaining the Culled Aces on the bottom.

12. For those who may not wish to use the procedure of spreading the cards **onto** the first block of cards taken, the M.S. LOADING MOVE can be used. This consists in getting into the position shown in FIG. 2. Now instead of spreading the cards **onto** this packet the cards are fed in the normal manner to **under** this packet; however, not before the right fingers Buckle the bottom Ace. Into this Buckled space the left hand feeds the cards as they are spread. From here the rest of the actions are as outlined. (For further details of the M.S. Loading Move, see manuscript THE M.S. DECK, marketed in 1954.)

13. While the use of the Buckle may appear more in keeping with the normal, the use of the block removal has its advantages, especially if in a shuffled deck the desired cards should be two or three cards together at the **very start** of the cull--or if they should be the **face** cards.

14. Once the cull has started and the step formed, the rest is easy and if **two** Aces should be together you will find it just as easy to press, with the tip of your left fingers, against **both** Aces to keep them in place as the Prayer Move or Cull is made. Even three Aces together can be handled this way; however, the simplest procedure is to merely close up the spread and get a break, with the left 4th finger, below these Aces; then merely cut the cards **without changing the Prayer Position**.

15. Some may want to use the Prayer Action on the very first card to be culled; however, experience will show that this opening action, during which you must also form the step, is not casual enough. Still, the choice is up to the individual. To show the effectiveness of the Prayer Cull you can try the following simple and direct Ace effect.

AS AN EFFECT...

The four Aces are placed face up into different parts of the pack. Later they are shown to be together in the center of the deck.

1. Remove the four Aces from the deck and without showing them toss them face down to the table. Turn deck face up and bury the four Aces face down, into the face up deck, into different parts **still without showing them**; however, you do say, "I will bury the four Aces into different parts of the pack."

2. Spread deck face up and again show the face down cards as you comment about them being Aces. During the spreading action you **simulate** the action of the Prayer Cull but **do not** actually cull the Aces. Instead, square up the pack and turn it face down.

3. Here spread the deck face down as you say that you want them to remember the order of the Aces. When you come to the first face up Ace take it to under the cards

in right hand so that the situation is as in FIG. 2. With the right hand gesture towards spectator as you ask him to remember that Ace. As right hand comes back toward the deck the right fingers Buckle the bottom card of its packet so that the cards from left hand are now fed into the Buckled space as they are spread to show the next Ace.

4. From this point on you do the actions of the Prayer Cull to get all four Aces face up to bottom of deck. Cut deck to centralize the Aces. Riffle front end of pack for effect and show all Aces together in center.

5. While the effect may be trite, you will find that the calling of each Ace gives the required time needed for the Cull while the Prayer Action gives the appearance of merely spreading the cards to the next Ace.

AS A MEMORY GAG...

1. Remove the four Aces and hand them to a spectator to place into different parts of the deck. During this you can turn around so as not to see the placing of the Aces.

2. Turn around and taking the deck state that you will try to memorize the position of the Aces.

3. Run through the faces of the deck until you come to the first Ace and take this with the cards into right hand so the situation is as in FIG. 2, except here the cards will be face up.

4. With right hand, gesture to spectator as you say, "Time me if you wish." This, of course, is the excuse needed for you to Buckle the bottom Ace of right hand packet so that the left hand can feed its cards into the Buckled space.

5. Here again you do the Prayer Cull on each Ace. Once more the slight stall at each Ace is amply covered as you seem to memorize. Eventually all four Aces are brought to bottom of the face up cards, thus when the deck is squared and turned face down the Aces are on top.

6. Place deck down on the table as you ask the spectator if he wants you to name the position of the Aces from top or bottom of the deck.

7. If the request is from the top, you seem to concentrate and then state that the Aces are at 1st, 2nd, 3rd and 4th positions from the top. Repeat your statement. Once more repeat your statement but this time turn up four cards face up **one at a time** as you repeat, "First, second, third, fourth."

8. If the request is from the bottom, state that the Aces are at 52nd, 51st, 50th and 49th positions from the bottom. Handle as above turning each Ace face up as you call out the numbers 52, 51, 50 and 49.

9. While not the greatest effect in the world, you will find the above quite startling and also amusing for both laymen and magicians.

AS AN EXCHANGE...

This enables you to cull any four of a kind and exchange them secretly for any other four of a kind.

1. The cards to be exchanged must already be at the top of the deck. For this example have the four Aces on top of the deck. Assume you wish to cull the four Kings and exchange them later for the Aces.

2. Turn the deck face up as you openly state that for this effect you will use the **four Aces**. As you spread the deck you locate your first King and take it under the cards in the right hand as already shown in FIG. 2. Actually the statement of using the Aces is made **during** the time cards are being spread. By the time the statement is completed you should be in position of FIG. 2 with a King on the bottom of right hand packet.

3. The bottom King of right hand packet is Buckled and into this buckled space the left hand feeds the cards as the spread is continued. Continue the spread as you do the Prayer Cull on each King until you have all four Kings on the bottom of the spread.

4. Continue the spread until you reach the four Aces at the top. Here take the four Aces, in a spread condition, into left hand. At this stage the right hand has the four Kings on the bottom of its cards but the cards above them are spread out to the left and thus form the step. Left has the four Aces and the situation is shown in FIG. 11.

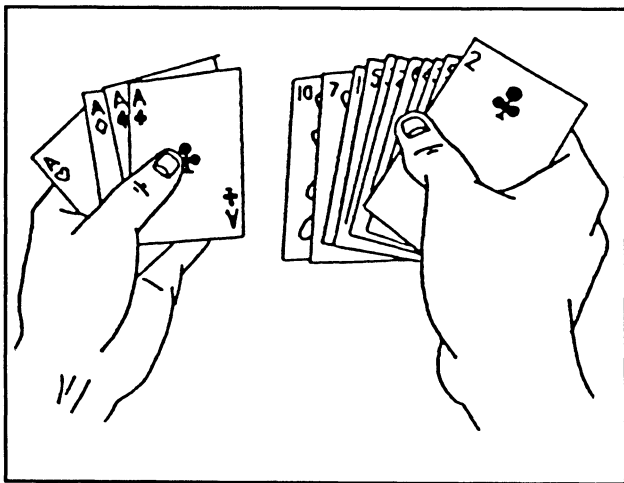


Figure 11

5. When you reach the stage of FIG. 11 you act surprised that the Aces are all on top as you say, "Oh, here they are." Now merely rest the four Aces against the bottom of the spread in the right hand. With the Aces **still visible** from under the spread of cards, the right hand flips all cards face down into the left hand. This will result in the four bottom Kings automatically going on top of the Aces. Immediately fan off the top four cards into the right hand, which takes them to place the four supposed Aces face down to table.

A SIMPLE METHOD...

For this you need the four cards of one kind on the face of the deck and the other four of a kind on the top of the deck.

1. Assume on the face of the deck you have four Kings and on top the four Aces.
2. Comment about using the four Aces as at the same time you take off the face four cards, **one at a time**, onto each other. Now stop and merely spread the cards from left hand **onto** the four Kings. This action is similar to that shown in FIG. 3, which shows the **start** of the action. In performance, the spread will cover these cards.
3. Continue the spread now until you reach the four Aces at top. From here, handle it as already explained in **As An Exchange**. (Note--See notes of 1951--The Pull Down--for another method.)

AS A CONTROL...

To control a selected card to the bottom of the deck.

1. Have a card selected. While it is being noted you take off a few cards from top of deck into right hand. Situation is as in FIG. 2. Onto this, spread the other cards, as in FIG. 3, thus forming the Spread Step as you spread only HALF the deck and then separate the hands for return of the selection to top of the left hand portion.
2. Push the selected card to the right slightly so that left fingertips can come in contact with it. FIG. 12 shows the situation at this stage.
3. The right hand now moves its cards onto the left hand portion and does the Prayer Cull Move as in FIG. 8, which sends the selection to underneath the right hand portion while at the same time the step of spread cards, in right hand portion, is retained.
4. The position of the hands in FIG. 8 is only momentary as immediately the hands move apart to the position shown in FIG. 13. This is done only up to the point where **the under cards become** free of spread cards. In other words, the hands need only separate for the moment and then return into the Prayer Position, but this time in order to load the selection to the bottom of the deck.

Figure 12

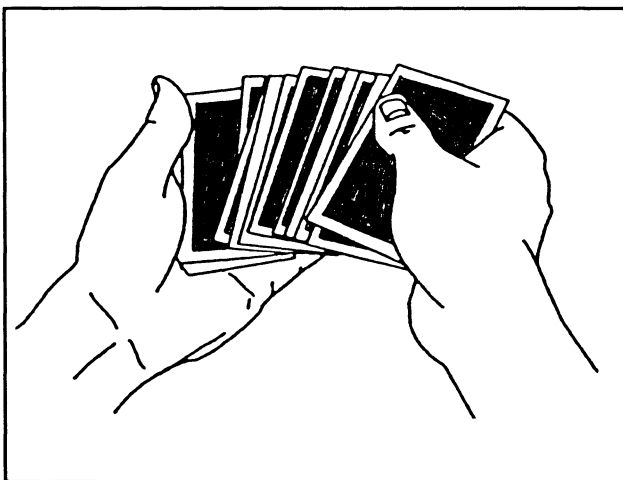
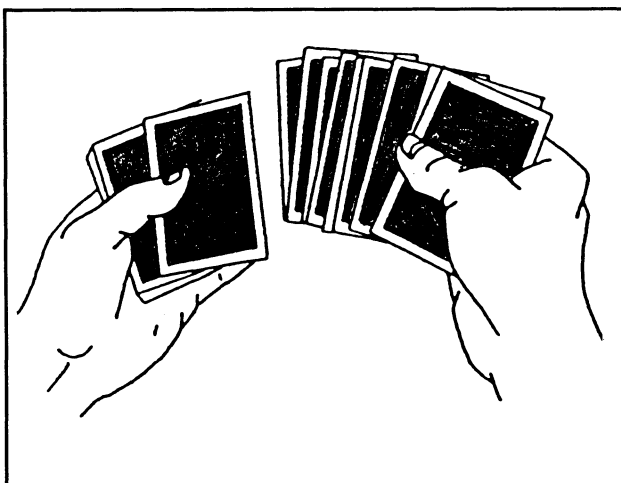


Figure 13

5. If you will study FIGS. 12, 8, 13 and 12, in that order, you will get the idea of the action used to get the selection to the bottom of the deck. The separation of the cards, as in FIG. 13, is covered by the patter line, "Don't forget your card." After which the cards are immediately closed and squared.

6. It is possible to use a throw-off by getting the selection plus an indifferent card to the bottom of the deck. All you need do is make sure you have **two** cards pushed over instead of one as in FIG. 12. From here, do the Prayer Cull actions to get both cards to bottom. Now you can casually show the bottom card, which will not be the selection.

7. It is possible to get the selection at a desired number from the top, as follows; Suppose you wish to get the selection to 7th. First secretly crimp bottom card. Remove top six cards to right hand and then onto these run the rest of the cards as you spread

them between both hands.

8. Get the selection returned and then just do the usual actions of the Prayer Cull which will result in the six original cards, plus the selection to go to bottom of deck below the crimp.

9. At this point it is important that you impress that no breaks are being held, but without saying as much. This you can do by the usual squaring or dribbling of the pack, or both. Have spectator make the first cut of the deck. You make the second cut, but at the crimp to bring the selection to 7th from the top.

COMMENTS...

Do not hide the faces of the deck when making the cull. The cull is spotted a lot quicker from the back of the cards; therefore, let the spectator see the faces of the cards if the cull is made face up and the backs of the cards if the cull is made face down. If your desired cards are marked, the Prayer Cull can be made face down. Because each culled card goes directly to the bottom and **not** above the **already** culled card, the left fingers can remain **motionless** as they do not have to do any pushing as when loading the cards to above each previously culled card. The right fingers also remain motionless as the movement of the right hand to the left and then back to the right, for the clearance of the step, is all the action needed to cull the cards.

COMBINATION CULL AND EXCHANGE...

1. Assume you have received a thoroughly shuffled deck. You wish to openly remove the Aces while secretly culling the four Kings.

2. Regardless of whether the Ace or the King shows first, **remember** that to start culling the 1st card, in this case a King, you will separate the hands under some pretext in order that the right fingers can buckle the bottom card of the right hand portion in order that left hand can feed its cards into the buckled space.

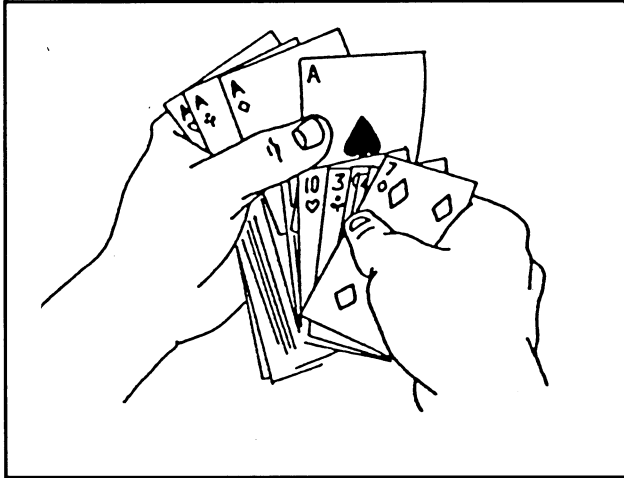
3. As you spread the pack, between both hands suppose you come to an Ace. **do not** remove it but simply move the **left hand** upward in order to upjog the Ace, for about two-thirds of its length in the spread. Bring left hand down to continue the spread. When you come to a King, a card to be culled, just do the action of the Prayer Cull to get this card under the spread.

4. You will find that the upjogging of the Aces, as you come to them, will in **no way interfere** with the action of the Prayer Cull. Just remember that the 1st card you cull must be the Single Buckle action. After that, each succeeding King is culled by the Prayer Cull action.

5. If all has been properly done you will have four Aces upjogged out of the slightly spread cards. Under the slight spread step you will have the four Kings.

6. Right hand **holds onto** the cards while left hand openly strips out the Aces in an upward pressing action, thus more or less snapping them out of the spread as seen in FIG. 14.

Figure 14



7. Left hand spreads out the Aces and the situation is now similar to that shown in FIG. 11. From here the pack is apparently placed **onto** the Aces as the deck is turned face down to the left. Immediately, top four cards, the actual Kings, are fanned off and tossed face down to the table.

ADDITIONAL TIPS FOR PRAYER CULL...

1. It will be found easier to control the spread of cards if the left hand straddles the deck between the left 1st finger at top end of deck and left 4th finger at lower end of deck as in FIG. 15.

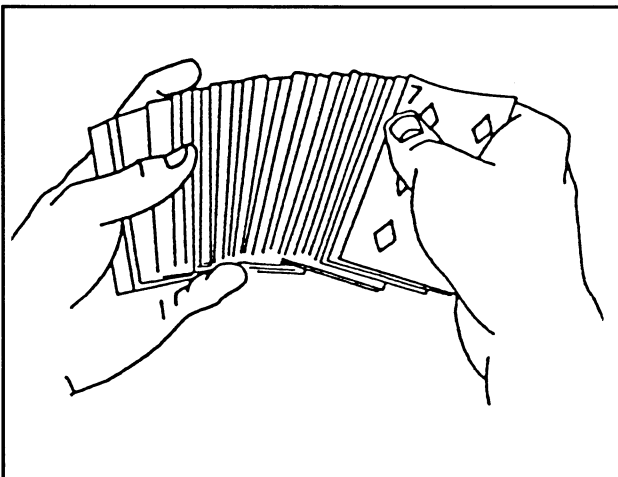


Figure 15

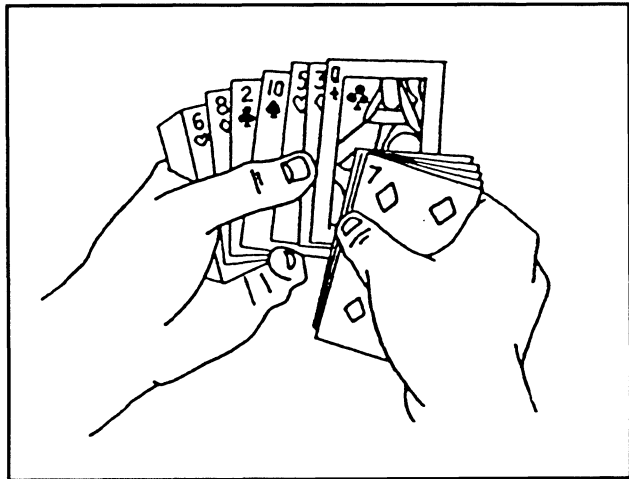
2. The cards in your right hand should be gradually pinched, at upper right corner, between the right 1st finger and thumb. This pinch is more at base of right 1st finger. The position is seen in FIG. 15. This enables the right 2nd, 3rd and 4th fingers to move downward slightly, as the hands move into the Prayer Position, in order that the card to be culled is easily pushed to under the cards in the right hand. When the hands are in actual Prayer Position the right 1st, 2nd and 3rd fingers will be touching the back of the left 1st finger.

3. The left thumb should **raise slightly** as the hands move into Prayer Position. This is so that the left thumb does **not** press against the face of the cards in order to maintain the Spread Step.

4. Instead of the **right** hand raising its spread of cards, as in FIG. 6, the **left** hand can **lower** its cards, at back end only, to get the **same condition** as shown in FIG. 6. Remember this action is very slight and at back end only.

5. When you start to feed cards into a Buckled Space or onto a Block, do so by upjogging the first few cards over the right 1st finger. FIG. 16 shows the first few cards upjogged, over right 1st finger, as cards are fed into a Buckled Space. These upjogged cards effectively hide the cull action from the front.

Figure 16



6. If you decide to use the upjog method then you can use **only the left 4th finger at bottom end of deck** for control of the spread. The left 1st and 2nd and 3rd fingers rest against the bottom of the spread. See FIG. 16, where you will note that **neither** the 1st finger of the left hand or right hand show above the spread. The left 4th finger is clearly seen supporting back end of the spread. However, I must remind you that the Straddle Grip gives better cover, at front end, for the cull. This is due to the left 1st finger being around the front end of the spread, which effectively conceals the cull action even if looked at from front **edge** of the spread.

7. In the event you do not want to use the procedure of taking the block, as in FIG. 2, when you come across two or three wanted cards together, then merely **in jog** the two or three desired cards. This will enable you to let the in jogged cards swing downward as in FIG. 17. This will give the same results as a Buckled Space. In this case the spread of cards is supported by right 1st finger which enables the right 2nd, 3rd and 4th fingers to move downward, thus causing the in jogged cards to also move downward. This creates the required space into which the **unwanted** cards are fed. From here you go into the regular Prayer Cull actions to cull any other needed cards. (See "Action Palms" for another use of the in jog during a cull.)

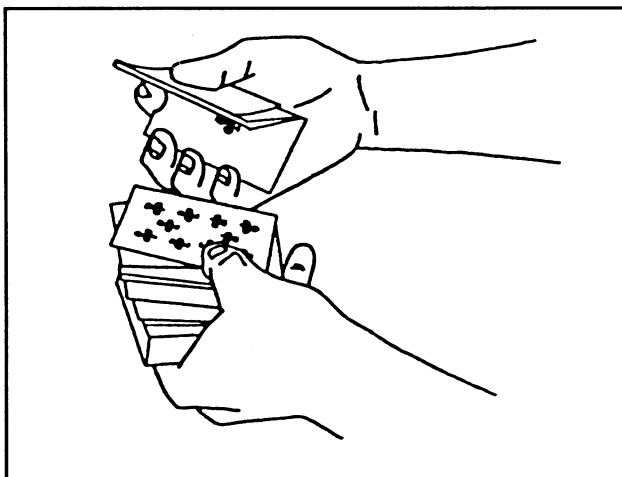


Figure 17

THE MATCHING MIRACLE

April 6, 1966

EFFECT...

From a shuffled and cut deck the spectator deals out any number of face down Poker hands. He makes a free choice of any one of the hands. The magician removes five cards from another pack. These five cards are shown to match those that the spectator freely selected.

1. You will need two decks, a Red and a Blue, set-up in reverse to each other. Assuming that both decks have no particular order, all you do is set up one deck in reverse order to the other. In other words, whatever the order of the cards in the blue deck from **top down** the **same** order is made in **red** deck but from the **bottom up**.

2. Both decks thus arranged are placed in their cases ready for performance.

3. Remove both decks from their cases. Spread each, in turn, face up as you comment about using a Red and a Blue deck for the effect.

4. As **both** decks will eventually come into play you can make a big point of the apparent free choice of the deck; however, the spectator must get the **blue** deck or that which has the order of cards from **top down**. Actually this is essential only from the standpoint of a normal handling later on with the other deck.

5. If he chooses the Blue deck it is handed to him for cutting. If he chooses the Red pack you place it to one side as you say, "Remember--you chose the Red deck."

6. You can now have the spectator give the Blue deck as many straight cuts as he may wish. Finally, he has an absolutely free choice of the number of hands he is to deal.

7. Let us assume the spectator deals Seven hands of Poker with five cards to each hand. After he completes the deal take the remainder of the deck from him, and as you set it aside glimpse the bottom card. Assume this card, which you must remember, is the 10C.

8. Turn attention to the face down dealt hands. Tell the spectator he has an absolutely free choice of **any one** of the hands. When he has made his choice he puts those cards into his pocket.

9. You, of course, must note **which** hand he picks. Let us assume he picked up the **4th** hand.

10. You now know a key card, the 10C, and the **hand** picked--in this case the 4th hand.

11. Pick up the Red deck and spread it with faces towards yourself. First of all locate the 10C in this deck and cut the deck so as to bring the 10C to **top** of deck.

12. Now spectator picked the 4th hand so from the **face of the deck** count four cards, upjogging the **4th** card.

13. The next moves are determined by the **number of hands originally dealt**. If you recall our example has Seven hands dealt. All you do now is count over, from the 1st up-jogged card, to the **seventh card** and upjog it. Again count over to the next seventh card and up-jog it. Continue in this manner, up-jogging every Seventh card until **five cards** have been up-jogged. Do not stop here but thumb over the rest of the cards as if possible to look for either more cards or perhaps to change your mind on those already up-jogged.

14. Close the spread of cards, leaving the five cards up-jogged. The right hand now pulls out the five cards and tosses them face down onto the table. The rest of the deck is placed to one side.

15. At this point, if things have been done correctly, your five cards duplicate the five cards spectator has in his pocket.

16. To build suspense or interest, have spectator remove his five cards and fan them face down. Tell him to deal any one of the cards face up. When he does, all you do is remove the duplicate of this card from your five and deal it **face down** onto his but leaving **half** of his card still **visible**.

17. Repeat the above procedure with the remaining four cards. This results in a row of face up cards covered by your face down cards. At this stage a magician may expect some sort of shifting or picking up of the packets; however, you stun them by cleanly showing that your cards match his.

18. If you remember to point out the freedom of choice in both the hands dealt and the choice of hand, you should get a strong reaction from any audience.

The use of two decks set in reverse order to each other was first used by Eddie Joseph in an item marketed by ABBOT MAGIC MANUFACTURING CO. and titled STAGGERED.

WITH TWO SEALED DECKS...

If the decks you get are both of the same brand naturally they will be in the same order from top down. All you have to do is REVERSE the order of one deck as you remove the jokers. The other deck is left as is. Now you can subject both decks to Faro Shuffles; however, keep in mind the **number** of Faro Shuffles you may give to one deck as well as the **sequence** of In or Out Faro Shuffles. If you happen to give one deck say three Faro Shuffles which may be an **In-In** and an **Out** then the other deck

must get the **same** number of shuffles and the **same** sequence of In and Out shuffles.

FOR STAY-STACKERS...

Those who do the Faro Shuffle and use the Stay-Stack system can use one deck for this. Briefly, with the Stay-Stack you can Faro Shuffle and let the spectator tell you when to stop the shuffling. After this just cut off the top 26 cards and hand them to the spectator. He can now cut the cards as much as he likes; however, the number of hands he deals is only from two to five. At any rate, the effect works out just like it does with two packs but is not as effective because the mates are so-called pseudo mates.

FOR MEMORY EXPERTS...

This uses only one deck, which is one that is in a memorized stack such as the Nikola or Ireland system. I advise pre-setting the memorized pack with two **Reverse** Faros. Later, when the deck is taken out of the case, the pack can be given two Faro Shuffles before giving the deck for spectator to cut. If you do not do the Faro then any other False Shuffle will do. At least you can give the deck some fair cuts.

1. Have the spectator cut the deck and then deal out any number of hands. Assume that six hands have been dealt.
2. Take remainder of the deck from spectator, at the same time glimpsing bottom card. Let's say that the bottom card happens to be the 23rd card in your memory system. You now know that the 24th card is in the 1st hand dealt.
3. The spectator now makes a choice of any one of the hands. Suppose he chooses the 5th hand. Add five to 23, your bottom key card's position, which will give you 28. Thus you know that **one** of the cards in this hand is the 28th card of your system.
4. To get the remaining four cards you merely **add the number of hands dealt**, in this case 6, to 28 to give you a total of 34. Thus you know that the 2nd card in this hand is the 34th card of your system.
5. Continue adding 6 to each succeeding total. This 34 plus 6 would give you 40, or third card of your setup. In turn 40 plus 6 gives you 46 for the fourth card. Then 46 plus 6 gives you 52 for the name of the fifth and final card.
6. Whenever the total exceeds 52 you subtract 52 from the larger total to give you a number that tells which card is in that particular hand.
7. All that remains is to have spectator concentrate on the cards in his hand as you apparently read his mind and name the cards. "Tell him that even a Poker Face doesn't stand a chance when it comes to mind reading."

FOR CARD CULLERS...

For this, both decks should be in the SAME order from top down. In this case it does not matter which deck is used for the spectator's deal. After spotting the bottom card of the spectator's remaining cards you cut the same card, in the other deck, to the bottom. Now through the use of a Cull Shuffle, such as the LESSINOUT SYSTEM or any of the ERDNASE formulas, you cull the five duplicate cards to the top of the deck. In this way you merely seem to shuffle the cards and then take off the five top cards after the shuffle. If you find this too much work, then merely spread the deck face down and apparently take out five cards at random without looking at the faces. Naturally the same procedure applies to the face down deck as it does to the face up deck in the Matching Miracle. Now you do have a terrible decision to make--whether to do this Miracle Matching with the deck faces towards yourself or with the backs of the cards. Try both and use the one that seems to get the best response.

ADDED NOTE--APRIL 11, 1966--ON MATCHING MIRACLE...

There are times when arriving at an effect one can hit a blind spot in regards to a little detail that is overlooked in the beginning. Such is the case in the MATCHING MIRACLE, as I now realize that because **both decks** are in **reverse** to each other it makes **no difference which deck** is used by the spectator; therefore, Steps 4 and 5, of MATCHING MIRACLE, are not necessary. As the choice of decks is actually a free one, this can also be built up in the presentation. Naturally the pack which is left to you is used as already outlined.



"MARLO HANDLES MEXICAN JOE"

June 15, 1960

The following effects make use of the so-called Mexican Joe's Crimp, plus additional handling that apparently offset the crimp idea in another card man's mind. This particular crimp was first described in the 2nd volume of Vernon's "Inner Secrets of Card Magic"; however, I'm sure Mexican Joe will not mind another brief description of how to put his work in the cards.

1. Hold a packet of about ten cards face down between both hands with left thumb on top of inner left corner and left 1st finger below. Same position is taken at upper right corner with right thumb on top, right 1st finger below. Note that both hands are closed into a fist. The sides of the right thumb and right 1st finger have a firm grip on the upper corner of the packet. The sides of the left 1st finger are under the left corner but the ball of the left thumb is on top of this corner.

2. Holding the packet firmly, the inner left corner is bent downward as at the same time the outer right corner is bent upward. The action is a sharp, quick one with the packet itself held **straight** as possible while only the corners are bent as seen in FIG. 1. Treat the rest of the deck, in small packets, in the same manner. Assemble the packets with all bent corners running in the same direction.

3. You will have to do a bit of experimenting as to how much of a crimp you will need. By bending the cards at **extreme** corners a sharper angle to the crimp is made while moving in further on the corners and then bending results in a lesser angle. Best results, in either case, is to use a fairly new pack. If the work is put in properly the pack will appear quite flat even though there is a slight downward and upward curve at the corners treated.

4. To check out the deck hold it face down, in left hand, with the **downward** curved corner at **inner** left end. With right hand cut off about 15 cards and then turn these around, end for end, then replace them on top of the deck.

5. Examination of the deck will show a **separation** at inner left corner as in FIG. 2. The **outer** end of the deck will have a bridge as in FIG. 3. There will also be a bridge on the **right side** of the deck. (These separations or bridges will either be fine or pronounced, depending on how much of a crimp or bend you gave the pack. The new deck need not be crimped as much as old worn pack.)

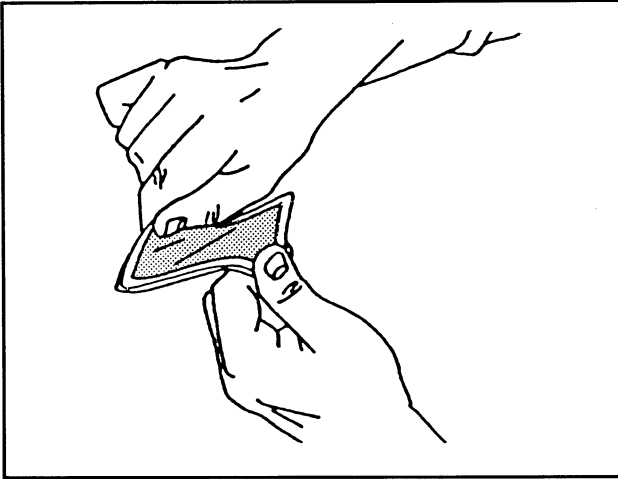


Figure 1

Figure 2

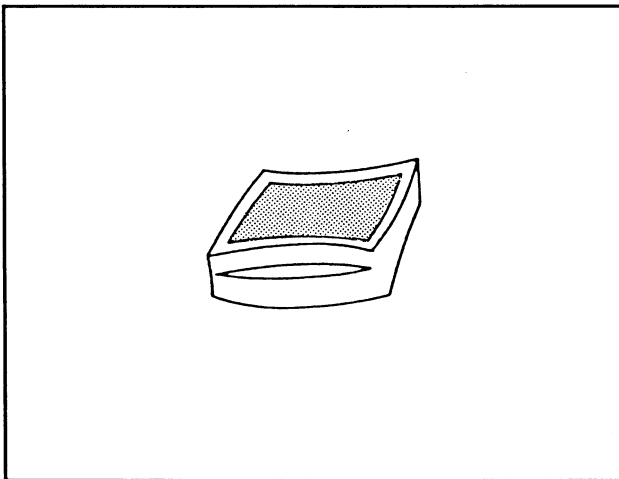
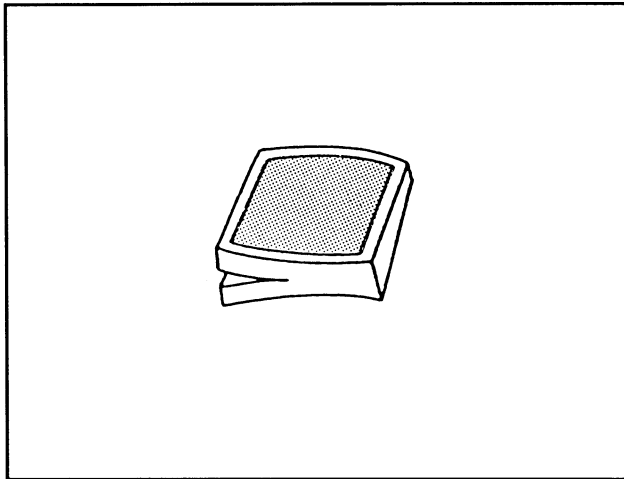


Figure 3

Once the work is in you can then go through the following actions that will convince anyone that a crimp could not possibly be used.

1. Besides the regular Dovetail or Table Riffle Shuffle you can do a Faro Shuffle, in the hands or on the table, following with the Cascade. You can Spring the cards, Pressure Fan them, ruffle the ends upward and so forth; however, the most convincing is probably the following:

2. Holding the deck on the sides the **upper** ends are bent **back and forth** as shown in FIG. 4 and FIG. 5,. The deck is turned around and the same actions are performed on the other end of the pack, thus dispelling any crimp ideas. Despite these actions the crimps will remain. A further aid is to end with an **inward** action, of the top of the deck, as in FIG. 5 when this end has the crimp corner that originally was bent **upward**. The **outward** action of FIG. 4 is used to conclude the bending process on the corners that originally were crimped **downward**.

Figure 4

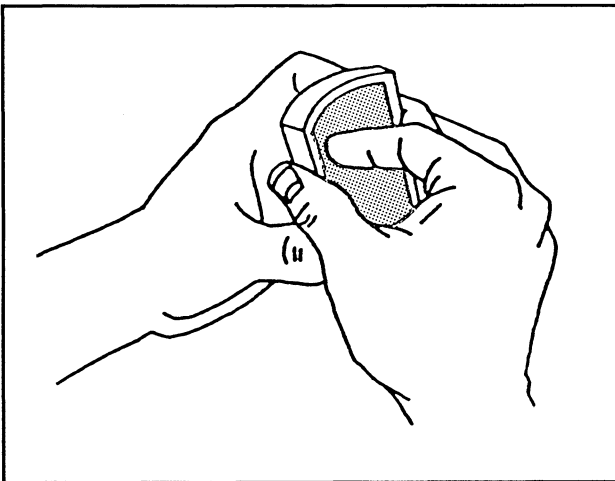
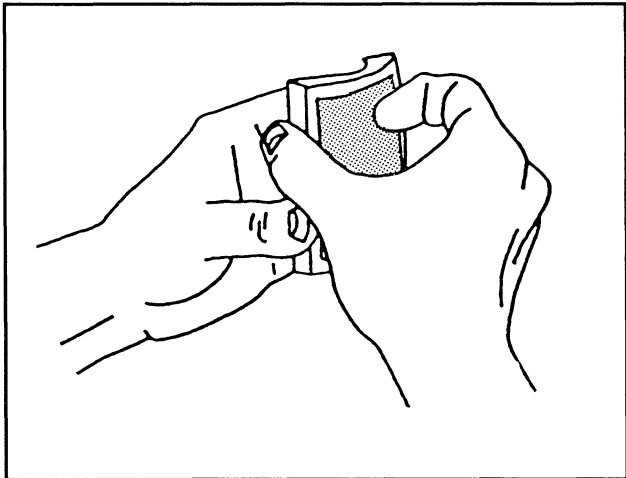


Figure 5

The above are the details for putting in the work as well as the handling of the deck. Now follow some effects using the pack:

MARLO MEXICAN MIRACLE...

In effect, spectator selects a card under seemingly impossible conditions, yet the magician finds it very quickly.

1. Shuffle the deck, then address the spectator as follows; "I want you to deal the cards face up, one at a time, like this. Stop at any time you like, then concentrate on the last card you deal. Turn the rest of the deck face up and drop it onto the face-up cards on the table. Do you understand? Let me explain it again." Here you repeat the instructions for a two fold reason as will be explained.

2. When you deal the cards face up you will automatically turn the cards **end for end** regardless of whether you do a Stud type deal or the usual type. With about 4 cards face up on the table the rest of deck is turned face up **sideways** to the **right**, then dropped onto the face-up tabled cards. These actions result in the top four cards being opposite to the rest of deck; therefore, you pick up the deck and **repeat** the instructions, as well as the **actions**, especially the action of turning the pack over **sideways** to the right. This again rights the top 4 cards. This time you add, "You can cut the cards **but leave them face up** on the table. This is important."

3. The spectator is now handed the pack to shuffle. If he does a Table Riffle or Overhand Shuffle you have nothing to worry about but be careful of the possible Dove Tail Shuffler that has a habit of reversing the halves end for end. With your back turned the spectator follows your original instructions, notes a card, drops deck face up onto it, cuts deck, leaves deck face up on the table.

4. On turning around pick up deck and again turn around. On examining the pack you will find **two** separations or sections as in FIG. 6A & B which is just one possible situation depending on how the deck has been turned.

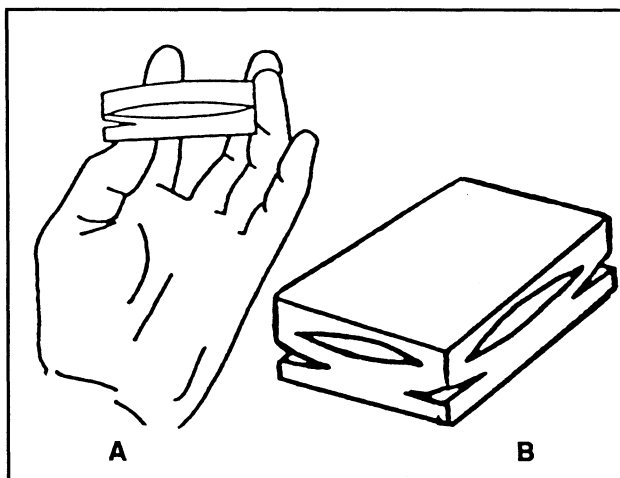
5. The **first** bridge or separation from the top of the deck is actually the spectator's cut. You cut this section to the bottom of deck. This leaves only **one** bridge or separation. Cut to this, turn it around end for end but before replacing this portion, remove the **face** card of this packet.

6. Holding deck face down in left hand and single face down card in right hand, turn around to face spectator. Have mentally selected card named, then reveal same. You can **repeat** the effect if desired; however, the following is a strong follow up:

DOUBLE MIRACLE...

In effect two cards, chosen under stringent conditions, are discovered or located without looking through the deck.

Figure 6 (A & B)



1. Have spectator shuffle the pack and then have him cut it into three packets. Have him point to any packet. You pick it up by taking the packet at the **outer** end. In handing it to him you naturally turn the packet as you offer him the **other** end. He is asked to shuffle it as you indicate an Overhand Shuffle.

2. At this stage the spectator's packet is in **reverse** to the tabled two. After he is through shuffling his packet he is asked to note the bottom card of his packet and drop it onto **any one** of the two tabled packets. This he does.

3. The remaining packet is **pointed** to as you ask spectator to pick it up and shuffle it. Naturally he will merely scoop up the packet and shuffle it, **not** turning it. He notes the bottom card of this packet after his shuffle and drops it onto the tabled portion.

4. If you were to examine the pack at this stage you would see **two** separations or bridges. At any rate have the cards single cut as often as spectator may like. In handling the cards you Ribbon Spread them face down or face up on table. Now gather the spread but keep deck rather loose and **not** squared.

5. When you get deck up to your hands, cut it until only **one** separation or bridge is near top of deck. All **other** cards will be **meshed** at top and bottom. At this stage the **bottom** card of deck is **one** of the selections while the 2nd card is at the bridge or separation.

6. With right hand from above, cut at the bridge or separation at the same time right hand turns its packet end for end, then replaces it to top but left 4th finger holds a break at this stage. The cutting and turning action is excused by saying, "Your cards could be anywhere."

7. With left 4th finger having a break and deck held face down in left hand, all you need

to do is **push in** with left 4th finger, which will cause upper portion to be stepped to the left. Right hand grasps outer ends of deck, between 2nd finger and thumb. Left fingers grasp deck, thumb on top and fingers beneath, to thus swivel deck into an Overhand Shuffle. The cards **above** the step are let fall into waiting left hand. The right 1st finger presses **onto** the step to keep these cards in right hand. Now Overhand Shuffle, letting the last card go on top. Thus you have the two selections at top and bottom respectively. Disclose these in your best manner.

The next effect shows another discovery of cards under seemingly free handling by the spectators:

MULTIPLE FIND...

In effect several cards, selected under free and fair conditions, are found.

1. Spectator shuffles the deck and then hands it to you. Hold deck face down in left hand as you request several spectators to cut off small packets of cards but leaving you with a small packet.
2. Each spectator, in turn, is requested to shuffle his packet, note the bottom card, then drop it onto the cards in your hand. Here is the procedure:
3. As 1st spectator shuffles his packet you casually turn **your** cards end for end as you apparently square them. Spectator now drops his packet, after noting his bottom card, onto your cards. This will result in a separation bridge due to your turning your packet. **Do not** square the cards but leave them lie, loosely and spread, in your hand.
4. Go to the second spectator and request him to also do the same, i.e., shuffle, note a card, then drop his packet onto your cards. While he shuffles, you casually **turn** your cards again as you apparently square up. Second spectator now drops his cards onto yours, and again hold cards loosely.
5. Continue in this manner with each spectator, each time turning the deck as you deal with each packet in turn. Assume 6 spectators have thus been dealt with. Tell them you will discover the cards by long distance telepathy. This gives you an excuse to leave the room or at least turn your back.
6. In the other room, merely cut to each separation, from top down, and remove the face cards of each. You can keep them in order if you wish. Also, as each card is removed, turn the packet so that the deck will again be all in one direction. The six selections should also be righted so all are the same way, then replaced on top of deck so that 1st spectator's card is on top, followed by the 2nd, 3rd, 4th, 5th and 6th.
7. Enter room, place deck face down on table. Have cards named in order of selection as you turn each card over to disclose it. Hope you can resist doing a Double Lift on that last selection.

The next effort is quite puzzling to a magician but it can be used on a layman:

ACE CUTTING...

In effect you can cut to the Aces but the spectator or magi will be unable to duplicate it.

1. Remove the 4 Aces from the deck and openly deal them face down, in a row, from left to right. Hand remainder of the deck to spectator, being sure that deck is in same **direction** as Aces.

2. After shuffling the pack the spectator is instructed to place a packet of cards onto each Ace. At this stage all crimps or waves are in **one** direction.

3. With right hand pick up the 1st packet, by the ends, from above, then turn right hand palm up in order to display the Ace at the face of the packet. Left hand comes over to **take** the packet with left **fingers** going on **face** of the packet and left thumb going **under** the packet. In this way, when the cards are face down in left hand, they have been automatically **turned** end for end.

4. Right hand picks up second packet, again by the ends, from above; turns the packet face up to display 2nd Ace. Right hand now **drops** its cards onto those in left hand. Thus this packet has **not been** turned. The cards in left hand should not be squared but should be loose and sort of spread out.

5. Right hand picks up 3rd packet in the manner already described. The face card, Ace, is displayed. This time the **left** hand comes over to **take** this packet, thus the 3rd packet is turned end for end as already detailed in Step 3 above. Hold the cards loosely and spread out on left hand. Left thumb presses down on the cards.

6. Right hand picks up last packet. Show the Ace, then right hand **drops** its cards onto those in left hand. If the pack were to be examined now there would be three separations or bridges marking off the location of 3 Aces. One Ace is on the bottom. Cut a few cards, from either top or bottom, and complete the cut as you say, "Let's lose the bottom Ace."

7. There are now **four** separations or bridges to mark off each Ace. Hold the deck loosely. Now spread it between both hands as you say, "Somewhere in the deck are the Aces. I will try to cut to them. Keep track of the ones I cut to."

8. As you close up the spread the cards are at the same time turned on their sides in left hand. Do **not** square up but leave the pack rather loose and jagged. Right hand now cuts to any one of the separations and immediately turns palm up to display and **name** the Ace. Left hand has meantime also turned as left forefinger points to Ace. Now the **left** hand **takes** the packet from right hand. This results in the packet being turned end for end or righted.

9. Continue, again spreading deck between both hands, as you remark about three more Aces to go. Once more close the spread and immediately cut to a separation or bridge to display the 2nd Ace. Once more both hands turn in displaying the Ace. Once more **left hand takes** the cards from right hand, thus righting the cards.

10. The above actions are repeated twice more to locate and show the next two Aces. Now **hand** the deck to the spectator, layman or magician, as you comment, "That's not easy." (By now, due to your previous actions, all the cards will lie in one direction and all evidence is gone for the present. The spectator can only **guess** if he does attempt to cut an Ace. The Aces can be cut to in any named order if you wish to present it this way.)

The above ideas dealt with packet separations to locate and they will be found quite easy; however, when it comes to single cards, that are reversed, it is important that there isn't too much of the "hunting" that usually tips off crimp work. Yet you can actually "hunt," so to speak, and not tip off this type of work. The solution is a natural for those who do the Faro Shuffle in the hands. The action, in this case, merely appears as if splitting for a Faro Shuffle which, of course, you execute as you split deck at the reversed or bellied card and control it to either top, bottom or a certain number from either position.

The above solves the problem for Faro Shufflers but for Table Riffle Shuffles the best procedure is to tip the deck, against the table, on its inner **right** corner. This exposes the whole left side of the deck but most important the **lower** left side near the corner where the crimps or belly will show up if the pack is held loosely. FIG. 7 shows the deck being held properly as well as clearly showing four crimped Aces that separate the pack as it is held loosely.

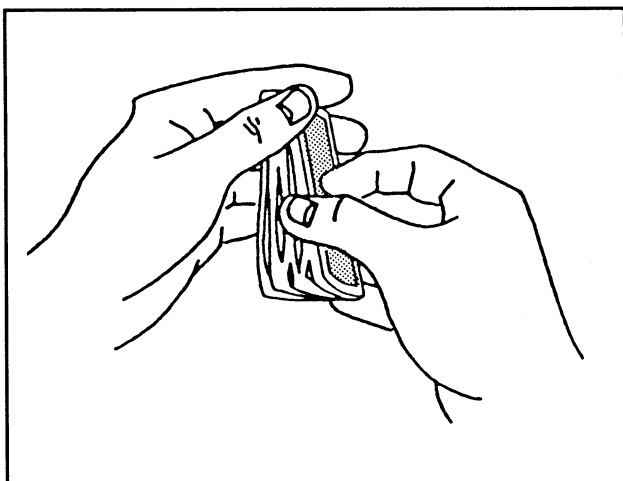


Figure 7

The right thumb cuts the deck at crimped Ace so it is either shuffled to the top or bottom during a Table Riffle Shuffle. Each succeeding shuffle, of course, is made

in the same manner until all four Aces are at the top or bottom as needed. Next is a detailed handling involving three selected cards:

TRIPLE LOCATION...

In essence three freely selected and replaced cards are controlled to the top, in One-Two-Three order, during a Riffle Shuffle.

1. You should be able to make a fan, using just the right 1st finger to fan the cards out, that is held by left hand. Also you should be able to close the fan using just one hand, the left, in order to thus reverse the pack end for end. This is recommended as the best procedure for the following handling; however, this is no strict rule and the cardician can change it to suit his own means.
2. Deck is all in one direction. Proceed by giving deck the usual Riffle or Overhand Shuffles. Hold deck face down in left hand as right 1st finger, starting at upper left corner of deck, presses on deck and fans the cards to the right. This is termed a Fan Spread. In this manner the 1st spectator is requested to select a card. When the spectator removes his card your left hand does a one-hand closing of the fan thus reversing the ends of the pack.
3. With **both** hands spread the upper third of the pack as you say, "Just place the card anywhere." Actually the card is replaced around 13 to 15 from the top although its exact position is not essential. Close up the spread. Immediately do a Fan Spread as you say, "One card has been selected." Here close the fan with one hand, thus reversing the ends of the deck as you add, "Let's have another card taken." Immediately again do a Fan Spread as you offer pack for the 2nd selection to be taken.
4. When 2nd spectator removes his card you again close fan with one hand, thus, reversing the ends of deck. Now spread the cards between both hands as you request 2nd spectator to return his card. This time have the card returned to somewhere in the center of the deck. Close up the spread. Do a Fan Spread as you say, "That's two cards." Close the fan with one hand reversing ends of deck. Immediately again do a Fan Spread as you offer pack for the 3rd selection to be taken. When 3rd spectator removes his card you again close fan with one hand, thus, reversing the ends of deck. Now spread deck for return of 3rd card which should be placed near lower 3rd of deck.
5. If all has been done correctly you will have 3 chosen cards reversed end for end in relation to rest of deck. The inner left corners of these cards will be either crimped upward or downward. In either case both will be discernable to the eyes if the deck is held as already shown in FIG. 7. Note that the left 1st finger is directly over the tip corner thus concealing the crimps. Also all left fingers are close together near this corner and left thumb is near upper end of deck. This position enables the fingers to hold upper end of deck firmly to close up any crimp gaps, yet lower end of deck, on performer's side, will clearly show the three desired cards.

6. With deck as in FIG. 7, the right thumb can easily separate those cards **above** the crimp and immediately table the pack for a Riffle Shuffle. The packet cut off will, of course, be a small one; however, during the shuffle this small packet is riffled completely **throughout** the large portion. At the same time the 1st selected card, which is on top of left-hand portion, is let fall last or on top.

7. At this stage the 2nd and 3rd selections are still in the **same order** as before the shuffle. In other words, shuffling the small packet throughout the larger portion, while giving the impression that no order could be maintained on the selections, the opposite is true.

8. Hold the deck as in FIG. 7, apparently squaring deck, and with right thumb locate the 2nd card and split for a Riffle Shuffle. Shuffle in the same manner as before, mixing the cards throughout each other, except the 2nd selection, which is on top of left hand portion, is let fall **under** the **top** card of **right** hand portion or the 1st selection. You now have cards 1 and 2 on top in that order. All that remains is to cut to above 3rd selection and split for a shuffle. This time the 3rd selection is let fall **under** the 1st and 2nd selections as the shuffle is completed. All three selections are on top in One-Two-Three order.

It is possible to locate the cards, such as four Aces, with the pack always flat on the table. In this case the four Aces should be reversed in such a manner that if it is cut to the top its crimped corner will be **upward** at the **inner right** side, if deck is lengthwise in front of performer, or **inner left** corner if **end** of deck is facing performer. A good effect is possible as follows:

CARDICIAN'S TOUCH...

Spectator shuffles deck. Cardician is permitted a cut and removal of one card. This is repeated; i.e., spectator shuffles, performer cuts and removes a card, until four cards have thus been removed. These are the four Aces.

1. First the Aces are reversed in the deck. Hand the deck to the spectator in such a manner that you will know which end has the **upward** crimp in the Aces.

2. After the spectator shuffles, have him place the deck lengthwise in front of you. With right hand cut at center of the deck with a **light touch**. As you lift up the cut portion look at the **top** card of the lower half. If its corner is upward and away from the rest of the deck it is an Ace, and left hand takes it to place aside face down.

3. Have spectator shuffle cards again. Repeat this process until four cards have thus been placed aside by yourself. Show them to be the four Aces.

4. Return the Aces to the deck **facing** the same direction as all other cards. Hand deck to spectator, after cutting Aces to center as you say, "Look them over. As you see,

there is no work on the Aces.” Then casually add, “I’ll do it again if you want.”

5. If he requests a repeat you say, “All right, but first let’s **separate** the Aces.” Needless to say, as you remove the Aces, which have been purposely left together, you reverse them, end for end, as you reinsert them into various parts of the pack.

The next effect, of a fingerprint type presentation, makes use of the upward crimped corner this time in a spread of cards.

MEXICAN DETECTIVE...

Performer apparently locates a card in a face down spread, by looking for spectator’s fingerprint.

1. Deck is held so that the corner of deck with the **upward** curve is at lower left corner. Spread deck for selection. After card is removed close deck and hold it face down in left hand.
2. With right hand grasp **front end** of deck. Moving right hand to the right will bring the other end towards the spectator. Request him to shove his card anywhere into the deck. Naturally, his card goes in reverse to rest of deck.
3. When he has inserted his card, give him the pack to shuffle. Getting deck back, Ribbon Spread it face down on the table as you comment about finding his card by looking for his fingerprints on same.
4. Look along bottom edge of spread and you will spot the one corner that is upwards from rest of cards. Remove this card and show it to be his.

In the handling which follows, you apparently give the spectator great freedom of action and selection. Call it...

MEXICAN WITH A MEMORY...

Any spectator viewing the following presentation may conclude you could only do it by remembering the cards in each half of a deck.

1. Spectator shuffles the pack, places it face down on the table and cuts it into two portions.
2. You reach over and grasp the packet on your left, with right fingers and thumb at **front end**. Turn this packet face up by turning in **inward** or toward yourself. Immediately spread the packet face up.
3. Immediately after spreading the 1st packet face up, the right hand moves right to the 2nd packet. The right thumb digs in under the left side of packet and it is flipped

over **sideways** and face up, then spread to the right. Thus the two face-up halves are in reverse to each other.

4. Instruct a spectator that he is to remove a card from either half and place it in the other half. He is then to square up the spreads, **leaving them face up**, so you could not possibly get any clue as from where the card was removed or where it was placed. It would be advisable to demonstrate what he is to do by going through the actions yourself. **Repeat** this so that this time the original moved card, in the 1st part of demonstration, can be moved back to its original packet.

5. While your back is turned spectator does as instructed. On turning around, casually pick up a packet as if to square it for the spread. Quickly glance at the sides of the packet. If there is a separation the card has been returned to this packet. If not, then obviously the card is in the other packet.

6. Spread the packet face up. Pick up the 2nd packet and spread it face up. You know into which packet the card has been returned but first tell spectator from which packet he removed the card, then add. "And, of course, you placed it into this packet. That is the easy part. The difficult part is, **which** card did you move."

7. On looking over the faces of the packet you will find either a single card with an upward bend or crimp in the upper index corner among all others that are **bent** downward at this corner. On the other hand you may find the packet has all its upper index corners bent upward except **one** card which appears to be flat because its index corner bends downward.

8. Once you spot the card you grasp it by its upper index corner and in removing it toss it out in a sort of spin, thus reversing it end for end. Replace the card into this same packet but now, of course, it faces the same way as the others. If you wish you can repeat the effect.

9. To get all the cards one way simply scoop up both by the sides, in each hand, then bring both packets face down and end to end for a Table Riffle Shuffle. All cards will be in one direction.

Students can compare the above handling to that used by Annemann in his "A Card Is Found Once More," in Encyclopedia of Card Tricks, page 147. The face up handling, as described here, gives more logic to the transfer of a card from one half to another. Having the spectator cut the cards into two portions is also a more subtle procedure. A good method for reversing half the deck, end for end, is to do the "Scarne Swing Cut" in the hands first. This action automatically reverses the top half as the left 1st finger chops off half the top cards into the left hand. Right hand merely drops its cards on top. There is now a bridge or separation between the halves. All you have to do is table the deck and cut at the bridge.

This next effect, while following the premise of "Divination Supreme," on page

139 of Encyclopedia of Card Tricks, has a better chance of coming off.

MEXICAN DIVINATION...

In effect, an impossible location of a card.

1. Have spectator shuffle the cards. Take pack from him and spread it face up from **right to left** if he is sitting opposite you. In other words you must spread the cards out so the indexes are facing him the **RIGHT** way, not upside down. Also **remember** whether the upward crimps are at upper or lower end.
2. Tell him to think of any card. While you turn around he is to remove it and place it face down in front of himself. The rest of the deck he is to push together and **leave it face up**.
3. If the spectator is right handed he will only be able to grasp either the upper or lower end of his card, due to the spread, and can then only, normally, turn it over **inward** in front of himself. At any rate there is insurance against failure.
4. On turning around, look at the tabled card. Note if its upper corner is in reverse to the pack's upper corners. If it is, then you merely flip the face-up pack **sideways** and face down. Now spread the pack and have spectator return his card anywhere and then push the cards together.
5. From this point on you can very easily locate the card as outlined in the previous effects.
6. Assuming that the spectator's card has not been turned end for end, then in this case you merely turn the deck over **endwise** and face down. Conclude as before. What follows is not only a good location but a method of reversing the pack end for end:

THE SKILLFUL MEXICAN...

In this you handle the cards in such a manner as to give the impression of great skill in locating the card.

1. Shuffle the deck. Spread the pack face down as you ask a spectator to **pull one out** of the spread. This card remains face down for the time being.
2. Scoop up the spread and square up the cards. Re-spread the deck again, face down. Now flip the spread over and **face up** as you say, "You could have picked any one of these cards." Here scoop up the spread with the **right** hand, which incidentally should be in position to catch the right end of the spread as it turns face up.
3. At any rate, the cards are now face up in right hand with thumb on the face of cards and fingers under the pack. Place the pack **face down**, into left hand by turning right

hand inward or palm down. This reverses the ends of deck.

4. Re-spread the pack face down. Have spectator note his card and replace it anywhere into the spread. You square up the spread and then immediately go into a Riffle Shuffle. Needless to say that, during these shuffles, you use the technique already explained to control the card to top or bottom. From here use some sort of magical disclosure for the card.

In conclusion it is obvious that many of the effects dependent on a One-Way Back principle or a Stripper Pack can be applied and used with Mexican Joe's Deck; however, I have only concerned myself with those methods, ideas and approaches I felt were original and that give the pack a lot more flexibility and which in turn could be applied to those decks using a One Way Back or Strippers.



EVER READY-BLACK ROUTINE

August 20, 1964

This routine consists primarily of the location of selected cards under seemingly fair conditions. It is divided into several phases; however, the 1st phase handling is the crux from which the routine can become a real puzzler for even a well versed card man.

PHASE ONE...

1. This first phase depends on secretly separating the Red and Black cards so that the deck is set up half Red and half Black. Any methods where you secretly jog the colors and later Strip them is definitely out for the sharp ones if they are looking. Such a procedure has to be done when no one is paying attention. The safest is to have the pack previously set-up and in its card case. When you remove a deck from an opened card case the inference is the cards have been in use and there isn't any reason to suspect any set-up which is immediately further strengthened by giving the deck an Overhand Shuffle.

2. This shuffle is one to keep the colors separated. Briefly, with the deck face down in the left hand the left 4th finger pulls down about 30 cards. Immediately the right hand comes over to grasp the deck by the outer ends, from above. The right thumb now maintains the break as the left hand pivots the deck downward and into position for an Overhand Shuffle.

3. Shuffle off the cards up to the break, now run cards singly till you run into the next color and then shuffle off. As you do this say, "I want you to give the cards a shuffle." Here you hand the deck to the spectator for an **Overhand Shuffle**, which he will do because you did.

4. You can safely let the spectator shuffle the cards; however, as he starts a second shuffle causally hold out your hand and he will give you the deck. If he should indulge in a 3rd or even a 4th shuffle you still will not have much to worry about.

5. On getting the deck hold it facing towards you. Now quickly reassemble the deck back into Red and Black. You may find first a run of say Black cards, then followed by a run of Red cards. On these you do nothing, but the next run of Black cards is spread onto the face of the deck or onto the Black cards. The Red cards are run under the deck or with the Red cards. This depends, of course, on which color is at the face of the deck to start. The deck is back in Red-Black order.

6. The above step 5 may appear as an obvious procedure of looking or setting up something and so it is **BUT** the rapidity with which the cards are reset, plus the **long runs** of cards, it will **never** be thought that you could possible get a Red-Black separation. The next Step adds further to the deception.

7. With the cards reset into Black-Red order you go into an Overhand Shuffle as explained in Steps 2 and 3 to keep colors separated. During this you say, "Of course, I looked at the cards and you may think I was trying to find some cards so I'll just shuffle them again."

8. Place the deck face down on the table and cut the deck into three equal packets, from left to right. The section on the left will have cards of one color. Assume these are Red, the center section will have Black and Red cards with Black on top. The right section will have all Black cards.

9. The spectator is handed the packet on your left. He shuffles it, notes bottom card, replaces the packet onto **center** packet.

10. The spectator is handed the remaining packet on your right. He shuffles it and notes bottom card, then replaces it to the **top** of assembled or **tabled** portions.

11. Pick up the deck to square it at the same time note the bottom card as your key. Place the deck on the table and have the spectator cut the deck as often as he likes. (Straight Cuts)

12. On taking the deck back locate your original bottom key card to get it back to the bottom.

13. Ignore the first two color spreads; however, the 1st card of the 3rd color group is one selection. Split the deck here taking the two color sections in the right hand while the left hand takes rest of the cards and tosses the selection, face card of the left hand portion, face down to the table.

14. The left hand now comes back and feeds its cards **onto** the **face** of those in the right hand thus the **same** color cards are being brought together. Continue till you reach the **next** color section. The **1st** card of this color is the other selection. The left hand carries it, with the rest of the cards, so the selection can be tossed face down to the table. When your left hand comes back **its cards** are now fed **under** those in the right hand. This brings the deck back in Red and Black order.

15. As you ask spectator to name his two cards you casually do an Overhand Shuffle, as in Steps 2 and 3 to keep colors still separated.

16. When the two cards are named turn both cards face up to show your success. Replace both cards into the deck making sure the red card goes among the red cards and the black card into the black section. You are now set for the next phase.

PHASE TWO...

1. Casually Overhand Shuffle again doing the actions to keep colors separated as you say, "Of course, I cut the cards and you may think I cut at certain places so this time let's do it differently."
2. Hold deck, from above by the ends, with your right hand as you let the cards dribble, off the bottom, onto the table. At the same time say, "As I dribble the cards at any time you like you can say "Stop." By this time **all** the cards have been dribbled on the table.
3. Pick up the pack and get set to dribble the cards again. Time the dribble so that the spectator will say "Stop" **before** you release **half** the deck. This insures **one** color in 1st packet on your left.
4. Move right hand over to the right in order to dribble off a 2nd packet alongside the first one. This time the dribble is timed so you will be past the center and into the top color. The remaining cards are dribbled off completely to the 3rd position on the right.
5. From here the situation is the same as in the 1st phase of the routine. Merely repeat all the Steps, from 9 to 14 inclusive, of Phase One. This results in two selections face down on the table and deck back in Red-Black order.
6. This time casually spit deck where the colors meet and do a Faro Shuffle to **alternate** the colors. Ask the spectator to name his selections. Turn over the two tabled cards to reveal them. In returning those two cards make sure that they will be alternated with rest of the deck. In other words, if your bottom card of the deck is a Red one then top card is a Black card. In replacing the two cards onto the deck the **top** card of these two has to be the Black one. Cut the deck to lose the cards. You are now set for Phase Three.

PHASE THREE...

Originally I submitted a version of this to IBIDEM; however, the following handling quickly brings the so-called possibilities to only **two** cards rather than four.

1. Do a tight spread of the deck face up as you comment how easy it would be to locate a chosen card if he took one with the deck face up.
2. Turn spread over. Cards are face down. Have spectator remove any card. Watch from **where** in the spread he removes his card. The idea is to scoop up the cards and cut the deck so that the **point**, from where spectator removed his card, is cut **near to bottom** of deck.
3. Spread the deck for the spectator to replace his card. Both of your hands gesture over the spread to kill off the ends of the deck to insure the spectator returning his card to the center. Scoop up the spread.

4. Square the deck and note the bottom card as your key. Place the deck on the table for cutting.

5. On getting the deck locate key to bottom. Run through the deck and the **first** pair of colors is ignored as this is the part you cut to near bottom and from where the spectator originally removed his card. At any rate, **cut** at this pair so that one card goes to top and the other on the bottom.

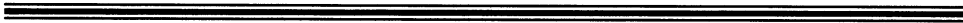
6. Run through the deck till you come to the 2nd set or pair of colors together. One of these is the selection.

7. Split the deck **between** these two cards so that one card is **face** card of **left** hand section and the other is **top** card of **right** hand portion. The **backs** of both hands are towards the spectators.

8. Have card named. It is the one on the **face** of the **left** hand portion turn left hand to show the card at the same time thumbing it off the face of the packet onto the table. Merely place the two halves of the deck together, then replace the selection on top. The deck is still in alternated Red-Black order.

9. If the card named happens to be the **top** card of the right hand portion, the right hand drops this packet face down to the table and right fingers toss the top card face up on top of the table. The left hand places its cards onto the tabled portion. Selection is replaced to the top. Cards retain their alternated Red-Black order.

10. The 4th Phase merely consists in repeating the 3rd Phase after which the colors will still be alternated. From here you can use the alternated sequence in any other effect depending on this; such as Hummer's Color Separation or Magnetic Colors using the Gilbreath Principle.



THE OPPORTUNE MIRACLE

November 18, 1966

EFFECT...

A Joker is placed into a freely chosen place in the deck. It is found next to a previously selected card.

While the above effect can be done with a borrowed pack, as it depends on an easily attached gimmick, it will be described as for the performer's own pack.

1. The gimmick consists in a part of a card being attached to the back of a card as seen in FIG. 1. The gimmick itself is waxed on the back with a circular Stick Tack thus making this attachment quite easy.
2. The placement of the gimmick is about a quarter of an inch from the bottom of the regular card and about five sixteenths from the left side of the card. FIG. 1 shows the actual position of the gimmick stuck to the back of the Joker while FIG. 2 shows the actual size and cut of the gimmick. Note the gimmick is cut off at an angle, at its top, its length of cut being about a half inch or better.
3. The width of the gimmick is an inch and three sixteenths and the length is two and one eighth inches. The gimmick is attached to the Joker so it will be at the upper left corner when the Joker is held facing you the correct way. If the Joker is turned end for end the gimmick will come to the inner left side and will face you properly. Check all these things out before going any further.
4. While you can use any card for the gimmick, the picture cards seem best. In our example it is the Jack of Spades. The regular Jack of Spades can be marked or nicked in some manner so as to control it for a later force of this card. Any of the Fingertip or Peek Force methods are preferable; however, any other type of force can be used providing it is not suspected as such.
5. Most decks have two Jokers; therefore, both Jokers are placed at the face of the deck. The gaffed Joker will have its gimmicked portion in the upper left corner of the deck. Both Jokers face you the right way. The deck is in its case.
6. For performance remove the deck and turn it face up into the left hand. Thumb off both Jokers, in a stepped and staggered condition, taking them into the right hand as in FIG. 3.
7. Keeping the Jokers in position, as in FIG. 3, the right hand turns the cards over sideways, to the left, leaving them face down as in FIG. 4. Both faces and backs of the

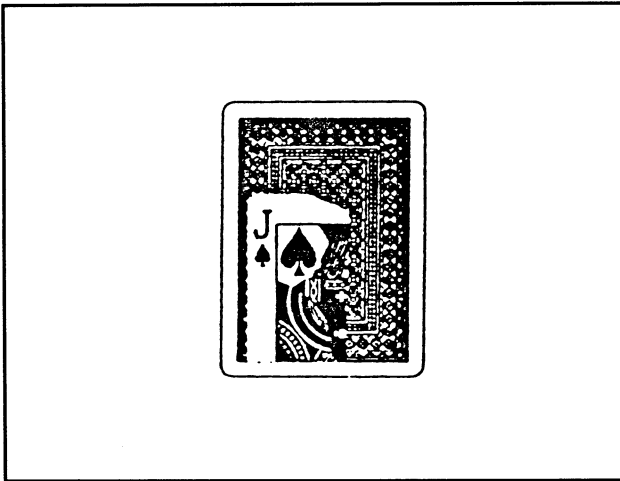


Figure 1

Figure 2

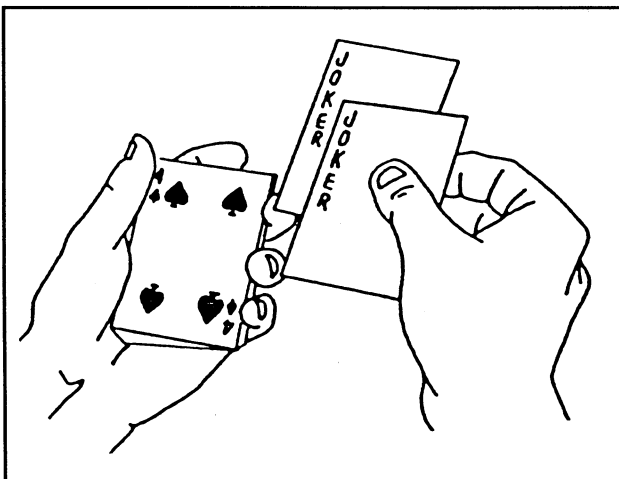
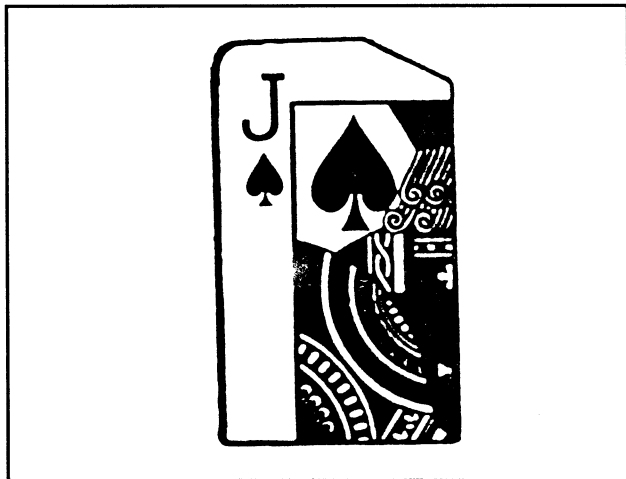
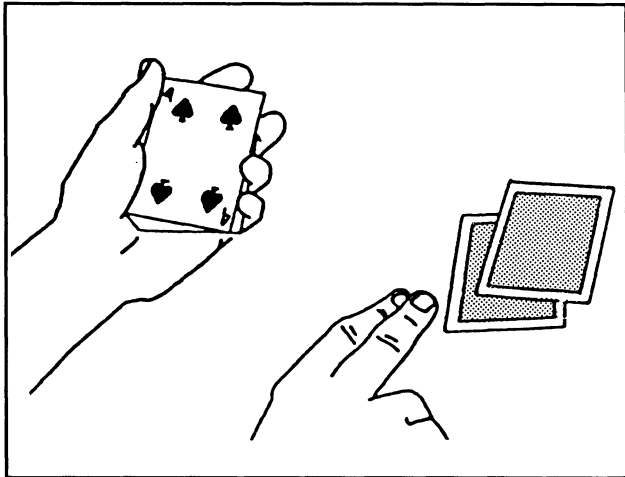


Figure 3

Jokers have been seen as you remove them apparently to get them out of the way.

Figure 4



8. Now I call this the “Opportune Miracle” because you can let those Jokers lay there **until** you have **unsuspectingly** forced the regular card, in this case the Jack of Spades. The best force procedure is one in which the spectator first shuffles the deck. On taking it back you should be able to force the card, via the Classical Force, Peek Force, Fingertip or otherwise. Any Force method, depending on a card whose position in the deck can be quickly located from the back, due to its markings, can be used. In this instance, you have plenty of opportunity to try **over** and **over** if you keep missing the force. Just make sure you have enough effects on hand to cover up any of your failures.

9. The gimmicked Joker itself can be used as a sort of key card that will act like a short card. Merely place the gaffed Joker on the **face** of the card to be forced. In this case the Joker is placed onto the face of the Jack of Spades, the regular Joker is at the **face** of the gaffed Joker. You can now use the Fingertip Peek Force to force the Jack of Spades. Give the deck an Overhand Shuffle with the **backs** of the cards towards **yourself**. Shuffle till you spot the gimmicked Joker and stop so this card is, for the moment, on **top** of the deck. Now run off two cards, these will be the gaffed joker and regular Joker, and shuffle off the rest of the cards onto them. You now turn the deck face up to remove the two Jokers as seen in FIG. 3 and FIG. 4.

10. Regardless of what procedure you use to force the card the deck is handed back to the spectator, minus the Jokers, for a thorough shuffle. On receiving the pack make a strong point of the fact that you do not so much as cut the cards after this shuffle.

11. Hold the deck at the fingertips of the left hand with the faces of the deck towards you. The right hand turns the two face down Jokers face up. The right fingers grasp

the **inner end** of the gimmick Joker. The Joker is turned automatically with the gimmick facing you and face of the Joker towards the spectator.

12. Holding the deck at the fingertips in the left hand and Joker in the right hand. The **lower right** corner of the gaffed Joker is run along the top end of the deck, from the **top** of the deck towards the face of the deck or towards yourself. This action is seen in FIG. 5.

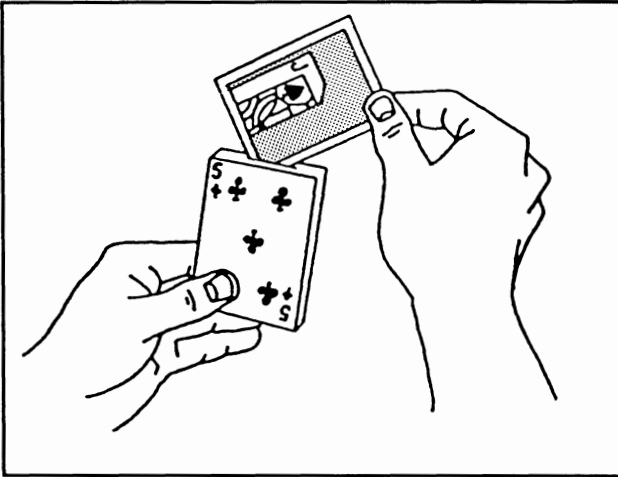


Figure 5

13. As the Joker is dragged, slowly across the top end of the pack you request spectator to say "Stop" at any time. Insert the Joker at this point for a distance far enough to cover the gimmick as in FIG. 6.

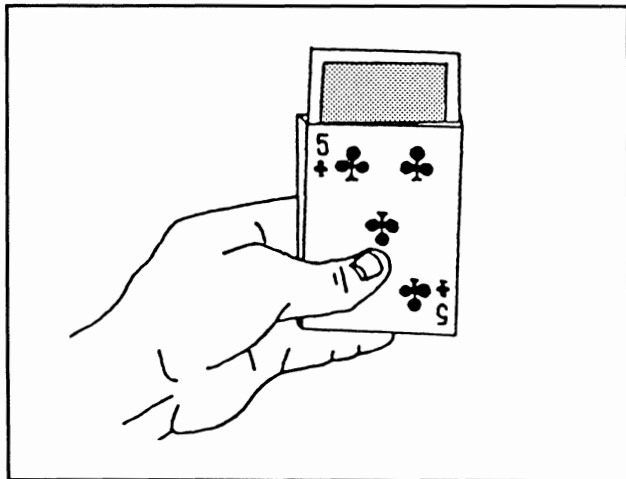


Figure 6

14. The effect is now practically over except for the **handling** at the finish, to disclose

the Joker as next to the selection, which can take several courses as follows:

FIRST PROCEDURE...

1. Leaving the Joker sticking out, as in FIG. 6, both hands spread the deck into a fan, (right hand holds bottom end of the cards as left fingers spread upper end into a fan), which is taken over and held by the **left** hand while the right hand adjust the gaffed Joker so that the JS index now appears as if it is the regular JS next to the face down Joker. FIG. 7 shows the right hand making the adjustment of the Joker. Also make sure the **actual** JS is nowhere visible. If it is push it behind other cards in the fan.

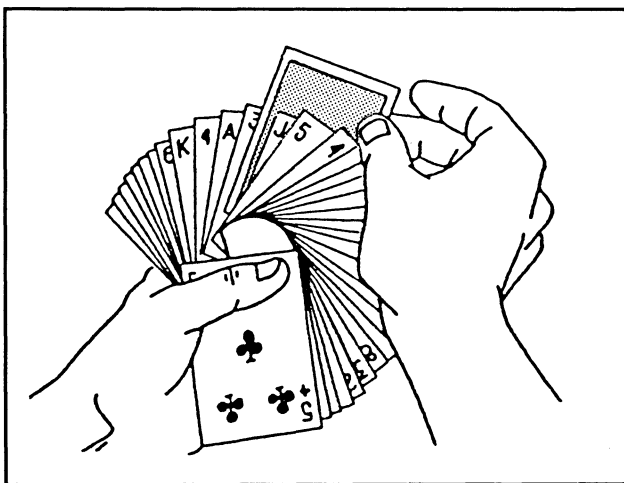


Figure 7

2. Ask for the card to be named. Move the left hand to the left to display the face of the fan. At the same time the right 1st finger points to the JS as you say, "Look, right next to the Jack of Spades!"

3. Turn the left hand so that the fan can be closed by the right hand which, of course, also removes the Joker and tosses it **face up** to the table.

SECOND PROCEDURE...

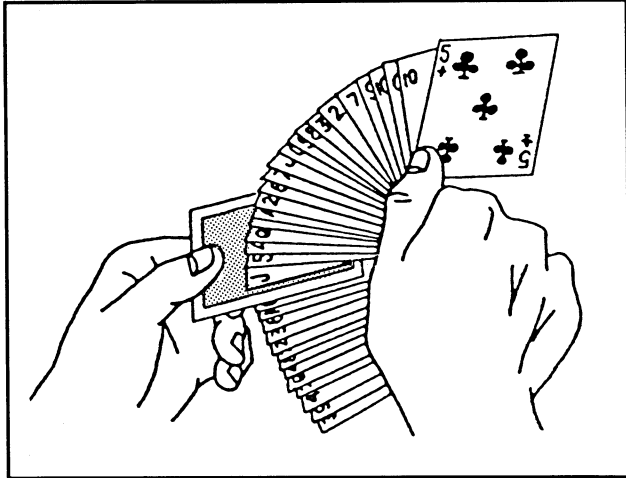
1. With the Joker sticking out as in FIG. 6, show the deck on both sides as you ask if the spectator wants to change his mind as to the position of the Joker. On receiving a negative answer push the Joker flush with the deck.

2. Do a Pressure Fan with the faces of the cards towards yourself. Left hand holds fan while the right fingers dig out the gaffed Joker to position it properly in a manner similar to FIG. 7. Conclude as already outlined in Steps 2 and 3 of the First Procedure.

THIRD PROCEDURE...

1. Leave the Joker projecting as in FIG. 6. The opposite end of the deck is grasped by the right hand which make a one hand fan as in FIG. 8 where the **left** fingers now adjust the Joker properly.

Figure 8



2. The fan is facing performer. The right hand moves in front of the body as the **left** 1st finger points to the Joker being next to the selection.

3. Turn fan towards yourself and close the fan by letting it fall into the waiting left hand. Remove projecting Joker, with the right fingers, to toss it face up onto the table.

In all above procedures **always** check over the fan to make sure the **regular** Jack of Spades is not visible. If it is push it behind other cards of the fan.

FOURTH PROCEDURE...

1. This is very easy and flashy looking although from the spectator's view it may **not** appear as if the Joker is being actually inserted where he said "Stop".

2. The Joker in this case is picked up **after** the cards are first Pressure Fanned. The corner of the Joker is now held against the fan. Now either the **joker** is moved along the top of the fan **or** the **fan** is moved against the Joker which remains stationary. The fan is held so that left fingertips point straight to the right. In this way the fan is tilted just right for either action as in FIG. 9.

3. During the action of Step 2, the corner of the Joker clicks off each card creating a Geiger Counter effect. (See Notes of 1952 - "Geiger Counter Discovery".) When "Stop" is called the **sound** stops and the card is immediately inserted at that point.

The adjustment is, of course, made at the same time. Conclude as before.

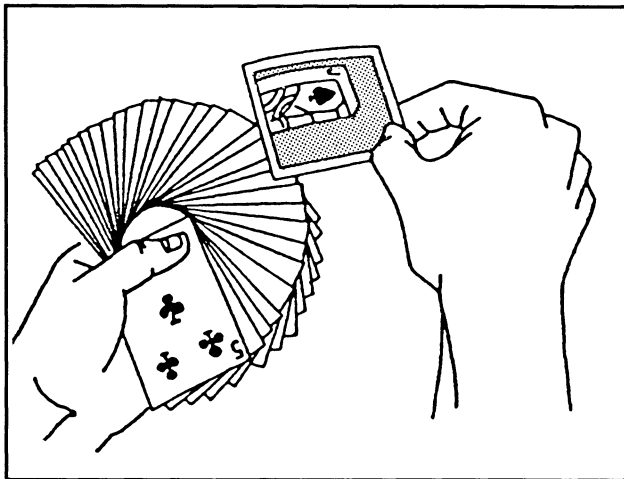


Figure 9

It will be noted that while the gimmick is not actually in the correct angle, in relation to the other cards, this is never noticed as spectator looks only at the index of the card.

NOTE...

In FIG. 9, the **regular** JS has been purposely left visible in order to impress on you that it has to be hidden, behind other cards of the fan, before displaying the face of the fan to the spectator.

ULTRA

TORN & RESTORED CARD

February 11, 1966

EFFECT...

A signed card is torn, then restored.

The above is a classic effect that has seldom found its way into a permanent position in a car-man's repertoire. Certainly they have at one time or another experimented with as well as actually performed many methods but always it is eventually dropped for one reason or another. In my own case it amounted to a reticence to destroy a card and thus also make useless the pack. Using duplicates did not solve the problem but only increased it in that now a force had to be employed, then a change and so on leading to a very unconvincing or at least suspicious procedure. The present version should appeal to card lovers as the only cards ever used are the Jokers which most card-men discard anyway. Because only the **one** Joker is in view and **no other cards**, there isn't any tip-off as to what is about to transpire. Also for that reason the eventual restoration is unexpected and more startling. Two methods, to be done seated at a table, will be detailed and you can have a choice of either; however, the 2nd Method is certainly the one to be preferred as far as the exchange of cards is concerned.

FIRST METHOD...

1. Remember that only the one Joker will be brought forth. You should have no other cards around.
2. One Joker, usually the so-called extra Joker, is previously torn at its upper left corner. This tear is for a **quarter** of the card as shown in FIG. 1. This type of tear is later easily duplicated on the regular Joker.
3. Place the torn extra Joker face up onto the face up regular Joker with its torn corner at the **lower right** corner. Place both Jokers into right coat pocket with faces of cards towards body. If you plan on doing the effect several times during the evening, have several such pairs in your pocket. A marking pen should be in your right inside coat pocket.
4. Assuming you are seated at the table and facing the spectator the right hand reaches into the pocket, removes **both** Jokers, quickly thumb off the face torn Joker into the lap. It will land face up with its torn corner still in the lower right corner. The right hand continues on upward to toss the one regular Joker face up onto the table.

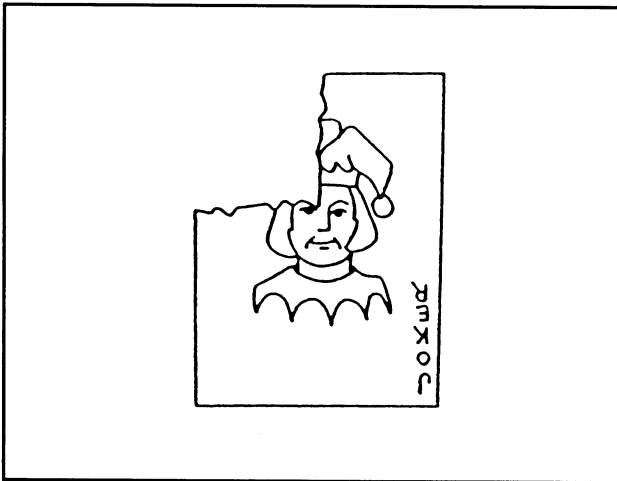


Figure 1

5. Right hand pulls back lapel of coat as the left hand removes the marking pencil. The left hand gives the marking pencil to the spectator as the right hand drops casually into your lap. The right hand now comes up and shoves the regular Joker in front of the spectator as you remark about collecting autographed cards and request him to sign his name across the face of the Joker.

6. Pick up the Joker and holding it face towards yourself tear the upper left corner of this Joker to conform to the quarter tear you already have in the extra Joker; however, **do not** tear it off completely but let the torn corner still hang by its own right corner. Turn the Joker and grasp it with the left fingers by its upper left corner, as in FIG. 2.

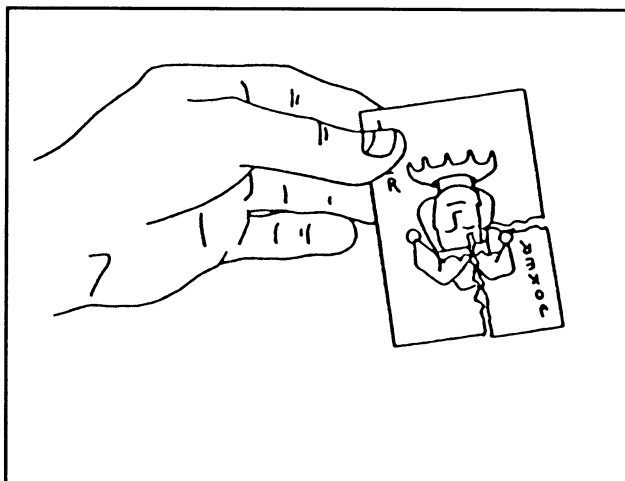


Figure 2

7. The left hand lowers so that spectator can now see the face of the Joker with its

hanging corner. The left hand now turns palm down thus bringing the Joker face down with the hanging corner towards the spectator as in FIG. 3. Request the spectator to tear off this corner. Meantime, the right hand has dropped into your lap and is now getting the lapped card into a Tenkai Palm Position.

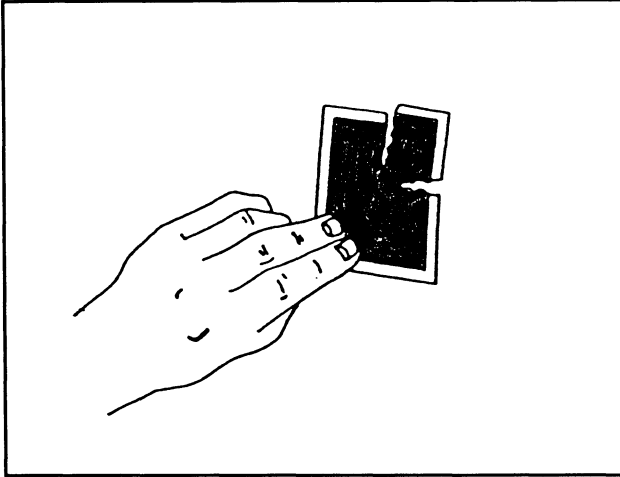


Figure 3

8. As the spectator tears off the corner the right hand comes up and rests on the table. **when** the spectator has torn off the corner, the left hand turns the Joker face up and at the same time the left fingers shift to the **center** on the left side of the card. The position of **both** hands is now as in FIG. 4.

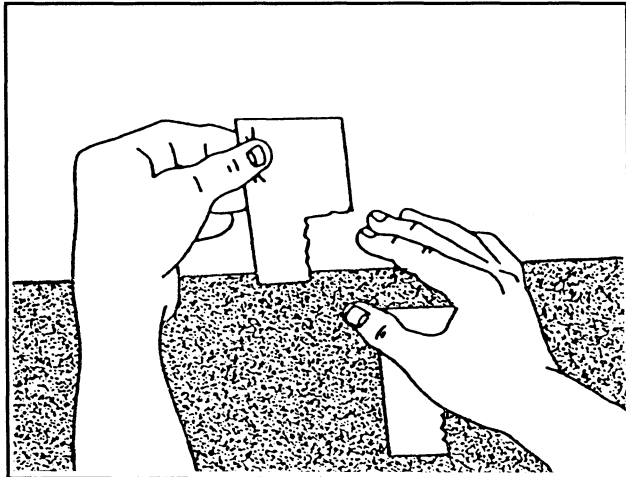


Figure 4

9. The left hand moves **back** towards the right hand which grasps the **upper left** corner of the regular Joker. The position of the regular Joker is as in FIG. 5. Note it

is more or less **straight out** to the left. The right thumb is on the face of the extra Joker with the 1st finger **on** the corner of the card and the right finger **beneath** this corner.

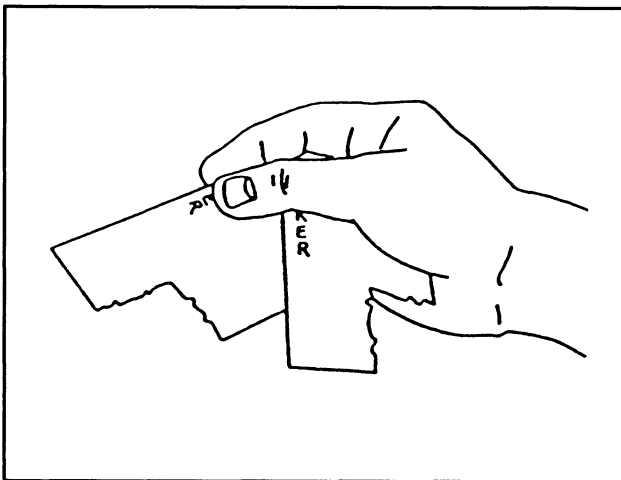


Figure 5

10. The right 1st finger presses outward against the corner of the Joker which will cause it to pivot inward towards the right hand. The cards are now as shown in FIG. 6. As this is being done the left hand reaches **FORWARD** for the corner the spectator has.

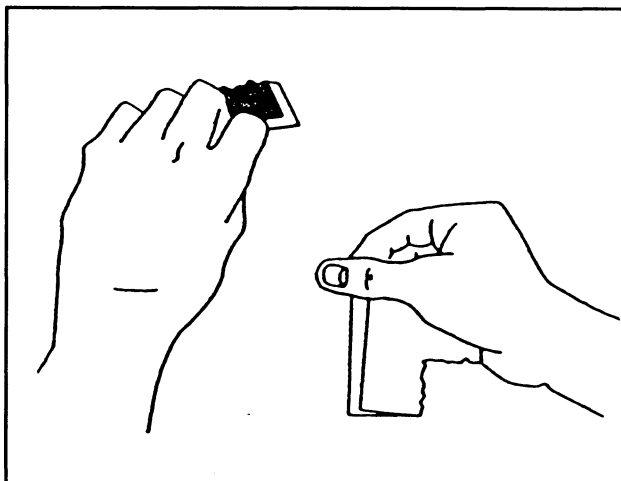


Figure 6

11. Just as the left hand takes the corner the right thumb and fingers release the regular Joker so it falls into the lap as seen in FIG. 7.

12. Immediately the right **2nd finger pulls** the extra Joker **along** the right thumb until the card comes to the tips of the thumb and 1st and 2nd fingers as in FIG. 8. To make this pulling action easy you actually release the card from under the right thumb and

onto the right fingertips.

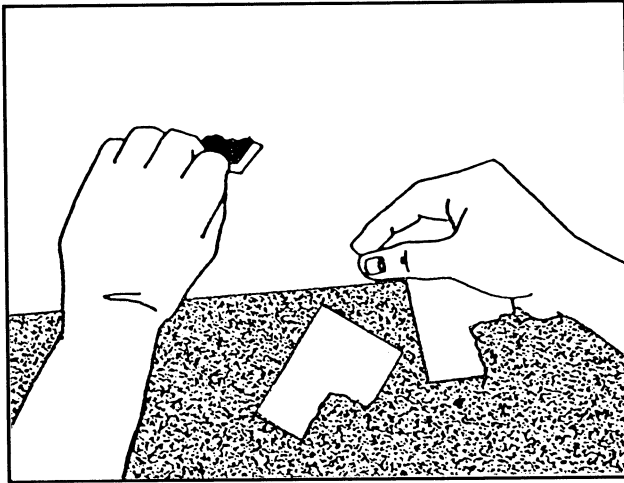
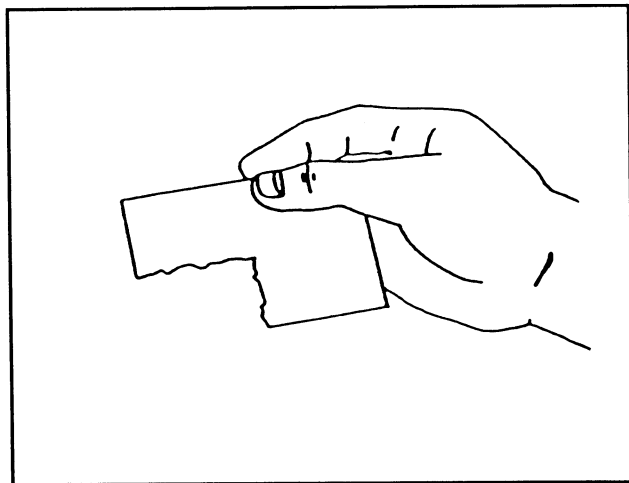


Figure 7

Figure 8



13. There is **no** hesitation at the point reached in FIG. 8 as the card is brought up back outward to spectator. The left hand has meantime obtained the corner from the spectator. It is properly turned and then held **near** the Joker as in FIG. 9 as you say, "Remember, this corner matches the card." At this stage both hands have also raised above the table. FIG. 9 is spectator's view. Note that torn piece has been turned properly to apparently show the match.

14. The left hand places the torn piece back in front of the spectator. Holding the now extra Joker facing yourself tear the card into 3 more parts. Place the pieces **face down** into left hand.

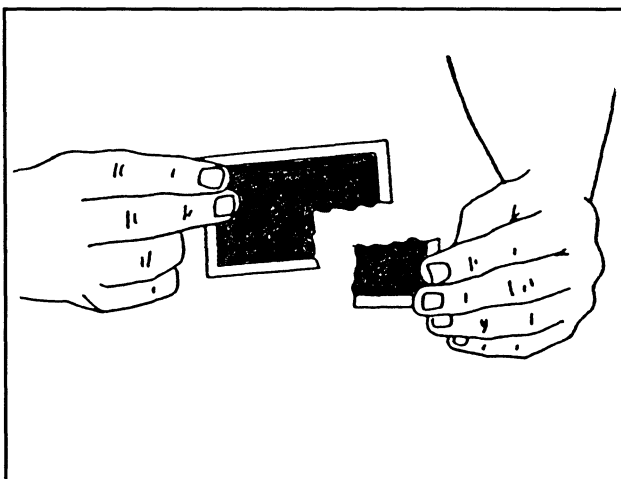


Figure 9

15. With the right finger point to the spectator's torn piece as you say, "With your corner touch the pieces." As you say "the pieces", the right 1st finger points to those pieces in your left hand.

16. The left hand now moves forward thus extending the hand toward the spectator. The right hand meantime has dropped to the lap to obtain the regular torn Joker into a palm position (shown in FIG. 10).

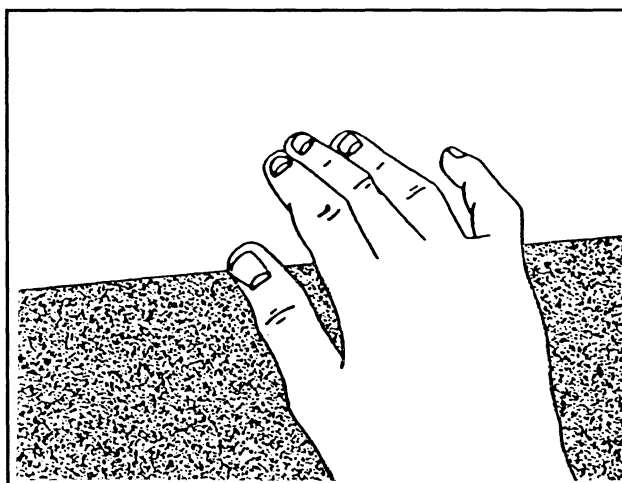


Figure 10

17. Regardless of how spectator touches his corner to the pieces ask him to do it again slowly and more magically. This gives you time to bring up the right hand to rest it on the table edge as in FIG. 10. Because of the **missing corner** the right 4th finger is deliberately opened out. Normally a palmed card would be seen through this window, but not in this case, thus providing a subtle way of conveying an empty hand. FIG. 11

shows position of both hands in relation to each other in readiness for the Propelled Lapping Moves. (See New Jinx, Volume IV, June 1965...Propelled Lapping).

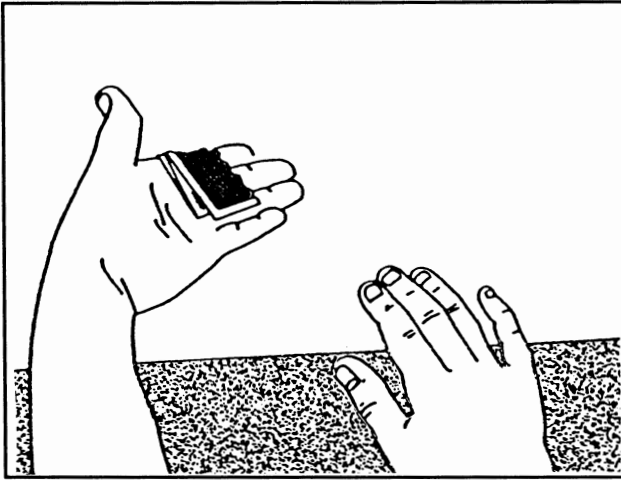


Figure 11

18. The left hand, with its pieces, moves towards the body. At the same time the right hand moves to meet the left hand. The **sudden** stop of the left hand, as it comes to edge of the table, will propel the pieces into the lap. By this time the right hand will, of course, be covering the propelling of the pieces from the left hand as in FIG. 12.

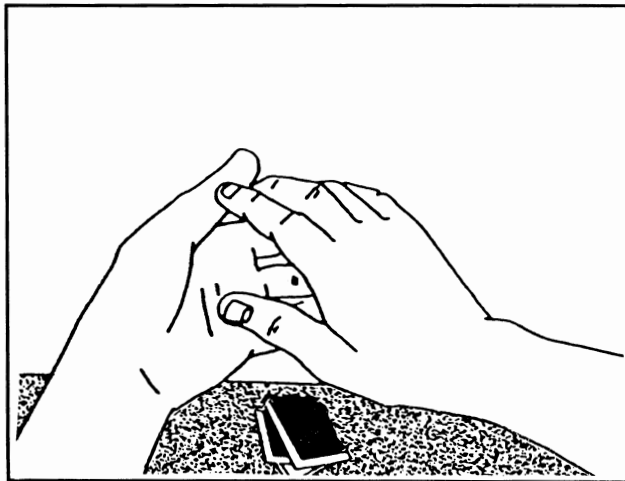


Figure 12

19. At the same time that the pieces fall into the lap the right hand releases the regular torn Joker into the right hand. Both hands now move forward to the center of the table. The rubbing motion is continued for only a **few** seconds and then the right hand moves away and palm upwards to expose a restored face down card except for its corner

as in FIG. 13.

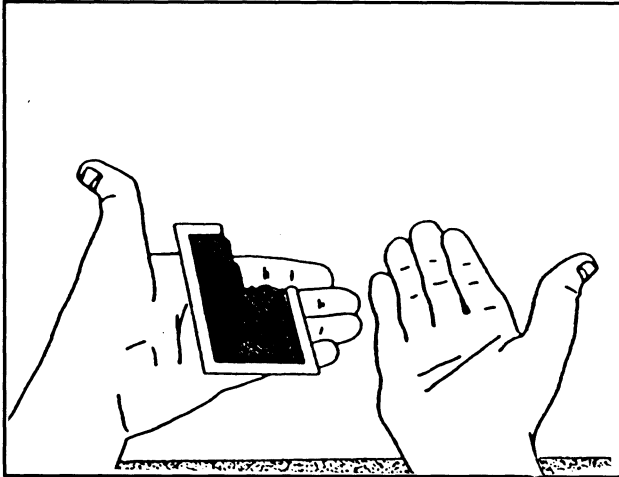


Figure 13

20. The card is turned face up and given to the spectator to check upon his signature and matching corner.

21. As there are only 3 torn pieces in your lap these can be easily gathered by your left hand, as your right hand aids in matching the corner to the spectator's restored Joker. The right hand picks up the marking pen, transfers it to the left hand which places it into the inside coat pocket together with the torn pieces. All evidence is gone.

22. At Step 17 it was suggested that the right hand, with its palmed Joker, come up to rest on the table edge in readiness for the Propelled Lapping Move; however, some may prefer to do the Lapping Move **directly as the right hand comes up from the lap**. You may find a better sense of timing doing it this way.

23. A most obvious course, at FIGS. 5 and 6, would be to substitute the Vernon Change; however, this is not the best procedure under the conditions outlined unless you intend doing the effect standing. In this case you may have to sleeve the torn pieces to get the restoration effect desired.

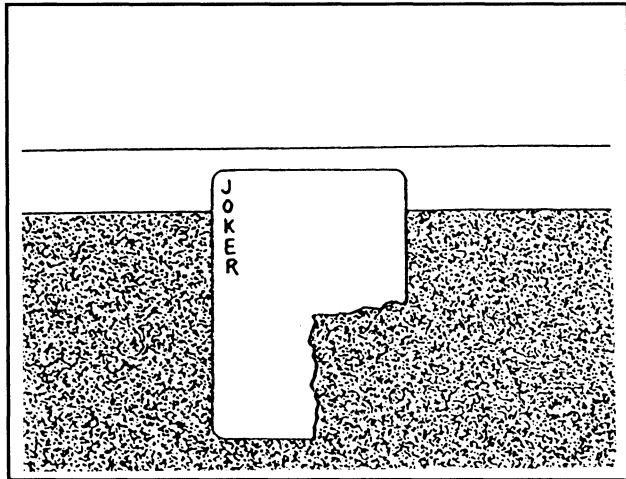
24. Card students may, of course, wish to compare my method of restoration, via the Lap Move, with that of Charlie Miller's in his book, "An Evening With Charlie Miller," and decide which for them is the better and more effective restoration.

SECOND METHOD...

1. This follows the same pattern exactly as set for the First Method. The great difference being in the handling of the exchange of cards which in this case permits greater freedom of handling as well as being more disarming and deceptive.

2. The idea is simple. The duplicate, or rather extra Joker, is first given a dab of wax on its back along the top edge only. This Joker is then easily tacked to the **edge** of the table, or even a table cloth, as in FIG. 14. Note the card is **face out** with missing corner on the lower right.

Figure 14



3. When it comes time to exchange the cards the right hand comes near the edge of table, as in FIG. 15, and close to position of the hung card.

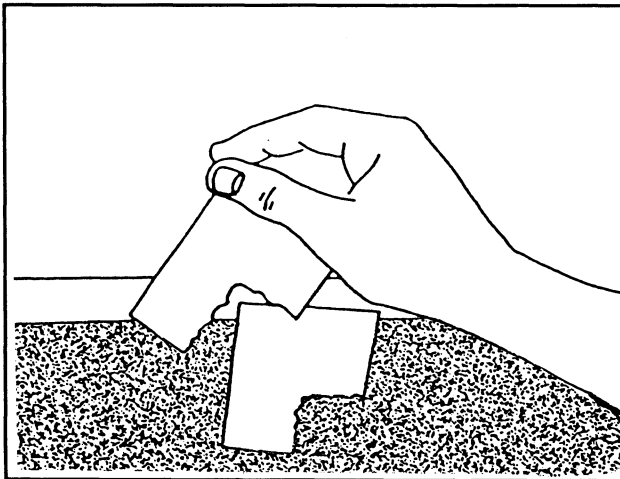
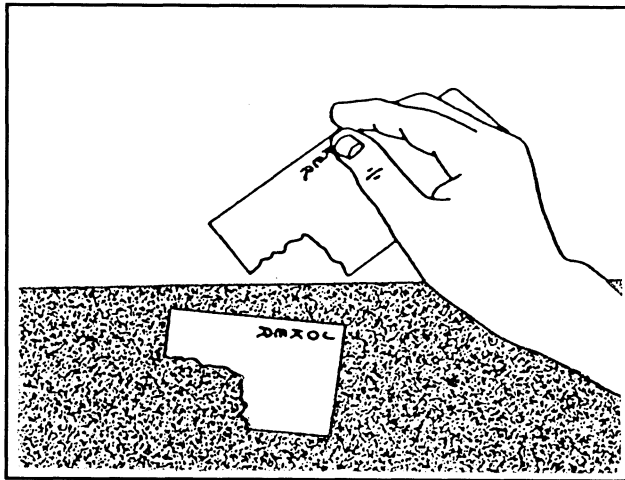


Figure 15

4. Under the left hand's misdirection, of reaching for spectator's corner, the right fingers release its regular Joker and your right thumb immediately pulls the hung Joker into the fingers of the right hand as in FIG. 16.

Figure 16



5. The action is continued with the right hand swinging Joker back outward as both hands raise to the position already shown in the FIG. 9 where the corner is apparently matched against the already switched Joker.

6. Except for the actual switch of cards, everything is exactly the same as for the First Method. The choice is now up to the individual but this 2nd Method is worth the wax.

7. The inspiration for this 2nd Method came from Jimmy Nuzzo's Card Penetration which appeared in the February, 1966 TOPS and used wax, applied to the table, in order to enable one to hang a palmed, freely selected card, to the edge of the table. (See "Notes on The Hung Card 1966" for other effects.)

ONE HAND CARD SWITCHES

November 24, 1961

At first glance these card switches may appear to be the usual 'brush-them-off-the-table-and-into-the-lap' type so commonly used; however, close attention to the technical details will prove them far superior. Its great deceptive feature being the fact that the hand, doing the switching, never has to travel past the table's edge. It seems as if you merely picked up the card to look at it or turn it over, depending on the procedure adopted for the circumstances.

1ST CARD SWITCH...

1. Assume you have the card to be switched lying lengthwise in front of you and near the table's edge. The card is face down. The card you want to switch is in the palm of the right hand, face outward.
2. There is a special way of holding this card in the palm during the switch. This consists in slightly bending the right first finger over the front end of the card as in FIG. 1, which shows the Ace of Spades being thus palmed.

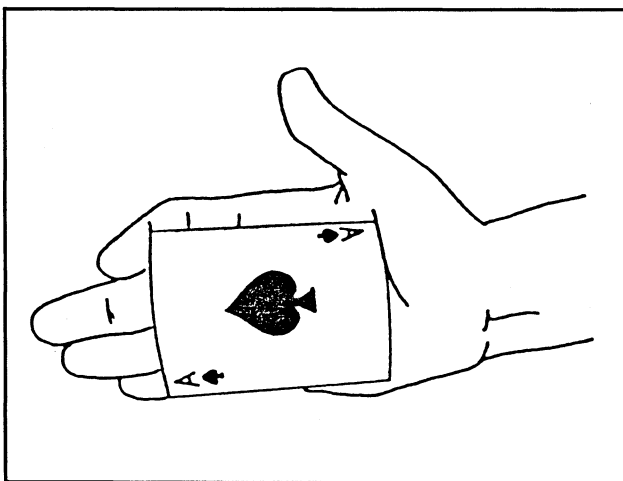
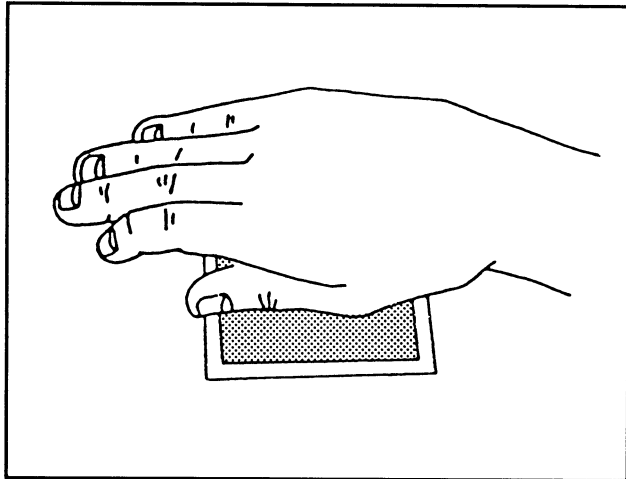


Figure 1

3. With a card face down in front of you, and a card palmed in the right hand, the right hand moves casually toward the face-down tabled card just as if to pick it up. Actually the right hand moves **only far enough** over the tabled card as shown in FIG. 2. The right thumb presses down on the tabled card at this point. From the front this is perfectly covered and no one suspects that the right thumb is pressing only on **half** of the tabled card.

Figure 2



4. Continue moving the right hand inward toward yourself, until the tabled card falls clear of the table and into your lap. At this stage your right hand will still be **on** the table and **not** over or past the table's edge.

5. Immediately the right fingers move inward, to expose the back of the palmed card, as the right hand turns face of the card toward yourself. The right hand must remain **close** to the table top, during this looking at the card action, which is shown in FIG. 3. 3. Having looked at the card it is returned face down to the table into the same position originally occupied by the other card.

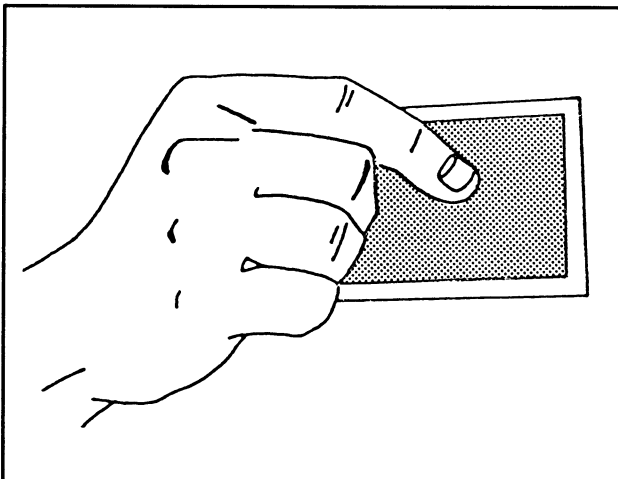
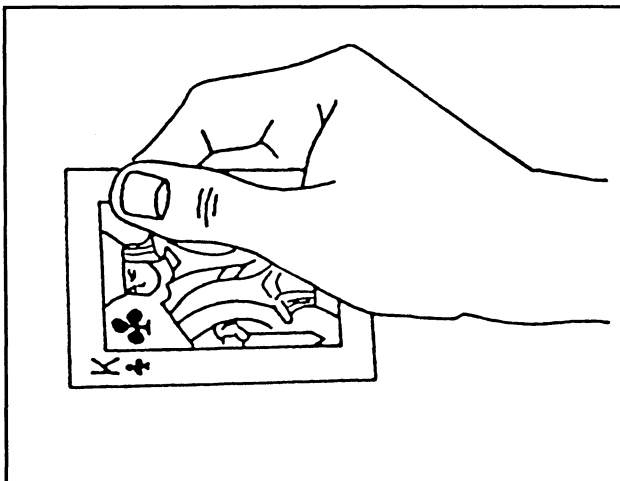


Figure 3

6. If desired, the card can immediately be turned face up, as in FIG. 4, rather than just looking at it.

Figure 4



7. By having a card **face up** on the table and the palmed card **back-outward**, then doing the switch you can apparently turn the **face-up** card **face-down**.

2ND CARD SWITCH...

1. The underlying mechanics of this switch are similar to one in "Card Switches" booklet of the R.C.T. series, except here it is made in reverse. It also has the feature of the hand not going past the edge of the table.

2. In this case the card to be switched lies face down with its bottom **end** near the table's edge. The right hand has its card palmed, face outward, in the regular manner and kept in place by pressure of the tip of the right 4th finger at the upper right corner of the card and the base of the palm against the lower left corner. This grip will enable the hand to be held almost perfectly flat, yet comfortably retain the card.

3. The right hand comes over onto the card in such a manner that the heel of the palm goes onto the center of the card. This leaves the palmed card forward of the tabled card as seen in FIG. 5, an exposed side view.

4. The right hand now moves backward until the rear card falls clear of the table and into the lap. Without hesitation the right fingers bend inward and the palmed card is thus brought to the fingertips and turned face up in a manner similar to that already shown in FIG. 4.

5. The switch can, of course, also be made to apparently turn a **face-up** card **face-down**. In this case, naturally, the palmed card must be held **back-outward** to do this switch.

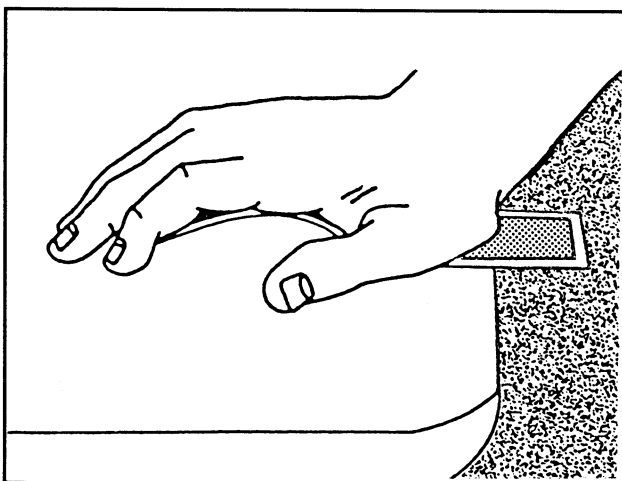


Figure 5

THE ILLOGICAL SWITCH...

1. This makes use of the mechanics of the 1st Switch and while it is actually illogical for some strange reason is very deceiving. In this case the card on the table is **face-up** and lying lengthwise in front of performer. The card in the palm is also **face-outward** as in FIG. 1.

2. The right hand now goes through the actions as depicted in FIGS. 2 and 3. You will note that now the card is **back-outward** to the spectator. This is illogical but for some visual retention quirk it will be taken for the card they have just seen face-up on the table.

3. The switch can be made with a card **face down** on the table but the card in the palm is **back-outward**. Do the same switch as above except this time the switched card will be replaced **face-up** to the table.

In doing any of these Switches, avoid those "Sweeping actions" usually associated with this type, but do it in a normal tempo.

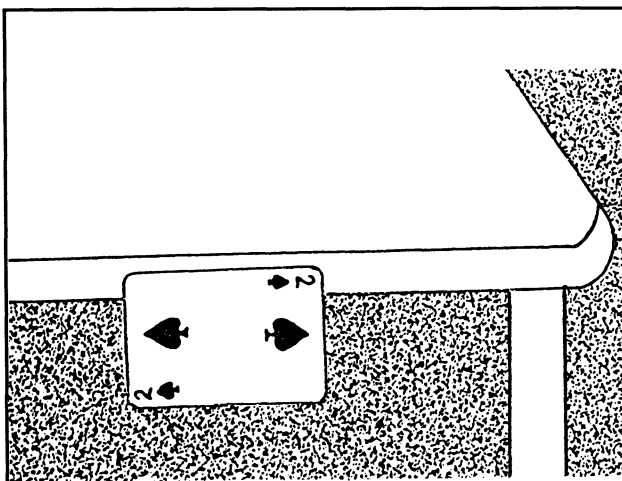
THE NO PALM SWITCH...

February 15, 1966

1. This switch makes use of the Hung Card idea of Jimmy Nuzzo's from his February TOPS of 1966 issue. You can have the table edge waxed or the card itself waxed at one desired point.

2. In this case it is best if the table edge itself has the wax. The card to be "rung in" is secretly hung, face outward and lengthwise, as shown in FIG. 6.

Figure 6



3. The card to be switched is placed face down and lengthwise near the table's edge. This time it is important that the right hand be casually shown empty during some appropriate gesture.

4. The right hand now comes over the tabled card **exactly** as in FIG. 2 except this time there is no card in the palm of the right hand.

5. The right hand continues inward until the tabled card clears edge of the table and starts to fall into the lap. At the same time the right thumb contacts the hung card to pull it up to the right fingers. The action is seen in FIG. 7.

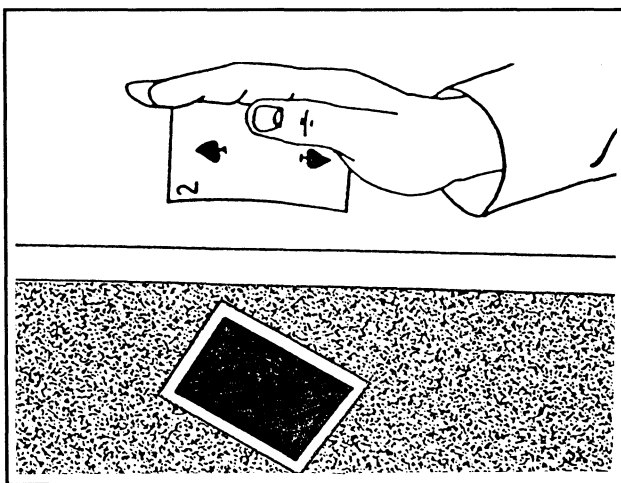


Figure 7

6. The right hand, having grasped its card, now brings it to the position shown in FIG. 3, after which it is replaced face down to the table.

7. While the actual switch and then a **later** denouement is the most effective approach, there are times when a **direct** turning of the card fits the circumstances. This turning can be of a face down card immediately turned face up or a face up card turned face down.

8. The Hung card can also be secretly added to the face of a deck or a packet of cards, or to the top of such cards. A cheating device, known as "The Bug," can also be used, or the Marlo Gimmick in place of wax. (See Notes on the "Marlo Gimmick and Effects.")

ADDED NOTE...

April 12, 1967

These switches can be used effectively for the "Ultra Torn and Restored Card." See previous issue of TOPS.



NEW TABLED PALMS

September 29, 1965

The techniques in these New Tabled Palms will be found a welcome addition to those already detailed in Chapter 5, "Tabled Palms" of Revolutionary Card Technique. As the underlying basic techniques are the same in most instances it will be the approaches to be numbered.

"The Basic Grip" of the card to be palmed or held out is as seen in FIG. 1 where you will note the card's upper **left** corner is **between** the tips of the 1st and 2nd fingers. The **side** of the 1st finger is actually pressing on the **left side** of the card's corner while the 2nd finger more or less adds support and to keep the card's corner pressing up against the 1st finger. FIG. 2 shows the **side** of the 2nd finger only holding the card to convey an idea of the Grip. **Note**, the card's **upper right** corner will **always be** pressing against the palm, near the base of the 3rd and 4th fingers.

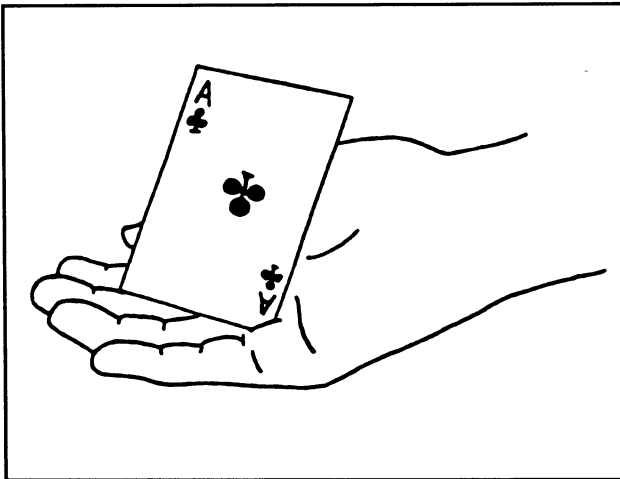


Figure 1

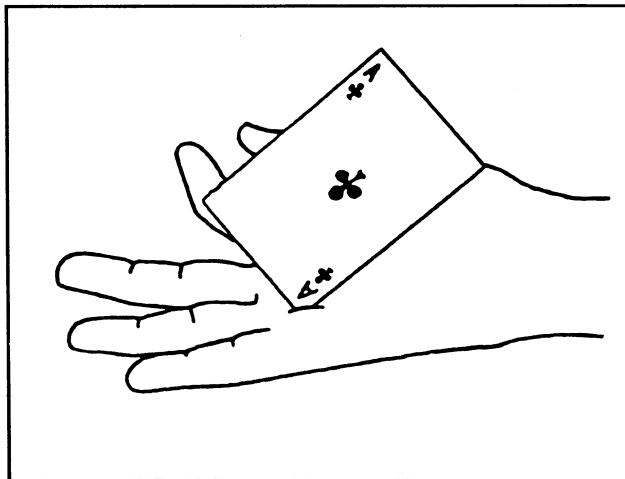


Figure 2

VARIATIONS OF THE BASIC GRIP are made by changing the upper left corner Finger Clip from the 1st and 2nd fingers to the 2nd and 3rd fingers or to the 3rd and 4th fingers; however, the position of the upper **right** corner always remains the same, against palm, near the base of 3rd and 4th fingers. In the following "Approaches" it will be noted that these also are subject to variation.

1st APPROACH...

With the deck on the table:

1. With the deck on the table the right hand comes over and sort of squares up the deck using a sort of Spider Grip.
2. During this Spider Grip Squaring, the right 1st and 2nd fingertips converge at the upper **left** corner as in FIG. 3, a frontal view. Left thumb is at the back end of the deck.

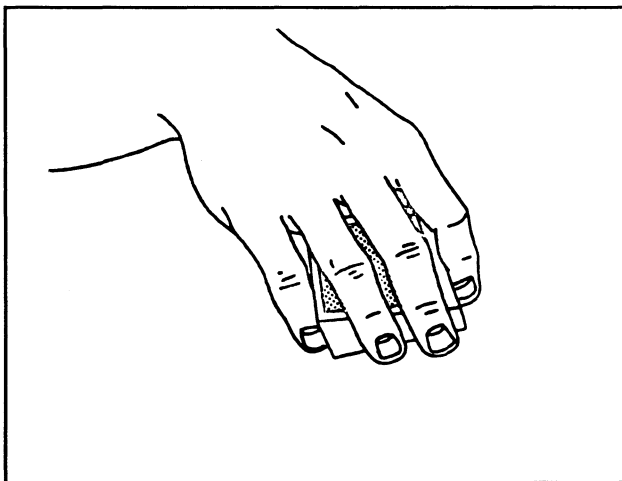


Figure 3

3. As soon as the 1st and 2nd fingertips are positioned the whole hand more or less flattens out as seen in the FIG. 4, a top view. From the front the curled fingers will effectively hide any forthcoming actions.
4. At the position of the FIG. 4 you should be feeling the card going into the Basic Grip. The FIG. 5 shows the right thumb having moved to **touch** the 1st finger. This action automatically pivots the top card off the pack as seen in FIG. 5. Note that the right fingers are still at the front end of the deck and thus hide the stealing of the card.
5. The right hand now moves away from the pack. The right fingers **curl in** so that the tips of the fingers will actually be touching the face of the card. The hand will have a natural appearance. The FIG. 6 shows the card palmed and the hand's position.

Figure 4

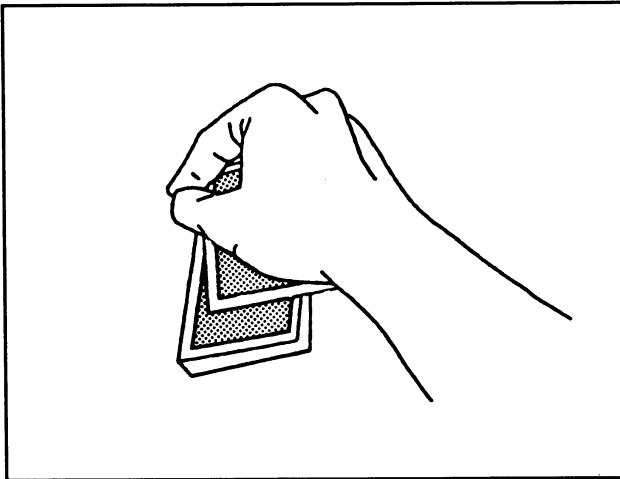
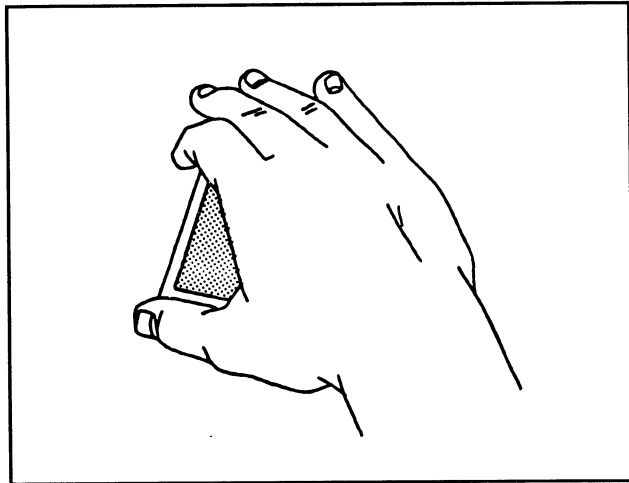
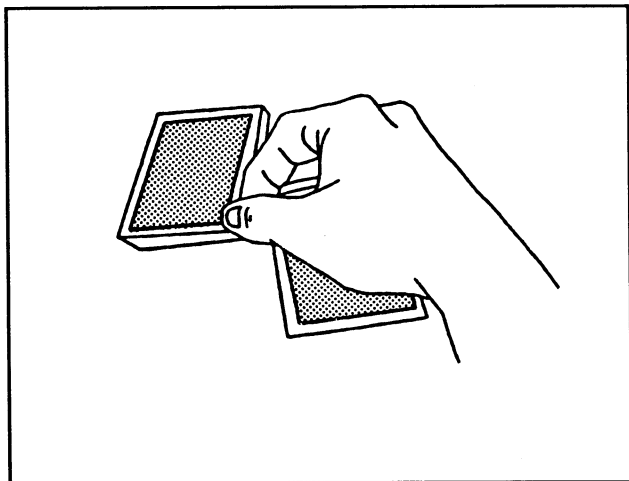


Figure 5

Figure 6



6. While the palming off of the card has been broken down into steps it is actually done without any noticeable pause or hesitation from the Spider Squaring to the palm off.

2nd APPROACH...

In the action of the right hand **placing** the deck on the table the top card is stolen.

1. The deck is held in the left hand as for dealing. Right hand takes deck so that the right 1st and 2nd fingertips are converged at the upper left corner. FIG. 7 shows right hand carrying deck to the table. Note position of the fingers and thumb.
2. The right hand now places deck onto the table. At the same time the right hand flattens out in a manner similar to that shown in FIG. 4.
3. Immediately, without hesitation, the top card is clipped off as already shown in FIGS. 5 and 6.

VARIATION OF 2nd APPROACH...

1. This consists in **curling** the 1st finger on **top** of deck while the 2nd and 3rd fingertips converge at the upper left corner of deck.
2. The FIG. 8 shows the above position with the deck already against the table and hand in position for the palm off.

3rd APPROACH...

While squaring up, after a shuffle, to palm off one or any desired number of cards.

1. Do a side-to-side riffle-type shuffle for this. Assume you wish to palm off the top four cards. For the shuffle, cut the top half to the **left**. In the shuffle let these fall last. Telescope the portions into each other but set-up for a Strip-Out as in the exaggerated FIG. 9.
2. Note that top 4 cards are angled at the inner left corner. Place your left thumb onto this angled corner to **keep** these top 4 cards angled. The right hand now comes over to sort of push or square the right side of the deck.
3. During the above action the right 1st and 2nd fingertips can easily clip the angled

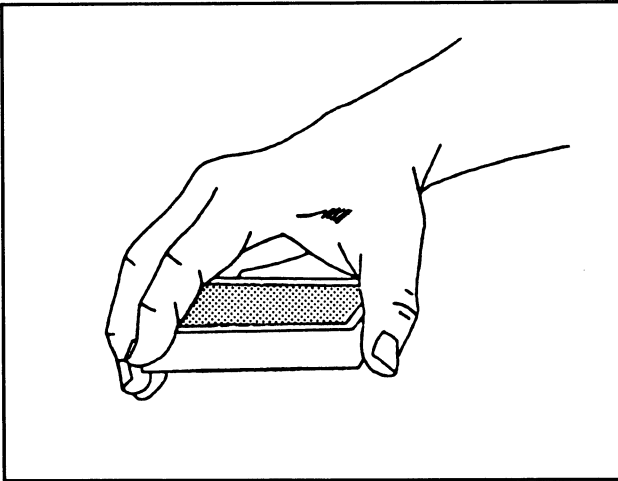


Figure 7

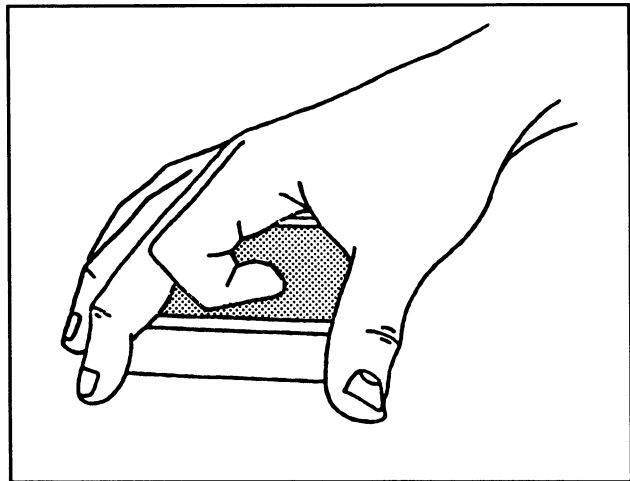


Figure 8

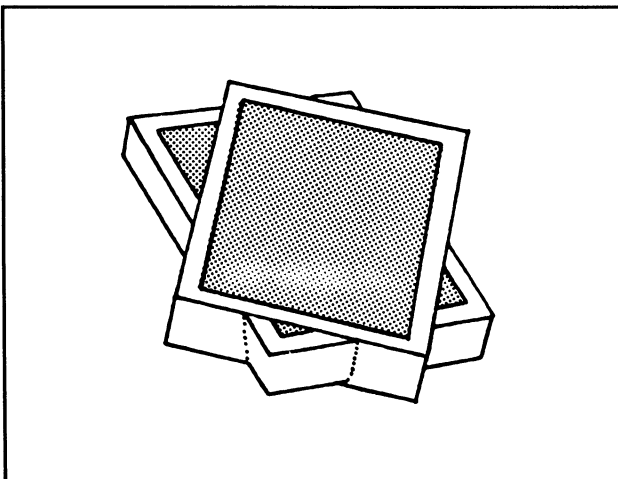


Figure 9

corner of the packet of desired cards and then move away with the cards palmed.

4. If desired the right 2nd and 3rd fingertips can move in to clip the cards as seen in the exposed FIG. 10.

5. The angled condition of the cards also makes it ideal for **only the tip** of the right 2nd finger to clip off the packet of cards.

6. Obviously, the action can be used to palm off one card either after a shuffle or while merely squaring up the pack as outlined.

VARIATION OF THE 3rd APPROACH...

This is the longitudinal Table Palm, first described as a possibility in Chapter 5 of Revolutionary Card Technique, applied to the Basic Grip.

1. This time riffle shuffle the cards end to end in the usual manner. Hold back the needed cards, as already explained and set-up for a Strip-Out. This is similar to FIG. 9 except done length wise.

2. Place your left thumb on the angled corner, in order to keep the needed cards in place, while right hand comes over to push or square **right** end of the pack. This action is again similar to that already shown in FIG. 10 except here it is made lengthwise. The choice of fingers, to drop the clipping, is decided by which you feel more comfortable and secure in using.

EXTENSION OF THE 3rd APPROACH...

In this actual **top** cards can end up on the **bottom** of the deck or palmed in the **left hand**.

1. Assume that you have palmed off the top four cards into a Longitudinal Palm as in FIG. 11. As soon as the right hand moves away with its cards the left hand **immediately** grasps **sides** of the deck to thus destroy the Strip-out condition. Also note that in FIG. 11 the **tip** of the right 2nd finger is actually on the outer left corner of the cards.

2. Move the right hand toward the deck thus placing the palmed cards to the bottom, for half their length, as in FIG. 12.

3. The right hand alone now holds deck as left hand turns palm up. The right hand places the deck into the left hand as shown in FIG. 13.

4. At this point the left hand alone holds the deck. The right hand now moves to above

Figure 10

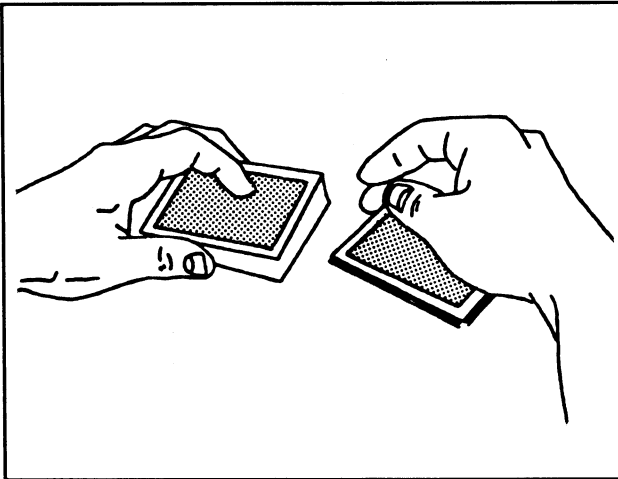
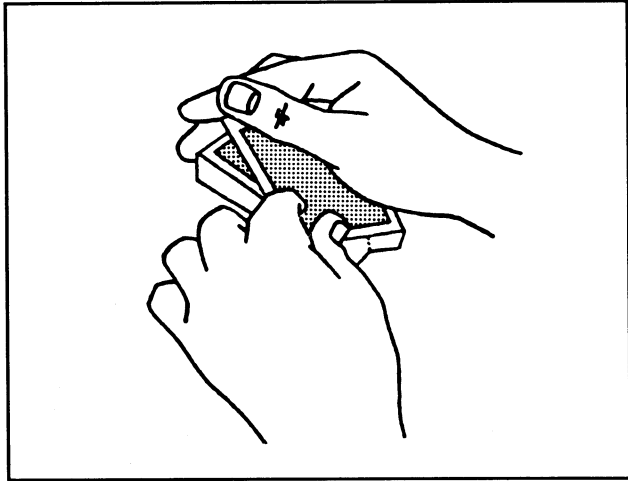
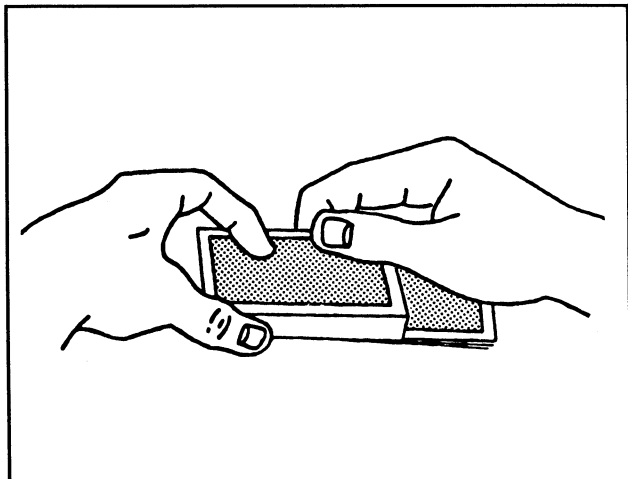


Figure 11

Figure 12



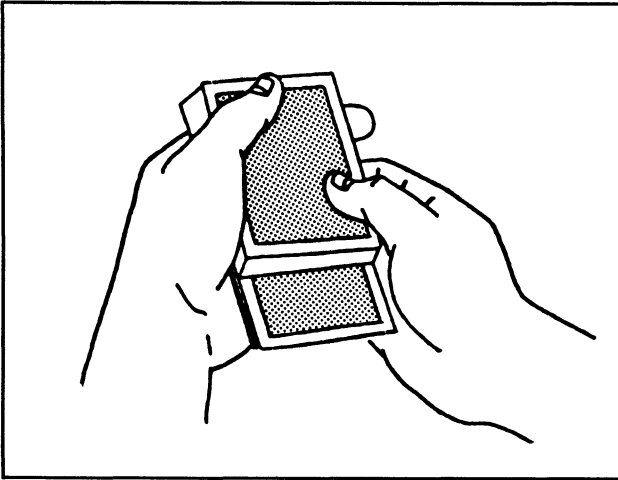


Figure 13

the deck and at this point the right thumb can extend and push the projecting cards flush with the deck, as cards are apparently squared, thus bringing the cards to the bottom of the deck.

5. If it is desired to retain the cards in the **left** hand, the right hand merely takes the pack only as seen in FIG. 14. Please do **not** hang your thumb on the edge of the table. Be natural, let your hand drop to your lap.

6. The actions depicted in FIGS. 12 to 14 inclusive are made in a normal rhythmic manner.

IN THE HANDS...

Here the Basic Grip is used to palm off the top card or cards while apparently squaring the pack in the hands.

1. The deck is in the left hand in a Mechanic's Grip position, that is, with the left 1st finger extended across upper end the deck. The right hand comes over the deck as seen in FIG. 15 where you will note that the right 1st and 2nd fingertips have converged at the upper left corner. The deck's upper **right** corner will be, or should be, digging into the palm near the base of the right 3rd and 4th fingers.

2. With the cards held as in FIG. 15 the **left** thumb pushes the top card **slightly forward**. As soon as the right 1st and 2nd fingertips feel the corner digging in the card is clipped for the palm off.

3. The palm off can be done **two ways**, both of which concern the action of the **right** thumb. In one action the right thumb stays **down** and moves along the **side** of the left thumb as seen in FIG. 16.

Figure 14

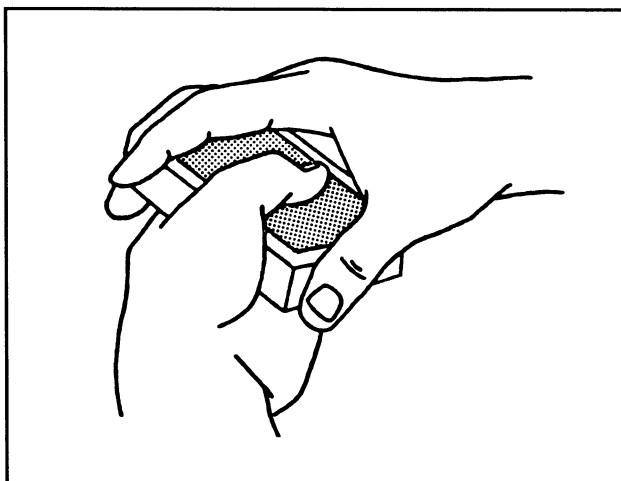
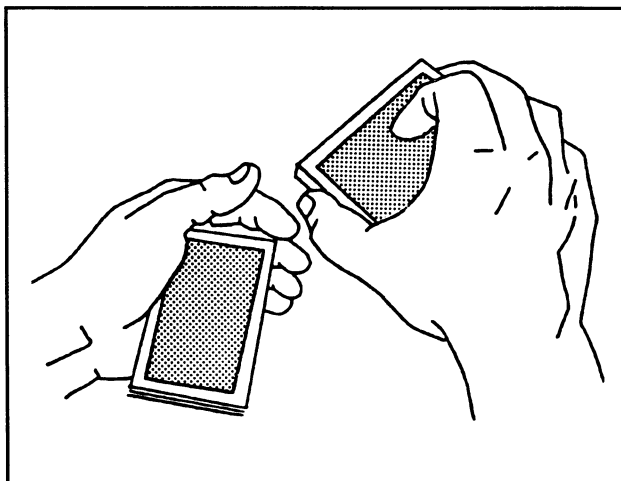
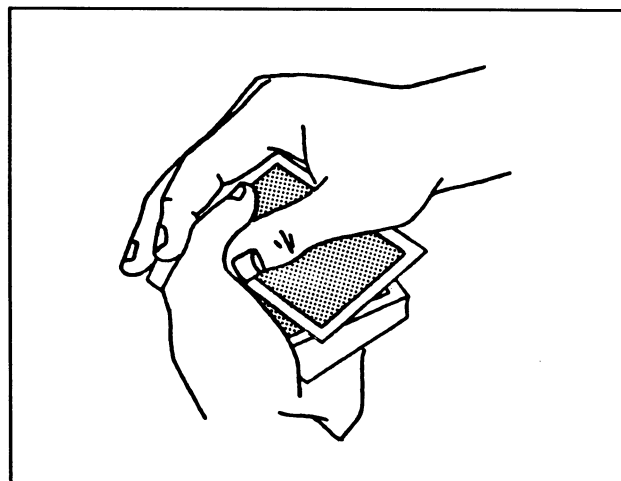


Figure 15

Figure 16



4. The other action is for the right thumb to lift enough as to glide **over** the left thumb as seen in the FIG. 17. Each action has certain advantages.

5. The FIG. 18 shows the position of the right hand, with 1st finger curled on top, if it is desired to use the 2nd and 3rd fingertips for the palm off. The action of the right thumb, as per FIGS. 16 and 17, applies in this case also.

The above Basic Grips can be checked and compared, by card students, to those by John Stanfield, the Edge Steal, from his book "Nothing In My Hands," and that of Steranko in his "Steranko On Cards".

FOR A NUMBER OF CARDS...

1. In order to palm off more than one card, using the In The Hands approach, all that is required is to first get a break, with the left 4th fingertip, under the required number of cards. Assume this total is four.

2. The right hand is in position shown in either FIG. 15 or 18. The right thumb, at the back end, engages the four cards above the break. The right hand now moves these four cards forward as a unit just enough for the "clipping fingertips" to feel the upper left corner of these cards are free of the rest of the deck.

3. From here the action of the right thumb, as in FIG. 16 or 17, is decided upon as the actual palming is made.

OFF THE BOTTOM...

To palm off the bottom card or cards as you toss or place the deck on the table.

1. As the technique is good for either one or a number of cards it will be described using a number of cards. Assume four cards have to be stolen off the bottom, you have a left 4th fingertip break on these cards.

2. The deck is held with all four fingers at the **side** and front end of deck is projecting over 1st finger for about an inch. The right hand is above the deck, apparently squaring the ends, with the right 1st finger curled on top. The right 2nd fingertip is **near** the upper left corner but **not** on it.

3. In action of squaring the ends of the deck the **right** hand moves the deck to the left counter-clockwise. This automatically places the bottom four cards at an angle as in FIG. 19, a bottom view.,

Figure 17

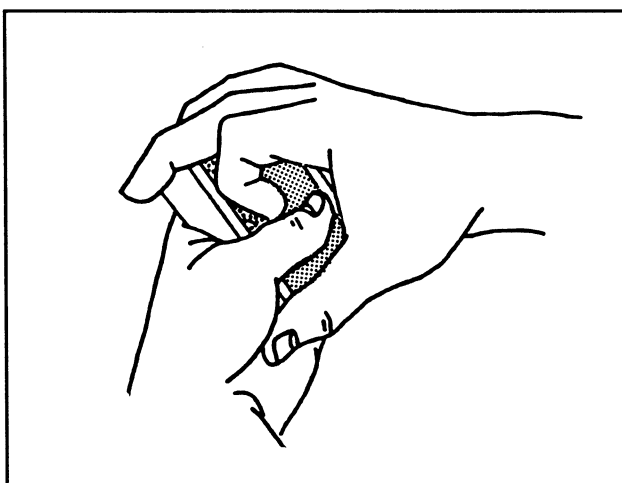
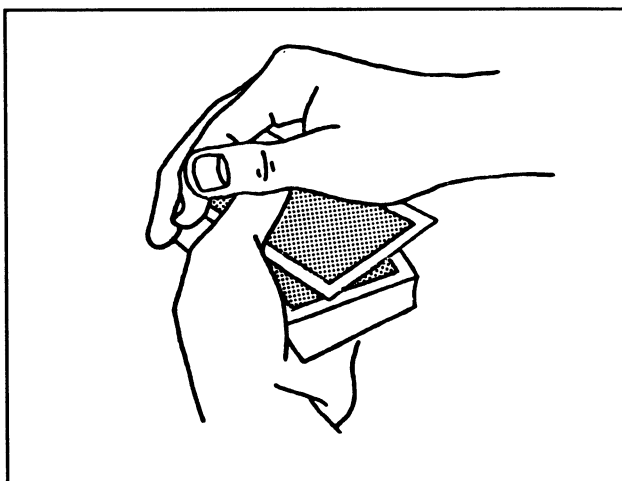
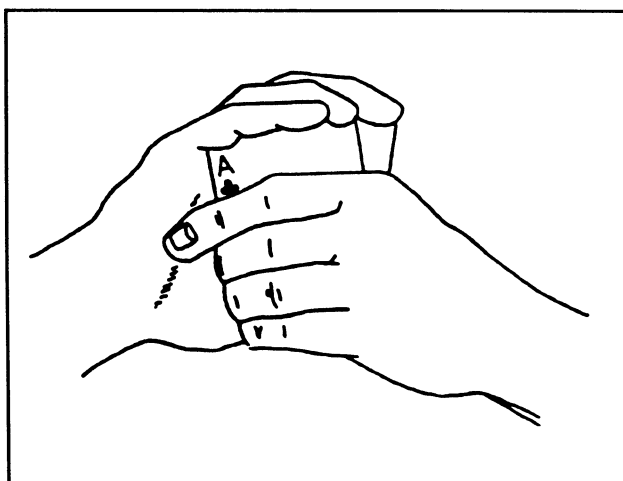


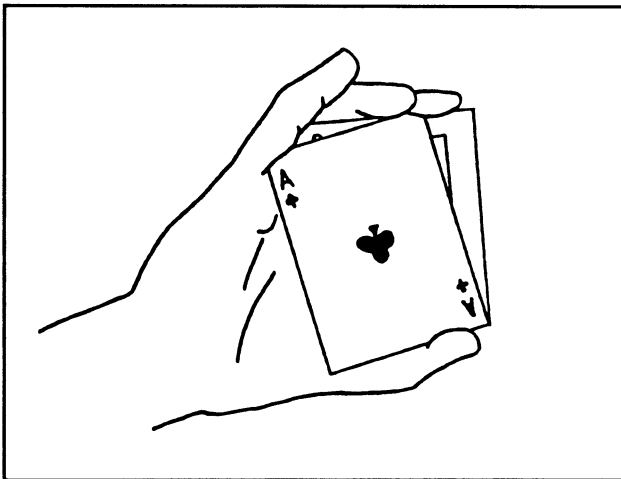
Figure 18

Figure 19



4. The upper left corner, of the angled bottom cards, now is between the tips of the right 2nd and 3rd fingers. Right hand now moves the deck slightly **inward** which causes the upper corners, of the four bottom cards, to dig into the tips of the right 2nd and 3rd fingers as well as into **base** of palm near right 3rd and 4th fingers. The FIG. 20 shows the bottom view with the right hand omitted.

Figure 20



5. All that remains is for the right hand to place the deck on the table as the right fingertips carry away the bottom cards in a Basic Grip as seen in FIG. 21.

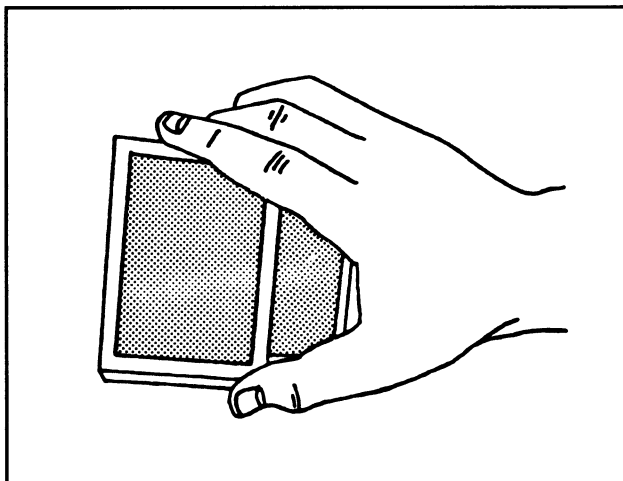


Figure 21

6. A slight toss, to the deck, may be required during the bottom steal; however, do not exaggerate this action.

7. Cards inserted into the center of the deck as a group, then controlled into the required angled position for the Basic Grip can be stolen out as the deck is tossed onto the table. Same holds true for a peeked or returned selection. One can readily see where there are obvious advantages to stealing a card, from either the center or bottom, during the tossing or placing of the deck on the table as in these cases the right hand moves away from the deck in a normally natural action.

In conclusion it must be mentioned that most of the Basic Grip palms, from the top of the deck, can be done in a gesture of merely passing the right hand over the deck. Once the card is in the Basic Grip there will be a desire to transfer the card to the Tenkai Palm - but don't. Do it **only** on the replacement when the fingers will extend normally as you reach for the tabled deck.



SIMULATED PICKUP

Chicago 1950

The object is to simulate a pickup of a card that has been peeled off from the top of a small packet onto the deck and later picked up to under the packet. Actually the card is never taken under the packet but remains on top of the deck. The following description, plus illustrations, should make the idea clear.

1. Assume you have a face-down card sandwiched between two face-up deuces and that this packet is held from above by the right hand. The deck is in the left hand, face down. A break is held under the top card of the deck with the left fourth finger.

2. The right hand rests its cards against the deck so that left thumb falls on the face-up deuce. This face-up deuce is peeled off onto the deck but in such a manner that as it clears right hand packet it will be projecting over the side of the deck as in FIG. 1 with the left thumb holding the card in place.

3. The right hand now comes above and over the deuce that is projecting to the side as in FIG. 2 (hands omitted for clarity).

4. The right hand moves in toward left to thus pick up the face-up deuce under the packet as left side of deck and the left side of cards in hand meet as in FIG. 3--a back end view.

5. At the same time that the deuce is picked up, the card above the break is also picked up.

6. The right hand moves away from the deck at this point, then comes back so that left thumb can peel off the face-down card into the same position as in FIG. 1.

7. The right hand now comes above the face-down card and simulates the exact actions as in Steps 3 and 4, FIGS. 2 and 3, except that here the face-down card is **not** picked up under the packet but instead is left on top of the deck. This is the Simulated Pickup.

8. The right hand again moves away, then comes back so that the second deuce can be peeled off and this time it also is actually picked up under the cards in the right hand. Result is again two face up deuces with a face down card except that the face down card is now the original top card of the deck, while the card that was between the deuces is now on top of the deck.

9. The patter line to cover the actions is, "We have a face-up deuce, then your card and the face-up deuce." You will find if you go through the same actions with only the three cards the result will be the same. Thus you can see the sequence has logic.

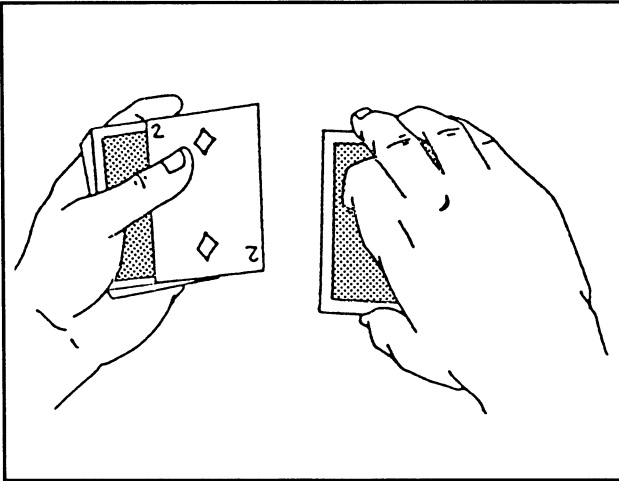


Figure 1

Figure 2

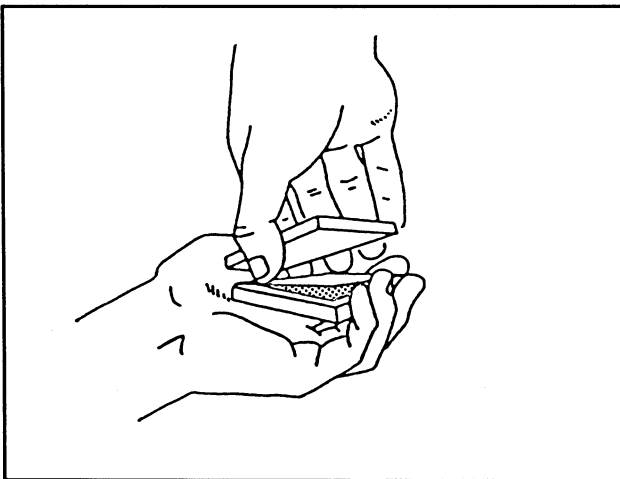
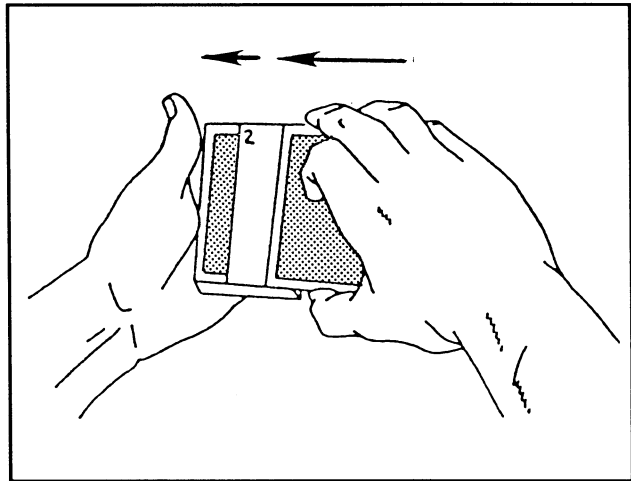


Figure 3

NO PALM TRANSPO...

Chicago 1950

EFFECT...

A selected card placed between two face-up deuces changes places with a card in the pocket.

The above effect is not new but the handling here will throw off even informed card men and the sequence of events are evasive of reconstruction once the effect has been terminated.

1. Remove two deuces of a spectator's choice such as, say, two black. Place these face up on the table.
2. Spread the deck for selection of a card and in re-squaring the deck, get a break under top card.
3. Pick up the deuces with the right hand and place them against deck so as to hold them in place by the left thumb. Deuces are face up in a sort of fanned condition.
4. With the right hand take the face-down card from the spectator and place it face down onto the deuces. The right hand moves so it is above the cards now.
5. Square up all cards, using the right hand **from above** to aid in this. During this square up, which is to the left, the right hand also picks up the card, above the break, from top of the deck.
6. The left thumb peels off the top face-down card onto deck, then immediately the right hand drops all its cards back onto the deck. Quickly the left thumb shoves over the top two face-up deuces into the right hand, which places them back onto the table, followed by taking the top face-down card and placing it face down onto the face-up deuces.
7. The whole of Step 6 covered by saying, "Oh, I forgot something." The manner in which you say this and the actions that follow must convince them that you did overlook something. The next action gives credence to this line.
8. Immediately after you have placed the cards back on the table you say, "I want someone to help me remember this top card." Here do a Double Turnover of the top cards as one, face up onto the deck. Let us say this card is the 10S. Turn it face down again, then take the top card off deck and place it in the upper breast pocket of your suit coat. Leave this card sticking half-way out of pocket.

9. At this stage of the proceedings you have the spectator's card already in the pocket while the 10S is on top of the deck. An X card is, of course, on the face-up deuces. Audience believes the 10S is in your pocket while the selection is still with the face-up deuces.

10. The right hand picks up the three tabled cards as the left hand quietly shoves over the top card and gets a break under it. The right hand places fan of three cards against the deck.

11. Square up all three cards as the right hand takes them from above and also secretly adds the top card, 10S in this case, to under the three cards. The right hand is now holding four cards.

12. Say, "I will place your card between the deuces." Here you peel off the face-down card onto the deck, then **simulate** picking it up to under the packet but actually this card remains on top of the deck.

13. Continue by peeling off a face-up deuce and this time actually pick it up to under the packet. Result is a face-down card between the deuces.

14. The right hand places the three cards onto the table and spreads them out to show a face-down card between them.

15. Right here in Step 14 is where the magi may suspect trickery due to having seen similar effects; however, you are so far ahead of him that he is actually fooling himself.

16. With the right hand take off the top card and **turn it face up** as you say, "Your card, which I do not know, is between the deuces while my card, which everyone knows, is in the pocket." During this you are using the face-up card as a pointer between the cards on the table and that in the pocket.

17. Return the pointer card to the deck as you say, "Watch." Ruffle the deck, or do any other magical nonsense, then say, "It's done."

18. Ask, "What was the card in my pocket?" and on getting a reply you say, "That card is now between the deuces," as you turn the face-down card face up.

19. Now ask, "What was the card between the deuces?" On getting the answer you say, "That card is now in my pocket," as your right hand reaches over and very cleanly removes the projecting card and tosses it face up on the table.

20. The above effect is very strong and will nonplus those who may be expecting the usual palm at this crucial moment. Be sure to pay attention to all details, otherwise the effect may become clouded in the spectator's mind.

THE PROMISE

August 2, 1964

EFFECT...

Same as that which originally appeared in the Phoenix, No 129, July, 1947, titled "1,2,3." Briefly, a spectator is shown the Ace, Deuce and Three of one suit. He now decides which of the three cards he wants to have change into a previously selected card.

The effect, while a very good one, for some strange reason never became overly popular or at least didn't stay on the scene for long and was quickly forgotten by most, with few exceptions. The reasons could have been many but perhaps one of the chief reasons was that the "Deuce," a "problem card" in the effect, was too often named. On many occasions Stewart Judah and myself tried to solve the problem of the handling when the "Deuce" was named but none seemed satisfactory although at that time I did mention to Stewart the possibility of using a gaffed card.

The other reason could have been the fact that the effect was purely a "one time" deal and yet it begged for a repetition; however, because of the overhandling of the three original cards plus the difference of handling at the climax, which made use of the deck on two occasions, forcing you to hold the deck at all times, the effect was not repeated. This, naturally left the impression of "luck" on both the magician and layman. With such a thought implanted the magician was very little impressed and the layman asked. "Do it again." If the effect was repeated, the difference in handling the climax was noticeable and detracted from any favorable impression made the first time.

In arriving at my own methods I first of all tried to get away from retaining the deck and apparently dealing only with the 3 tabled cards. My first methods along this line were recorded on February, 28, 1956, in a manuscript titled "Lasso-Due-Tre"; however, I feel the present methods are much more subtle. As each method is done only once, with the exception of Method Three which can be repeated as often as you like, the three methods have been combined to enable one to safely repeat the effect. Some may settle for just the third method; however, I feel the first two methods are essential for the build-up to the third or final method.

Before proceeding I must mention that there may be a tendency to transpose methods One and Two but experience has taught me that each repeat of the effect should have **less problems** for most effectiveness.

FIRST METHOD...

1. From the deck remove the Ace-Two and Three of Clubs. Arrange them in Ace-Two-Three order from top down. Toss these cards aside face down without showing them at this time.

2. Here I shall use a cliché in telling you to have a card selected and then controlled to the top by your most **deceptive** method.

3. Hold deck face down in left hand as for dealing. Right hand picks up the three tabled cards and fanning them you say, "I have here the Ace, two and Three of Clubs which I shall show you one at a time."

4. During the time right hand is showing the three cards the left thumb has pushed over top card **slightly** and the left 4th fingertip has obtained a break beneath it. Your Right hand squares the three cards, faces down, against the top of the deck at the same time picking up the selected card to below the three cards. Right hand immediately raises the packet to the fingertips of left hand. Right hand at this time is holding the cards, from above, by the ends.

5. Right hand moves away from the deck for a moment. Right hand approaches top of deck so that left thumb can be placed onto the top card of the right hand packet as in FIG. 1. The right hand moves to the right as left thumb holds back the top card. The situation is now as in FIG. 2.

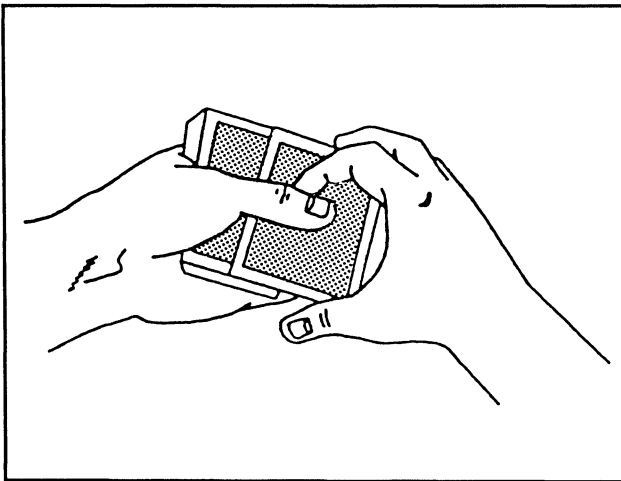


Figure 1

6. Right hand now rests its cards on **top** of the first card but in a side jogged position as in FIG. 3.

7. Right hand now moves to the left until cards are flush with left side of deck as in FIG. 4, during which time the Ace of Clubs is **picked up** to under the packet in right hand.

Figure 2

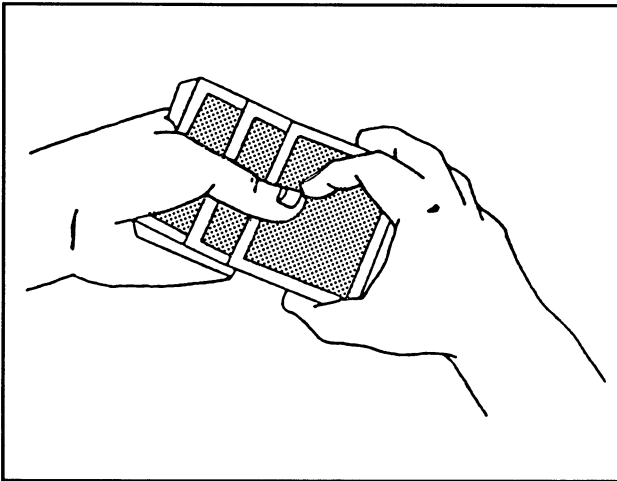
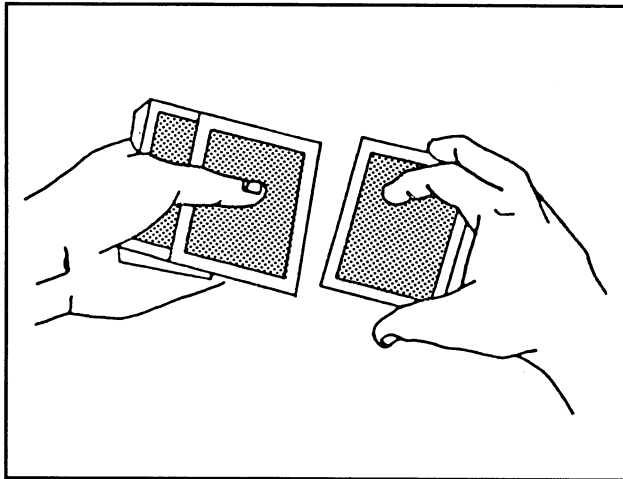
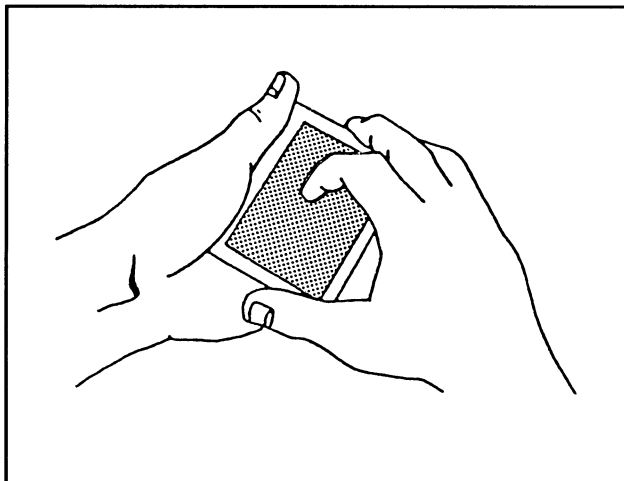


Figure 3

Figure 4



8. The right hand now turns palm up to display the Ace of Clubs. Right hand turns palm down and back into position shown in FIG. 1. Right hand moves to the right as left thumb holds top card of packet as in FIG. 2.

9. Your right hand again rests its packet on **top** of the peeled card as shown in FIG. 3. This time the card **remains** jogged and right hand turns palm up to display the Ace and Two of Clubs as in FIG. 5.

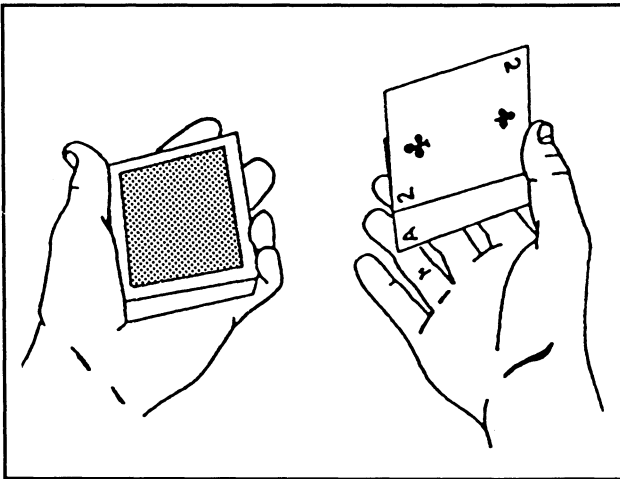


Figure 5

10. Right hand now turns palm down and back into the position shown in FIG. 3. Right hand moves to the left, as in FIG. 4, to **apparently** pick up the Deuce to under right hand packet. Actually you do a "Simulated Pickup" leaving the Deuce on top of the deck as right hand immediately moves into the position shown in FIG. 1.

11. The next top card of right hand packet is peeled off as in FIG. 1 and FIG. 2. This card is now picked up to under the right hand packet using the actions already described in connection with FIG. 3 and FIG. 4.

12. Right hand turns palm upward to display the Three of Clubs at the face of the packet. The packet is now dropped face down onto deck. The top three cards are dealt off face down from left to right.

13. If the actions have been carried out correctly the tabled cards, from left to right, are the selected card in the Ace position, the Ace in 2nd position and the Three in third position.

14. As you show each card the patter line is merely to say, "We have the Ace of Clubs, the Two of Clubs and the Three of Clubs." As you deal the cards face down you say,

“Remember the Ace, Two and Three of Clubs.

15. Now you state that you will let the spectator make a free choice of either the Ace, Two or Three of Clubs and whichever one he chooses you **PROMISE** to change that card to his selected card. Clarify the statement by pointing out that if he chooses the Ace of Clubs you will change that card so it becomes the selected card. If he decides on the Deuce, then it will be transformed into the selection. If the Three of Clubs is his choice, then it will change to the selected card.

16. A **very big point** is made of the fact that you will at all times use only the three tabled cards and that the deck is placed off to one side. Emphasize this by repeating, “Remember, **only** the three cards. Now call any one, the Ace, Two or Three.”

17. Depending on which card is chosen decides your next moves. If the Ace is named, the right hand picks up the card on the right, the actual 3C, and turns it face up as you say, “You do not want the Three.” Here turn this card face down and use it to scoop up the next card or the supposed Deuce as you add, “And you don’t want the two. Do not show these cards but merely transfer them to the left hand as right hand points to the remaining card and you say, “You want the Ace.” Wave your right hand over the supposed Ace as you ask for the selection to be named. Turn tabled card over to show that the Ace has changed to the selection.

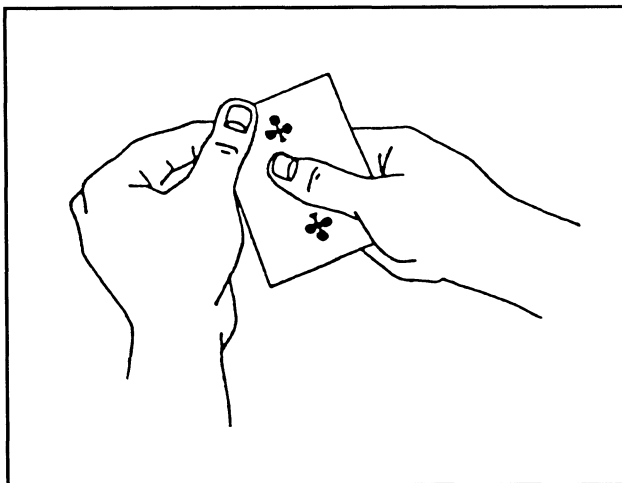
18. As one can see, I have eliminated the Two of Clubs as a problem card simply because this card is more often chosen than the Three spot; therefore, if the Two of Clubs is chosen the right hand picks up the three cards, one onto the other, **from right to left**. The order of the cards from top down, is 3C, AC and selected card.

19. The three cards are now face down in left hand. Do a Two Card Pushoff of the top two cards, transferring them as **one** to under the one card. Immediately count the three cards reversing their order and **repeat** the count. This results in the order of the cards, from **bottom** up, the Ace-Three and selection. The patter line to cover these actions is “You have made a choice of one of these cards. Remember there are only three cards, just three.”

20. The packet is turned face up in a manner similar to FIG. 6 except here the full face of the Ace of Clubs is shown as you say, “You could have chosen the Ace.” Here turn the packet face down and hold it with right hand, from above by the ends, as left fingers remove the bottom AC and then turn it **face up** to deal it to table.

21. Repeat, showing the next bottom card in the same manner but showing the full face of the 3C as you say, “You could have taken the Three.” Turn packet face down and again left fingers remove the bottom 3C and turn it face up. Deal it to the right of the AC leaving a space between the AC and 3C. Place the remaining card, the actual selection, face down between the AC and 3C as you add, “But you chose the Deuce.” Have the card named and eventually show the change of the card.

Figure 6



22. The 3C can be considered a problem card if you lack confidence, otherwise it is as strong as if the Two was selected. With the 3C named the right hand picks up the three tabled cards, one onto the other, from **right to left** just as in the case of the 2C. Repeat the actions of Step 19 to get the cards in AC-3C and selection order from the **face** of the packet. The two hands display the bottom card in a manner similar to FIG. 6 except here the full face of the AC is shown. Turn the packet face down and left fingers remove the AC and deal it **face down** to table. Next the 3C is shown as a 2C by right thumb covering the center pip as well as lower index while tip of left thumb covers upper index. The position of card and fingers is seen in FIG. 6. The right hand thumb must enter under the cards and cover the center pip and lower index **before** the cards are turned face up. The left thumb positions itself as the turn is made. The supposed 2C is displayed for just a moment and the packet is turned face down. The left fingers remove the supposed 2C and toss it face down onto the AC. The remaining card, the supposed 3C, is now caused to change to the selection. The **patter line** for the handling is along the lines set forth in Step 21.

Remember that the above 1st Method is performed only **once** so while there are three different handlings only **one** of these will actually be used. The 2nd Method is designed for offsetting any suspicion that may have been created in the case of 3C being chosen in the 1st Method.

SECOND METHOD...

1. After the 1st Method has been done all cards are tossed onto the deck and pack casually cut. As an after thought you decide to do it again and remove the three Club cards again but this time arrange the cards in AC-2C-3C order from the **face** of the packet. Casually show that you have removed the Ace-Two and Three of Clubs again.

2. Have a card selected and control it to the top of deck. Get a left 4th fingertip break

under this card as right hand goes to pick up the three tabled cards.

3. Again show the faces of the three Club cards and then square them against deck as at same time you add the selected card to under the packet.

4. This time you say, "As this is the second time I will take a little psychological advantage." As the line is spoken the cards in right hand are apparently shifted, one by one, using the Peel Off moves of FIG. 1,2,3 and 4. If the moves were actually done, then the **order** of the three Club cards would merely be reversed; however, what really happens is as follows: The four card packet, this includes selection, is rested against deck as in FIG. 1 and the top card, the 3C, is peeled off as in FIG. 2. Immediately the right hand places its packet **onto** the peeled card as in FIG. 3. The right hand now moves to the left, as in FIG. 4, to actually pick up the 3C to under the packet in the right hand. The next card, the 2C, is peeled off and **apparently** picked up to under the right hand packet. Instead the 'Simulated Pick-Up' Move is made, leaving the 2C on top of deck as right hand immediately moves off to the right, as in FIG. 1 for the next card, the AC, to be actually picked up to under the cards in your right hand. Right after the AC is picked up, the packet of now three cards is lifted up to the fingertips of left hand. Both hands momentarily square up the packet. Right hand alone now holds the three cards as left hand places deck off to the left.

5. If the above sequence of moves has been done correctly the order of the three cards, from **top** down, is selection-3C and AC. Spread the three cards slightly and then deal them, from **left to right**, face down on the table. Order of the cards, from your left to right, is the selection the 3C and AC. The spectator at this time is totally unaware as to where the AC is, due to the shifting of the cards at the beginning.

6. This time, tell the spectator that whichever card he **names** you will change that card to his previously chosen card. Again a big point is made of the fact that only the three cards are being used and the pack is off to one side.

7., If he names the AC you pick up the **center** card and say, "You do not want the Deuce." Use this card to scoop up the card on the **right**. Square both cards just enough so you will not expose the index of the actual top card. Turn right hand cards to show the **face of the 3C** as you add, "And you don't want the Three." Turn both cards face down, transferring them to left hand. Right hand points to the tabled card as you continue with, "You want the Ace?" Here you do your usual magic to show the transformation to the selected card.

8. If the spectator names the Deuce, pick up the cards from **right to left**, one onto the other. Here the order of the cards is the same as when the Deuce is called when using the First Method. Thus merely repeat Steps 19, 20 and 21 of the FIRST METHOD. This will leave the AC and 3C **face up** with the selection face down in center as the apparent Deuce. From here eventually show the change to the selection.

9. If the 3C is named, then the right hand picks up the card on your right and shows it as the AC while saying, "You could have taken the Ace." Here turn the AC face down and use it to scoop up the **center** card **but** do not show the face of this. Merely follow with saying, "And you don't want the Deuce." Transfer the cards to left hand which tosses them onto deck. Right hand at same time points to the remaining face down card as you continue with, "But you did choose the Three." Once more conclude in your best magical manner.

You will find the above 2nd Method very subtle and actually trouble free and that is its main reason for being the 2nd Method as it is important to have less problems with each succeeding method. The Third Method for that reason is in the ideal spot:

THIRD METHOD...

This method uses one gaffed card. It is a Double Index card. The face is the Three of Clubs and one index also shows the Three of Clubs; however, the other index shows the Ace of Clubs. This gaffed card can be in the deck right along and only make sure it is not selected in the first two methods. A mark on its edge will be of great help to note its location at all times. After the first two methods all cards are back in deck. You now offer to repeat the effect again.

1. This time in getting the Ace, Two and Three of Clubs to the top you get the Fake Three of Clubs into play. The Fake should be the top card followed by the 2C and AC. The 3C index of the Fake should be at the upper right corner when the deck is eventually held face down as for dealing.

2. Thumb off the top three cards face down into the right hand. Place deck aside. Turn the three cards over **sidewise** and fan them out to display them as you hold the fan in the left hand. The AC is the face card, then the 2C and last the Fake 3C.

3. The right fingers now remove the Fake 3C, as in FIG. 7, and turn it face down onto the table. Due to the turn being timed right the lower index of the Fake, the AC index, will not show yet it will appear that the whole of the card has been seen. Immediately continue by dealing the 2C face down onto the 3C, followed by dealing the AC onto the tabled cards. The order of the cards is now, from top down, the AC-2C-3C Fake with the fake AC index at upper right corner.

4. Have a card selected and control it to top of deck. Left 4th finger gets a break under this top card as right hand picks up the three tabled Club cards and in squaring them up against the deck secretly adds the selection to the bottom of the A-2-3 Club packet. At same time you say, "This time let's reverse the order of the cards," as you casually peel off the top two cards, one at a time, from the packet in right hand onto the deck in a sort of fanned condition as in FIG. 8. The last two cards are held as one and rested against the tip of the first two as in FIG. 8.

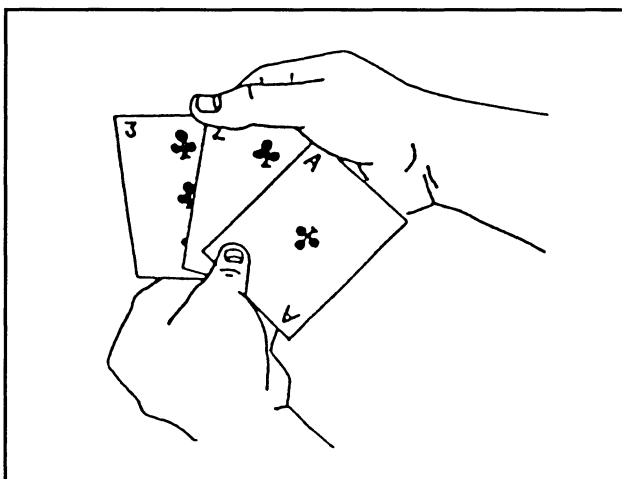


Figure 7

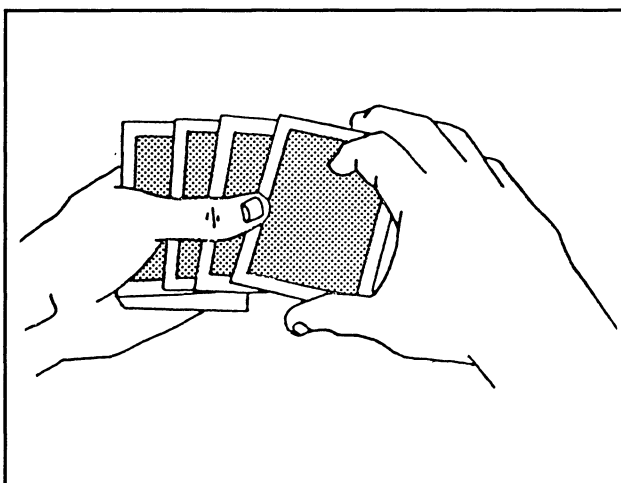


Figure 8

5. In squaring up the fan of cards you get a break, under them, with the tip of left 4th finger. The order of the cards now, from top down, should be the Fake 3C with the AC index at upper right corner, the selected card, the 2C and the AC.

6. Left thumb deals over the top card and right fingers take it, at upper right corner, with right thumb going under the corner and 1st and 2nd fingers on top the corner. Right hand now turns palm upward, which will bring the card face up. The face up Fake 3C is now rested against top of deck to thus display the 3C as in FIG. 9. The right thumb, of course, covers the AC index at this stage. Right hand now flips the 3C card face down, to the left, onto deck. These actions of showing the card are the familiar Stud Deal type and, of course, the left 4th finger maintains its break during these actions. The top card is now dealt face down to the table. The AC index of the Fake is now at the **lower** left corner.

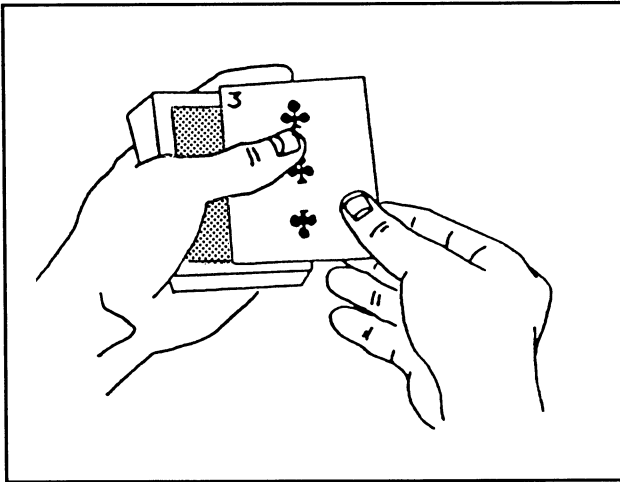


Figure 9

7. The next or second card is not shown but is merely dealt face down to the **left** of the 1st card; however, immediately the right hand does another Stud Type Deal to show the AC but this time it is two cards handled as one in the same manner as was the Fake 3C. The top card is then dealt onto the table to the **left** of the other two.

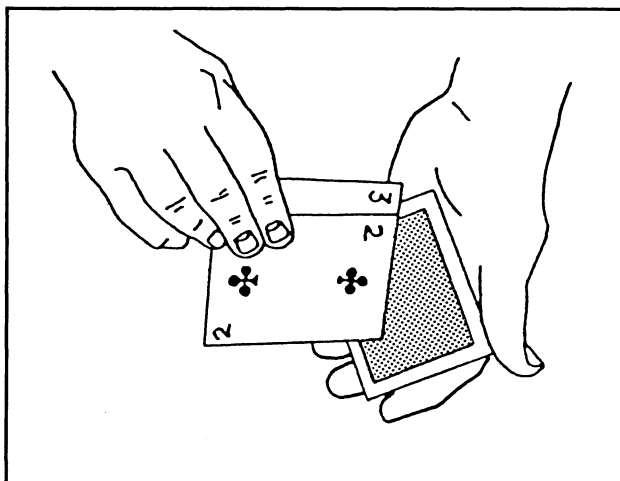
8. The order of the tabled cards, from left to right is the 2C, selected card, the Fake 3C. Remember, the AC index of the Fake is now at lower left corner. Here again build up the fact that the three tabled cards are isolated from the pack. Depending on which card is touched is how you handle the situation but this time be sure that you **point to each card** as you say, "If you choose the Ace I will change it to your card, if you select the Deuce it will change to your card or if you decide on the Three it will be transformed to your choice, I promise."

9. Let us start with the Deuce as the choice. Here the left fingers pick up the first card on the left as you say, "You don't want the Ace." Keeping this card face down in left hand, the right hand picks up the first card on the right, by its lower left corner. The right thumb, of course, covers the Fake AC index as right hand turns the card face up and you add, "And you don't want the Three." Place the Fake face down onto the card held in left hand. Right hand points to the remaining card as you continue with, "You want the Two." Here the left hand places its cards onto top of deck. Turn your attention now to changing the supposed 2C into selection. Having shown the change, return selection to center of deck. The Three Club cards are now on top of the deck in proper order to be merely thumbed off, turned over sideways, fanned to display and once more dealt face down to the table as per FIG. 7. No matter which of the three alternatives you have to use, the order of the Club cards will be all set for a repeat.

10. This time let's say that the spectator chose the Ace as the card to be changed into his. The order of the tabled cards will always be the same, that is, 2C, selection and 3C Fake from left to right. When he names the Ace you pick up the cards from left to right

one onto the other; thus the order of the packet will be, from top down the 2C-selection-and Fake 3C. Transfer the top two cards to the bottom as you say, "You could have chosen any one of these cards." Now count the three cards reversing their order twice as you add, "Remember only three cards and you chose one of them." The order of the packet is now the Fake 3C on top, then the 2C and selection at bottom. Thumb over the top card, taking it in the right hand by lower right corner, as you say, "You did not want the Three." Thumb over the next card and take it **under** the card held in right hand, as you add, "And you don't want the Two." At this stage both cards are held fanned. Now both cards are tilted up, as in FIG. 10, to display the **unwanted** 3C and 2C. At same time the face up fan is used to tap the remaining face down card in left hand as you continue with, "But you did choose the Ace." The two cards from right hand are turned face down and tossed onto deck as you turn your attention to the changing of the supposed Ace into the selection. Place selection into deck. The Club cards are on top of deck all ready for the repeat of the effect.

Figure 10



11. In the event that the spectator chooses the Three, the cards are picked up again from left to right. Two cards transferred from top to bottom. The packet reverse counted twice. The order is again the same with the Fake 3C on top, 2C and selection at bottom. This time, however, the patter is changed to "You did not want the **ace** and you did not want the **two**" as the first two cards are taken one under the other but with a slight difference in the **spreading** of these two cards. The **top** card should **overlap** the second card about a half inch to the **left**. Also the right fingers hold these cards at the **upper** right corners. The right hand now turns inward to bring the two cards face up and thus display an Ace and Two as in FIG. 11 where you will note that these cards are used again to tap the face down card in the left hand as you say, "But you wanted the Three." Discard the Ace and Two onto the deck as you conclude by changing the supposed Three into the selection. Once more you are all set to repeat the effect as the Club cards are in proper order on top of deck.

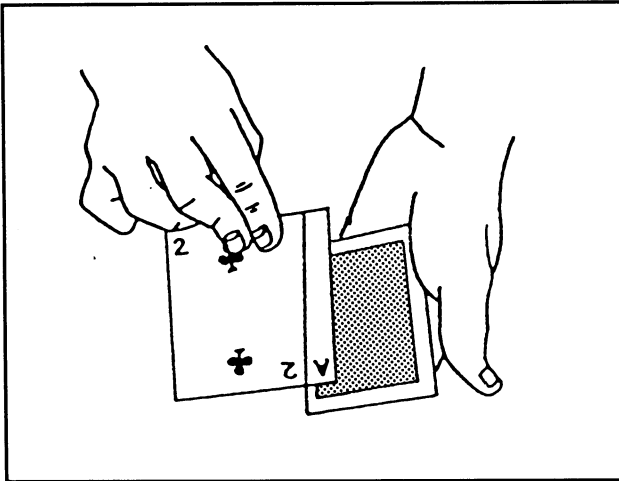


Figure 11

12. At Step 11 some may want to use the normal overlapping, of the two cards, but this would mean either turning the packet around or using the Sliding Monte Move in order to get the same results as in FIG. 11. These actions would arouse more suspicion than the one already suggested, especially since this method you will repeat.

All commercial rights for the above effect using a Fake Card are reserved.

THE OTHER METHOD

June 28, 1967

EFFECT...

The wrong card turns face up in the pack. It is placed aside face down and turns out to be the actual selection. The wrong card is produced from your pocket.

1. For this you will require a Double Index card. In this example a Three of Clubs with an Ace of Clubs index is used.

2. On the bottom of the deck have the regular 3C. Above it and **face up** have the Double Index 3C with the AC index at the upper left corner of the deck. The regular AC is placed into your left inside coat pocket.

3. Shuffle the deck, keeping the two set cards at the bottom. Cut the deck and hold a break with the tip of your left fourth finger between the halves. Force the regular 3C via a Peek Force, after which you can openly square the pack.

4. Riffle the front end of the deck for effect and then Ribbon Spread the pack face down to expose the AC face up as in FIG. 1.

5. Of course the card will be denied as the selection. With your left fingers hold the bottom of the spread in place as your right fingers remove the supposed AC. The starting action is shown in FIG. 2.

6. Your right hand quickly removes the AC, turning it face down to the table as seen in FIG. 3. FIG. 2 shows an exposed view of the removal; however, if you are apprehensive about perhaps flashing the face of the gaffed 3C, then remove the card by having the **back** of your right hand uppermost. In this way your right palm will effectively cover the face of the card as it is removed for the turndown as in FIG. 3.

7. Scoop up the rest of the deck with your left hand but place your left thumb at the point from which the AC was removed so that when both hands eventually gather the pack you casually cut at that point to bring the **regular 3C** to the top of the deck. Hold the deck face down in your left hand.

8. Casually inquire what the selection was. When told it was the 3C you say, "Isn't that what I showed you?" With this your right hand reaches for the tabled card to grasp it by its lower left corner and turn it face up to show a 3C as in FIG. 4.

9. Place the gaffed 3C on top of the deck. Ask what card the spectator thought he saw. On being told the AC, you say that you keep that card in your pocket. With your

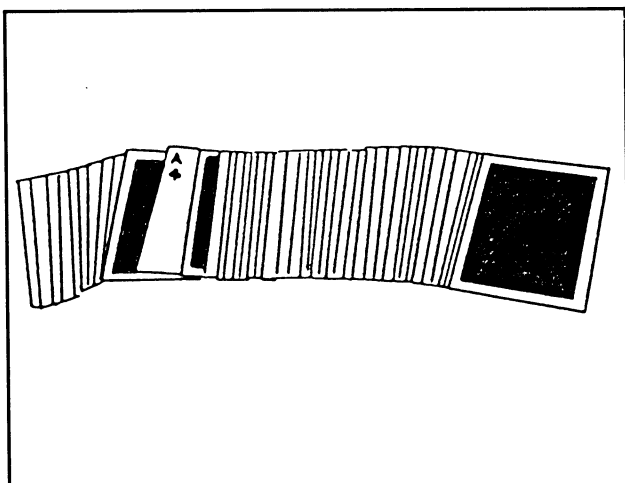


Figure 1

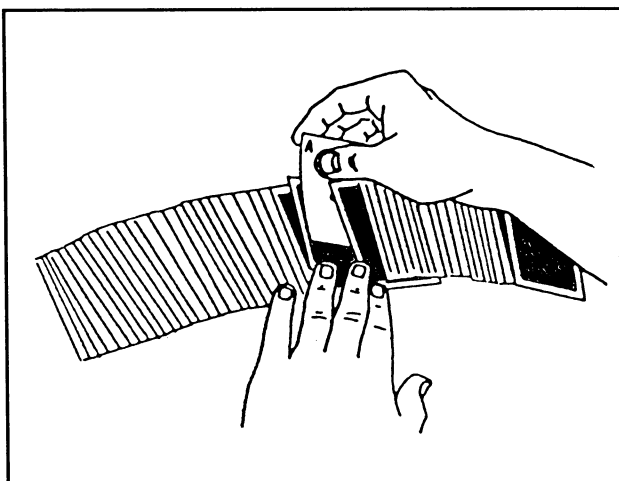


Figure 2

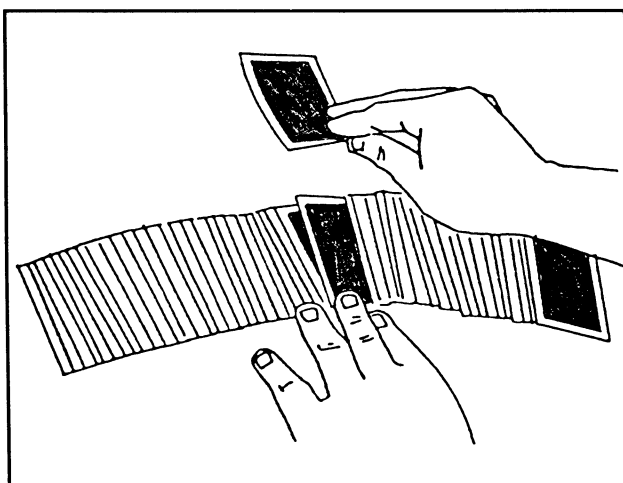
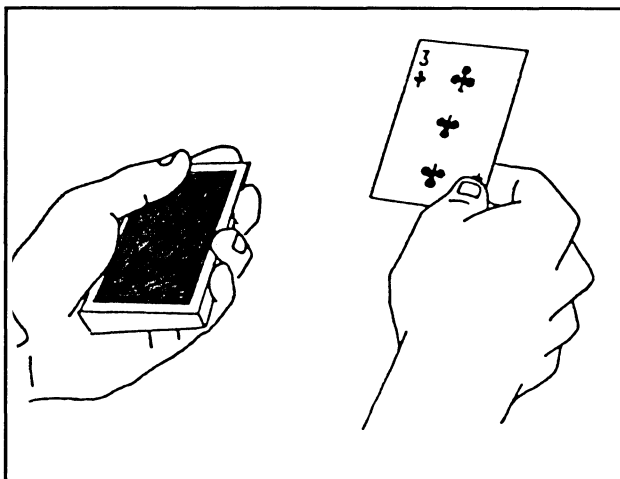


Figure 3

left hand reach into your **right** inside coat pocket, quickly thumbing off the fake 3C. Immediately your left hand comes out and places the deck aside as you add, "I forgot - I keep that card in **this** pocket." In a gesture you have shown your **right** hand empty and it now goes to your left inside coat pocket to remove the AC which was there all along. You are now clean of the gaff.

Figure 4



For those of you who are familiar with the Center Reverse (See FUTURE REVERSE by Marlo, or CARD CONTROL by Buckley) the following effect is possible. It again makes use of the Double Index card.

EFFECT...

Two selected cards are revealed with one appearing face up and then this card is changed to the other selection. Both selections are now produced from your pocket without any palming.

1. Assume you are using the 3C gaffed card. This is placed on the bottom of the pack. The regular AC and 3C are removed. The AC is placed in your right **side** trouser pocket or coat pocket. The 3C is placed into your **inside** left coat pocket.

2. Shuffle the deck, keeping the gaffed card on the bottom. Cut the deck and get ready for the Peek Force. You force the 3C index first. Double Cut the deck to bring the card back to the bottom. Shuffle to retain this card at the bottom. Turn the deck around to get the AC index into play. Cut the deck and do the Peek Force. This time, after the Peek Force, do the Center Reverse. This brings the AC index face up, ready for the eventual spread of the cards as in FIG. 1. Of course be sure to have the 2nd spectator name his card before revealing it.

3. Having disclosed the 2nd spectator's card you remove it as already shown in FIGS.

2 and 3. Ask the first spectator to name his card. Say, "I could find your card but I have an easier way." Wave your hand over the tabled card and then turn it face up as in FIG. 4 to reveal his card.

4. During the above you should have the pack already in your left hand. Your right hand now places its card on top of the deck. Now do a shuffle to retain the top card such as an injog control type or the pick-up type. Hold the deck in your left hand.

5. With your right hand, gesture toward the 2nd spectator as you ask what his card was. With your right hand reach into your right side trouser pocket to remove the regular AC. Toss it face up to the table.

6. Look at the 1st spectator and say, "and your card, of course, is in - ". Here your left hand reaches into the **right** inside coat pocket and quickly thumbs off the gaffed Double Index card. Just as quickly remove your left hand from under your coat and place the deck **aside** as you apparently have made a mistake. With an empty right hand reach into your left inside coat pocket and remove the regular 3C to toss it face up to the table. All can now be examined except the magi.



"PULLDOWN ELIMINATOR"

August 5, 1957

This is the usual corny effect of having a card touched among ten, then by dealing one out and one under until only one card remains and this last card is the selection. In this method there is hardly anything to tax the memory but mastery of the Pull Down Move or Single Buckle is essential. There are three types of technique one can use for this; 1. Buckling the bottom card as the top one is placed apparently under the deck but really between bottom card and the rest of the packet. 2. The left 4th finger pulls down on the left side of the bottom card, causing a space between which the card can be inserted. 3. The left 4th finger obtains a break on the bottom card and **holds** it during the whole process of elimination. Take your choice.

1. The only thing you remember is the position of the touched card and whether it is at an odd or even number from the top. If it is at an odd number, then start by placing a card from top to bottom. If it is at an even number, then the first card goes to the table and the next one under.

2. Continue until the actual touched card becomes bottom card of the packet. (You know the number and count during the process so you know when touched card goes to the bottom.) From here do the Pull Down each time a card is being placed to the bottom of the packet, therefore keeping the selection on the bottom during the rest of the elimination process.

3. Continue until you will have three cards, when at this point you will, of course, seem to place one to the bottom, doing Pull Down; but when eliminating you actually do a Single Buckle and take off two as one. Naturally the single card remaining in your hand is the one previously touched.

4. Do not work too fast because the method is easy, as you may become confused in the count and do the Pull Down at the wrong time.

In Conclusion, what a waste of a good move for such a silly effect. One more thing, perhaps it is possible to actually set the card with the Pull Down so that toward the finish you can wind up cleanly. If the card is among the top four touched, keep it on the bottom until 3 are on the table. From here it is automatic.

Following the rules outlined in the first method of the Pull Down Eliminator, here is the simple formula for placing the selection to come out automatically toward the finish of the deal. Cards are always handled face down.

1. If the selection lies at 1-2-3 or 10th position you use the Pull Down Move until 3 cards are out **on the table**. From here continue normally and the last card will be the

PULLDOWN ELIMINATOR

selection.

2. If the card is at 4 or 5 it is automatic, following the rule of dealing 1st card under packet if selection lies at an odd number and to the table if it lies at an even number.

3. At positions 6 or 7 you do the Pull Down Move as a selection goes to the bottom, then from here the deal is normal and the last card will be the selection.

4. If the card is at position 8 or 9 you do a double lift at the selection, that is the selection and under the card, then place these two as one to the bottom but doing Pull Down Move so the two cards actually go above the bottom card. From here the deal is automatic. Note: the actual single selection can be taken **but** a Double Card Pull Down Move, or Double Buckle is made so that the card goes in **third** from the bottom. From here the deal is automatic.

5. A run through the formula and you will easily remember the sequence for each set, i.e., 1-2-3 and 10 have to be 3 cards on the table **before discontinuing** the Pull Down Move. 4 and 5--Automatic--6 and 7 selection placed second from bottom via Pull Down Move. 8 and 9 Double lift plus Pull Down Move or the single card and using Double Pull Down or Buckle. The nice feature is the clean ending of the effect once the required mechanics have been executed.

CONCLUSION...

This ain't card magic—it's a puzzle.

BEST PULL DOWN PROCEDURE FOR ELIMINATOR EFFECT...

August 5, 1957

Ten cards used. In this version cards are always handled **face down** and you point this up in the presentation.

Rules: 1. Always be sure you start right. If the touched card is at an **odd** number in the packet, from top, then obviously you must **place** all odd cards to **bottom** of packet and those at even numbers will be eliminated in the initial run through. The **reverse** holds true if the touched card is at an **even** number from the top. The **even** cards will go **under** the packet and the odd cards are eliminated in the initial run through.

When to **use** the Pull down: 2. **after** the touched card becomes the bottom card of the packet. Of course, you know the touched card's position and thus as you count, silently, you know when this card becomes the bottom card.

3. From here do the Pull Down each time you place a card to the bottom of packet. Continue with the Pull Down until there are 3 **cards on the table**. From here you

continue in the normal manner until one card remains, which will be the touched card **IF** it originally was at either of these numbers from the top--1-2-3-10

4. If the touched cards are in position 4 or 5 the effect is automatic by following Rule 1 as regards odd and even positions.

5. If the cards touched are at 6 or 7 from the top you follow Rule 1 as regards odd and even positions. When you are about to place the touched card to the bottom, do the **pull down** to get the card **2nd** from the bottom; from here the effect terminates automatically.

6. **No Pull Down** used on the cards at 8 and 9. For the 8th card you naturally start by discarding the 1st card, one, an odd number as per Rule 1, to the table and the even card, number **two** goes to the bottom. Continue in the normal manner and **keep track of the count** until you reach the count of 14.

At this point do a **two card pushoff** as you place these cards to the bottom. The rest is normal and the effect is concluded. For the 9th card proceed as outlined in Rule 1 and 6 **but** the two card pushoff is made at the count of 15 and the trick ends as before.

7. Instead of counting the long count, for cards at 8 and 9 position, you can merely keep track of the cards you discard; when 7 cards have been discarded, do your **two card pushoff** on the next card(s) as you place these to the bottom. The rest works automatically.

REVIEW: **Always** start with Rule 1.

* Cards at 1-2-3 and 10 use Rule 2 and 3

* Cards at 4 and 5 are automatic, following Rules 1 and 4.

* Cards at 6 and 7 use Rules 1 and 5.

* Cards at 8 and 9 use either Rule 6 or 7.

1st NOTE...

If you want to handle the ten card packet **face down** at one time and **face up** at others, then all you need to know are the rules governing cards at position 1-2-3-4 and 5. This means you have **four** chances for the effect to work automatically and the Pull Down, using Rule 2 and 3 only, for cards at 1 and 2 positions. Make required logical explanations as to why you handle cards face down one time and face up at others. (Start with cards either face up or face down.)

2nd NOTE...

You will find it a smooth action to hold cards in the **right hand** and using the left hand to discard or place cards to the bottom. The right hand uses M.S. Deck Move or Pull Down Move via Buckle. **motion** of the right hand covers action effectively.

DOWN AND UNDER...

August 15, 1957

Although we have had two other methods, or rather procedures using Pull Down Move via Single Buckle, in which the packet of ten cards was **always** handled faces down, we believe this method, still using Pull Down Move via Single Buckle is simpler than the other previous two versions. Naturally all our versions were the result of that which appeared in the Dai Vernon book. One will readily see there is very little to remember in this version of the effect.

1. Remember that if the touched card lies at an even number the first card must be dealt to the table. If the touched card lies at an odd number the first card goes under the packet.
2. If the touched card lies among the **top** five the packet is handled **face down**, but if it is among the **bottom** five the packet is handled face up. In other words you really think of each five as a unit at top and bottom.
3. The selected or touched card is retained at the bottom of the packet until **three cards have been dealt onto the table**, then from this point on you will merely continue normally and the last card will be it.
4. As an example, suppose the card second in position is touched. If it is at the top five the packet is turned face down; if it is at the face five the packet remains face up. The card lies at an even number so the first card goes to the table. The second card, actual selection, goes to the bottom of the packet. The next card to the table, there are two cards on the table now. The next top card of the packet is apparently placed to the bottom but doing Pull Down Move via Single Buckle retains actual selection on the bottom of the packet. The next top card is dealt to the table; thus **three** cards are now on the table and this **tips** you that from then on everything is done **fairly** and **squarely** and the last card will be the selection.
5. Following these rules you will find you have little to remember except **(A)** Start the deal properly; **(B)** Keep the selection at the bottom until **three** cards are on the table, then continue normally until the last card.
6. Because you are actually dealing with only 5 cards at a time, due to the packet being

handled face up or face down, you will find you will have to do only 2 Pull Down Moves when 1st card top or face is touched. Only 1 Pull Down if 2nd or 3rd card from top or face is touched and then rest is automatic.

7. In conclusion do not try to remember how many Pull Downs but rather continue Pull Downs, when necessary, using the **three cards** on the table as a signal to stop doing them. You'll be amazed at the simplicity of remembering what to others must seem like an involved memory method.

DOWN AND UNDER COINCIDENCE...

October 1, 1957

EFFECT...

A packet of ten mixed cards is shown faces up. They are turned face down and mixed further. Next the cardician transfers one card from top to bottom until the spectator calls "stop." The card stopped at is placed aside face down. The performer now places the card under the packet and the next one is dealt aside onto the table, the next card placed under the packet, the next discarded to the table. This process is continued until only one card remains in cardician's hands. This card is turned face up as well as the one on the table that spectator previously stopped at. Both cards are of the same color and value.

The above effect suggested by Bob Veaser with **no solution given**. The following method is answer to the problem posed:

1. Previously remove five pairs of cards such as two black Aces, two red fives, two black tens, two red Queens and two black sevens.
2. Holding the five pairs face down in the left hand you do the Backward Faro three times. That is, you outjog first card, then injog the next, outjog, then injog, etc., until the ten cards are as in FIG. 1, which is a side view.
3. The right hand, of course, does the actual outjogging and injogging while the left hand merely retains the jogged cards in the position shown in FIG. 1. The right hand now strips out the injogged section and places it on **top** or **outjogged** section. The **BACKWARD FARO** is repeated **twice more**, for a total of three, when upon looking at faces of the ten cards no apparent order is noticeable. The pairs are also split and thus camouflaged. The packet is now placed on top of deck, deck placed in the card case and pocketed until such a time as you are ready to perform.
4. Assuming you have found your audience, remove cards from case. False shuffle deck, keeping top stock.

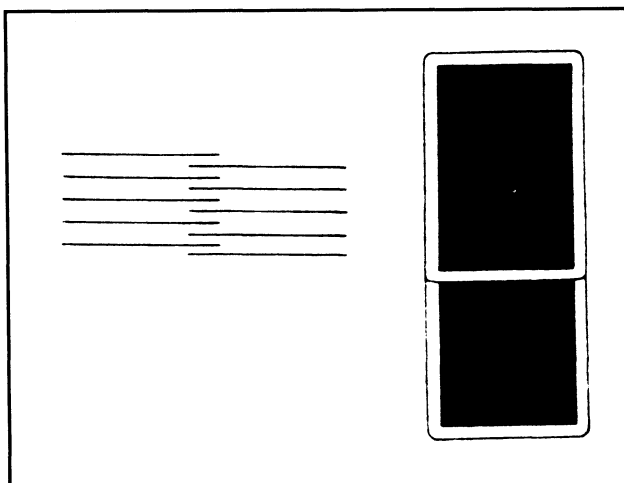


Figure 1

5. Say, "We will use ten cards from this deck," as you count off ten cards without reversing their order.

6. Place the deck aside and spread the ten cards face up to casually show they are all different.

7. Turn packet face down and say, "We will give it a Chinese Shuffle to further mix them." Here you openly do **two** Backward Faros which will now put your ten cards back in pairs.

8. Next say, 'I will transfer one card at a time from top to bottom and as I do this you can tell me to stop at any time and the card you stop me at will be placed aside face down.'

9. During the above patter transfer two cards, one at a time, from top to bottom to demonstrate the process. Now continue placing a card at a time from top to bottom but repeating the phrase, "One, Two," (silently) for each **two** cards transferred. In other words. on the first card you would think, "One." the next card, "Two," then back to "One" on the next card, then "Two" on the next, etc., thus keeping track of pairs in this way.

10. When "Stop" is called place the card stopped at face down to the left of the table. Also remember whether it is a card number "One" or "Two." If it is a card "One," then its matching card is still on top of the packet in the left hand. If the card is a "Two" count, then its matching card is already on the bottom of the packet.

11. Assuming the matching card is on top you start by placing this card on the bottom of the packet, the next one to the table, the next one goes to the bottom **but** do the Pull Down Move to keep matching card on the bottom of the packet. The next card

goes to the table and from here on the DOWN AND UNDER process is all fairly made when the last card remaining will be the matching card to the one previously stopped.

12. If the matching card is on the bottom, then you start by placing the top card to the table, the next one under the deck **but** doing PULL DOWN MOVE, the next one to the table and from here on everything is done fairly when the final card will be the matching card.

13. It is obvious that steps 11 and 12 work because the card originally stopped at and placed aside is counted as a tabled card so that when two more cards are dealt to the table you have reached the key number of **three** tabled cards as per original instructions for DOWN AND UNDER using PULL DOWN MOVE.

14. As only **one** PULL DOWN MOVE is executed in the effect it makes it a very practical item. Below are other suggestions for the effect:

SUGGESTION NO. 1...

If desired the matching card can be crimped so that the nine card packet can be handed to spectator for shuffling. On getting the packet you can very easily spot crimped card and bring it to any position required, or again you can work directly from the position that the crimped card occupies after the shuffle.

NO. 2...

Using cards that are marked would permit shuffling of the packet by spectator from the very beginning. In this way the card stopped at would naturally be noted from its markings. The packet could again be shuffled, then during the DOWN AND UNDER PROCESS, the matching card could be located, again from its marking, then kept until last during the DOWN AND UNDER procedure.

NO. 3...

You could use unmarked cards and follow the same procedure except after the second shuffle you would spread **nine cards** face up to show how well-mixed they are., During this time you could quickly note **which card had not a matching card**. The card could then very easily be brought into position for the DOWN AND UNDER elimination.

FINAL NOTE...

We do not believe in openly showing that the ten cards are paired but instead prefer to let spectator assume it is a packet of mixed cards with possibly **NO** pair at

PULLDOWN ELIMINATOR

all. In this way the climax is more startling. Single Buckle is best for Pull Down Move when using small packet.



THE CIGAR BOTTOM DEAL

July 10, 1960

This was especially devised for the cigar smoker who holds his cigar in his hand, between 1st and 2nd fingers in the usual manner, as he deals the cards. While the basic buckling procedure has already been described in SECONDS-CENTERS-BOTTOMS, it will be redescribed, plus some features that while an inherent part of the deal need pointing up.

Before going into the actual mechanics, suffice to say that if the normal "take" between the 2nd finger and thumb is used the cigar will dip downward very noticeably as in FIG. 1. If the "take" is made between the 3rd finger and the thumb the cigar will remain in the same parallel position as in FIG. 2. Having any other object in the hands, such as a cigarette or pencil, the above will also apply. The rest of the description will be made without the cigar in the hands for clarity.

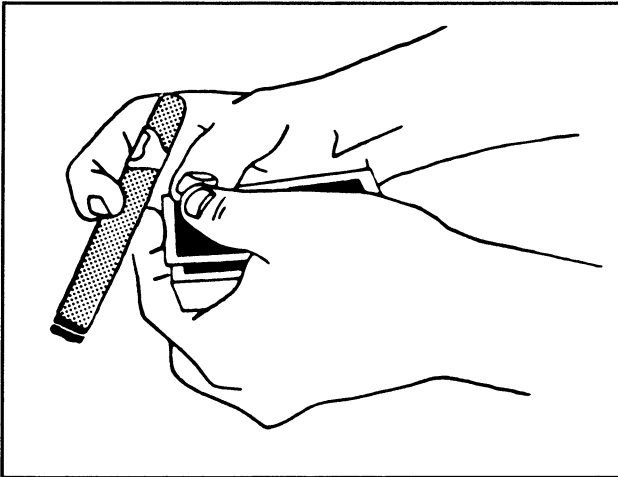
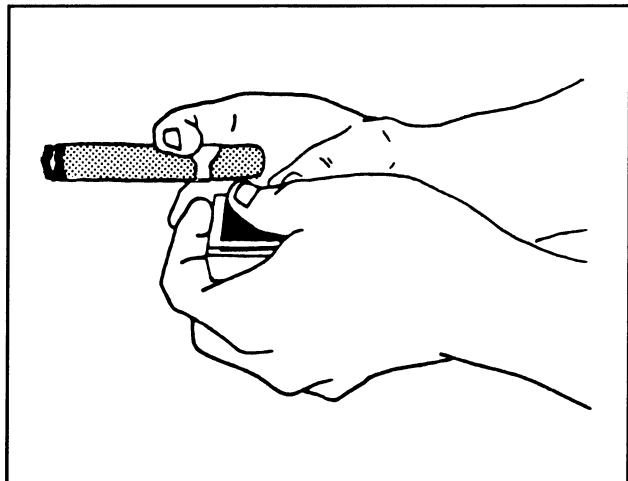


Figure 1

Figure 2



THE GRIP...

1. The Grip used is the Master Grip as described in SECONDS - CENTERS - BOTTOMS; however, the standard Mechanics Grip can also be used. FIG. 3 shows the Master Grip. Note that all three left fingers are converged at upper right corner, near left 1st finger.

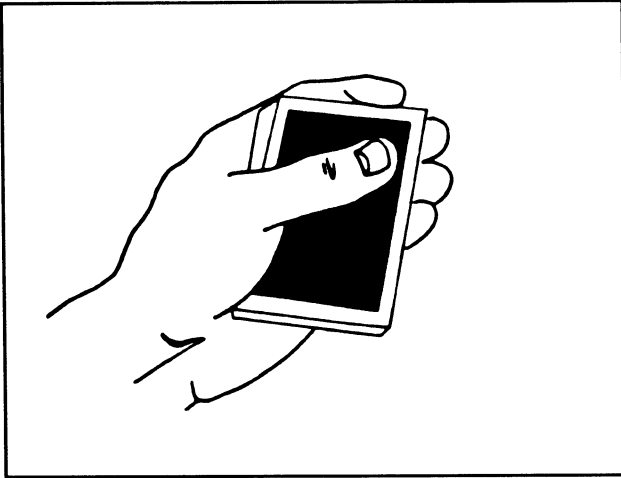


Figure 3

THE DEAL...

1. The top card is pushed over the side of the deck, as in FIG. 4, for about a half inch and the right thumb and third finger take the card by its upper right corner; however, the bottom side of the right thumb should brush against the nail of the left thumb, on each take of the card, as seen in FIG. 4.

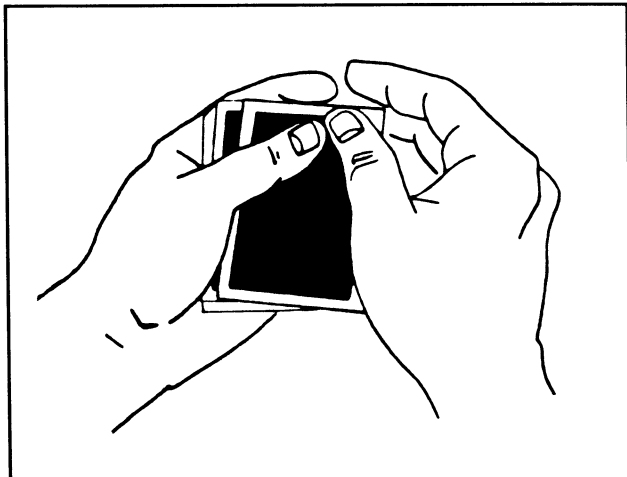


Figure 4

2. As soon as the right fingers remove the top card the left thumb immediately shoves over the next card. The action is as in FIG. 5 and usually becomes an inherent part of any deal that is practiced.

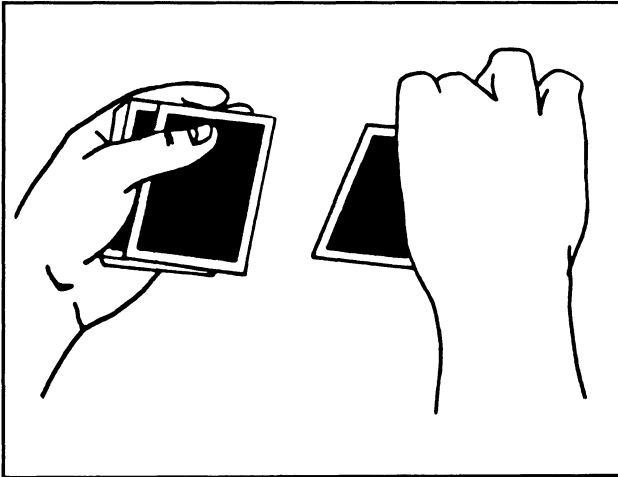


Figure 5

THE BOTTOM DEAL...

1. When it is required to take the bottom card you will be in the position shown in FIG. 5 just **before** the bottom deal. When you are at this stage the left 2nd, 3rd and 4th fingers buckle the bottom card by moving these fingers inward as a unit. Keep the bottom card buckled as in FIG. 6.

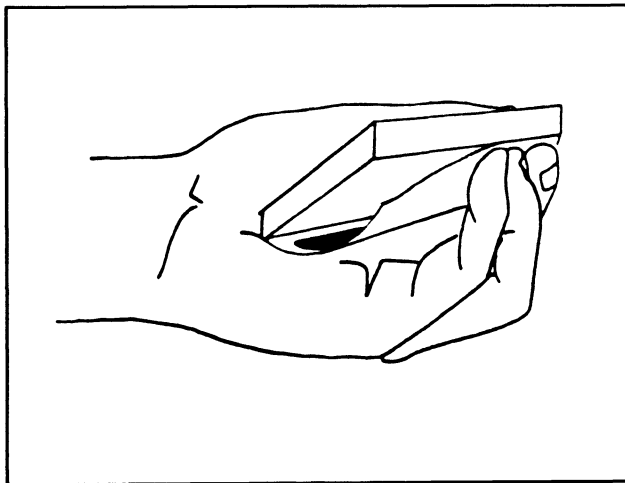


Figure 6

2. With the card buckled as in FIG. 6, its upper right corner is now free of the left 1st

fingertip as in FIG. 7, which shows a bottom view with a reversed card in order to clearly show the contrast.

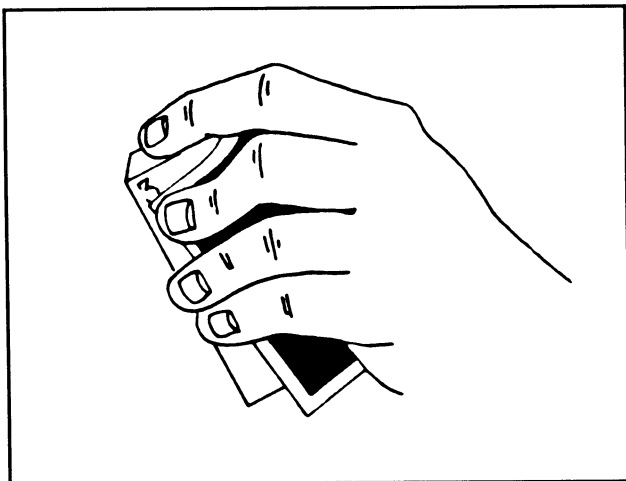


Figure 7

3. Keeping the card thus buckled, the right hand comes over as if to take the top card. The right 3rd fingertip moves into the space created between left 1st and 2nd fingers as in FIG. 8, a bottom view of the action. From the top the action is identical to that already shown in FIG. 4.

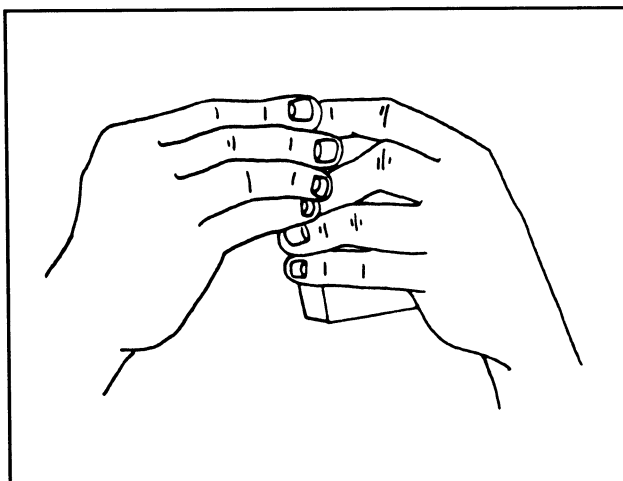


Figure 8

4. As soon as the right 3rd fingertip contacts the buckled card the left 2nd, 3rd and 4th fingers relax, enabling the bottom card to be withdrawn easily as the left thumb simultaneously pulls back the top card flush with the top of the deck. A stopped action, of the actual bottom deal, is shown in FIG. 9. As the speed of the dealing increases,

the buckling of the card takes on the aspect of merely loosening the card for the "take." Practice will readily make this clear.

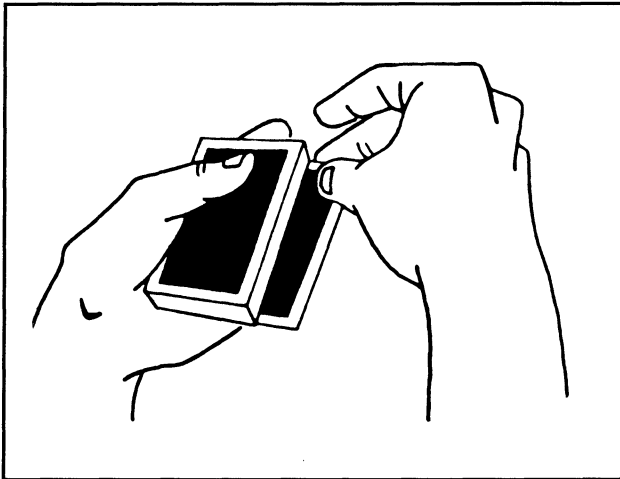


Figure 9

5. After the bottom card is taken the left 2nd, 3rd and 4th fingers return to their original position close to the left 1st finger. Thus all four fingers are again converged at upper right corner of the pack for a repeat of the buckling action when needed. Remember that the buckling action is not made until the top card is pushed over and just as the right hand approaches for the "take."

6. While the above description has the cards being taken at the upper right corner, at times a deceptive bottom deal can be had by taking the cards at the center of the right side.

7. In this case the bottom card is kept buckled until the right 3rd fingertip makes its contact at a point below the left fingers, or at center, at the right side of the deck as shown in an exposed back view of the action in FIG. 10.

8. Once more remember, the left fingers relax as soon as the right 3rd fingertip has made contact with the buckled card.

9. FIG. 11 shows the same identical actions about to be used for the "Havana Deal" with the right thumb about to contact the buckled card at the back lower right corner. For further details refer to "Seconds--Centers--Bottoms." For this deal you can quit smoking.

FULL GRIP DEAL...

November 18, 1965

Figure 10

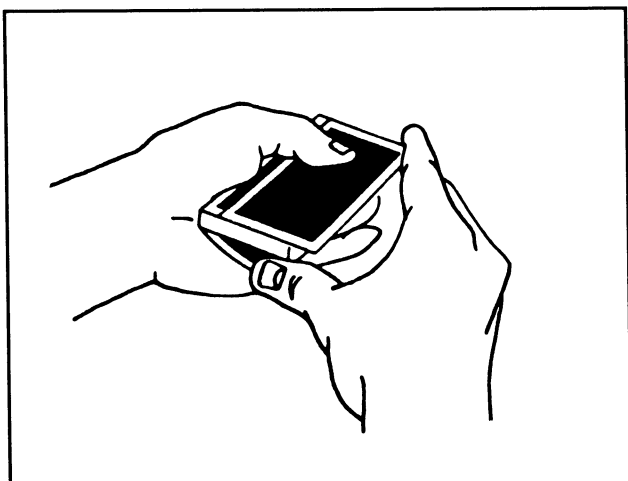
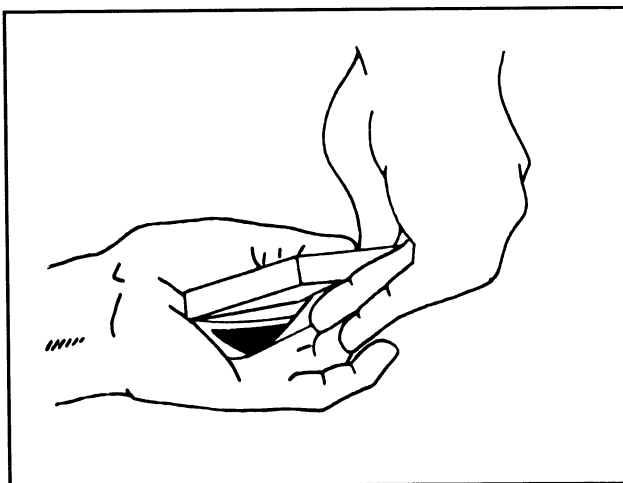


Figure 11

For several years now a very puzzling bottom deal has been one in which all four fingers are at the sides of the pack, apparently making such a bottom deal impossible if the deal is made from the side of the pack and not the front end as in the S.F. Deal. (See "Seconds--Centers--Bottoms.") The following method will enable you to do such a bottom deal.

1. Hold the pack as in FIG. 12 with all four fingers at the right side. The pack is more or less in the Master Grip.
2. Shove over the top card and now, under cover of the top card, the left 1st finger moves inward and buckles the bottom card, as in FIG. 13, an exposed side view.
3. The buckling action will also cause the left 2nd, 3rd and 4th fingers to move

downward. At the same time these left fingers move away from the left 1st finger, thus creating a space between the 1st and 2nd fingers.

Figure 12

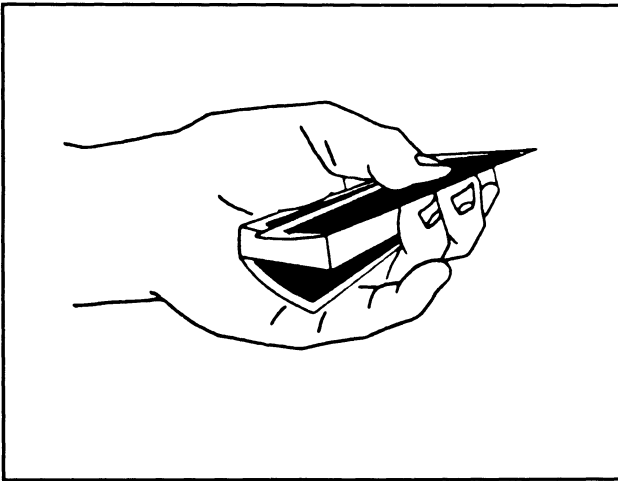
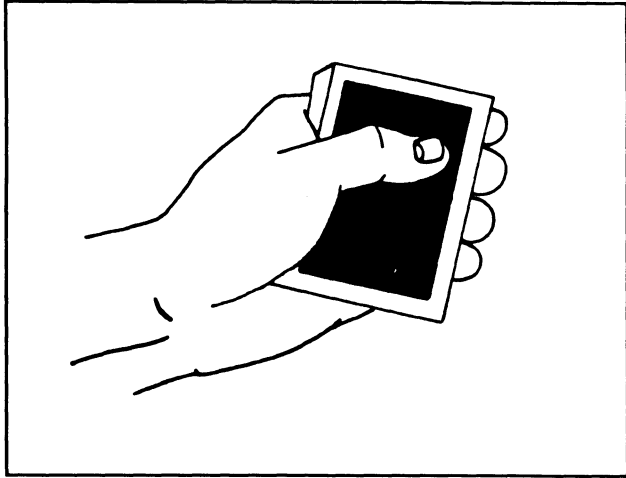


Figure 13

4. The left 1st finger keeps the bottom card buckled as right hand comes over for the "take." The bottom card is taken with the right 2nd fingertip going into the space created as seen in FIG. 14, a bottom view. From the top the view is as in FIG. 15, where you will note that the tip of the right thumb actually presses down on the nail of the left thumb.

5. The pressure of the left 1st finger and the left thumb will keep the deck in place, enabling the right 2nd finger to strike out or pull out the bottom card and take it between the right 2nd finger and thumb at the corner and right 1st finger at the front edge of this card. Of course the left thumb pulls back top card as the bottom one is dealt.

Figure 14

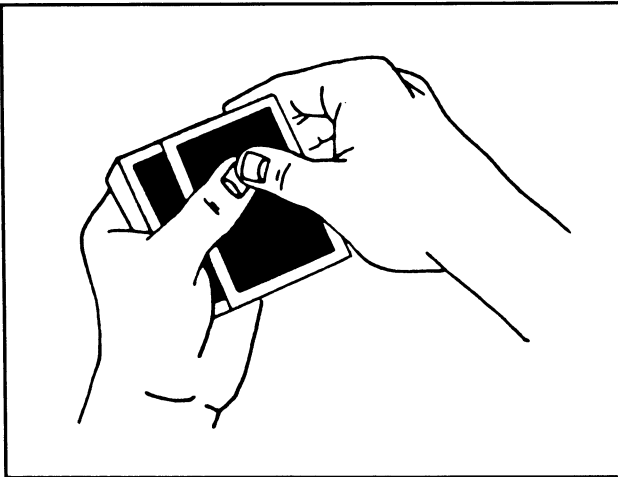
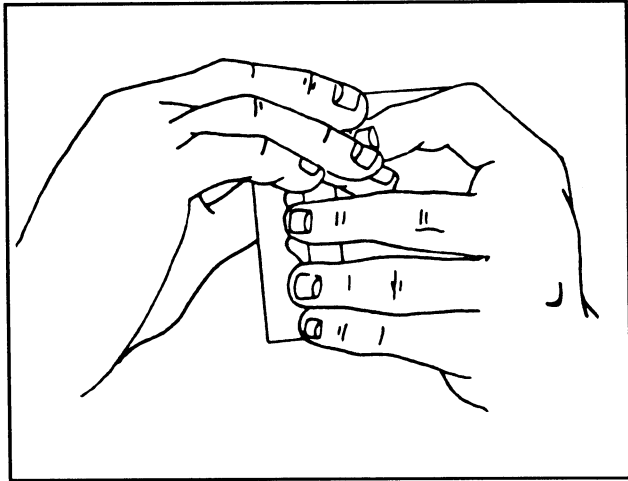


Figure 15

6. While the left 1st finger has been used to buckle the bottom card, some may find that other fingers may give them better results and only experimentation will decide. (For other details of bottom dealing using the buckle, see "Seconds--Centers--Bottoms," also Notes of July 10, 1960, "The Cigar Bottom Deal.")

THE PSEUDO METHOD...

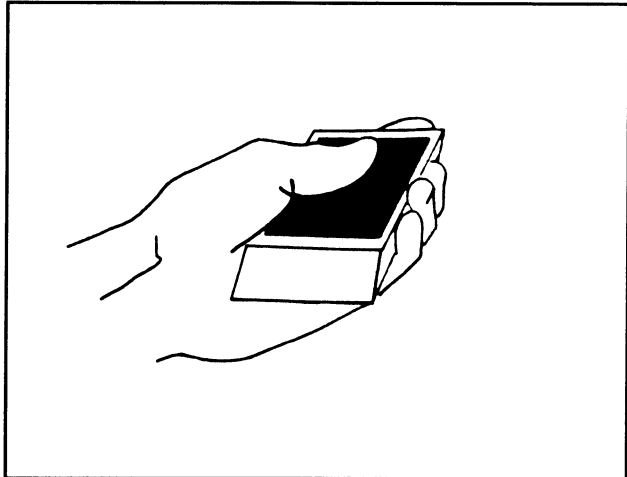
This gives the appearance of doing the Full Grip Deal but it actually uses the mechanics of the "Cigar Bottom Deal." (See Notes of July, 10 1960.)

1. Place the pack in the left hand into the Master Grip or usual Mechanics Grip. In these grips the control of the pack is actually between the left 1st finger curled around the

top right corner of the deck and the base of the palm at the lower left corner.

2. As the right hand places the deck into the above position, into the left hand, the right thumb, at the back end, immediately bevels the pack forward. Thus the deck ends up as shown in FIG. 16 where you will note that apparently all four fingers are at the side of the deck; yet actually, the whole bottom portion is still controlled by the left 1st finger and base of palm.

Figure 16



3. From here, merely do the mechanics outlined in "The Cigar Bottom Deal" to get a deceptive looking deal.

4. The disadvantage to the Pseudo Method is that the bottom card ends up being held at a different point with the right fingers; however, the advantage is that the Havana Deal or Stud Deal can be made from what apparently looks like the Full Grip.

PUSH PULL BOTTOM DEAL...

This is unusually good when having to deal bottom cards from a full deck as the technique permits of a noiseless withdrawal of the bottom card. The basic principle consists in the right thumb **pushing** against the **edge** of the pack on the right side as right 2nd fingertip, which is under the pack, **pulls** on the bottom card.

1. Hold the pack in the left hand, either in the usual Mechanics Grip or the Master Grip. The left 2nd, 3rd and 4th fingers can either be brought up to lightly touch the right side of the deck, with their tips slightly below the top edge of the pack, or they can be extended as they are in FIG. 17.

2. To get the feel of the basic principle, place the tip of your right thumb against the **edge** of the deck at upper right corner. Note that the right thumb is also touching the

THE CIGAR BOTTOM DEAL

tip of the left 1st finger. The tip of the right 2nd finger is in contact with the bottom card also. The position of the fingers of both hands is shown in FIG. 17. Here the left 2nd, 3rd and 4th fingers are extended slightly and their position will remain constant during the deal.

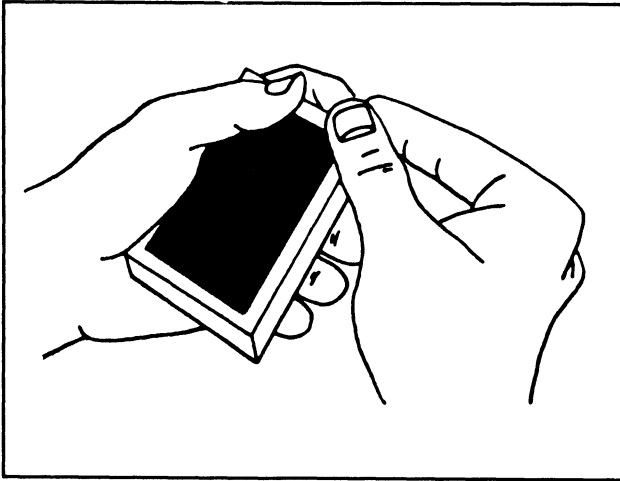


Figure 17

3. With the right thumb push against the edge of the deck at the same time the right 2nd finger pulls on the bottom card, causing it to move out as in FIG. 18, the start of the deal.

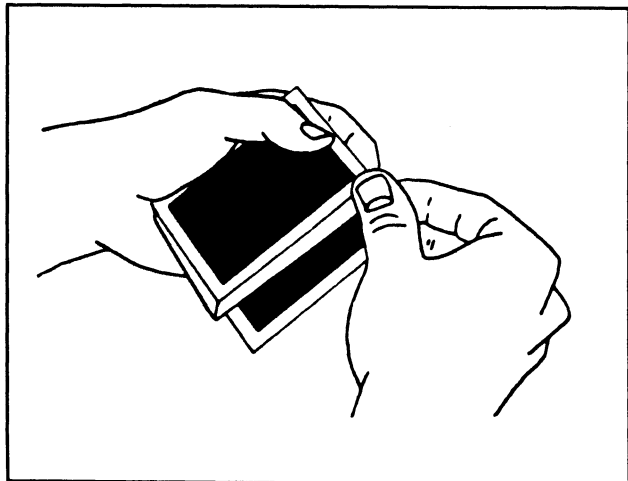


Figure 18

4. Having started the bottom card out the right thumb automatically comes in contact with it and the card is dealt downward to the table or off to any part of the table.

5. While the tip of the right thumb is used to illustrate the pushing action, you can use

of the **ball** of the thumb or the **side** of the thumb to push or press against the top edge of the pack as the right 2nd fingertip or 3rd fingertip, if using the Cigar Bottom Deal, pulls out the bottom card.

6. The above are the basic mechanics of the Push Pull Bottom Deal; however, in action the top card will naturally be pushed or dealt forward, very slightly, by the left thumb as the right fingers take it; however, when it comes time to deal the bottom card the right thumb will automatically push this card back flush with the top of the deck as the bottom card is taken or pulled out.

7. The Push Pull technique is also very helpful in doing the Full Grip Deal. In this case, after the top card has been dealt over and bottom card buckled, as in FIG. 13, the right thumb pushes down and to the left on the top dealt-off card as shown in FIG. 19 (an action exaggerated for clarity).

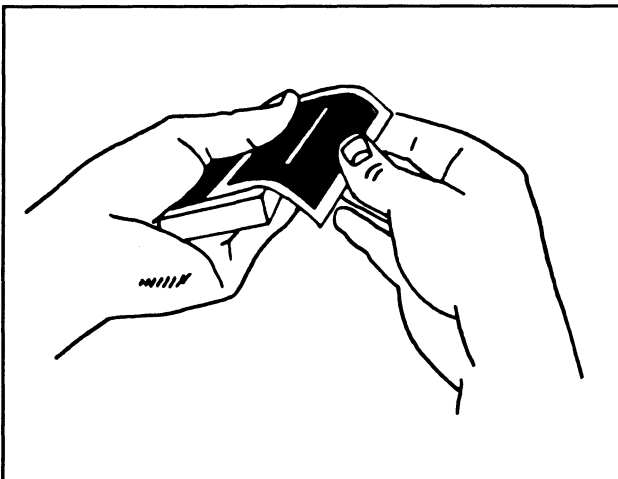


Figure 19

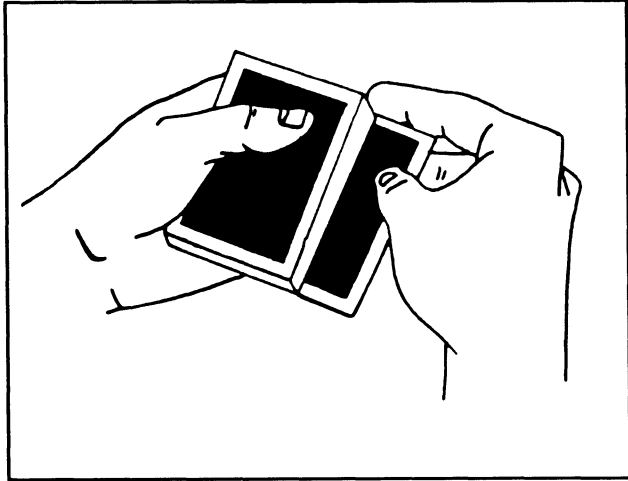
8. Meantime the right 2nd fingertip contacts bottom card in a manner similar to that already seen in FIG. 14, a bottom view.

9. Execute the Push Pull technique, which results in the bottom card coming out as in FIG. 20, with the rest of the deck still in place in the left hand.

10. Some may prefer to eliminate the buckling action and just use the pushing and pulling technique. Regardless of which procedure is adopted the important point to remember is that the pack is held low in the hand, almost as if it were placed on the extended fingers. In this way there is never any noticeable bobbing of the left fingers as the bottom card is pulled or dealt out.

11. You will find that using the Erdnase Grip plus the Push Pull technique is a very deceptive combination.

Figure 20



DROP SLEIGHT TECHNIQUE

November 4, 1967

The ruse of secretly dropping a card or cards off the bottom of the deck onto the packet or onto another packet is not exactly a new idea; however, unless it is done perfectly, there are possible tip-offs to the move, such as the cards do not land perfectly or the dropped card or cards move or slide. In the case of a number of cards being dropped off, there is a "plopping" sound. The following technique overcomes these obstacles and is a deceptive action that is covered from all sides. It will be described in connection with the following "Double Stop" effect.

DOUBLE STOP (Marlo Drop Sleight)

1. Have two cards peeked at or selected and control them to the bottom of the pack. With the tip of the left 4th finger Pull Down the bottom two cards, obtain a break and retain it with the tip of the left 4th finger.
2. With the left thumb deal over the top two cards and take them, slightly spread into the right hand, which in turn drops these two cards face down to the table.
3. During the deal off of the two cards at a time, you instruct one of the spectators to call a halt or stop to your dealing at any time. FIG. 1 shows the deal in progress.

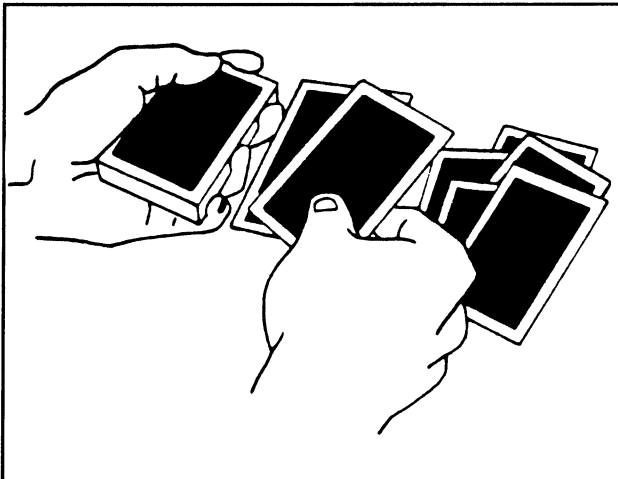


Figure 1

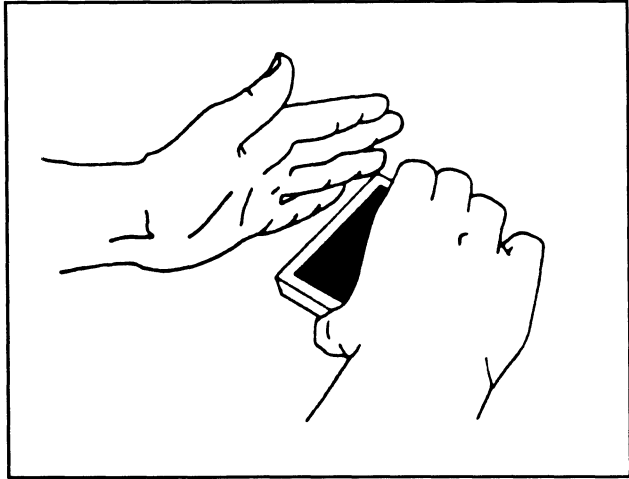
4. When the deal is stopped, give the spectator a choice of the two cards already on the tabled packet or the ones still on the pack. If he should choose those on the deck you merely add these onto the tabled cards.

DROP SLEIGHT TECHNIQUE

5. The spectator's decision having been made, you are ready for the move. The right hand grasps the deck, from above by the ends, with your right thumb taking over the break, at the back end, on the bottom two cards.

6. The right hand removes the pack from the left hand and starts to move to the right and across the tabled packet. The action at this point is seen in FIG. 2, where the left hand is clearly seen empty but already has started to turn toward the right, thus the palm of the left hand is facing to the right.

Figure 2



7. Continuing the action of FIG. 2 the right hand moves to the right and the left hand also turns as it follows the pack until both hands are in the position shown in FIG. 3, with the left hand now palm-down and the fingertips of the left hand over onto the right fingers. FIG. 3 shows performer's top view, while FIG. 4 shows the front view at this moment. The pack itself is directly above the tabled cards.

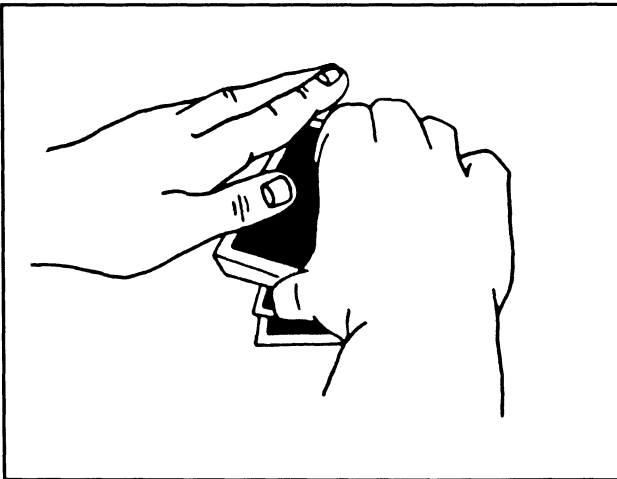
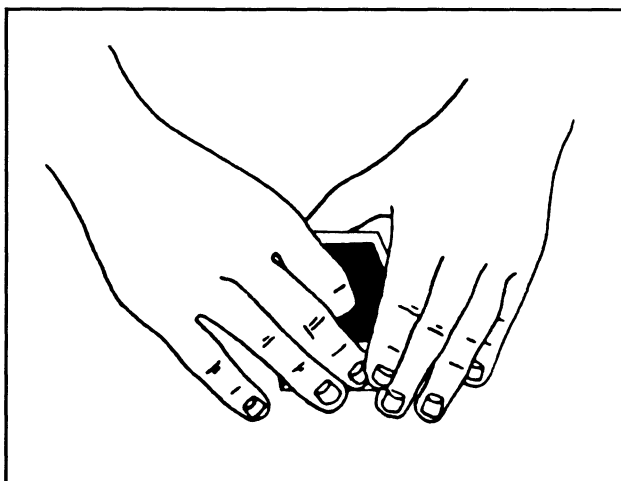


Figure 3

Figure 4



8. Without hesitation the right thumb and fingers release the bottom two cards. The right hand keeps moving to the right as the left hand comes flat onto the tabled packet. The situation is now as in FIG. 5 where the addition of the bottom two cards has been accomplished.

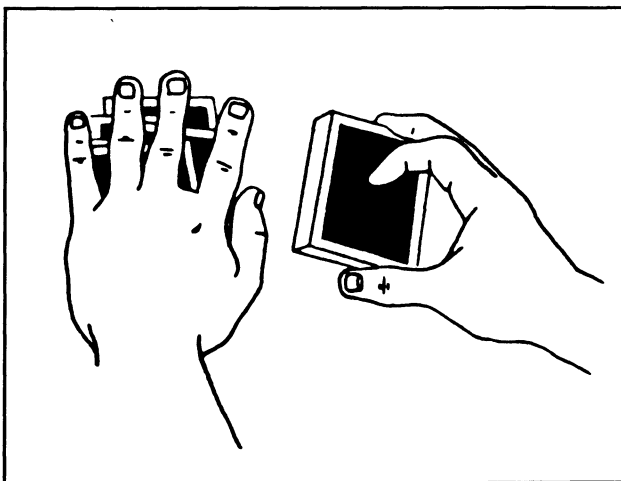


Figure 5

9. The right hand moves still further to the right to deposit the pack on the table as at the same time the left hand starts to pull the tabled packet toward the edge of the table. The right hand, of course, immediately comes under this packet to take it as in FIG. 6.

10. The right hand positions the packet into dealing position and thumbs off the top two cards, one onto the other, for the left hand to take them as in FIG. 7.

Figure 6

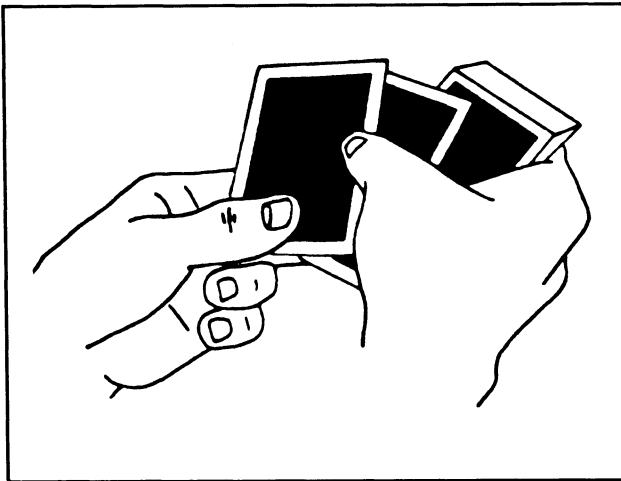
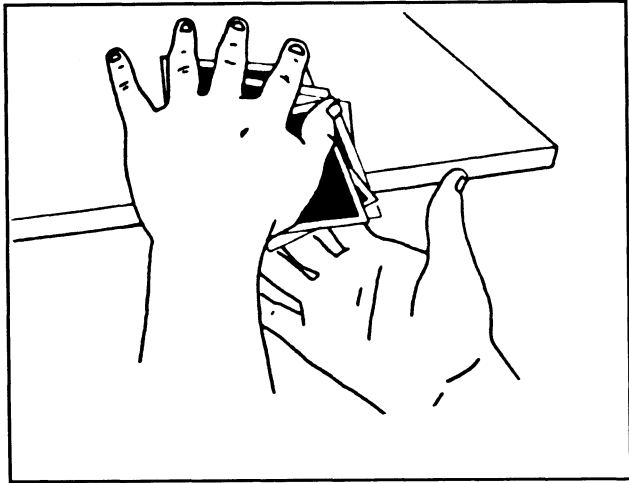


Figure 7

11. Have the two cards named, then turn them face up to reveal.

12. The actions depicted in FIGS. 2 to 6 inclusive are, of course, one continuous action that you will find delightfully deceptive, not only for a Stop effect but for any effect where you require to secretly transfer a card or cards from one packet of cards to another.

THE FOUR ACE STOP...

1. While not exactly a brilliant idea, this could be used as an opener to a Four-Ace effect or as a closer to a Stanley Collins routine. Briefly, the four Aces are on the bottom of the deck with a break held as required.

2. This time you thumb off four cards at a time as the spectator calls "Stop." From here just do the actions of FIGS. 2 to 6, inclusive.

3. Turn over the four cards to show they have stopped you at the previously vanished (if you do the Collins plot) four Aces.

AN OBSERVATION...

In Expert Card Technique the Drop Sleight is used in the hands when doing the Miller Dunbury Delusion. The procedure is to drop three cards onto the selected card as it is turned face down. You will find that if you use the tip of the left 4th finger to pull or pick off the bottom three onto the selection, you have a cleaner action with less problems of disarranged cards as the add-on is made. At times a Delayed Add On is very disarming, as follows:

1. Assume you are holding a packet in the right hand with the right thumb holding the usual break on, say, 3 bottom cards. The left hand has the other portion of the deck with a selection on top.

2. In the usual manner left thumb deals over, to the right, the top card of its packet in order that the right side of the cards, held in right hand, can be used to lever the dealt-over card face up and onto its left hand packet.

3. Now repeat the actions of the previous Step 2 but this time, of course, the face up card is turned or flipped over face down and back onto the left hand packet, but do not pick off the bottom 3 cards, of the right hand portion, at this stage.

4. The left hand now turns its cards face up and close to the right hand portion and lightly resting on the right hand packet. The turning of the left hand is strictly at the wrist and the situation is as in FIG. 8 where you will note that the left 1st finger has been curled inward in order to clearly show the bottom card.

5. Now as the left hand turns downward it will automatically end up under the right hand packet as in FIG. 9, however, without any hesitation the left 4th fingertip picks off the bottom 3 cards from the right hand portion and immediately moves forward to deal off the top card to the table as in FIG. 10.

6. Almost any kind of patter can be used to give logic to the above actions. The actions themselves can also vary but the important point of "picking off" the bottom card or cards if adhered to will give a better illusion of nothing having been added.

NOTE...

While the actions depicted in FIGS. 2, 3 and 4 appear as if made very close

Figure 8

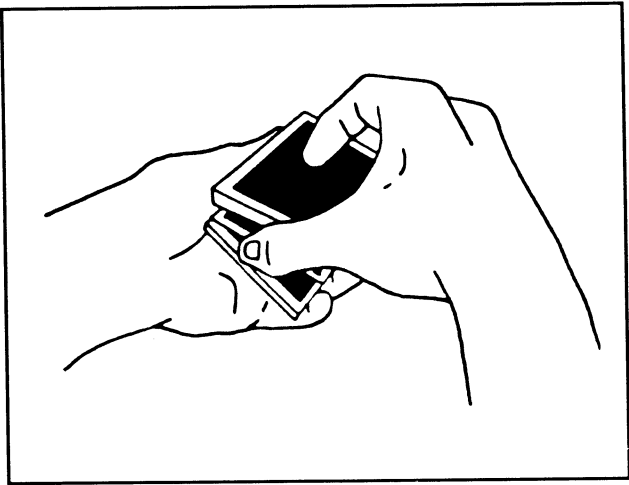
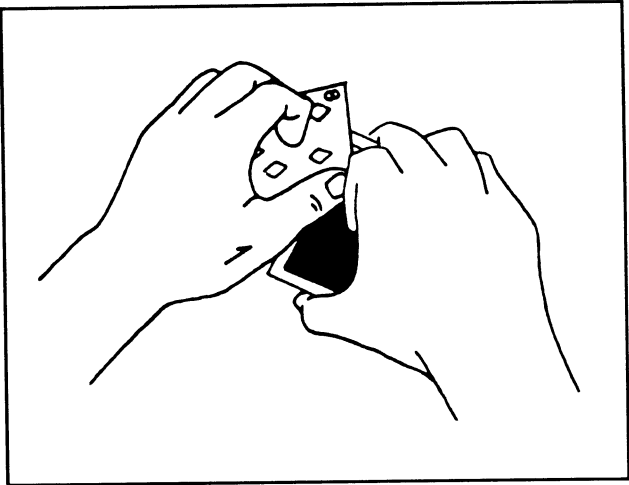
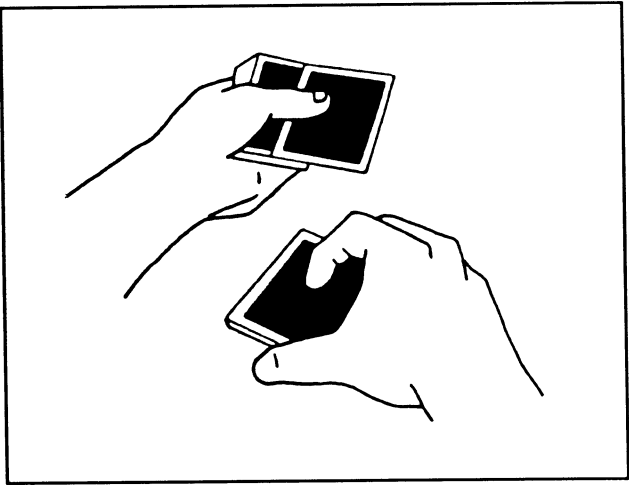


Figure 9

Figure 10



to the tabled packet, in actual performance it can be made with the deck fairly high above the tabled cards. Also, there will be no telltale visual evidence that the deck or packet ever came close to each other or that the hands ever met during the process.

VISUAL CHANGE - APPEARANCE - VANISH

April 11, 1966

The basic idea of this is flexible so that you can present it as a **VISIBLE CHANGE** of one card to another, as an apparent **APPEARANCE** of a card or supposedly a **VANISH** of a card. The whole is based on a gaffed card which is Double Indexed; however, its concept is only applicable to cards such as 3's 5's and 7's. In FIG. 1 is a 5C with a 4C index at one end.

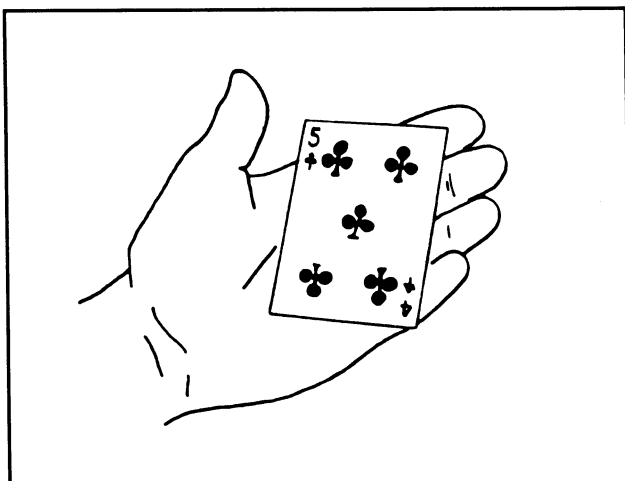


Figure 1

Adding such a card to the face of the pack and holding it as shown in FIG. 2, the card is apparently a 4C. Note that the left 4th fingertip covers lower 5C index and, of course, the left thumb is across the center pip. The card can be thus displayed for as long a time as desired and everyone will see it as the 4C. Because of the 4C index the left thumb covering center pip is suspect-free.

Turn the left hand palm down as in FIG. 3, immediately moving the left thumb over to the left corner in order to cover the upper 4C index. Without any hesitation, turn the left hand palm up again to now show a 5C as in FIG. 4 where you will note that the left 2nd, 3rd, and 4th fingers have slightly extended to now expose the lower index of the 5C.

The turning actions, depicted by FIGS. 2 to 4, inclusive, are done quickly with no hesitation and you have a startling change of a card.

Figure 2

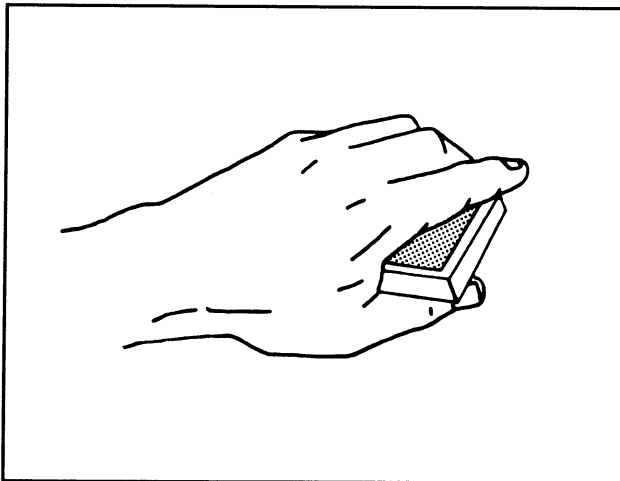
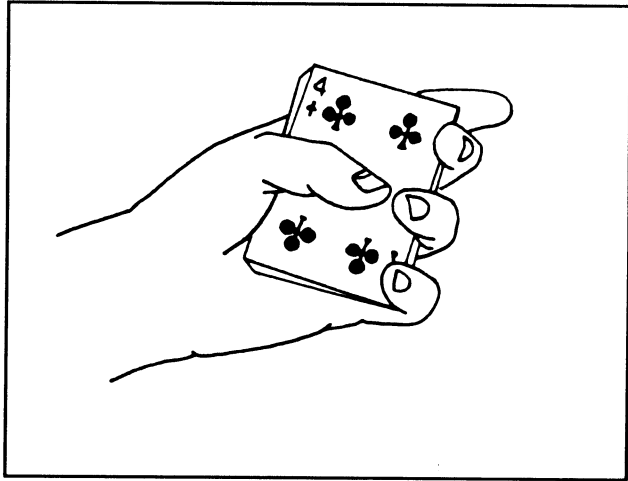
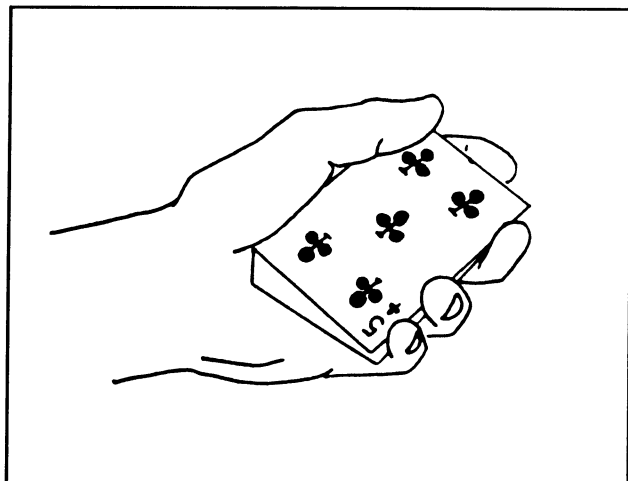


Figure 3

Figure 4



Because only the FACE of this card is seen or used it can be added to the face of any pack. This leads us into the following routine which embodies an Appearance-Change-Vanish and Reproduction. In EFFECT--Two cards are selected and shuffled into the deck. One of the cards is made to appear on the face of the deck. This card now changes to the other selection. The 1st selection is produced from the pocket. Now the 2nd selection vanishes from the face of the pack and it too is produced from the pocket. All can be examined if the spectator is suspicious of his OWN cards.

1. Assume you are using the 5C with 4C added index. On getting a borrowed deck, secretly remove the regular 4C and 5C and place them in your right trouser pocket. Remember their order. Add your card to the bottom of the borrowed pack.
2. All this can be done in the course of other effects and should present no problem to even the average card man. Any effect in which the deck can be placed into the pocket for some reason will enable you to add the gaffed card to the face of the deck and unload the regular 4C and 5C which, of course, have been brought to the top of the deck before placing it in the right coat or trouser pocket.
3. With the gaffed card on the bottom, have the 4C index at upper right corner. Cut the deck, holding break. Now Peek Force the 4C index. Double Cut to the bottom, shuffle to retain the bottom card. Turn the deck end for end to bring 5C index to upper right corner. Cut the deck, holding break. Peek Force this card on 2nd spectator, then openly square up the deck.
4. Cut the deck several times, being sure you do not cut into your gaffed card. Hold the deck faces toward spectators as you say, "Somewhere in the pack are your two cards." Here spread the deck between both hands as you look for your gaffed card, which in all probability has either a different color back or design. At any rate, get a break above your gaffed card, with left 4th fingertip, as you re-square the deck. With cards still facing spectators, cut your gaffed card to the top. Turn the deck over toward yourself, thus bringing faces of cards uppermost.
5. The 4C index should be at the upper left corner now. Point to the face card and ask if that is any one of the selections. On getting a negative answer, state you will cause the 1st spectator's card to appear on the deck.
6. Here do a Bottom Side Steal and Color Change Move, but move the right hand back only far enough to expose the 4C index plus two of the upper pips. The right second finger should be across the center pip and 5C index so that immediately the right fingers are spread out to show a 4C as in FIG. 5.
7. Let the appearance sink in, then ask for 2nd spectator's card. Here turn the left hand, palm down, in a manner similar to FIG. 3 except the extended right fingers are wiggled in the direction of the pack. Turn the pack face up, as in FIG. 4, to show the change.
8. With the right hand, gesture towards 1st spectator as you ask "Are you wondering

what happened to your card? Watch." Here turn to the left as the right hand, empty, reaches into the right trouser pocket to remove a card, turn it face up, the 4C, and toss it face up to the table.

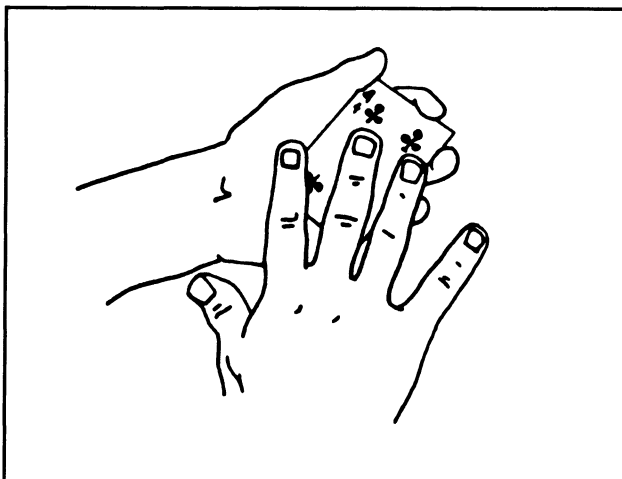


Figure 5

9. DURING the above the left hand has been out of sight for the left thumb to deal off the gaffed card into the left coat pocket; however, as soon as the 4C is produced from the right pocket, the left hand is again in view but is held palm down as in FIG. 3.

10. Look at the left hand and say, "That's not all, watch the Five of Clubs." Here left thumb lightly ruffles the corner of the deck, then left hand turns palm up to show the 5C vanished from the face of the deck. Conclude by the right hand removing 5C from pocket. The left hand casually places the deck onto the table for anyone to examine if so desired.

11. If you can't do a Color Change Move, then you can start by merely cutting gaffed card to face of the deck and then position it as in FIG. 2 to show a 4C. Have 1st spectator name his card, then show you have FOUND it. From here go into the rest of the routine as outlined in Steps 8 to 10 inclusive.

12. There is only one point to bring up and that is the fact that certain brands of cards have larger pips than other brands, but this fact is never noticed by even magicians. Also, certain brands are naturally longer or shorter in comparison to other brands and thus can actually be used as Key cards in a borrowed pack.

An "Impromptu Change" is possible using either a regular 3,5, or 7 spot. In this case assume you are using a 3 spot of, say, a black suit. Begin by covering the center spot with the left thumb and start by having the left palm down as in FIG. 3. Now the following actions must be done QUICKLY SEVERAL TIMES. Turn the left hand palm up, flashing a two, apparently; just as quickly turn it palm down, then back again to flash the face, then palm down again--repeat for a 3rd time, but on the count of four,

move your left thumb over to the **SIDE** of the deck and show the card is a 3 spot. You'll quickly get the idea and timing as you try it.

A sort of "Sucker Throw Change" effect is probably strictly for magicians but you can give it a whirl. You have to force any one of the Threes--of either Diamonds, Clubs, Hearts, or Spades. If you have these all together in the center of the deck, with the break held above them, it should be no problem to force one of these, using the classical force, and know which card it is that's taken.

Next, have the pack shuffled by the spectator. On getting it back, locate the selected card and bring it to the top. Assume it is a 3S. Here take it in the right hand and hold it just as you would for the Throw Change, with the right thumb on the face of the card and the four right fingertips on the back of the card. The right thumb should extend far enough to cover the center pip.

Look at the spectator and say, "I have your card. It is the Two of Spades, right?" Turn the right hand to flash what is supposedly a Two of Spades, then immediately toss the card face down, simulating a Throw Change but keep the right hand in full view and do not approach the pack.

After the spectator names his card, have him turn over the tabled card. With the right hand take the card from the spectator, thus showing this hand purposely empty.

In the event that you feel the sophisticated spectator may see through the ruse of covering the center pip, then work it in reverse for a surprise. In other words, actually use a two spot which you handle as if it were a three spot and which he THINKS is a three spot. Watch the surprised look when he sees it actually is a two-spot.



THE ILLUSIONARY BOTTOM DEAL

December 15, 1965

The following Bottom Deal is as the title implies - illusionary both from a visual and psychological angle.

1. The deck is held in your left hand in a relaxed Master Grip position with your left 2nd, 3rd, and 4th fingers extended but also relaxed, not rigid. The control of the pack is as usual between the base of your left palm at the lower left corner and your left 1st finger at the upper right corner. FIG. 1 shows the position of the pack.

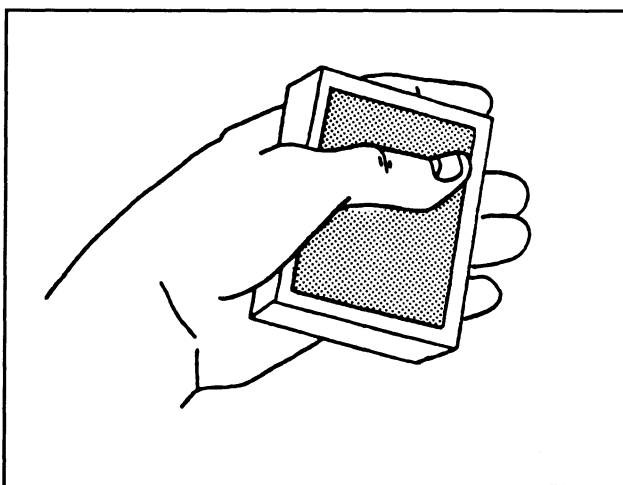


Figure 1

2. The top card is dealt forward with your left thumb for about half its width as in FIG. 2. This is the usually normal manner of pushing over the top card. Note that the left thumb is pushing the card forward at the center or near center of the top card, rather than cornerwise.

3. Your right hand now comes over to take the card as in FIG. 3. Note the whole side of your right palm is actually touching the whole right side of the dealt-over top card.

4. On the top of the card your right thumb's position is seen in FIG. 3.

5. On the bottom of the deck your right 2nd finger has moved in deep under the pack

Figure 2

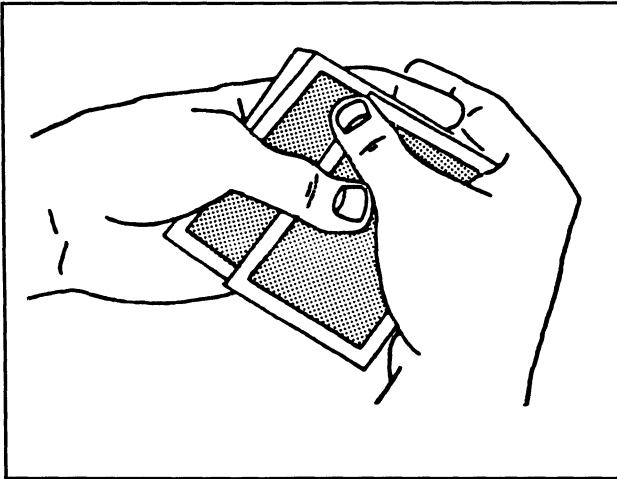
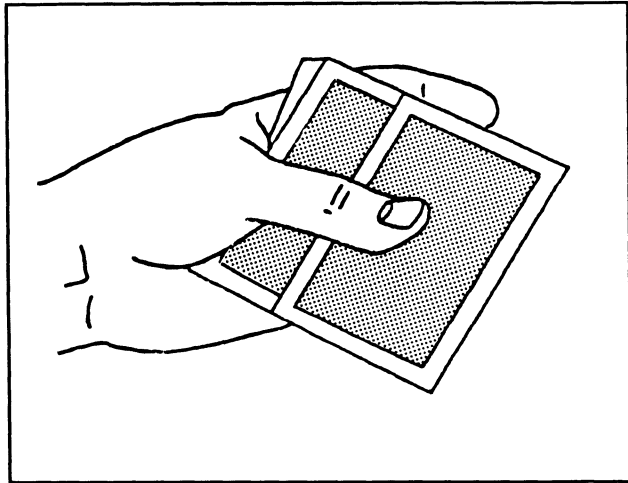


Figure 3

and in between your left 1st and 2nd fingers and is pressing up against the bottom card near its upper left corner.

6. If your left hand were to be removed the deck would actually end up being held or pinched between your right thumb on top and right 2nd finger beneath as in FIG. 4.

7. Getting back to the position shown in FIG. 3, your right thumb presses down while your right 2nd finger presses upward and pulls inward on the bottom card. As your 2nd finger pulls inward, your right 3rd and 4th fingers will also move inward against your right palm.

8. The actions in step 7 will result in the bottom card being pulled out as in FIG. 5 (a front bottom view clearly showing how the right 2nd, 3rd, and 4th fingers have curled in toward the palm). At the same time the bottom card will have been pulled directly

under and in line with the top card as shown in the back view of FIG. 6. From the top the situation still appears as in FIG. 3.

Figure 4

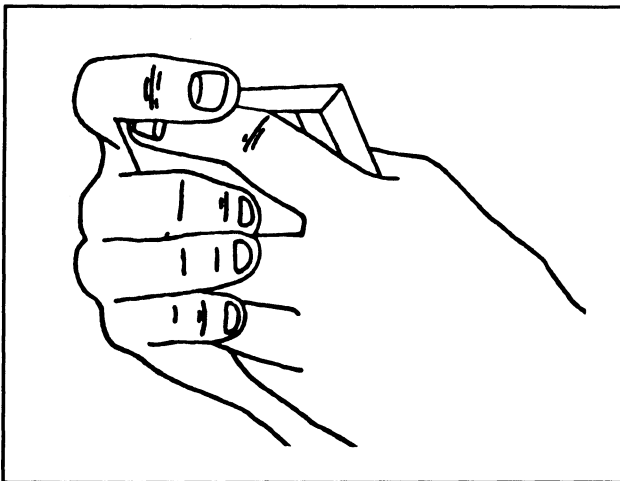
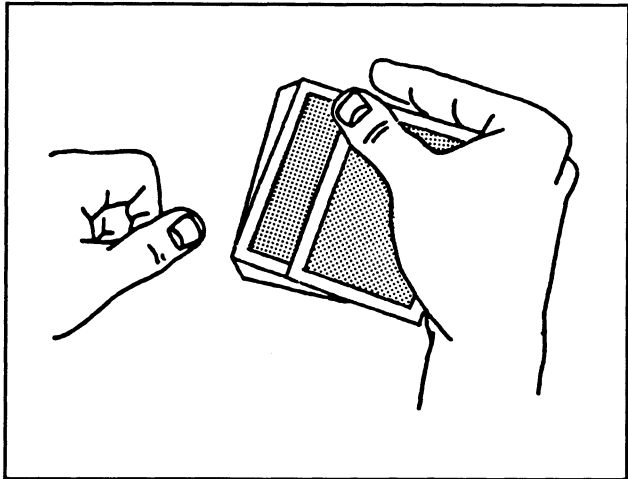


Figure 5

9. Both hands separate slightly from each other, with a slight downward wrist action of both hands, as your right hand takes the bottom card as in FIG. 7, which shows the Bottom Deal in mid-action.

10. Continuing the action, your right hand deals its card downward to the table as your left thumb pulls back the top card flush with the deck. The completed action is seen in FIG. 8.

11. While the description has been with the right 2nd finger pulling out the bottom card, it of course can be done with your right 3rd finger moving in for the take, which can be an advantage to those who have a tendency to sit low at the table.

Figure 6

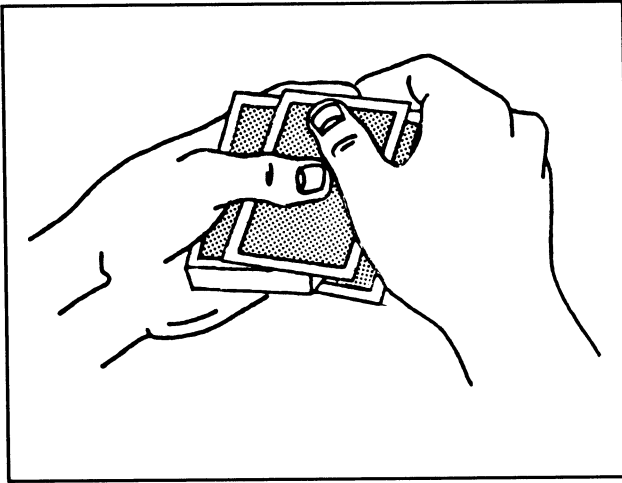
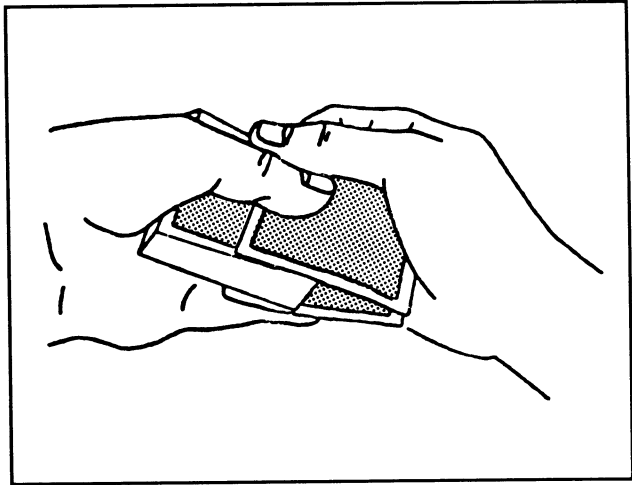
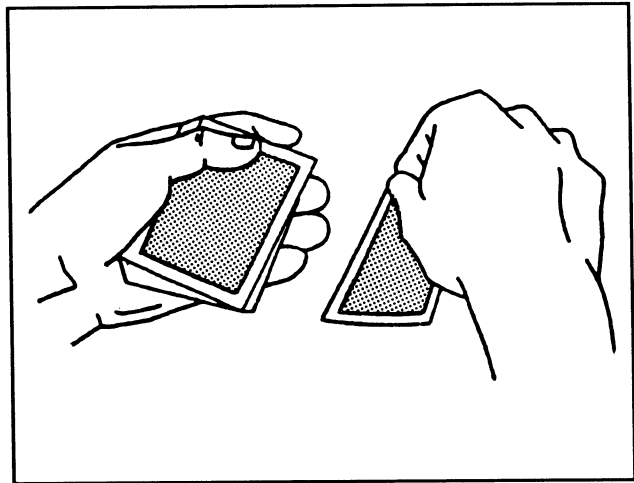


Figure 7

Figure 8



12. The grip you use for this Illusionary Bottom Deal can be the Master Grip or Mechanic's Grip or merely a relaxed grip. In any case your left 2nd, 3rd, and 4th fingers remain extended normally and not up against the side of the deck. At the same time they do prevent more than one card from being pushed over the side of the deck. The push and pull actions depicted in FIGS. 5, 6, and 7 are practically "whip-like" as either your right 2nd or 3rd finger pulls and curls in toward your palm, taking the bottom card at the same time. During this whip-like action you must be careful to avoid noise, thus a sort of touch has to be developed using the tip of your finger to take the bottom card. The whip-like action ensures that you have a hold on the bottom card before your hands separate, thus ensuring no miss - especially if you make sure to go deep, up to the upper left corner of the bottom card, with either your right 2nd or 3rd finger.

13. Besides the grips mentioned you can use the Straddle Grip as in FIG. 9, where you must note that the right thumb is again on the upper left corner of the pushed - over top card.

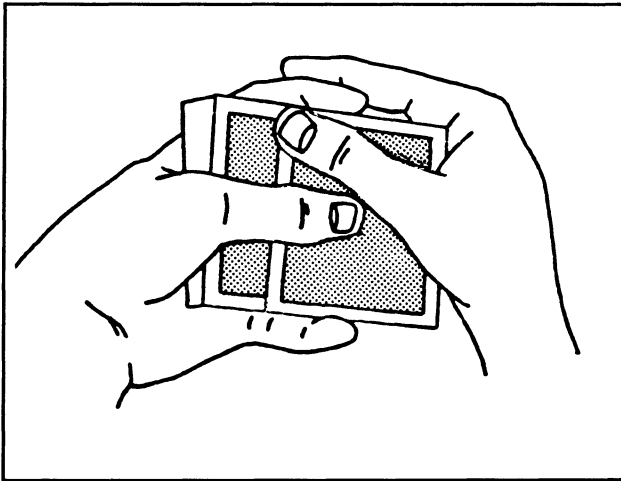


Figure 9

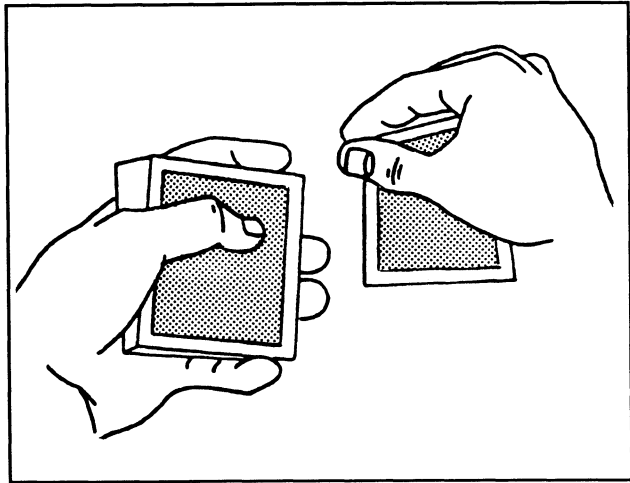
14. Here again either your right 2nd or 3rd finger enters into the space between your left 1st and 2nd fingers. The deal is then made as already described, using basically a push - pull technique. (See notes of November 18, 1965 - "Push-Pull Bottom Deal".)

15. Because the right 2nd or 3rd finger pulls or whips out the bottom card it will, of course, end up in the identical position of the right thumb being on the upper left corner of the "Taken" card from the bottom as in FIG. 10.

16. As you practice this Bottom Deal you will find that the amount of pressure, between your right thumb on top of the deck and your right 2nd or 3rd finger on the bottom of the pack, will become second nature. The deal can be made with the dealt cards slapping the table each time, thus later covering any slight noise you make when pulling out the bottom card; however, with practice there will be very little audible

difference between the top cards and those coming off the bottom.

Figure 10



17. With sufficient practice you will find the Illusionary Bottom Deal just that, but more importantly, the underlying technique will never leave you “grabbing air”, even though you may hook up on the initial pulling of the card from the bottom, because your right hand does not move away until the bottom card is pulled out in line with the top card and by then the bottom card is free and easily taken with your right hand. Remember not to confuse the push and pull technique with the usual Strike Method which can make you “grab air”, especially if your hands are dry.

18. The suggested Straddle Grip for the Bottom Deal has been used before by Walter Scott and appeared in his exclusive manuscript many years ago. Also the same grip was apparently used by Doc Elliott; however, in each case the “take” of the bottom card as well as the technique of the “take” differed from each other and certainly not at all like that described for the Illusionary Bottom Deal.

Note: For other Bottom Deal techniques see notes of July 10, 1960, “The Cigar Bottom Deal” and notes of November 18, 1965, “Full Grip Deal,” “The Pseudo Method,” and “Push Pull Bottom Deal.”

19. Final important observations: When taking the top card your right fingers should move in across the back of your left fingers, exactly as when taking the bottom card. Do not make the mistake of taking the top cards at their right edge and then moving in deeper for the bottom card. The 3rd finger “take” is far more deceptive across the table than the 2nd finger “take”. Regardless of which take you use the actions of your right fingers must always be identical whether taking the top or bottom card. In a two hands deal when dealing the top card forward and then coming back for the bottom card, DO NOT bring your right hand along the side of the pack and then move in. Instead, your right hand moves directly from its forward movement TO THE FRONT

THE ILLUSIONARY BOTTOM DEAL

END OF THE DECK AND INTO POSITION FOR THE BOTTOM DEAL. Finally, the grip with your left hand should not be a tight one but rather loose and relaxed, just enough to retain control of the pack but not bind the Bottom Deal.

During the deal it is important that your right thumb cross over your left thumb. See "Riffle Shuffle Finale" for this "Thumbs" technique.



"P.D. MENTAL STAB"

May 15, 1963

EFFECT...

The performer places a card face up into the pack. The card is shown to be next to a card merely thought-of by a spectator.

1. The borrowed deck is shuffled by a spectator.
2. Hold the deck facing the spectator and fan off about twenty cards from the top of the deck, asking him to think of any one of them.
3. Close up the spread and hold a break below those cards from which a mental selection could have been made.
4. In an Overhand Shuffle, shuffle off to the break and then continue by running a half a dozen or so extra cards, then shuffle off in the normal manner. Next run off, from the top of the deck, another few cards - say, not more than ten . This puts the possible mental selection beyond the first ten cards from the bottom.
5. Spread the deck face down and have the spectator select one, being sure it is a free choice. If he happens to select the card he thought of you can stop there. Chances are he will not. At any rate you do ask if it happens to be his mental selection. On getting a negative reply you state that you will place the card face up into the deck; not just anywhere, but right next to the card he is thinking of. Matter of fact, you will do it behind your back.
6. Place the deck behind your back. The face up card is placed second from the top of the deck. Turn the deck face up and obtain a left fourth fingertip break on these two faced cards. This is all done behind your back. Your left hand comes out so that the deck faces you.
7. Ask what card he thought of as you start to fan the cards in front of yourself. As soon as you spot the card named, immediately square up the deck, obtaining a left 3rd finger break below the thought-of card. At this stage you have two breaks, one on the bottom faced cards and the other below the thought-of card.
8. Lower the deck to expose its face as you say, "Most persons think of the bottom card, but you thought of a card somewhere in the middle of the deck." Here cut the deck at the 3rd finger break and as you cut the deck do the PULL DOWN MOVE with your left 4th finger, retaining the two faced cards at the bottom of the deck. This places the thought of card next to the reversed card. Follow immediately with another straight cut. To all appearances you have merely cut the pack twice as you mentioned the

cards in the middle of the deck that he could have thought of. Turn the deck face down.

9. The above actions have placed the selected card directly below the reversed card. All that remains is to point out that only one card is reversed in the deck but that you promised to place it next to the card he thought of. Here you have run through the whole deck faces down to show only one reversed card and then have come back to the reversed card and upjogged it and the card below it. Ask again for the thought-of card to be named and then remove the face down card only to show its face.

NOTE: The effect can be done by having the spectator think of any one of FIFTY-TWO cards; however, the described method is more expedient and quicker in getting to the thought-of card. The less cards he is given a choice of the quicker the locating and placing of the thought-of card. As an example, using the original M.S. DECK set-up of say about ten cards, you can do the effect with the cards face down. Assume that you have the cards set up in the usual 8-K-3-10 system. The first card of the set should be edge marked.

1. False Shuffle, keeping the top stock in order. Fan or show these cards one at a time for the mental choice.
2. Undercut about 20 cards and shuffle them off onto the top stock, thus burying it somewhere in the center.
3. Have a card touched, which is to be used as the face up locator, being sure it is not one of the set-up cards.
4. Behind your back you merely reverse the card on the bottom of the deck and hold a left fourth fingertip break above it. Bring the deck forward face down in your left hand.
5. Ask for the name of the thought-of card. On getting its name, quickly run down to the center of the deck where the set-up starts. Run the cards up to the point where you will get a break above the named card as the pack is re-squared.
6. Here again you will have two breaks, one above the thought-of card and the other above the reversed card. Cut the deck, doing the PULL DOWN MOVE, and then finish with a straight cut.
7. The above has not only placed the reversed card above the thought-of card, BUT has also kept all of the cards in their original order, interrupted only by the reversed indicator.
8. The excuse for the spreading of the cards after the selection has been named is to say, "Remember, some place in this deck I have placed a face up card which of course can now be anywhere."
9. At any rate spread the cards to reveal the face up indicator. Upjog it and the card

below it. Remove only the face down card and show it.

10. Cut the deck to bring the face up card to the top. Toss this card to the table still face up. Pick up the mental choice and place it on top of the deck. Cut the deck. The cards are in order and in the center of the deck. Place the face up card face down onto the deck and cut it to the center, in the meantime bringing the set-up back to the top. You are all set to repeat the effect if you wish.

NOTE: See the "M.S. Deck and Manuscript," copyrighted 1954, for other methods on the above effect.

