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Foreword

In a dream, you could be walking along a mountain road, turn a corner and fall into a deep cave. When you look up to see where you are, you realize that you are inside a mountain of solid gold. WOW!

That's the way I felt the day I met Jerry Cestkowski. I was out running some errands, and the next thing I know, I'm watching Jerry juggle two cards in one hand while shuffling the rest of the deck in the other. During the next hour, I was amazed to see hundreds of card flourishes, most of which I had never seen before. I saw him spring the deck over his head in a perfect arc, with every card visible. I saw him do Houdini's "impossible" Double Arm-Spread. I saw flourishes I never would have imagined. It was pure gold - I was in the presence of a master of his craft.

I talked him into giving a demonstration at the local magic club. You know you are seeing something incredible when a room full of magicians is completely stunned into silence. It only takes you about ten seconds to realize that, in the world of extreme playing card flourishes, Jerry is obviously without peer. I have been a professional magician for forty years. I have an extensive collection of magic books and films. I have seen hundreds and hundreds of performers. Jerry does more flourishes, and does them better, than anybody.

In this comprehensive manual, the first of its kind, Jerry describes all the good flourishes he has found from every source available. And then he gives you dozens and dozens of his own inventions, many of which are more spectacular than anything ever before published. Jerry has gone out of his way to avoid describing minor variations, silly trifles, and time-wasting finger exercises. The flourishes in this book are practical, eye-pleasing gems that will add impact to any smart magician's card work. If you need to wow your audience, this book is a dream come true. It is a gold mine of beautiful and effective material you can use every time you pick up a deck of cards.

Robert (Ned) Nedbalski
Ned's Mile High Magic and More
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Acknowledgments

This book took a long time to write. Many times, questions arose that I could not answer. I relied on some very gracious and knowledgeable people to find impossible-to-find information and lend invaluable insights.

Infinite thanks to Ned Nedbalski, an Oldtimer's Oldtimer who knows what it is and where to find it. Ned provided me information on flourishes that I could never have found myself. Ned also supported me well beyond the point where sound judgment should have intervened.

Thanks to Michael Pendleton, who taught me how to run both a printing press and a printing business. Mike relentlessly encouraged me during the entire, arduous task of producing this book. Mike is a pantheon of patience and the consummate friend.

Thanks to Jeff Edmonds for providing tons of information and for keeping me apprised of the latest. Jeff is an incomparable professional magician with more than twenty years of full-time experience astonishing his audiences. Jeff and I go back to junior high school. Jeff does card flourishes with more panache and style than anyone.

Finally, thanks to Barbara Pedersen, Cathy Pedersen and Pat Kingsborough for their much needed handiwork.

Introduction

This is a book about how to do card flourishes. A card flourish is a fancy stunt done with playing cards, as distinguished from a card trick. A card trick is a magical effect; a flourish is not. Flourishes are visually-interesting displays of dexterity. Examples are cutting and shuffling the deck with one hand, making card fans, and even juggling ordinary cards. While card tricks seek to mystify, flourishes usually do not. Another way to view the distinction is that card tricks almost always call attention to the numbers and suits of the cards, whereas flourishes do not. Card tricks use cards as markers - as tools to achieve a mystifying effect. Flourishes make use of the cards in a different way by incorporating the symmetry, shape and physical properties of the cards themselves. Pretty much the only time cards are identified as to value and suit in a card flourish is to further embellish the embellishment, like juggling the four aces instead of four random cards. Yet another way to differentiate between tricks and flourishes is to note that the goal of a magic trick is to deceive, either through misdirection, or the withholding of information (which is what misdirection really accomplishes), or the providing of false information. The audience must first be fooled in order to then be surprised, delighted and mystified. In contrast, the goal of a card flourish is to focus attention on the cards and to visually provide true information as to difficulty, grace and elegance. The performer wants the audience looking at the hands and cards at all times. With a flourish, there are no secrets, there is no misdirection, and what you see is what you get. If you are watching an expert, what you get will surprise and delight you. You may also even be mystified as to how such feats are physically possible.

Most people have seen such stunts as the two-handed waterfall riffle-shuffle and some of the basic one-hand cuts, and anyone who has been in a casino or watched television recognizes the ribbon-spread and turnover. The '60s British TV series, *The Avengers*, had, for a time, an opening montage sequence of card fanning with a colorful exhibition fanning deck. In the motion picture, *The Sting*, best picture Oscar winner of 1973, Paul Newman appears to do a short series of flourishes, warming up for cheating in the big poker game. (The actual hands shown were those of the legendary John Scarne.) Many other films have also featured a quick display of fancy moves, as have many television programs. Indeed, it was in movies and television shows that I first saw fancy card manipulation of any kind. The occasional sighting of interesting little digital displays piqued my interest and I sought out magicians to show me how to do them. This is not the same as asking a magician to reveal a cherished trade secret since there is seemingly nothing secret about flourishes. Flourishes are done in the open with no misdirection or gimmickry. Alas, no one I could find could do much beyond a few one-hand cuts, the pressure and thumb fans, and some memorably short springs. Thus was I directed to the same resource you have been: books.

I had the fortune of taking up this highly specialized branch of playing card manipulation at a time when a relative abundance of printed information about the basics of the subject was available at ordinary bookstores. Bill Tarr's brilliantly lucid *Now You See It Now You Don't!* books will endure as classic primers of sleight of hand, not only with cards but with a goodly sampling of other magically utile objects. Tarr's descriptions of very basic flourishes are also good, although I would take issue with him as to what is the "prettiest of all one handed cuts." Henry Hay's *The Amateur Magician's Handbook* was the very first book about magic to fall into the amateur hands of the author. It has an excellent if virtually illustrationless and very short introduction to flourishes. Magic stores and mail order provided for the acquisition of other works containing the occasional detailed description of a showy feat of card manipulation. Some of these, like Hugard's *Card Manipulations* and *More Card Manipulations*, have a decent amount of good information. Others, like the venerable *Tarbell Course in Magic*, just touch on the rudiments. Only a tiny minority of books exist that are completely devoted to flourishes.

Flourish experts of an earlier era studied Lewis Ganson's *Expert Manipulation of Playing Cards*, which was first published in 1948. According to Henry Hay, this book "helped launch the fanning craze among amateurs." More than half of that little volume consists of card flourishes. Other works by Ganson, Victor Farelli, Camille Gaultier and Jean Hugard contain extensive and fairly accurate information on all of the more common and basic flourishes, as well as exposition of some unique and difficult maneuvers. Unfortunately, most of these authors wrote in the forties and fifties, and many of their books are long out of print.

Goodlette Dodson and Edward G. Love wrote two of the very few works solely comprised of flourishes. Love's *Card Fan-tasies* and Dodson's *Exhibition Card Fans* are still obtainable, but many of the more obscure treatments of purely ostentatious card maneuvers are unavailable to all but the most determined magic book collectors. Joe Cossari's slim *King of Cards* manuscript is nothing but flourishes and flourish-related gimmicks, plus a lot of very useful information about stage presentation. If you ever see it, buy it. Hugard's *Card Manipulations* series are still generally easy to acquire, as are Bill Tarr's aforementioned *Now You See It, Now You Don't* books. Harder to find are Farelli's *Card Magic*, Gaultier's *Magic Without Apparatus*, and Jerry Andrus' *Kurious Kards* and *Andrus Deals You In*.

The *Chavez Studio of Magic* course has a lot of useful card production moves, but very few spectacular or novel flourishes. Chavez, like many others, tries to get too much mileage from basic fans, short springs and general stage-posing. I have never been able to understand how making a measly thumb fan and then just holding it there with a smug or amazed expression equates to showmanship. If you are going to milk a move, milk a good one, and never pretend that your (or someone else's) concept of presentation is more important than what the audience actually sees. I have seen many a "performer", who thought he was an entertainer projecting his persona but in fact looked like someone acting as if he were doing something spectacular without ever actually doing anything spectacular.

Some flourishes find their way onto magic videotapes. The extremely skillful Jeff McBride's indispensable *The Art of Card Manipulation* tapes are an unbelievably useful source of magical card production moves. He also has quite a few magical uses for flourishes. The pure flourishes themselves McBride includes are O.K., but I was disappointed with his short springs, stilted arm-spreads and somewhat limited outlook on amplitude. In my opinion, McBride sometimes tries to make a big deal out of trifles such as the rosette, and when he does show off something really spectacular, like waterfall drops in both hands simultaneously, or a beautiful heel-kick brush, he doesn't tell you how to do it. My petty criticisms aside, McBride's tapes are a must. In fact, they are the best visual resource of card production moves and related stage-appropriate magical sleights made to date. They will not, however, make you a card *flourish* expert. Not if you do arm-spreads like he advises and not if you spring the cards like he advises.

Daryl's priceless *Encyclopedia of Card Sleights* videos likewise contain a wealth of lucidly presented magical information but not much in the way of flourishes. Tons and tons of sleights, but hardly any flourishes. He has a few one-hand cuts and some color changes. I classify color changes as card tricks and not flourishes. And anyone who does card tricks should absolutely obtain Daryl's invaluable tapes.

Recently the extravagantly innovative Brian Tudor has put some of his flourishes on his *Showoff* videos. While most of what you'll see are flourish cuts, you'll see some very, very good flourish cuts and some unbelievable false flourish cuts.

The vast majority of works about card magic contain only the occasional flourish and many authors oppose any such flagrant show of dexterity on purely philosophical grounds. The myriad magic periodicals have printed many a flourish in their day, but unfortunately their day was a long time ago. For those wishing to endeavor to locate and examine the books and magazines that have on occasion described flourishes, bibliographical indexes have been published that cross reference thousands of magic books and periodicals by moves, sleights, and even flourishes. Such an index will point you to many an eccentric move. Please don't be disappointed if an arduous search for a description enticingly entitled "The Ultra-Multiplicity Cut" or some such leads to something basic, tired, and inappropriately named. This has happened to me on countless occasions. Hopefully, there is enough stuff in this freakin' tome to keep you too busy to look for flourishes in other books for a while.

What you are now reading is far and away the most exhaustive treatment of card flourishes ever written.

Dictionaries define the word flourish in terms of "florid embellishment," "ostentatious flaunting," and "elaborate display," and these are all accurate terms when used to refer to card flourishes. Robert Houdin called them "ornamental sleights." However, there are no card tricks or sleights per-se in this text. There are fancy ways of doing mundane things like shuffling, cutting, and dealing, as well as feats of dexterity that are as purely orchidaceous as the use of words like "orchidaceous." To qualify for description in this book, then, a move must avoid achieving a strictly magical purpose such as vanishing and producing cards or transforming one card into another.

If you are a magician who doesn't give a rat's bottom about card flourishes as a specialty, you will still find many essential and/or potentially useful moves. Every magician who uses cards should be able to make a decent pressure fan, and many tricks you will come across in other resources incorporate flourishes such as one-hand cuts and springing the cards. And although I have, in this book, purposely omitted descriptions of flourishes used as magical sleights, you will find many flourishes can still be so utilized. This is particularly true in the case of flourish cuts used as false cuts. If you pay attention to the order of the packets in a particular cut, you will find that you can apparently cut the deck in a fancy yet thoroughly fair manner, and still retain control over some or all of the cards.

Most authors classify color changes, where one card is changed into another, usually with a quick wave of the hand over the deck, as flourishes. To what passes for my mind, this is a blurred distinction. For one thing, there are thousands of card tricks that involve transformations that are not referred to as color changes. For another, although I condone displays of properly executed color changes as being quintessential magical card tricks, they are not unequivocally florid enough to warrant inclusion in the present treatment. In my opinion, color changes are among the best feats of magic possible with cards. Finally, there exists such a vast multitude of color changes that any attempt to describe all of them would warrant another volume. So color changes, back-palming (both included in Henry Hay's group of flourishes), card productions and the like will not be described. Likewise omitted will be tricks that incorporate the use of flourishes to attain a magical result, such as springing the cards to find a selected card, or plucking fans of cards from thin air, or flourish-productions of the four aces. For this last reason and because of space considerations, I have also not included color fanning deck techniques such as color changing fans. A thorough description of fanning techniques with colorful exhibition fanning decks is material for another book.

Sheer absence of modesty once again compels me to declare that, prior to the publication of the present volume, there was no readily available, comprehensive, current examination of playing card flourishes. There has certainly never existed a single work that contains more information on card flourishes than the one you are, even as you read this, holding. It would be presumptuous to claim that *all* possible showy maneuvers with cards are described on these pages. For one thing, new flourishes are and always will be invented by the creative artist. For another, the very nature of increasing numbers precludes the comprehensiveness of even such an ambitious tome as that you currently clutch. Juggling three, four and even five ordinary playing cards is certainly possible, but what about seven? As of this writing, the world record for "numbers juggling" of any object (it happens to be rings) is thirteen. Will anybody ever be able to juggle twelve regular playing cards, perhaps all of the same suit for that added crowning touch? I'd wager heavily against it, but who knows? The point is, invention and increase are pretty much open-ended processes, and if you can add numbers or significant variations to existing flourishes, congratulations!

In many instances however, the addition of one more rotation or packet or repetition or whatever won't really add to the visual effect of a move. If a variant on a flourish is indistinguishable from the original flourish to the layman, then unless the variant is significantly easier, the variant is almost certainly a waste of time and effort. Descriptions contained herein will simply include sufficient instruction for the execution of distinct and visually dissimilar effects, leaving either ascending numbers or extended motion to be merely suggested. Moreover, the author (me) freely admits to not having examined every single reference in the bibliographical indexes to which I (the author, that is) recently referred. So, while I might think I invented something or other, I may have only re-invented it. That being said, I think that even the well-read magician will readily admit that at least one-third of these flourishes are seeing print for the first time ever. I sincerely and particularly doubt anyone else has published instructions for the Gearscrew Cut, the Six-Packet Display Cut, the Overhead Spring, the L-X Interpolation, the Fan Twirl, any of the full-deck pattern/twirls, and most of the advanced arm-spreads.

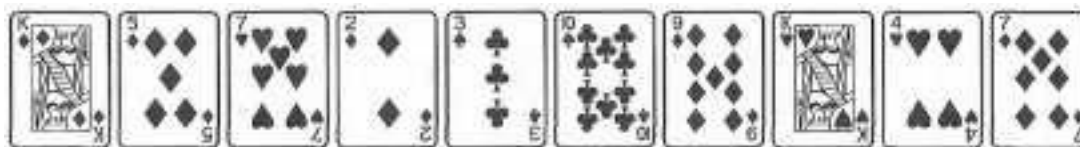
That being said, while the originator of a particular stunt certainly deserves credit for his creativity, in many cases it is impossible to determine just who did it first. How do I positively know that I invented the Continuous Back-Arm Catch or Running L Cut? I don't, positively, but I'll let you be the judge as to the likelihood of somebody else not pathologically obsessed with flourishes being the culprit. On the other hand, I have personally "invented" many a move or variant, only to later discover its first

published creator lived, flourished and died before I was even born. Surely the process works in reverse as well, with an unpublished originator coming up with something which is then credited to the published author who has independently re-invented it years or even decades later. Therefore, even the first published instance of a move does not absolutely prove that that move is that author's.

Furthermore, mere variants and nuances of finger position do not a separate and distinct new flourish make. In this book, many minor variations have been deliberately omitted. Rather than describe fifty technically different but almost identical-looking one-hand cuts, I have chosen those that offer variety, stability and (where possible) ease of execution. Thus, when you see a dozen different arm-spread flourishes in the Table of Contents, you are getting at least twelve separate, distinct, stand-alone flourishes, and not just minor variations of one flourish. Where significant, visually distinct variants do exist, as with back-arm catches, these are all described under the one plural rubric: "Back-Arm Catches." If there are necessary variants of method, such as with the One-Finger Spin, all methods are described under the one heading "One-Finger Spins." The "Miscellany" sections at the end of many chapters will let you know more about variants and other tidbits.

I have also left out flourishes that I think look pitiful or that I just don't like. I'll still try to mention such moves here and there, if only to viciously disparage them.

In spite of all the obstacles to an absolutely comprehensive instructional manual, the reader can rest assured that here is contained an unparalleled wealth of valuable information, tantamount to an *Encyclopedia of Playing Card Flourishes*.



Philosophy

It's the glory days of the Chicago Bulls, and the best of the best players in the National Basketball Association are on their way to victory. Michael Jordan, captain of the Bulls and arguably the best player in the history of the sport, is on a roll. Jordan has just completed twelve consecutive goals, a feat rarely accomplished. He has the ball again and weaves up the court to the basket. He makes his approach via a characteristic airborne assault over hapless defenders and finds himself virtually unchallenged and momentarily suspended above and within arm's reach of the hoop. He could easily just drop the ball in for number thirteen. But does he do that? Does he just drop the ball in? I don't think so. No, Jordan instead begins a slow descent, passes the ball *underneath* the basket from his right hand to his left, and hooks the ball up in a barely feasible arc. It settles in with just enough momentum to let gravity pull it through the net. Jordan lands a half second later, but the tens of thousands of people in the arena do not touch the floor for the rest of the game.

Michael Jordan could have, and from a strategic viewpoint, should have, just stuffed the basketball through the hoop at the first opportunity, both to contribute points to the team effort and to keep this particular consecutive scoring streak alive. Instead, something inside told him to show off.

A trick shot or hot-dog move doesn't happen by accident, and I believe show-off stunts are ways of saying, then proving, that you've got some talent. In Jordan's case, you've got talent to spare, and then some, and then plenty enough left over to show off with. Showing off involves risk, but great technical skill greatly reduces the risk. If Jordan had missed the shot, he might have been momentarily embarrassed. It's possible his team could have even lost the game. But because he made this and countless other spectacular shots, he is the immortal king of the highlight reels.

Henry Hay, again in his *Amateur Magician's Handbook*, declares that he would rather watch a kid doing the "five card repeat" effect (a well-known card trick) than see a gorilla deal seconds out of a stack of flapjacks with its toes. Although I like Hay, I can say without hesitation that I would much rather watch the gorilla. I know a few people who find card flourishes, magic in general, and even the antics of the great athlete Michael Jordan to be utterly boring. But I know a far greater number of people who intuitively associate an unnecessary but difficult stunt with excellence and the highest echelons of ability. And what about sheer uniqueness and novelty? Most people would rather see something they've never seen before and know they'll never see again than have someone unskilled pretending to entertain them.

People constantly absorb inordinate amounts of information and must make quick judgments about the nature of intangibles like ability or skill or talent. Motion picture makers keep this fact in mind, owing to the necessity of conveying a lot of information in a relatively short amount of time. In movies like *The Sting* and in television shows throughout the years, the most expedient way to demonstrate that a character had the requisite skill to cheat at cards via dexterity was to show a pair of hands, supposedly theirs, doing some card flourishes. Although real card cheats know that the skills necessary for flourishes are not transferable to the realm of crooked gambling, the layman does not. In fact the layman will make the extension even further, to general dexterity and trickiness. Thus we see Richard Dawson's character in the title sequence of old *Hogan 's Heroes* television episodes doing a waterfall drop (although with the wholly mechanical Electric Deck) because the flourish exemplifies how manually talented Dawson's character is in other realms, specifically forgery, lockpicking, pickpocketing, improvised munitions, and the like. The extension a layman makes is that if the guy can do that with a deck of cards, he can do a lot of other light-fingered things as well. You'll invariably find that, if you are good at flourishes, people will constantly tell you that they wouldn't want to play poker with you, even if you've never once played the game and actually are unable to distinguish a royal flush from a towering mountain of pig poo.

All of this is to say that people assume that, if you can do the most difficult looking stuff, you are probably the best at what you do. Michael Jordan was always at the top of the stats in sheer number of points per game. But scoring that many points *and* showing off is more difficult than just scoring points, and everyone knows it.

On a deeper level, people relate to inordinately difficult feats and see them as almost heroic, inasmuch as human endeavor is glorified by excessive achievement. In survival and other competitive situations, often the deciding factor is that compulsion to surpass the ordinary and demonstrate a confidence to not only win, but to win with ingenuity and style. Thus we admire and remember the lifeboat survivors who not only endured sixty-five days at sea with no salvaged rations but who actually

gained weight during their ordeal because of their excessive skills with makeshift fishing nets. Similarly we are in awe of an athlete who is so talented as to be able to do an exotic trick shot in a high pressure situation, just to spice up the game. Maybe such antics do have the tactical effect of demoralizing the opposition. More likely they are the result of a desire to not only be the best, but to tacitly prove it, here and now, by doing something blatantly difficult that no one else can do, or at least do as well. And while outright basketball flourishes like what the Harlem Globetrotters do are impractical in a legitimate game of basketball, please don't forget that there are Globetrotters in the National Basketball Association's Hall of Fame.

Some magicians are indifferent to flourishes, others love them. One argument against performing card flourishes goes something like this: A magician should be perceived by the audience as having achieved his effects by magic. If he exhibits too much manual dexterity in the performance of his effects then his audience will not be mystified - they will attribute his miracles to mere skill. An extension of this argument is that, while a good card flourish looks extremely difficult, a good card trick looks impossible.

This brand of sophistry has spawned such grotesqueries as the singularly loathsome *Stein and Day Handbook of Magic*, wherein the author, Marvin Kaye, advises the student magician to avoid "difficult fingerwork." One must not become a "sleight-of-hand snob." In Kaye's cheesy world, showmanship is everything, technical skill is nothing. Thus, rather than offering a description of a good sleight-of-hand full-deck false overhand shuffle, he recommends that the performer "note the bottom card of the deck. Now rapidly shuffle in overhand fashion but only one card at a time. When the noted card appears again on the bottom, the deck is once again in order. Practice for speedy execution." **What??!** You're supposed to run **a hundred and four cards**, in front of the audience, and this is more natural than sleight of hand? This will take you a long, long time, no matter how speedy your execution, and what's more looks nothing like a real overhand shuffle. Naturally, the purveyor of this dreck is opposed to flourishes: "Magicians who indulge in fancy flourishes and strange-looking moves are asking the audience to applaud their dexterity -like jugglers- but are throwing away their capacity to surprise." No Marvin, a good flourish is presented for the audience to enjoy how it looks - and besides, no good flourish ever devised looks stranger than running a hundred and four cards! Good flourishes look amazing, not strange. The prolific Jean Hugarid understood this aspect of the appeal of card flourishes: "(Flourishes) should be employed not as proof of the performer's dexterity, but rather as an offhand demonstration of his amazing powers."

I am of the opinion that the audience is there to applaud the proven dexterity of the performer as well, but a pointless exhibition of impossible-to-see convolutions of digital perseveration will elicit approximately no applause. The flourishes themselves must look good, be varied, and be executed perfectly. I am totally against any flourish, no matter how difficult or complicated, that looks bad. A flourish can look bad because it is poorly executed, because it is presented at the wrong distance or angle, or if it is just a stupid-looking flourish.

I'm also almost always opposed to the "hard way" to do any flourish. If a method of doing a stunt requires twice the effort for the exact same effect as an easier way to do it, then I'm not even going to describe the hard way. Thus you won't see the so-called one-handed pressure fan, the similar "Curly-Q Fan," the legendary Shimada's rather silly one-handed "large fan," or any of the strained methods of making continuous circles (the ones with a finger sticking through the middle of the circle of cards). And if a stunt entails no effort for no effect, like the lame "Comedy Cut" or the tiny, pitiful "rosette" fan, ditto -this book isn't called *World's Measliest Flourishes*. And contrary to what Karrell Fox or Roberto Giobbi would have you believe, shuffling a deck of cards by the sides instead of the ends is not a flourish. And anyway, you won't need any of those small, onanistic stunts if you can spring the cards over your damned head! ■

To get back to that argument against flourishes - it is said by some that displays of dexterity detract from the mystery of an act. First of all, I don't believe a significant portion of most modern audiences still believe in actual, supernatural magic. People know that an illusion is done by some natural, albeit clever and (to them) unknown, method. I hate to be the one to say this, but audiences know that the effect they are watching is not impossible. Second, while spectators like to be fooled, they also like to be wowed, and not always at the same time. Third, people appreciate piano players more than player pianos,

and think more of the performer who is skillful rather than merely well-equipped. After all, they are there to appreciate the magician, including his mind and his hands, and not just the mechanical contrivances to which he may resort. Unless the performer is some kind of psychic charlatan who is exploiting the gullibility of true believers, the audience hopes the magician has technical skill.

In its most distilled and reprehensible formulation, the argument against flourishes is "Fingers don't entertain people, *people* entertain people!" Sorry, but people without some skill or talent entertain no one. It is almost ludicrous to even have to defend the position that manual dexterity and skill are superior to no manual dexterity and no skill. You can have Marvin Kaye; I'll take Paul LePaul any day:

"Much of the charm and beauty of card magic lies in the skillful and adroit handling of the pasteboards.... I do not subscribe to the theory advanced by many present-day writers, that modern methods have eliminated the need for great technical skill. This is a delusion, since the greater the skill of the performer, the greater will be the impression he makes on his audience. There is no substitute for skill. It is the priceless possession of every great artist in every field of endeavor. It is instinctively felt by an audience and is reflected in the superiority of his work."

Camille Gaultier, in *Magic Without Apparatus*, just as artfully phrases my perspective:

"Some magicians, and not always the most gifted from the point of view of skill, disapprove absolutely of this kind of skill, holding that it is pure jugglery. We are not of this opinion....By definition, the magician is (or, at least, should be) an adroit fellow; therefore no one should be astonished at seeing him execute displays of manual dexterity."

And if your flourishes are good, graceful and varied, people will nonetheless be astonished at the sheer profusion, refinement, and extremity of that manual dexterity.

I can think of a couple of semi-legitimate reasons for magicians to eschew some flourishes, and these are fanning powder and short duration. Fanning powder can make some magical sleights (such as the glide and the second deal) virtually unperformable due to the excessive drag on the cards necessary for advanced flourishes. And, spending years perfecting a stunt that takes up five seconds of an act is admittedly not the most judicious expenditure of time for the average performing magician. Fortunately, many flourishes are possible even without fanning powder, and I will give you enough relatively easy stunts to fill time with tons of effect without a whole lot of effort. If you want almost instant impact, go directly to the Square Cuts and Wing Cut in the Table Flourishes Chapter. Or try the No-Turnover Down Catch in the Arm-Spreads Chapter. Or check out the bit I describe with the Charlier Pass performed in both hands. Or learn the Fan Twirl Close.

I think most magicians have a place for flourishes in their card work. If you master some of the show-stoppers in this book, I believe you will find them difficult not to exhibit. If you perform and present them correctly, you will always, always get a big reaction with the Overhead Spring, the Six-Packet Display Cut, Elbow Double Arm-Spread, and card juggling, just to name a few of the big-boy, heavy duty, blockbuster stunts from which you have to choose.

You might devise tricks that make use of or go with flourishes, or you may find a short interlude of flourishes to your and (more importantly) your audience's liking.

The relative difficulty of various flourishes is relatively difficult to address. If you are a born juggler, learning to juggle playing cards will be much easier for you than it was for me, as I have little aptitude for straight juggling. I can say with apodictic certitude that a one-hand riffle shuffle is more difficult than a Charlier Pass, but beyond such obvious generalities, difficulty really is relative.

That said, I don't want to completely dismiss the issue of difficulty. Some card flourishes are very hard to master, in spite of what some would have you believe. To one last time quote from the incalculably unsavory *Stein and Day Handbook of Magic*,

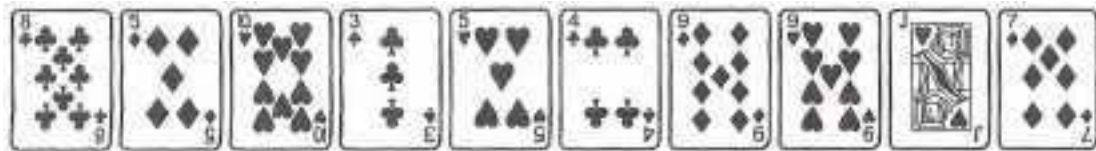
"Even the magician's toughest manipulations are simple in comparison with the manual skills required in other entertainment arts. In *Magic by Misdirection*, Dariel Fitzkee puts it succinctly: 'Such moves are puerile compared to the dexterity necessary in becoming a good pianist or, particularly, a good violinist.'"

No, just ask any good violinist who has no aptitude for playing card manipulation. Or better yet, ask me, since I happen to play the violin myself. I would tell you that some advanced manipulations like center dealing and juggling cards are more difficult than most violin finger positions and bowing techniques. And some violin finger positions and bowing techniques are more difficult than most ordinary playing card flourishes and sleights. It takes just as much range of motion, quick reflex and subtle touch to do advanced card sleights and flourishes as it does to play most songs on the violin. *Musical* talent as such is very different from dexterity. Playing the violin like a virtuoso is impossible for me, not because the violin is intrinsically more difficult to master than a deck of cards, but because I am not a violin virtuoso. Trust me, it takes plenty of raw dexterity plus a lot of refining of that dexterity to do card flourishes well. All the musical talent in the world won't help you.

Not only that, dexterity honed to skill in one realm of endeavor usually does not translate to skill in another. Thus, I know a drummer who has been trying to learn to juggle for years, a juggler who can't shuffle a deck of cards with two hands, and me, who can barely type, even though I've been typing for more than two decades.

The point is, some of the stuff in this book is pretty easy and some of it is extremely, extremely difficult. We just don't positively know which is which and for whom. But if you can juggle five ordinary playing cards while doing successive controlled brushes with your foot, and you rate the difficulty of such a stunt as puerile, then I'd like not just to meet you but to worship you. In the text I'll tell you when I think a move is particularly tough, but don't take my word for it. You might get the knack of certain things a lot quicker than I did. Especially now that you have this book.

Finally, I can also tell you that while there are literally hundreds of thousands of competent violinists in the world, there are only a handful of people who can do the most advanced card flourishes. I don't honestly believe that this is because performing card flourishes is *more* difficult than playing the violin. Rather, it is a matter of the relative size of the two talent pools. Many, many more people pursue the violin than take up fancy card manipulation, and herein lies my reason for writing this book. I am trying to advance the art of card flourishes by expanding the talent pool. I am trying to expand the talent pool by making more information and more accurate information available than ever before. I sincerely believe that I am pinning down the card flourish "State of the Art," at least as it existed in turn-of-the-century America. I am giving you the basics, the classics, and the best of my own creations. Now, if you so choose, it is your job, as part of the expanding pool of talent, to become conversant with the state of the art. Mastering the flourishes in this book will enable you to avoid needless re-invention, and will hopefully inspire you to concoct unique, exciting, visually dissimilar innovations, and thus advance the art.



Tools of The Trade

This section will tell you how to find and prepare playing cards for flourishes, and will also reveal some gimmicks and mechanical aids. Mentioned in passing (like, just right now) are such single-stunt contraptions as the Instant House of Cards, the mechanical Card Fountain, and various incarnations of the self-springing Electric Deck. The Instant House of Cards is a taped-together, collapsible tower of cards. You can easily figure out how to make one if you really think about it, or just go buy one. The Card Fountain is a device that spews out cards in a stream, straight up in the air, where they scatter and fall to the ground in a great big mess. I made my first Electric Deck with clear tape when I was ten. The better versions are strung together.

Such contrivances as glued cards and exhibition fanning decks will be discussed after the basic tools for ordinary playing card manipulation are outlined. Puristically speaking, if one claims to do flourishes with "ordinary, unprepared cards" he should not resort to any augmentation of the cards whatsoever, not even fanning powder. Practically speaking, applying fanning powder is akin to say, using a guitar pick or applying "stick-em" to the hands for football or gymnastics*. If you have not the requisite skill, fanning powder won't automatically enable you to display a giant circle of cards. On the other hand, many an actor on stage and screen has employed wholly mechanical props such as the self-fanning deck (a pack with one corner riveted together) or the Electric Deck to imitate skill.

My position on flourish gimmicks is they are fine as practice aids, but poorly suited to most exhibition situations. For example, I advise you to learn card juggling with double- and triple-thick cards (two or three cards glued together in a stack), but in a close-up performance the audience might notice the extra thickness or the fact that you need different cards to juggle with. On stage, you would be O.K. using thick cards, unless one of them rolled off the stage one night and into the hands of the audience. If you claim to be able to juggle cards, you should be able to juggle regular, borrowed cards. Most gimmicks are too restrictive to be practical anyway. You can use glued block packets for performing instead of just practicing throw cuts, but then you'd have to switch decks to show the next stunt. The same goes for the Electric Deck, strung-together-fans, Ganson's glued-together giant fans, Joe Cossari's glued-together triple fans, and the like.

Please don't misunderstand. If you can incorporate gimmicks sparingly and to good effect and also have the requisite skill to conceal their mechanical nature, by all means use them to spice things up. Ganson's and Cossari's glued fans can be spectacular on stage, unless the audience thinks the cards are glued together. If you are a magician you will have no reticence about employing mechanical aids, but even if you do an act of nothing but flourishes there are a few contrivances which might suit you. Exhibition fanning decks, sometimes printed with indices on just one corner to lend to the illusion of an "ordinary" deck, certainly fall into this category, as do the just-criticized faux giant and triple fans. And you can definitely get applause for the invisible-thread version of the "helicopter card" or the invisible-elastic boomerang card. And in certain windy performance situations you may have no choice but to use double-thick juggling cards. In the end, you'll decide for yourself what mechanical aids are appropriate for both you as a performer and the situations in which you perform.

For flourishes with regular cards, the first consideration, even before the selection of cards to use, is the performer him or herself. Hands must be clean and dry, and clothing must not interfere with the movement of hands or cards. There are a couple of things to try if one suffers from moist hands or when working in a humid environment. Cold water run over the veins of the wrist seems to temporarily alleviate sweaty palms, but a light application of fanning powder on the hands and arms is the best treatment I've found. The way to achieve this light coating of powder is to immerse the arms and hands in the cloud of powder that results from the shortly to be described process of powdering the cards. Talcum powder or any other body powder will probably work in an emergency, but make sure via quick experimentation that whatever you use is compatible with the cards. Humid environments can pose insoluble problems, since, if the arms are moist, cards will adhere to them. As for clothing, the primary concern is sleeve length. I prefer the shortest possible sleeves on my shirts when I do arm-spreads, but all flourishes can be accomplished with the right type of long sleeves. In fact, long sleeves are a must in excessively humid places if you want to do arm-spreads. Trial will tell if a particular garment poses a problem and will reveal such potential disasters as a too-baggy shirt snarling up a behind-the-back catch.

*Or a sniper applying trigger-finger conditioner.

Jewelry is up to the performer, although certain watches, bracelets and rings may interfere with certain moves. Many watches cause arm-spreads to break at the wrist.

The environment is the next area for evaluation, and one should always give proper import to the surfaces cards will contact and such general air conditions as current, humidity, temperature, humidity, and humidity. Excessive humidity can cause cards to become sticky and unmanageable. In fact, a heavily powdered deck transported from a very dry to a very humid climate can swell up like a sponge. Powder your cards after you arrive at a very humid destination. Lighting, background, and angle and distance of presentation are other concerns. Specific environmental attributes might pose unique opportunities or insurmountable barriers. An extremely high ceiling makes an impressive target during an exhibition of card throwing, but a single errant air current from an unseen ceiling fan can spell failure. A waterfall drop done face-out against a white background is almost invisible; against a different background or with the cards backs-out, it may be spectacular. Light shining into the eyes of the performer will prevent said performer from juggling cards.

The surfaces the cards will contact fall into four categories: the performer, his clothes, environmental surfaces that are purposely contacted, and surfaces onto which the cards unintentionally and ignominiously plummet. The performer and his attire are controllable surfaces, and if the performer is going to present any effects that involve contact with the table or other surface, this surface should be controlled as well. Some tables will sully the cards, and if ribbon spreading is to be done, the performer should definitely provide his own surface. A small table covered with felt, a board of sufficient area with cloth tautly affixed, or one of the many commercially available "close-up pads" are all acceptable. Good surfaces found at the scene include short-pile carpet, pool tables, and many table cloths. It may seem inappropriate to some to execute moves at floor level, but not only are carpets sometimes the only available aptly-textured area, but some flourishes look best when viewed from above. Other surfaces might include the specially cut cane used by Joe Cossari, a hat into which cards are sprung, or a target of clay or soft Styrofoam (or for Ricky Jay, a watermelon) into which cards are hurled and stuck. Finally, one must be aware of the types of places the cards can accidentally fall. Dust and moisture picked up from a restaurant table or floor can instantly ruin a deck. Even if only one card falls, the contamination it harbors can sabotage certain stunts by causing the deck to break at an inopportune moment. You might consider such hazards in arranging effects so as to put the most risky moves after those that need an absolutely pristine pack. If doing card tricks where cards are handled by spectators, demand that the spectators wear three nested pairs of clean cotton gloves, or at least insist that they meticulously sanitize their hands and refrain from the involuntary secretion of oils from their fingertips. Or just do your most touchy flourishes before you do the tricks. And always have plenty of good decks in reserve.

The last set of surfaces to control are those of the cards themselves. This control is effected via the selection of suitable cards and by the use of fanning powder. The size of the cards is not as important as their surface characteristics. Playing cards come in two standard sizes: bridge and poker. Poker-size refers to a length of three and one-half inches and a width of two and one-half inches. Bridge-size cards are identical in length but a quarter of an inch narrower. Poker-size cards have more surface area, and are therefore easier to juggle, throw, and spin on the fingertips. They also provide for longer spreads and wider fans. Bridge-size cards are easier to use for one-handed cuts and shuffles and allow for more exposure of the indices during fans. In most situations you will not switch decks for each stunt you perform, and for continuity's sake it is best to use one or the other size exclusively. If you have small hands, don't hesitate to find a good brand of bridge-size cards. I don't think that there's anything that categorically can not be done with one size but not the other. Most cards are about yay thick, but occasionally you find thinner or thicker ones and maybe find one or the other variation to your liking. Extremely thick cards are well suited to throwing, "brushing," or juggling, but are harder to spring and shuffle.

Whatever the size and thickness of the cards you select, they need to be pliable, slick, and crimp resistant. By crimp resistant I mean a tendency for bent cards to unbend back to a perfectly planar condition. Some brands of cards crack easily or hold bends, and some decks even have a propensity to exhibit or develop an overall bowed condition incompatible with smooth handling. Slick is not too slick; some plastic-coated cards are too slippery to hold and I have yet to find a one-hundred-percent-plastic deck to be useful for anything other than throwing. Try linen, linoid, smooth and whatever other textures you may come across.

Some cards have the indices printed too far from the edges to be visible in fans, and some cards have the indices printed unevenly so that even perfect fans made with such cards look sloppy. Avoid these cards unless you like ugly, messy-looking fans.

There are literally thousands of back designs from which to choose. If you are only doing a fanning routine, you would want to select from the colorful designs of commercial exhibition fanning decks, or the abundance of elaborate bridge packs available everywhere. You might even consider designing and printing your own fanning cards, although such an enterprise can be costly. Some people have even made hand-painted decks.

For general-purpose flourishing, however, you want a back design that is uniform, elegant, and most importantly, bordered in white. The white border is helpful for many non-fancy, strictly magical sleights such as the double lift, but it is also crucial to the appearance of face-down fans and ribbon spreads. The border contributes a radial geometric aspect to fans and serves to subtly "prove" that a fan, spread or waterfall is done neatly and smoothly. The border also provides defining lines to distinguish between and follow various packets during one and two-handed cuts. Uniformity of back design is primarily a question of avoiding so-called one-way patterns that would get disrupted by rotating cards. Elegance is in the eye of the beholder, but you will find that certain back designs are particularly eye-pleasing in fans, especially giant fans. In my opinion the best brands to use are Aristocrat (at this writing, tragically out of print) and Tally-Ho. The Tally-Ho #9 "Fan Design" and "Circle Design" are extremely well-suited to flourishes. The best cards are also more expensive, and I often resort to economy brands for practice decks. Bicycles, Aviators, Hoyles, and even Mavericks and Studs currently are readily available, cheaper alternatives as practice cards. Ordering good cards in quantity directly from the manufacturer is another way to save money.

The most important thing you will do to a deck of cards to prepare it for flourishes is to treat it with fanning powder. Fanning powder is usually zinc stearate, but ordinary baby powder or talc will suffice in a borrowed-deck situation. Fanning powder is available at all reputable magic shops. Some writers have advised dipping a cotton pad in a pile of powder and applying it to both sides of each card, one at a time. A much quicker and saner way is to sprinkle a little (1/16 of a teaspoon) fanning powder into a sturdy paper bag, spring the cards into the bag, and then shake the bag vigorously. This quickly ensures an even distribution of powder, and, while the powder is still settling in the bag, the performer's arms can be inserted in the bag to glean a thin coating of powder to help reduce catastrophic moisture. Always let the rest of the powder settle on the cards, and when the cards have been removed from the sack, straightened and squared, give the deck a vicious slap on the top to remove excess. When time or circumstances preclude a thorough powdering, powder may be sprinkled on the edge of the deck and shuffled in to achieve some distribution. Single egregious cards might warrant a special application of powder, especially if said cards have somehow become contaminated with any type of oil.

Lots of powder on the cards makes arm-spread catches much easier because the airborne ribbon of cards tends to stick together. Without powder or with too little powder, some arm-spread catches are virtually impossible. The same can be said to a slightly lesser extent of fanning. A deck that is thick with powder will fan much more easily than a slick or underpowdered deck. If you want to do card tricks with a heavily-powdered deck, you may run into problems. Sleights like the second deal, glide, top change and side steal are more difficult with a powdered deck. With experimentation, you will find a level of powder that works for you, and will be able to tell in an instant whether a particular deck has too much or too little powder to suit your particular needs. I guess you can always use a powdered deck for flourishes and an unpowdered deck for tricks.

The final preparation for cards to be used is to use the cards. In other words, if you plan on doing a given set of stunts, warm the deck up on those stunts. A brand-new deck is usually too slick or not slick enough, and too stiff. Fanning powder gives cards just the right surface, but extraneous stiffness must be eliminated by actually doing flourishes with the cards. The first time you spring a new deck, it may squirt all over the floor. Keep springing and it will gradually become more pliable and thus more docile. If a deck is stricken with an incurable bow, usually caused by body heat, excessive humidity or sunlight, pitch it. Powder cards often, and retire decks when they become unreliable. Cards used for juggling or throwing quickly become dog-eared and disheveled and it's best to practice these stunts with already retired cards. Don't, however, even try to learn such stunts as the Behind-the-Back Deck Separation without a perfect, crimp-, bend-, and break-free pack.

And now for a few gimmicks and mechanical practice aids. Glues of various kinds can help you in many ways. Obtain a can of artist's aerosol spray adhesive. You can now easily glue cards together in double and triple thicknesses as practice aids for juggling. You can also glue the cards in even bigger stacks to use as 'blocks' to learn cuts. Using glued blocks of cards is a smooth alternative to rubber-banding packets together and suffering through the snags created by all the rubber-to-rubber contact. Be careful not to let any floating clouds of aerosol glue near any good decks, your eyes, or anything else exhibiting a potential incompatibility with airborne atomized paste.

To glue cards together end-to-end for special giant fan effects, or for practicing giant fan twirls and circles, use a glue stick or regular Elmer's, and overlap the ends enough so the index of the bottom card of the pair is clearly visible when the cards are fanned. Better yet, overlap the cards to the side as well, about a quarter of an inch. Lewis Ganson has much information on the use of gimmicked giant fans in his *Routined Manipulations, Part One*. Joe Cossari also employs this idea, and even gives instructions for the formation of an immense, three-tiered giant fan. For practicing fan manipulation moves, glue a copy of a fan onto cardboard and cut out the fan. If you are doing card productions on stage, you could even use this gimmick to literally produce fans of fans, provided you could manage to conceal the bogusness of the bogus cards and resist the temptation to juggle three fans.

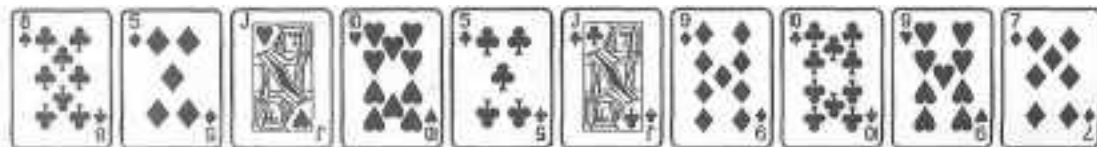
Standard magician's tools such as invisible thread can be used as performance-enhancing tools. If you do it right, the popular effect known as the helicopter card will gain you credit for impossible skill. A few flourishes can be done with Jumbo Cards - try the Thumb Propulsion with the short end of the Jumbos or try Brushing or the One-Finger Spin.

The strung-together Electric Deck or a glued-together arm-spread is useful for practicing difficult arm-spread catches or the Behind-the-Back Waterfall Drop.

"In the field" alterations of the cards include the addition of a small amount of glue on the center of a card to be spun on the finger, or bending the cards. Adding moisture to one or more fingers via a secret sponge almost falls into this category, as does the use of a rubber fingertip to aid in the execution of friction card-propulsion maneuvers. I give instructions for effects using bent cards in two places: the Virtual Electric Deck description in the Springs and Drops chapter, and the Automatic Flower Fan in the Fanning chapter. Jerry Andrus has several table spreads involving bent cards; I did not include any here.

Another vital practice tool is a mirror. Just as with card sleights, angles are paramount with flourishes. Some great flourishes look terrible at the wrong angle. A mirror, or better yet, a video camera, will give you priceless feedback on angles.

All you really need to start is a good deck of cards, some fanning powder and this book.

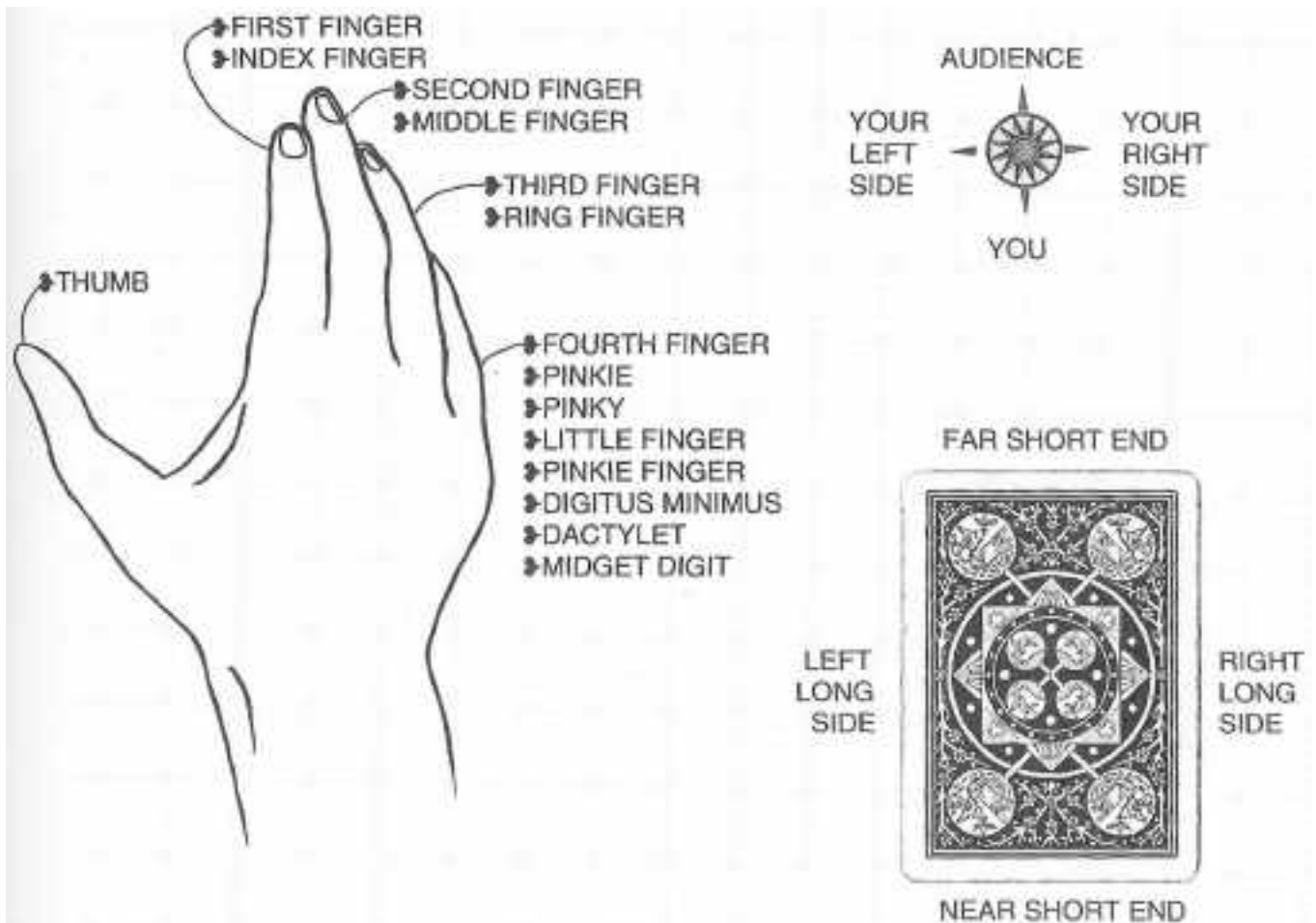


How To Use This Book

If I were you, I would look at all the illustrations of a particular flourish before reading any of the description. In fact, there are so many pictures accompanying each flourish that you can get a micro-cinematic impression of a given stunt by sweeping your eyes over all the photographs in quick succession. This book is deliberately over-illustrated so you can get a good idea of what the flourishes should look like. And if you can't make sense of some of my descriptions, you can look at the photos for help. I would even hope that, in some cases, you can learn a flourish from the pictures alone. Just look at the pictures, and do exactly what the hands in the pictures do. If it doesn't seem to work, seek help from the instructions.

While the terms "one-handed" and "two-handed" are the grammatically correct ones, I usually just say one-hand or two-hand, as in "one-hand shuffle." My terms could be ambiguous were it not for the context, the hyphen, and the fact that you've been so thoroughly warned. It's slightly easier to say "right-hand one-hand fan" than "right-handed one-handed fan."

I use the following terms for the deck and hand and use the terms "long side" and "short end" on the theory that redundancy is preferable to ambiguity. When you see the term "short end" in a description you *know* it's got to be one of the ends of the deck, which are shorter than the longer, "long sides" of the deck. As far as which end or side, remember that most of the illustrations are from your viewpoint. Thus, the far short end is farthest away from you, and the near short end is that closest to your body. The right long side and left long side are just as self-explanatory. When the deck starts to rotate, or corners and spots on the sides and ends need to be referred to, it gets trickier. And sometimes it is necessary to show a flourish from the audience's view, especially if that's where all the finger motion occurs. I'll explicitly notify you of these occurrences. I'll also use as many extra words as necessary to try to clarify, but you can always fall back on the sheer superabundance of accompanying photographs. "Your right" is not always the same direction as "right" in the photo, particularly with audience views. I will verbally orient you when possible. Sometimes turning the book upside-down will help you align your hands with those in the photographs. Sometimes reflecting photos with a mirror will aid as well.



I use the terms "dealing position" and "dealer's grip" to refer to the way most people normally hold a deck of cards in their left hand. Technically, "mechanic's grip" means a grip where the first finger is at the far short end and (sometimes) the pinkie is at the near short end. For most flourishes, the index finger can be either at the far short end or at the side with the other fingers. Same with the pinkie at the near end. The deck sits comfortably in the palm of the hand, thumb at the left long side or across the top of the deck. The index finger is at the front short end or at the right long side; the ring finger and middle finger are on the right long side. The pinkie is at the near short end or next to the ring finger on the right long side. In the majority of cases the words "dealing position" plus the picture of the deck in the hand will give you enough information. If, for a given flourish it really does matter exactly where to place the index finger or pinkie, I'll let you know and then you can just move the finger. Often times you will need to move these fingers back and forth anyway, just to help keep the deck square. All this matters a little more in the case of one-hand cuts than with most other flourishes.

For the most part, each chapter begins with basic stunts and more or less progresses to the more difficult fancy feats with cards. Some flourishes in some chapters depend on the mastery of certain moves in other chapters. Hereafter, the name of any flourish you can look up in the Table of Contents is in **Bold Type**. This will enable you to find cross-referenced material within the book. With flourishes not described or illustrated in this book, the name is *Bold and Italicized*, and you can't look it up in the Table of Contents. When referring to a type of flourish in general, like one-hand cuts in general, I don't capitalize or bold or italicize. For example: The **Charlier Pass**, **Pinkie Cut** and *Knuckle Cut* are similar-looking one-hand cuts.

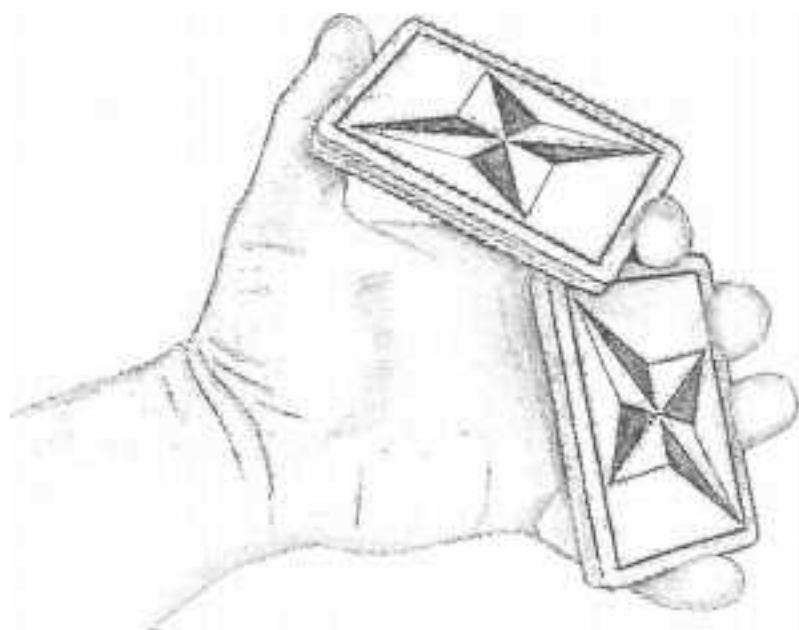
Unless you are crazy, you will probably want to pick a few flourishes from each chapter and practice them rather than plowing through every flourish in each chapter in order. The only problem you may encounter is if a flourish you choose has prerequisites you haven't yet learned. When this does happen, you should still be O. K. because all the moves you need are thoroughly referenced. It should also be obvious that you should learn the single **L Cut** before the **Running L Cut**, for example.

I apologize in advance for any errors in the text. I am trying to make learning flourishes easy for you, so if an error makes it harder to learn a stunt, I feel especially bad. The most likely mistakes are my transposing the words "right" and "left," and my referring to the wrong finger. If you do discover part of a description that doesn't seem correct, you should be able to figure it out from the obscene wealth of photographs. If a photograph is transposed or something, I hope it doesn't prevent you from learning something you want to learn.

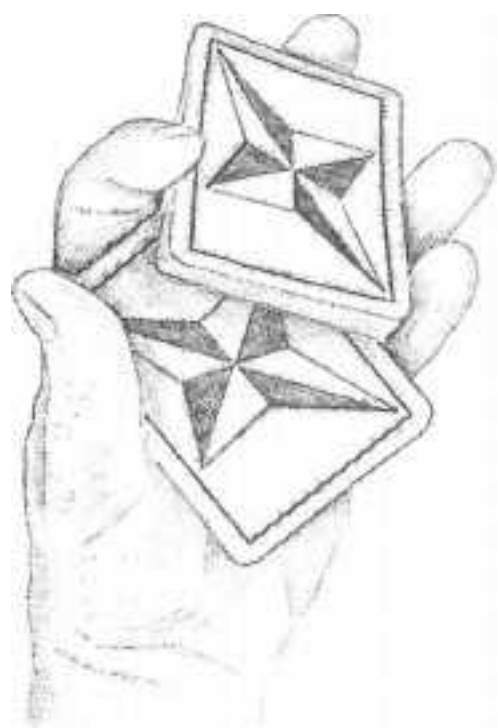
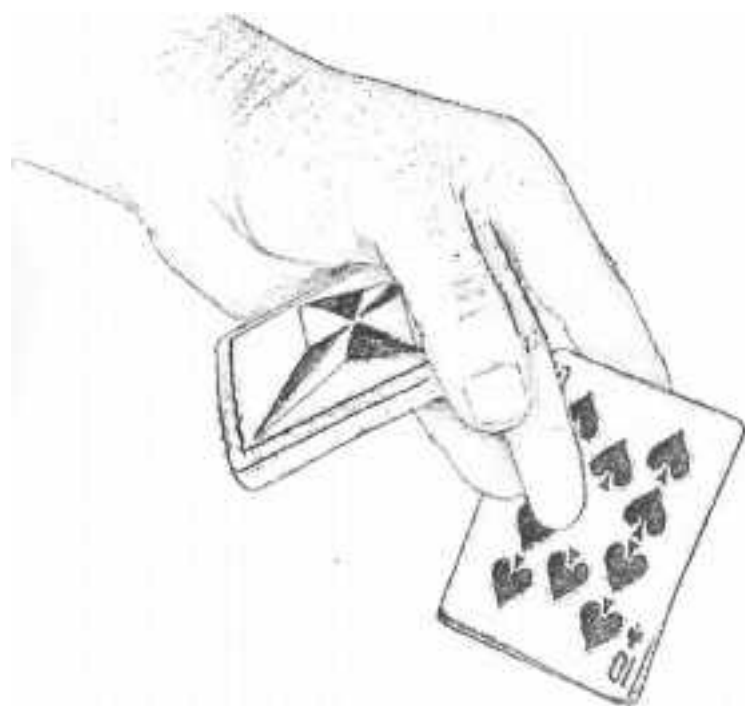
When I say Figures 14-104 to 14-107 that means Figure 14-104, 14-105, 14-106 and 14-107. Some people would say Figures 14-104 *through* 14-107, but these people can stick polished aluminum javelins *through* their heads.

You have at your disposal enough information about fancy feats with playing cards to keep you busy for a long, long time. Have fun, and when you've mastered all of these, invent something brand new. Help ensure that this highly enjoyable, highly specialized art remains vibrant and continues to flourish.





**ONE-HAND
SINGLE
CUTS**



OHE-HAND SINGLE CUTS

"A demonstration of one-hand cuts and shuffles is probably the best method known of gaining a reputation among laymen as a skillful card handler." Lynn Searles

I do not advocate the exhibition of all of these one-handed single cuts in succession or even in the same presentation or even on the same day. Such a flagrant numerical exegesis of these moves would only serve to minimize their beauty and apparent difficulty. While there are technically probably more than a hundred "different" ways to transpose two halves of a deck of cards with one hand only, most of the variants look virtually the same, especially to a lay audience. Merely shifting a finger or two doesn't give you another cut. Doing cuts too quickly also exacerbates the appearance of sameness. Arrange cuts so that the most obviously different ones are contrasted. When exhibiting one-hand single cuts with both hands, variety may also be gleaned by doing a different cut in each hand simultaneously, alternating a right-handed cut with a left, crossing and otherwise positioning the arms for optimal viewing, or turning one or both hands upside down. If you are interspersing single cuts with multiple cuts or other moves, continue to emphasize visual dissimilarity.

I have tried to ensure that most of the following cuts can begin from the standard dealer's grip. All one-hand single cuts end approximately in their starting position, otherwise they are incomplete or merely segments of multiple cuts. Excessive repositioning of the deck between cuts is avoided by grouping cuts together that have similar starting positions. The deck should start perfectly square, be smoothly cut, and end up perfectly square between cuts. The deck sits comfortably in the palm of the hand, thumb at the left side or across the top of the deck, index finger at the front short end or right long side, ring finger and middle finger on the right long side, pinkie at the near end or next to the ring finger on the right side. The pinkie and index finger can move around the corners of the deck as needed, both to square the deck and assume whatever their useful place is for the actual execution of the cut. I often notice that I have fallen into the habit of doing a cut with the index finger at the right long side of the deck instead of far short end, with no effect at all on the cut. From dealing position, you can move the thumb, pinkie or other fingers to initiate your cut, or rapidly make whatever adjustments are needed if the cut is one with a more exotic starting position. The **L** and **Extension Cuts** are well worth the odd initial grip. Don't get too hung up on starting grips. If you keep at it, soon they will just seem like part of the cut rather than fixed get-ready positions.

To recap then, a good routine of one-handed cuts emphasizes variety and fluidity. The reader may be a magician simply looking for one good pet one-handed cut, rather than a flourish junkie looking for 20 knuckle-busters, but I guarantee either will find what they need in this chapter and the following chapter entitled One-Hand Multiple Cuts.

Since most people, including me, usually hold the deck in the left hand for dealing, the instructions for these single cuts are written for the left hand. The pictures likewise depict the left hand, in most cases seen from the performer's viewpoint. The fact that the left hand is shown in the illustrations should not preclude the serious student from learning one-hand cuts in both hands. I usually learn the basics of a cut in my left hand, mimic the rudiments with my right hand, and then master the move in both hands simultaneously. Many one-hand single cuts and especially one-hand multiple cuts look interesting in one hand but look staggering in both hands simultaneously.

I will try to give you what I think are the simplest cuts first. Many complex and advanced flourishes depend on some very basic moves. You might want to look at the first four single cuts in this chapter as building blocks for other cuts. I know the **Thumb Cut** is difficult for short-thumbed people like me. Skip it if you have too many problems. In fact, one of the reasons I invented the **L Cut** and **Extension Cut** was that I found it easier to reach over the end of a poker-size deck with my stubby thumb, rather than the middle of the deck as with the **Thumb Cut**.

If you already do the **Charlier Pass**, I would still advise at least perusing the description as it might give you some new insight. The same goes for other flourishes you may already perform. If your version is as good as or better than mine, just read the instructions and look at the pictures to make sure, but don't waste time learning another version of the same flourish that looks exactly like the one you already know. If your way isn't as efficient or spectacular, like if you spring the cards from the ends instead of the corners, you would be well-advised to alter your version or replace it with the one in this book.

Charlier Pass

For the most part I try to use purely descriptive names for the flourishes in this book. The simplest and most widely known of all one-hand cuts, however, is and always will be called the **Charlier Pass**. The name is a combination of the nineteenth-century French conjurer Charlier, and the magician's term for cut which itself derives from the ancient incantation "Pass!" - the monosyllabic patter of the days of yore. The move is also sometimes referred to as the Charlier Cut or the Charlier Shift. Incredibly, the invention of this cut is erroneously attributed to an American named Shifty Charlie in one text.

From dealing position (Figure 1-1) move the thumb to the center of its long side of the deck (Figure 1-2). Break the deck with the thumb (Figure 1-3). Elevate the top half by pushing it up with the thumb (Figure 1-4). Put the index finger under the bottom half (Figure 1-5). Push the bottom half toward the thumb with the index finger (Figure 1-6). When the halves clear, let the top half fall into the palm (Figure 1-7). Press the new top half down and square the deck (Figure 1-8). Figure 1-9 is a side view of Figure 1-5, showing how the index finger curls while pushing the bottom half toward the thumb. You must move this finger out of the way before the thumb pushes its half down to close the deck. Most descriptions of this cut will tell you to begin with the deck elevated off the palm, held at the tips of the fingers, so instead of pushing the top half up you are releasing the bottom to fall into the palm, where it is then pushed up and over by the index finger. Since your goal should be the smooth execution of one-hand cuts, you should instead start the **Charlier Pass** from the standard mechanic's or dealer's grip. This is not to say there aren't some very nice cuts that begin with other grips, but the point is, avoid starting positions that involve time-consuming, unsightly or pointless repositioning of the cards or fingers. Furthermore, if you want to do even two Charlier Cuts in succession, you must start the second cut, at least, with the deck resting in the palm rather than elevated at the tips of the fingers.

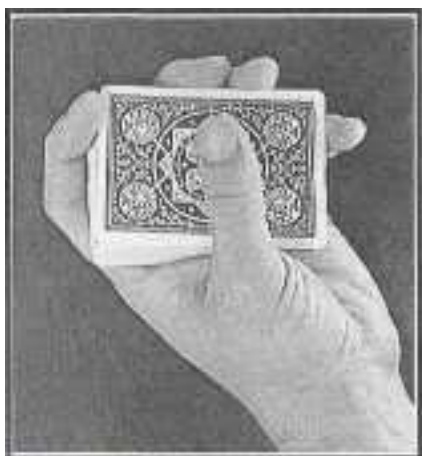


Figure 1-1

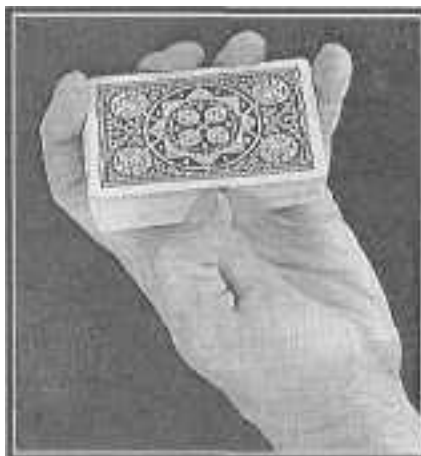


Figure 1-2



Figure 1-3



Figure 1-4



Figure 1-5



Figure 1-6



Figure 1-7



Figure 1-8



Figure 1-9

Here's a short sequence that illustrates how to get mileage from something as basic as the Charlier Pass. This is shown from the audience's viewpoint. The deck starts in dealing position in the left hand. Divide the deck in half by riffling halfway down the left long side of the deck with the thumb (Figure 1-10), and then somersaulting the top half into the waiting right palm (Figure 1-11). See the first six pictures for the two-hand Butterfly Cut if you aren't familiar with this common deck-division method. Now cross the hands at the wrists. Now do a Charlier Pass in the left hand, then do one in the right hand, then one in the left. Uncross the hands. Now do a Charlier Pass in both hands simultaneously. Now do a Charlier Pass in both hands simultaneously but stop halfway (Figure 1-12). Bring the hands together and interpolate the four packets (Figures 1-13 to 1-15). Push the packets together and square the whole deck in the left hand.



Figure 1-10



Figure 1-11



Figure 1-12



Figure 1-13



Figure 1-14



Figure 1-15

Thumb Cut

From dealing position, reach all the way over the deck with the thumb (Figures 1-16, 1-17), grip the top half along the right long side (Figure 1-18), and lift this half to a vertical position (Figure 1-19). Then the bottom half is gripped with the fingers: index and pinkie curled underneath, middle and ring fingers pressed on top (Figure 1-20). This bottom portion is now lifted clockwise to the right to a vertical plane (Figure 1-21). Use the thumb to press the top half into the palm (Figure 1-22). Move the thumb to the left (Figure 1-23). Release the cards held by the fingers so they fall onto the former top packet (Figure 1-24). This cut is easier with half a deck, or bridge-size cards. Tipping the whole deck up with the fingers at Figure 1-17 also helps.



Figure 1-16



Figure 1-17



Figure 1-18



Figure 1-19

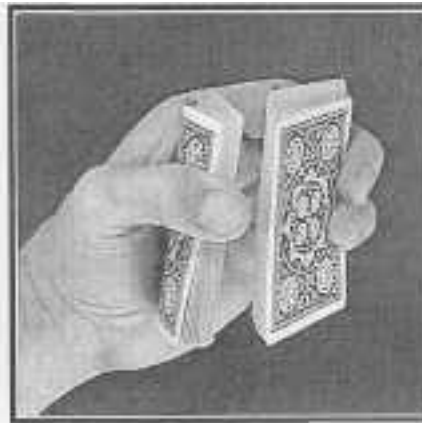


Figure 1-20

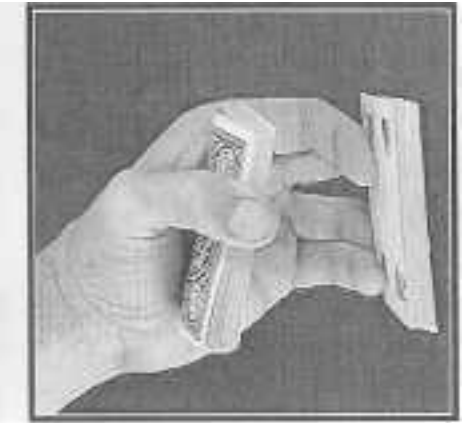


Figure 1-21

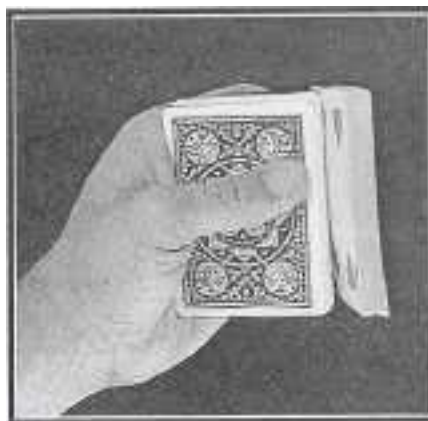


Figure 1-22



Figure 1-23



Figure 1-24

Henry Hay describes this next cut as the standard two-handed shift done in one hand; the Pinkie Cut is very similar mechanically to the standard two-handed shift. The deck starts in dealing position (Figure 1-25). Insert the pinkie into the right side of the deck to a depth of one knuckle (Figure 1-26), and press the middle and ring fingers on top of the deck, leaving the index finger loose at the front of the deck. Lift the top half to the right to a vertical angle with the pinkie (Figures 1-27 to 1-29). Press down on the upper left corner of the bottom half with the thumb (Figure 1-30) and lever it to the left to a vertical position (Figure 1-31). As soon as the halves clear (Figure 1-32), press down with the fingers on the old top half (Figure 1-33), and push the soon-to-be-former bottom half on top with the thumb (Figures 1-34, 1-35). Square the deck.



Figure 1-25



Figure 1-26



Figure 1-27



Figure 1-28



Figure 1-29



Figure 1-30



Figure 1-31



Figure 1-32



Figure 1-33



Figure 1-34



Figure 1-35

This cut can be made to look different from the **Charlier Pass**, which it resembles to the layman, by extending the fingers and pressing down with the thumb as much as possible, so that a larger amount of clearance is displayed between the halves of the deck. Don't make the mistake of doing this cut as a single cut with the middle or ring or index finger instead of the pinkie. The audience will never perceive the difference. Many of the one-hand cuts you see in obscure pamphlets like *The One Hand Card Cutter* and *The Single Handed Card Cutter* are but slight variants of the basic cuts you'll find here. If you think it a fulfilling exercise to learn the **Charlier Pass** with the pinkie doing the work of the index finger, or the **Horizontal Turn Cut** with fingers in different positions, be my guest. I think your time would be much better spent perfecting some of the truly awesome and obviously different-looking multiple cuts soon to follow. In a few of these you will have to occasionally substitute one finger for another, but this is only to further a more complex and eye-pleasing effect rather than to make believe a mere nuance is a flourish in itself.

Herrmann Cut

Once again to borrow from Henry Hay, "if the last was the regular two-handed shift done with one hand, this is the Herrmann shift with one hand." So I call this the one-hand **Herrmann Cut**. The deck starts in dealing position with the index finger at the right long side of the deck (Figure 1-36). The second and third fingers lift up and break the deck in half (Figure 1-37), and push the top half toward the thumb about a quarter inch, forming a step (Figure 1-38). Fold the index finger and pinkie under the bottom half so the index finger and pinkie hold the bottom half from underneath, and the second and ring fingers are gripping the top of the bottom half (Figure 1-39). Press down on the left side of the upper half with the thumb and the half will begin to lever up as you begin to straighten the fingers (Figure 1-40). Further straighten the fingers and press down with the thumb (Figure 1-41), until the packets clear (Figure 1-42). As you close the packets together by pressing on the new top half with the fingers (Figure 1-43), move the thumb out of the way by sliding it to the far left corner and left long side of the deck (Figure 1-44). Close the packets (Figure 1-45) and square the @ ! # \$ % ing deck (Figure 1-46).



Figure 1-36



Figure 1-37



Figure 1-38



Figure 1-39



Figure 1-40

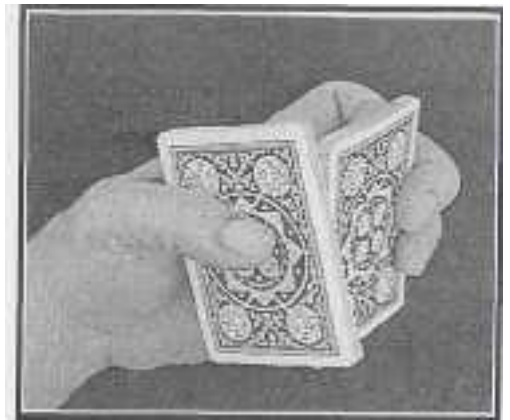


Figure 1-41

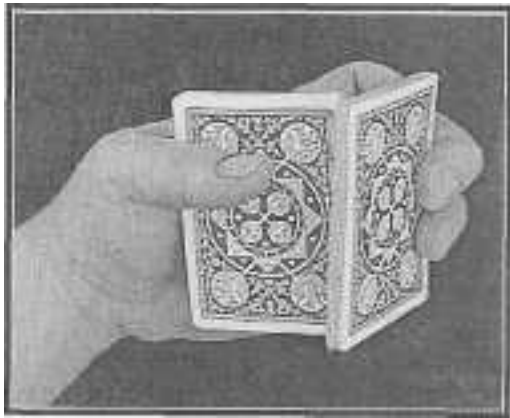


Figure 1-42



Figure 1-43



Figure 1-44



Figure 1-45



Figure 1-46

While Henry Hay included these last two one-handed cuts in his section on magical shifts or passes, I have included them as flourishes because they illustrate some crucial basic concepts of packet control. In the first, the **Pinkie Cut**, the thumb controls the bottom packet and directs it to the top. In the second, the **Herrmann Cut**, the thumb controls the top packet and shifts it to the bottom. In the first, the fingers move a packet from the top to the bottom. In the second, the fingers move a packet from bottom to top. And both rely on the thumb levering up a packet - another crucial basic. Thus these two particular cuts, while not visual blockbusters, taught me at least to think of the two halves of a split deck as independent units to be moved in whatever way is most expedient to the task all too literally at hand. You will certainly find that mastery of them will greatly aid in the acquisition of many of the following multiple cuts. Indeed, many one-hand multiple cuts are simply combinations of useful single-cut packet-control techniques such as the **Charlier Pass**, **Thumb Cut**, **Herrmann Cut** and **Pinkie Cut**. I cannot say the same as to the utility of the famous

S. W. Erdnase one-handed shift. A fabulous magical sleight in the right hands (or just hand), I haven't found it that helpful as a flourish. Plus it looks a lot like the just-described **Herrmann Cut**, especially to laymen. Descriptions of the Erdnase one-handed shift are easy enough to find, unless you look in [this](#) book.

Scissor Cut

The **Scissor Cut** is a fairly common and very pretty one-hand cut. Start with dealing position (Figure 1-47). This time it does matter that the pinkie and index fingers are at the short ends. Reach toward the near short end of the deck with the thumb (Figure 1-48) and break it halfway (the deck, not your thumb) (Figure 1-49). Grip the top half by the corner with the thumb and pivot this half longitudinally, using the index finger as a pivot point (Figure 1-50). The bottom half is held with the index and pinkie fingers at the short ends and the ring and middle fingers along the right long side. Keep moving the thumb in an arc to the left (Figures 1-51, 1-52), until the top portion clears the bottom (Figure 1-53). Press down slightly on the top half with the index finger, which, although it retains a firm grip on the top packet, is bent at the top phalange to apply enough pressure to lower the top half slightly, enough so the top half becomes lower than the bottom half (Figure 1-54). The thumb then sweeps back to the right with its half (Figures 1-55, 1-56) and places it underneath the packet held by the fingers (Figure 1-57). The thumb now returns to the side of the deck to resume dealing position (Figure 1-58). This cut looks great with half the deck in each hand, alternating between the hands.



Figure 1-47



Figure 1-48



Figure 1-49



Figure 1-50



Figure 1-51



Figure 1-52



Figure 1-53



Figure 1-54



Figure 1-55



Figure 1-56



Figure 1-57



Figure 1-58

Horizontal Turn Cut

Start in dealer's position (Figure 1-59). Lift up half the deck with the thumb as in the standard **Charlier Pass** (Figures 1-60, 1-61), but then reach around and under the top half with the third finger (the finger sweeps to the left) (Figures 1-62, 1-63). Now kick this half back toward the right (Figure 1-64), causing it to rotate counter-clockwise 90 degrees. The thumb helps guide the packet as it continues to turn and complete its 180 degree rotation (Figures 1-65, 1-66). The rest of the cut is the finish of the Charlier **Pass** (Figures 1-67 to 1-71). The top packet can be made to turn 360 degrees by regripping it at Figure 1-66 and kicking the packet around for another half-rotation before completing the cut. I always do the cut with 360 degrees of rotation.

I know of several variants of this cut that start with the deck wedged between the splayed first and second fingers and/or have the thumb reaching around to one corner or the other of the deck. I have omitted these variants because they all look about the same as the good version I have described above, and also because some begin in a position that can be awkward and painful, at least with poker-size cards. Where there is a need for such a position in multiple cuts such as the **Turning Tri-Cut**, I will include it. My **Turning One-Hand Shuffle** makes use of the general concept, but with a far more comfortable starting grip. If you want, do only the packet-division portion of that shuffle as a cut. But again, I just don't think five slightly different starting positions for one cut equate to five worthwhile, exhibitable flourishes. Likewise, you (or I) could devise revolving cuts where the packet rotates in a clockwise direction or where the bottom packet rotates up to the top instead of the top to the bottom. This is not a manual of finger exercises, and to me that's usually all that minor variants amount to. If you have to learn to do this or any other cut both backwards and forwards or clockwise and counter-clockwise in order to accomplish some fabulous-looking perpetual running cut, that's a different matter. And, as always, if you already do a cut that is similar but different from the one I give, and you like yours better, and it looks good, then continue to do yours and don't waste time with mine, which to you would be a minor variant.



Figure 1-59

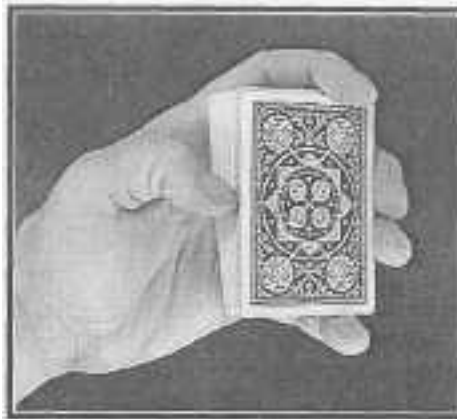


Figure 1-60

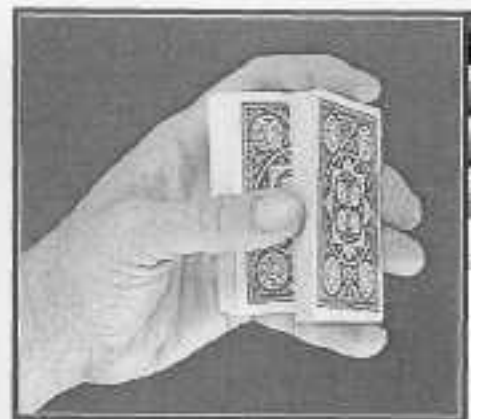


Figure 1-61



Figure 1-62

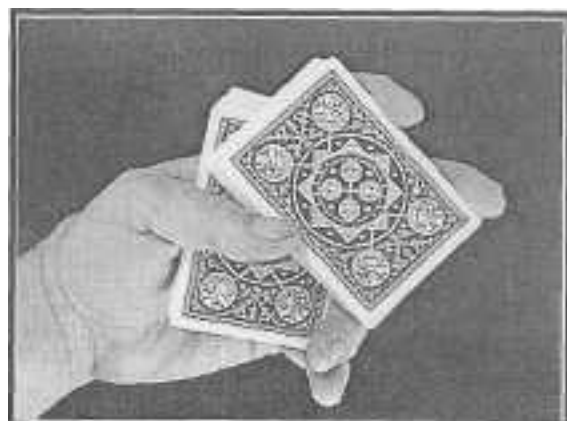


Figure 1-63



Figure 1-64



Figure 1-65



Figure 1-66

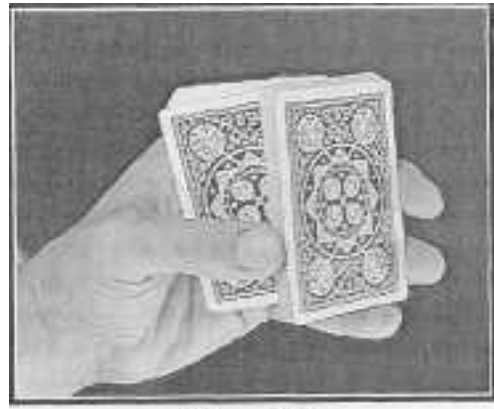


Figure 1-67



Figure 1-68



Figure 1-69



Figure 1-70

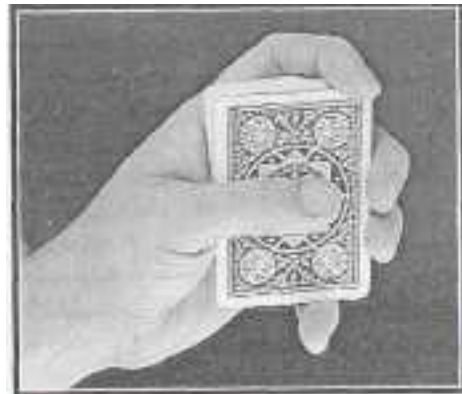


Figure 1-71

Vertical Turn Cut

From dealer's position, insert the third finger and pinkie into the deck at midpoint (Figure 1-72). This time the index finger needs to be at the right side of the deck with the other fingers at the start. Now, squeeze the top half between the second and third fingers (Figure 1-73), and raise this half to a vertical position (Figure 1-74). Use the thumb to rotate the elevated half counter-clockwise (Figure 1-75). Move the second finger from the left to the right side of the elevated half (Figure 1-76). Straighten all the fingers to extend their half to the right (Figures 1-77, 1-78). At the same time, press down with the thumb on the far left corner of the bottom half (also Figure 1-78) levering the near right corner up some. Curl the fingers without rotating the lower packet and draw the packets together as you remove the index finger from between the halves (Figures 1-79, 1-80). Regrip in dealer's position (Figure 1-81).



Figure 1-72



Figure 1-73



Figure 1-74



Figure 1-75



Figure 1-76



Figure 1-77

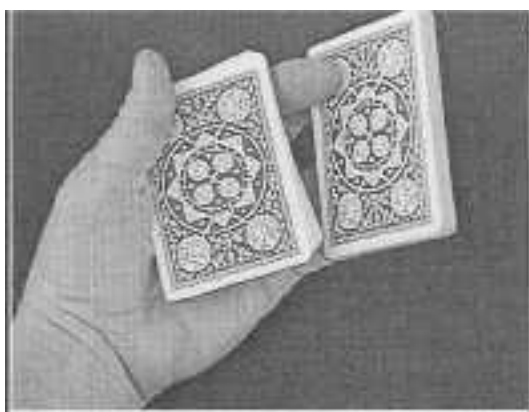


Figure 1-78



Figure 1-79



Figure 1-80



Figure 1-81

Vertical Spin Cut

This cut starts off like the last one except this time you spin the top half one full revolution before cutting it to the bottom. Unlike the **Horizontal Turn Cut**, where an additional 180 degrees of rotation makes the cut look a little better, here an additional half-rotation gives you a completely different cut.

Again the index finger needs to start out at the long side of the deck with the other three fingers. Insert the third finger and pinkie into the right long side of the deck (Figure 1-82). Pinch the top half between the second and third fingers (Figure 1-83). Elevate this top half by pushing the third finger to the right and the second finger to the left (Figure 1-84). Use the thumb to rotate the elevated half clockwise (Figure 1-85) as you move the second and first finger from the left side to the right side of the elevated half (Figure 1-86). Continue to rotate the elevated half by drawing toward the thumb with the index finger (Figure 1-87). Release the elevated half with the second, third and fourth fingers (Figure 1-88), and move these three fingers to the other side of the elevated half (Figure 1-89). During this action the upright half is pinched between the thumb and index finger. Move the thumb and allow the half to finish its rotation (Figures 1-90, 1-91). Keep the top half pinched between the index and second fingers as you move the thumb to the far right corner of the bottom half (also Figure 1-91). Lever the bottom half up by pressing down on the far right corner with the thumb (Figure 1-92). Once the halves clear (Figure 1-93), close the fingers with their half and press the bottom half on top with the thumb (Figures 1-94, 1-95). By retaining the break with the third finger and pinkie at Figure 1-94 and regaining the grip of the second and third fingers, the cut can be done several times in quick succession to good effect.



Figure 1-82



Figure 1-83



Figure 1-84



Figure 1-85



Figure 1-86



Figure 1-87



Figure 1-88



Figure 1-89



Figure 1-90



Figure 1-91



Figure 1-92



Figure 1-93



Figure 1-94



Figure 1-95

Roll Cut

This is a modified version of "The Riffle Cut" in Lynn Searles' *The Card Expert*.

Starting from dealing position, curl the index finger under the deck and riffle down the far left corner of the left long side of the deck with the thumb (Figure 1-96). Put the index finger back at the right side of the deck. Insert the thumb to break the deck in half (Figure 1-97). Now push up and to the right with the thumb, raising the top half to vertical (Figure 1-98). The thumb next presses this half onto the nails of the fingers (Figures 1-99, 1-100). Grip the face-up half between the middle and ring finger on the face and the pinkie and index finger underneath (Figures 1-101, 1-102). Straighten the fingers enough so that the top half is again raised to vertical position (Figures 1-103, 1-104). Press the thumb down on the left far corner of the bottom half and lever this half up and over the fingers-controlled half as you draw this fingers-controlled half toward the palm (Figures 1-105, 1-106). Get the fingers around the new bottom half and square the deck (Figures 1-107, 1-108).

At Figure 1-106 the halves are in ideal position to throw in a **Herrmann Cut**, avoiding the need for the preliminary stepping action of that cut. Herein lies the secret *to false* one-hand single cuts: repeat the cut or do another cut with the same two halves and the cut is false. Try this: Divide the deck in half as for the two-handed **Butterfly Cut**. Do simultaneous **Roll Cuts** in each hand followed by simultaneous **Herrmann Cuts** with the same halves of each half. Briefly square each half in its respective hand. Do simultaneous **Scissor Cuts** in both hands, but instead of squaring the halves of the halves after they are transposed, insert the thumbs between the halves of the halves, and finish with simultaneous **Roll Cuts**. Roll the right-hand half onto the left-hand half and the deck is in original order. Later on, when you learn

Two-Hand Single Cuts, you can use them in the same manner. As long as you retain the break and repeat the cut or follow with another cut with the same two halves, the cuts will be false, no matter how many different single cuts you string together. Periodically you can plainly square the halves together at any point when the deck is back in order and then break the deck into fresh halves for the next pair of cuts.



Figure 1-96



Figure 1-97



Figure 1-98



Figure 1-99



Figure 1-100



Figure 1-101



Figure 1-102



Figure 1-103



Figure 1-104

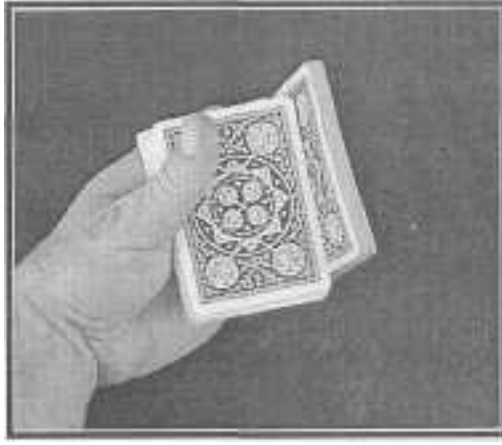


Figure 1-105



Figure 1-106



Figure 1-107



Figure 1-108

L Cut

Here is an extremely useful cut well worth the somewhat contrived starting grip. To get to this grip, begin with dealing position (Figure 1-109), and simply push the deck toward you with the index finger (Figures 1-110 to 1-112). Reach over the top of the deck with the thumb, as you did in the **Thumb Cut**, but this time you will be gripping the deck with thumb almost at the far right corner (Figure 1-113). This makes it much easier to reach over. Only the thumb and ring finger are contacting the right long side of the deck. Break the deck in half with the thumb and ring finger (Figure 1-114). Meanwhile, curl the pinkie under the deck. Now fully split the deck and raise the thumb-controlled packet to vertical (Figure 1-115). Next, the pinkie lifts its bottom half and pushes it away from you, until this half is resting against the middle and index fingers (Figures 1-116 to 1-118). The thumb deposits its half in what would be the palm if the deck wasn't shoved so far back in the hand (Figures 1-119, 1-120). The second finger grips the half as soon as it is deposited. Move the thumb out of the way (Figure 1-121). Push the bottom half up with the pinkie (Figures 1-122 to 1-124). Put the thumb under the deck and roll the deck face-down (Figures 1-125 to 1-127). Regrip in dealing position (Figure 1-128). Another way to end the cut is to put the thumb behind the new top half at Figure 1-121. Then use the thumb to push this new top half on top of the old top half. This way the deck is face down in L Cut starting position again.

If you think it's a pain to get the deck in and out of dealing position, you're right to an extent. But the L Cut isn't really designed to stand alone as a single cut. Hopefully, you will rapidly progress to the point where you would not exhibit just a single L Cut. Instead, you will likely do the **Running L Cut** or **L-X Interpolation**. These beautiful flourishes take advantage of the best of the L Cut and avoid the worst.



Figure 1-109



Figure 1-110



Figure 1-111



Figure 1-112



Figure 1-113



Figure 1-114



Figure 1-115



Figure 1-116



Figure 1-117



Figure 1-118



Figure 1-119



Figure 1-120



Figure 1-121



Figure 1-122



Figure 1-123



Figure 1-124

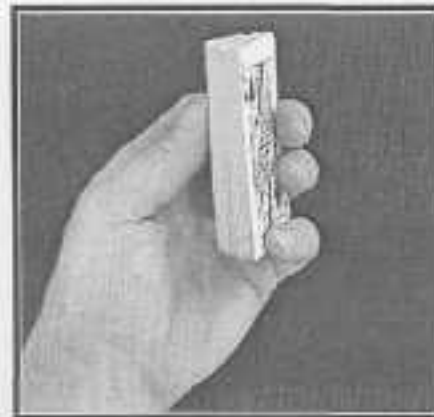


Figure 1-125



Figure 1-126



Figure 1-127



Figure 1-128

Extension Cut (X Cut)

Here is another very handy cut. From dealer's position, push the deck toward you, just as you did for the L Cut. Your starting position is the same as the L Cut, with only the thumb and ring finger touching the right long side of the deck (Figure 1-129). Break the pack in half with the thumb and ring fingers (Figures 1-130, 1-131), just as you did in the L Cut. Curl the middle finger under the bottom half at the far right corner (Figure 1-132). The pinkie does nothing. You currently should have the bottom half of the deck gripped between the index and ring fingers on top and middle finger on the bottom. Straighten all the fingers (Figures 1-133, 1-134), and pull back with the thumb (Figure 1-135) and you are at the full extension of this cut. Next,

the thumb pushes its half back to the right, onto what is available in terms of palm (Figures 1-136 1-137) Note that the middle finger helps to keep it there. Move the thumb out of the way (Figure 1-38) Curl the index, middle and ring fingers in towards the thumb, remove the middle finger from between the halves and deposit one half onto the other (Figures 1-139, 1-140). You can now (Figure 1-141) do another **Extension Cut**, or an **L Cut**, **Running L Cut**, **Extension Tri-Cut** or **L-X Quad Cut**. Or you can move to dealer's grip from this position (Figure 1-142). Either draw forward with the fingers to pull the deck up, or shake the deck forward. Or, position the ring finger underneath the deck and the thumb on top of the deck immediately opposing one another, and spin the deck around counter clockwise 180 degrees. The thumb and ring finger act as a pivot point, and the whole hand darts quickly forward a couple of inches to generate the little bit of momentum necessary for the spin.



Figure 1-129



Figure 1-130



Figure 1-131



Figure 1-132



Figure 1-133



Figure 1-134

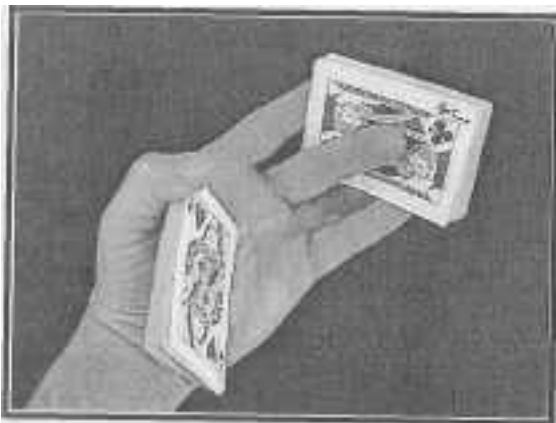


Figure 1-135



Figure 1-136



Figure 1-137



Figure 1-138



Figure 1-139



Figure 1-140



Figure 1-141



Figure 1-142

Index Cut

This cut looks similar to the deck-division portion of the **Standard One-Hand Riffle Shuffle**, but is far more stable as a single cut. It looks good upside-down as well. The starting grip is unusual (Figure 1-143), with the deck held on the short ends between the thumb on one short end and the index, middle and ring fingers on the other. The pinkie is at the right long side (temporarily the near long side in this photo). The index finger breaks the deck at midpoint (Figure 1-144) and pushes the bottom half to the left (Figure 1-145). The top half is firmly gripped between the middle and ring fingers at the far short end and the thumb at the

near short end. The index finger continues drawing its half to the left until the middle finger can insert itself between the two halves (Figure 1-146). The middle finger now exerts pressure on the left long side of the top half so that this half is now gripped between the middle finger and the pinkie on the long sides, and the ring finger at the far short end. This frees up the thumb to move the bottom half to the left even further (Figure 1-147), until finally the packets clear (Figure 1-148). Move the middle finger out from between the halves and reverse the motion, except lift the thumb enough so the thumb/index finger half goes on top of the other half (Figure 1-149). This other half is held between the ring finger and pinkie and the fleshy base of the thumb as soon as the middle finger is out of the way. Continue to push the packets together until the deck is in the original position (Figures 1-150 to 1-152). Square the deck (Figure 1-153). You could, I suppose, do the **One-Hand Overhand Shuffle** as just a single transposition of the halves, but don't. Not only is the **Index Cut** as described much more stable, but the **One-Hand Overhand Shuffle** is a rare treat to be showcased rather than tossed into and minimized by a group of one-hand single cuts.



Figure 1-143



Figure 1-144



Figure 1-145



Figure 1-146



Figure 1-147



Figure 1-148



Figure 1-149



Figure 7-750



Figure 7-751



Figure 1-152



Figure 1-153

Pincer Grip Cut

In a very good book about magic, *Ross Bertram on Sleight of Hand*, there is an extraordinary chapter called "One Hand Cuts" by Dr. George E. Casaubon. Not only does the good doctor include several pages of historical and bibliographical information, but he describes several unique and original moves as well. My favorite of these are the excellent "Pincer Grip Cut" and "Pincer Grip Shuffle."

Dr. Casaubon says "I have made notes on over one hundred one-hand cuts and shuffles, some with variations. Besides that I have notes on twenty one-hand table cuts and fifteen one-hand throw cuts." If so, I hope they are all as good as the "Pincer Grip Cut." But I'd wager that many of them look like each other or like cuts in the present volume. I wish there were hundreds of obviously visually different one-hand cuts. But a completely novel way of doing a cut you already do, unless the new way is significantly easier or more stable, gains you nothing. Casaubon gives two throw cuts, which he calls the *Rock-a-Bye Cut* and the *Somersault Cut*. The *Rock-a-Bye Cut* looks exactly like my Straight Throw Cut. Different fingers are used, but the cuts look the same. Same with the *Somersault Cut* and my Roll Throw Cut. And his *Bertram Cut* is one of many ways to do the Horizontal Turn Cut. So the question is, would Dr. Casaubon classify these pairs of similar-looking moves as distinct flourishes or minor variants? I call them minor variants, even though in some cases the mechanics of the flourish are radically dissimilar. I know at least twenty more one-hand single cuts and I don't know how many one-hand multiple cuts, but after a while they all look the same, even to me, and I'm a gibbering fanatic! My general rule is, if it looks the same, it is the same, regardless of method.

Of course this does not apply to methods that look better or are easier. Thus, the corner grip for springing the cards is not a minor variation of the standard grip for springing the cards. The corner grip is infinitely superior, for although the grip itself looks similar to the standard grip, the corner method allows for

immeasurably greater control of the cards. Using the corner grip makes springing the cards look better. My **Right-Hand One-Hand Indices Fan** also passes the test because it looks way better than a normal right-hand one-hand fan.

Violating my rule might be my inclusion of two methods for making the non-automatic **Flower Fan**, or maybe my inclusion of three methods for starting the **One-Finger Spin**, or the four different off-the-deck propulsions. I think I only do it when the methods are equal in impact and ease of execution, or if some variant of method carries with it some significant advantage. When I couldn't decide which method is best or easiest, I give more methods.

Certainly in the category of best one-hand single cuts is Casaubon's "**Pincer Grip Cut.**" Appropriately, this is actually one of Casaubon's own variations of his basic "**Pincer Grip Cut.**" In my opinion this is the most stable version he describes. Plus, it prepares you for the another Casaubon beauty, the "**Pincer Grip Shuffle.**" Start with the deck in the slightly unorthodox grip shown in Figure 1-154. The third finger is curled underneath the deck, the index finger is at the far right corner, the thumb is at the far left corner. Pinch the top half of the deck between the index finger and thumb (Figure 1-155). (See Figures 1-165 to 1-167 for close-up side views of the initial separation of the halves.) Figures 1-156 and 1-157 show the two halves being further separated as the index finger and thumb lever their half up and away from you and the other three fingers begin to straighten, moving their half to the right. Continue levering the thumb and index finger half and straightening the other fingers (Figure 1-158) until the halves clear (Figure 1-159). Lower the thumb and index finger half to the palm (Figures 1-160, 1-161). Lower the other half on top by bending the second, third and little fingers (Figures 1-162, 1-163). Square the deck (Figure 1-164).

The initial separation of the halves is the tricky part of this cut. Lifting up with the index finger and/or thumb to break the deck can help. Drawing down on the lower half with the pinkie helps too. You can also initiate this cut from an outright pinkie break as suggested by Andrus in his similar *Riffle Cut*. See the One-Hand Cut Miscellany section for more.



Figure 1-154



Figure 1-155



Figure 1-156



Figure 1-157

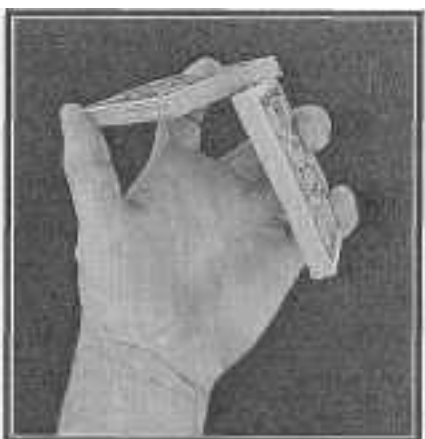


Figure 1-158



Figure 1-159



Figure 1-160



Figure 1-161



Figure 1-162



Figure 1-163



Figure 1-164



Figure 1-165



Figure 1-166



Figure 1-167

Helicopter Throw Cut

One-hand throw cuts derive their name from the fact that during transposition of the top and bottom packets there is a point in the cut where at least one packet travels through the air, thrown through some planned arc by the fingers. All but one of the throw cuts I offer are of the type where the top half of the deck is thrown and caught beneath the bottom half, which is momentarily levered up by the thumb or fingers. Then

there is the unique **Aerial Cut**. The appearance of a one-hand multiple throw cut may be approximated by catching a single thrown packet in-between the halves of a packet levered open by the fingers or thumb.

If you master the packet flipping and throwing techniques outlined in the treatment of two-hand throw cuts then the simple one-hand variants will be almost instantly accessible (and vice versa). As with all one-hand cuts, these should be acquired with one hand, then perfected with both, so that the hands will be able to put out flawless simultaneous or crisp alternating one-hand throw cuts.

The most basic one-hand throw cut involves holding the deck in the left hand and inserting the third finger in the side of the deck (Figure 1-168), gripping the top half between the third and second finger and launching the half out to the right (Figures 1-169 to 1-172). The packet can spin as many times as you give it momentum, but try for a consistent, replicable number of rotations. In fact, the cut looks really good with just one or two rotations. Too much impetus will cause the cards to separate. Figures 1-173 to 1-175 show the packet completing its single counter-clockwise revolution. The packet is then caught underneath the former bottom portion of the deck by levering this bottom portion up with the thumb (Figure 1-174 to 1-176). The hand moves to the right to scoop the thrown packet. The index finger moves out from between the packets and helps to square the deck (Figure 1-177).

With a break-free, well-powdered deck, the **Helicopter Throw Cut** technique enables you to launch small packets ten feet straight up in the air if you wish. It is also the ideal method for throwing packets around the body or behind the back. See the **Behind-the-Back Deck Separation** for more.



Figure 1-168



Figure 1-169



Figure 1-170

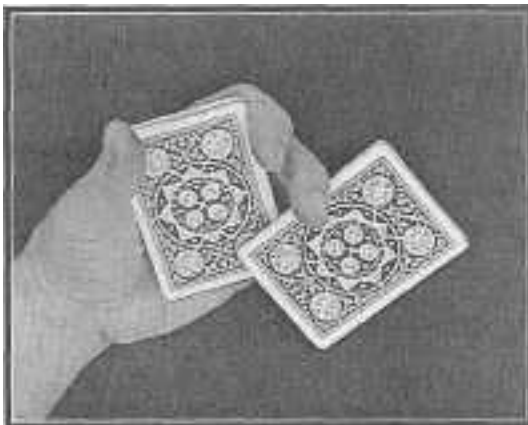


Figure 1-171

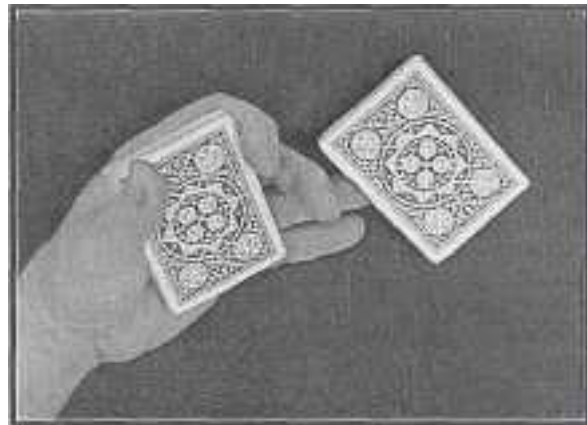


Figure 1-172

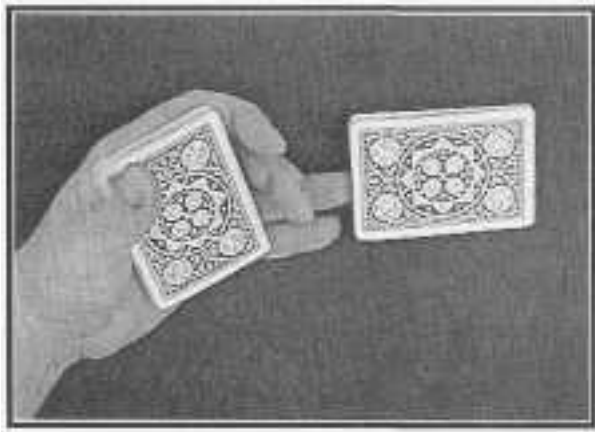


Figure 1-173

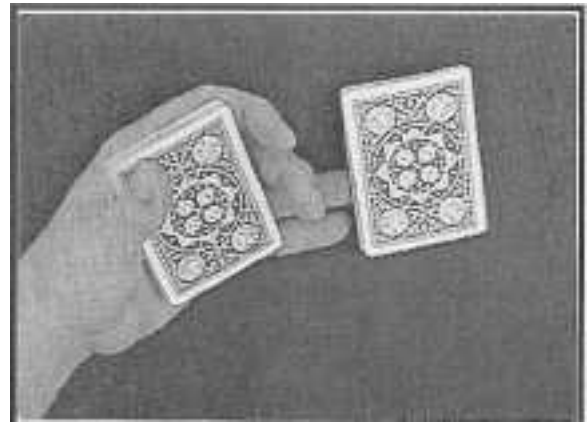


Figure 1-174

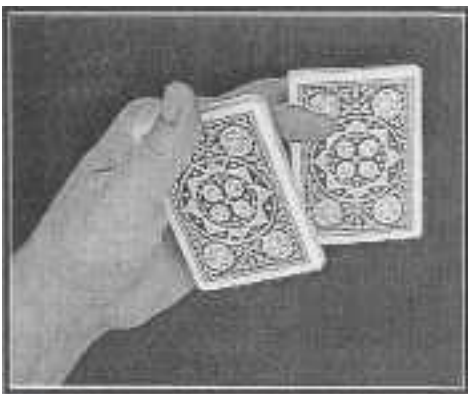


Figure 1-175

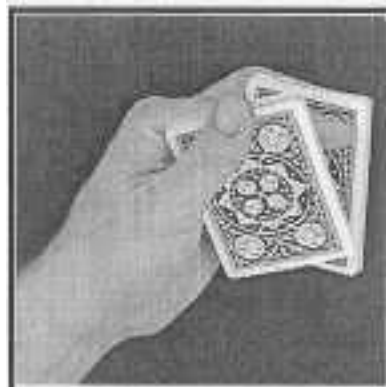


Figure 1-176



Figure 1-177

Straight Throw Cut

You could argue that a throw cut with no rotation of the launched packet would be easier and thus more basic, but I find non-rotating cuts harder and regardless, I simply just would not listen to you.

Insert both the index and pinkie fingers into the deck at midpoint (Figure 1-178). Grip the top half with these two fingers on the bottom and the second and ring fingers on top (Figure 1-179). Sharply straighten the fingers and release the top half (Figure 1-180). As the top half becomes airborne (Figure 1-181), move the whole hand sharply to the left (Figure 1-182). Grip the lower packet with the thumb at the far left corner, and, while the top portion is airborne, press down on the far left corner of the lower half with the thumb (Figure 1-183). Your goal is to elevate the bottom packet enough to catch the top half underneath it. Which you do by sharply moving the hand back to the right (Figures 1-184 to 1-186). This cut looks better if you move the hand with the bottom packet about six inches to the left, leaving the top portion suspended and stationary in the air until the hand sweeps back to catch it. This cut also looks good when done with both hands simultaneously, particularly with an exchange of packets from the right hand to the left thrown in. You can also get good mileage out of this or any other one-hand throw cut by smoothly alternating right- and left-handed cuts.



Figure 1-178



Figure 1-179



Figure 1-180



Figure 1-181



Figure 1-182



Figure 1-183

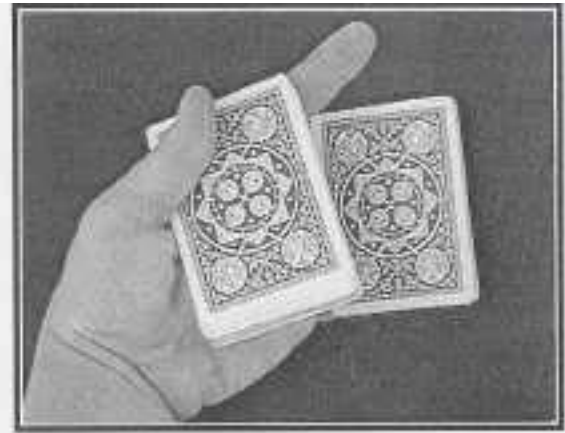


Figure 1-184



Figure 1-185



Figure 1-186

Roll Throw Cut

From dealing position (Figure 1-187), insert the index finger and pinkie into the right side of the deck (Figures 1-188, 1-189). Press the thumb down on top of the deck to provide some resistance as you push up on the top half with the index finger and pinkie. The idea is to develop some tension upward on the top half so that when you remove your thumb the top half will spring up. Remove the thumb and the half should spring up (Figure 1-190). At the same time, straighten the fingers and release the top half. You want the half to roll once while in the air (Figures 1-191 to 1-196). During the roll, move the hand to the left slightly. Time the throw so that the airborne falls into the palm, which you vacate of the bottom packet in the usual fashion - levering up the bottom half by pressing down on the far left corner with the thumb (Figures 1-192 to 1-195). You can also use the index finger to aid in this packet levering, provided you get it straightened out in time to help catch the descending packet. Move the hand back to the right to scoop up the falling half. As soon as the half hits the palm, let the other half fall on top (Figures 1-197, 1-198). With a good deck or half a deck, you can do two or three controlled flips, although one slow flip will suffice.



Figure 1-187



Figure 1-188



Figure 1-189



Figure 1-190



Figure 1-191



Figure 1-192



Figure 1-193

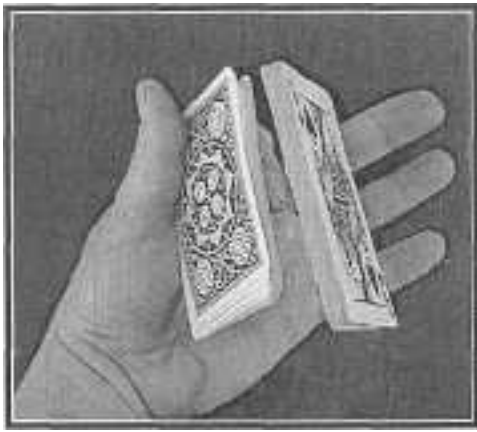


Figure 1-194



Figure 1-195



Figure 1-196



Figure 1-197



Figure 1-198

Flip Throw Cut

This cut makes use of the ingenious technique invented by T. G. Murphy and described in *The Mid-Air Triple Cut* and in his extremely innovative book, *Imagination*. *Imagination* gives many astounding tricks, most of which incorporate flourishes. Definitely obtain it.

Curl the index finger under the deck and riffle halfway down the left long side of the deck with the thumb (Figures 1-199, 1-200). Let go of the top half with the fingers as you sharply press down on the far left corner of the bottom half with the thumb (Figures 1-201, 1-202). What you are attempting to do is to use the bottom half as a lever to launch the top half up into the air to do a counter-clockwise flip (Figures 1-203 to 1-207). The half tumbles in the opposite direction of the airborne half in the Roll Throw Cut. The lower half is vertical from the launch of the upper packet; keep this bottom half up off the palm with the thumb and index finger until the airborne half lands in the palm. As soon as the airborne half hits the palm (Figure 1-208), let the new top half fall on the new bottom half. You must straighten the index finger to get it out from in-between the halves (Figure 1-209). Square the deck (Figure 1-210).

See Murphy's books for the finer points of this handy method of throw cutting.

If you become adept at this mode of packet flipping, you may find yourself dispensing with the cutting part altogether. Just flip up packets and catch them on top of the not-thrown cards. If you are doing the move in both hands with half the deck in each hand, and flipping packets back and forth, no one will notice that the cards aren't being fairly cut.



Figure 1-199



Figure 1-200

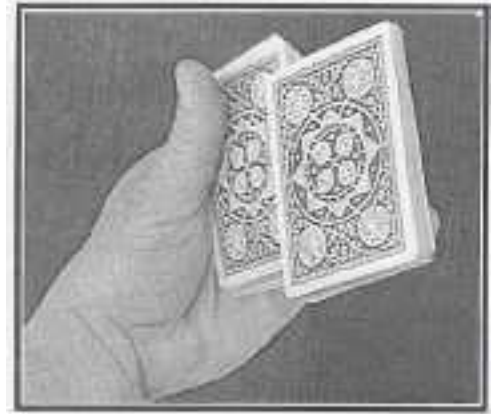


Figure 1-201

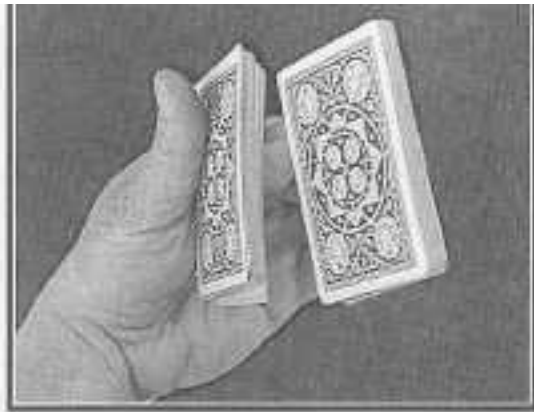


Figure 1-202



Figure 1-203



Figure 1-204



Figure 1-205

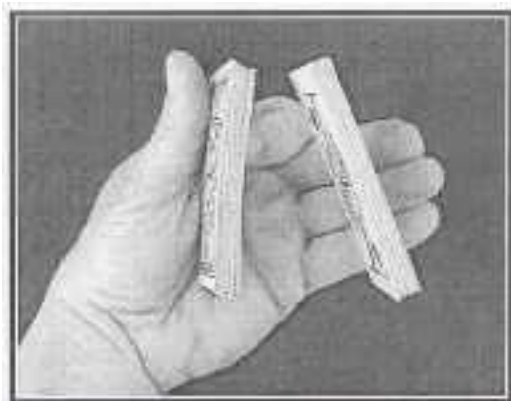


Figure 1-206



Figure 1-207



Figure 1-208



Figure 1-209



Figure 1-210

Hindu Throw Cut

Here is a dignified use for part of the hackneyed "Comedy Cut."

Start a **Charlier Pass** by breaking the deck in half with the thumb (Figures 1-211 to 1-213). Push the bottom half toward you with the index finger as far as you can (Figures 1-214 to 1-216). "As far as you can" means until the bottom half is almost ready to fall off the palm. Dart the hand sharply forward (Figure 1-217), with the aim of leaving the bottom packet suspended in the air. While the bottom half is thus momentarily airborne, quickly move the right hand, with its half, back under the thrown half (Figures 1-218, 1-219). Also put the index finger on the far short end of the non-thrown half while the thrown half is in the air. As the new top packet lands on the new bottom packet, bring the hand sharply back so that the cards are thrown against the index finger which acts as a stop against which the deck is squared (Figures 1-220, 1-221). Note also that the base of the thumb presses against the left long side of the deck to help square the cards.



Figure 1-211



Figure 1-212



Figure 1-213



Figure 1-214

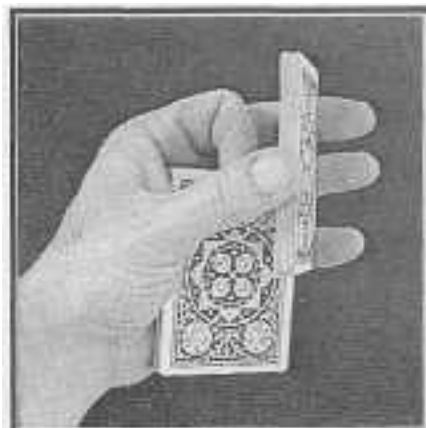


Figure 1-215



Figure 1-216



Figure 1-217



Figure 1-218



Figure 1-219



Figure 1-220

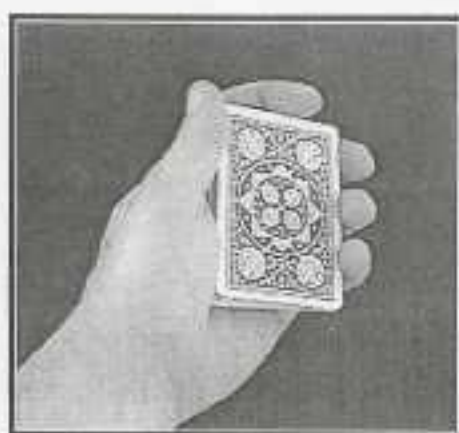


Figure 1-221

Aerial Cut

I guess all throw cuts are aerial moves, but with this little beauty the cut itself happens in the air. This is a knack kind of thing, and you need a perfect, break- and crimp-free deck.

Hold the deck in dealing position, but with the index finger curled underneath (Figure 1-222). Riffle down the left long side of the deck with the thumb (Figure 1-223) and stop halfway. Or just break the deck with the thumb. Do not put the thumb into the break. Instead, release the fingers and propel the entire deck into the air (Figures 1-224, 1-225). The technique is that of the **Flip Throw Cut**, except now you flip the whole deck into the air. Because you break the deck before flipping it the deck will start to step into two packets as it flips. The stepped deck turns over (Figures 1-226 to 1-228), splits apart (Figure 1-229), and descends in reverse order (Figures 1-230, 1-231). The bottom half is now the top and the top half is now the bottom. Catch both halves (Figures 1-232, 1-233).

Apart from the condition of the deck, this cut is mainly a matter of timing. Toss the deck high enough so that the packets have room to clear and complete their rotation. The halves of the deck begin to separate immediately upon leaving the left hand. As they both turn over, the bottom half becomes the top half. The halves then finish turning over and fall into the palm, one after the other.

Must be seen close-up to be appreciated. This cut looks best when viewed from a slightly left-or-right-of-front perspective, rather than the straight side view of the photos.

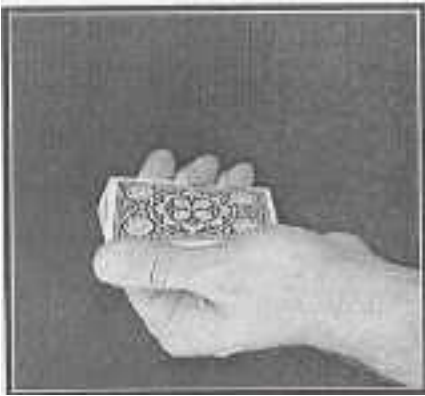


Figure 1-222

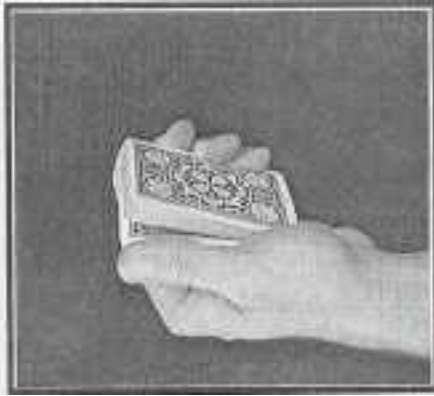


Figure 1-223

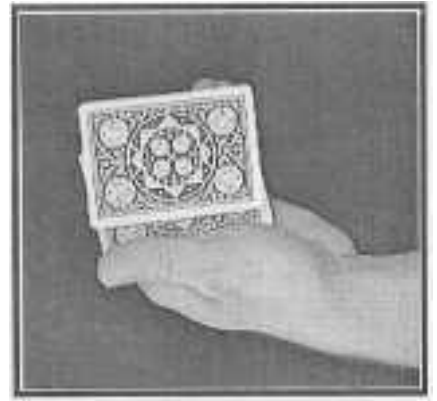


Figure 1-224

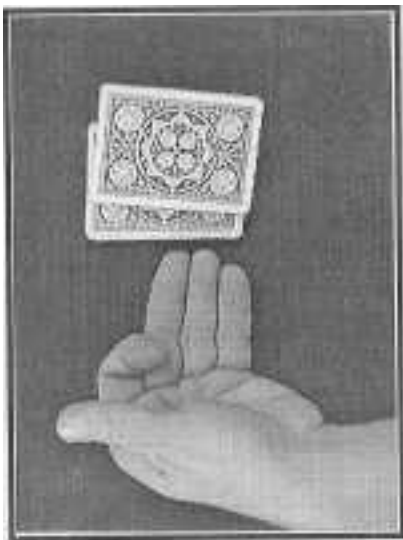


Figure 1-225

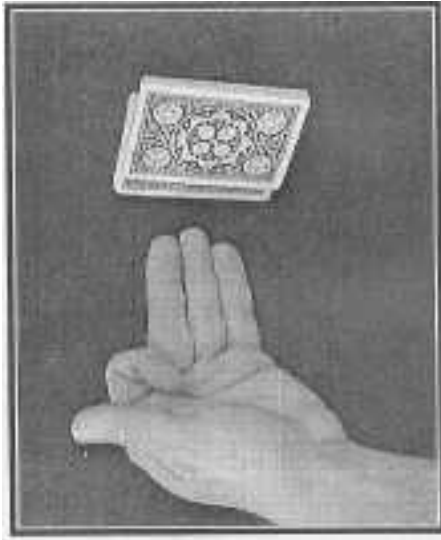


Figure 1-226

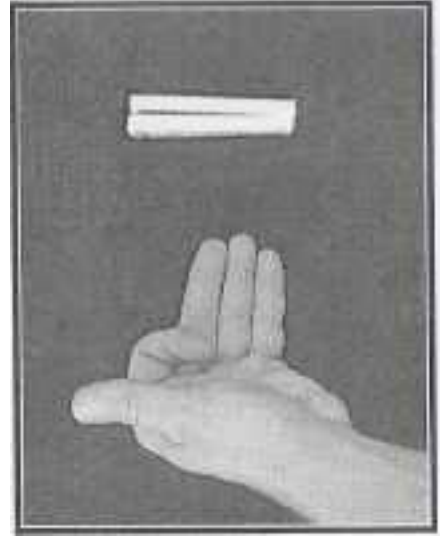


Figure 1-227

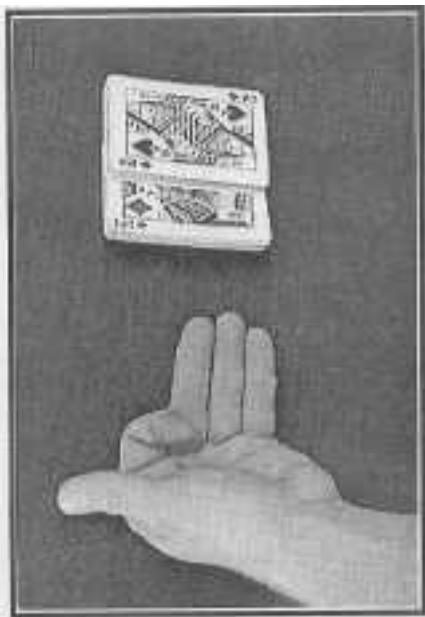


Figure 1-228

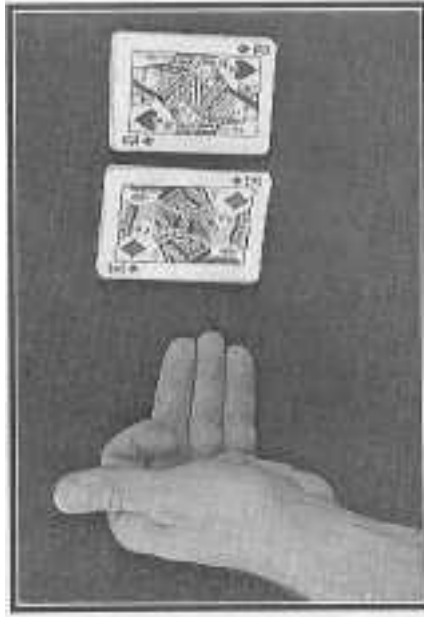


Figure 1-229



Figure 1-230

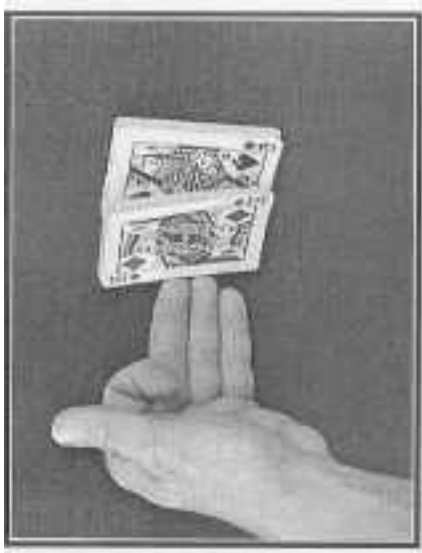


Figure 1-231

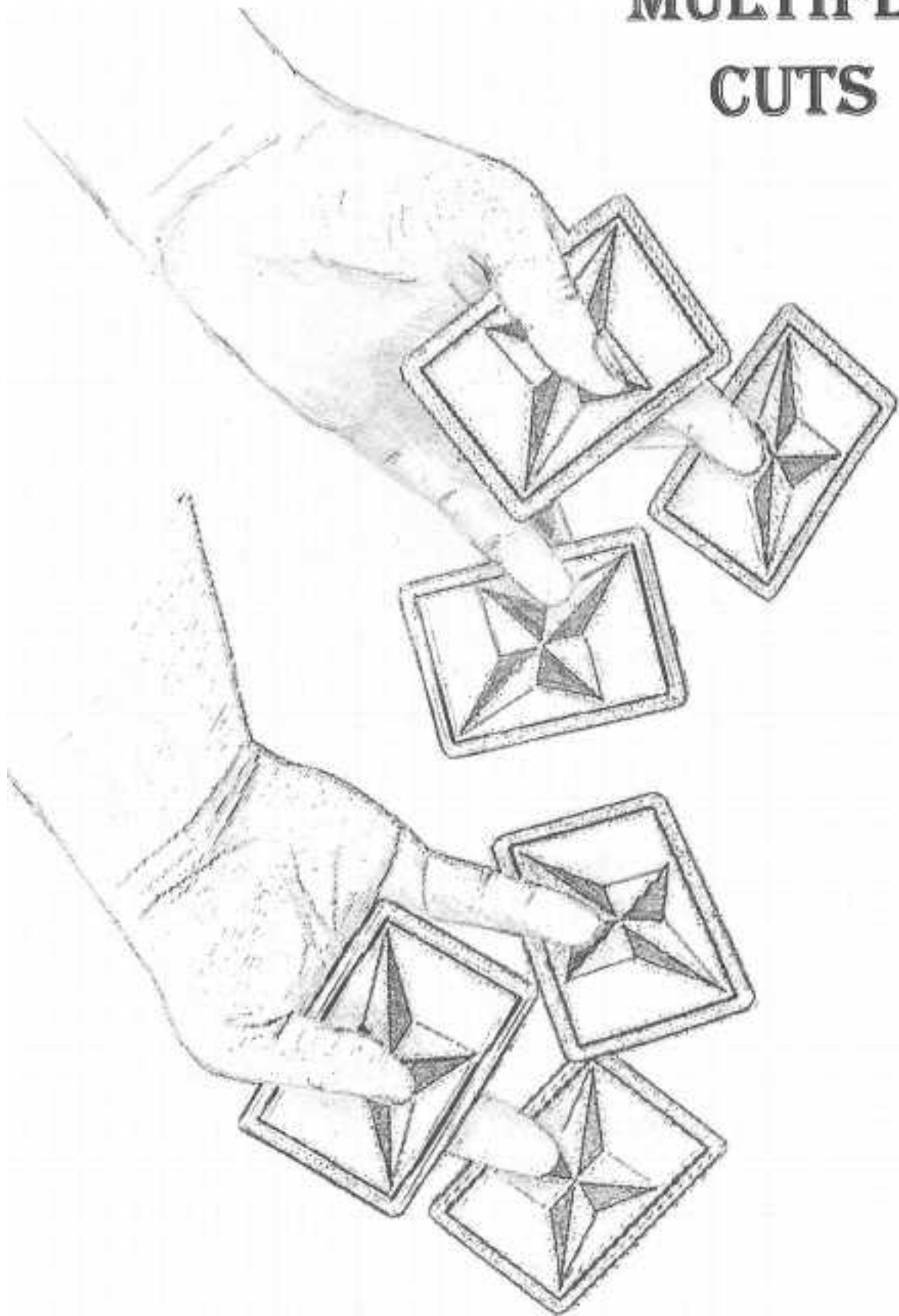


Figure 1-232



Figure 1-233

ONE-HAND MULTIPLE CUTS



ONE-HAND MULTIPLE CUTS

"Card flourishes are fascinating to watch, fun to do, look like they require great skill (and they frequently do), but are often not as terribly difficult as they seem at first trial. " Bill Tarr

I would reckon that what distinguishes a multiple cut from a single cut is that multiple cuts tend to have more packets, sometimes lots more packets. Multiple cuts can be running cuts, display cuts, or simply self-contained, stand-alone multiple cuts. A running cut is just what it says, the cut gives the impression of a succession of small packets being manipulated in pretty much the same fashion over and over. A display cut has a place or places to pause and display the array of artfully positioned packets. Self-contained cuts are visually distinct sequences of moves which have a visual plot or a discernible pattern of motion of the packets.

Another adjective that will be applied to cuts is "continuous." A continuous cut means one that can be continued indefinitely, unlike a running cut which eventually runs out of packets. Most continuous cuts are of the two-handed variety and will be examined a little later.

As with the single cuts, it will behoove you to learn all of these in both hands. In fact, some of these stunts, like the **Running L Cut**, **L-X Quad Cut**, and **Six-Packet Display Cut** lose more than half their effect when done in one hand only.

You can easily construct your own unique one-hand multiple cuts by combining elements of single cuts. Indeed, you will recognize many single cut techniques in the following complex cuts. The **Charlier Tri-Cut**, **Thumb Tri-Cut**, **Charlier/Thumb "Shuffle"** and **Running Thumb Cut** are really just combinations of the **Thumb Cut** and/or **Charlier Pass**. Put the techniques in different order, and you may find a pleasing new combination. Just make sure it looks different from other cuts you do. For this reason I would not exhibit the **Thumb Tri-Cut** and **Charlier Tri-Cut** in succession because they are not visually dissimilar enough. The same can be said of a very few other cuts in this book. For example, the **Herrmann Cut** and **Thumb Cut** look pretty similar. As I have said before, the reason I include them both is because they are basic techniques you will need for more complex cuts. You might think of these few similar single and tri-cuts as being akin to "scales" to be practiced if greater heights are to eventually be attained.

If you see someone do a cut combination you haven't seen before, you often can replicate it (if you like it) by employing the methods of the basic one-hand single cuts and tri-cuts. Or you have the option of crushing them under the awesome weight of the **L-X Quad Cut** done in both hands and capped off with the **L-X Interpolation**.

Charlier Tri-Cut

Figures 2-1 to 2-5 depict the left hand doing the **Charlier Pass** almost to completion. When the halves clear, let the top half fall, not all the way to the palm, but instead onto the slightly curled index finger (Figure 2-6). Although you can't see this slightly curled index finger in the photo, there is evidence of its slightly curled presence in the form of the top half being held elevated off the palm. Now reach over the initial lower half with the thumb (Figure 2-7). Begin a **Thumb Cut** with this packet (Figure 2-8). As soon as you divide this half with the thumb, elevate the other half by straightening the heretofore slightly curled index finger (Figure 2-9). Drop half of the thumb-controlled half onto the palm (Figure 2-10). Let the fingers-controlled half fall on top (Figure 2-11). Finally, use the thumb to close its remaining cards onto the rest of the deck (Figure 2-12).



Figure 2-1



Figure 2-2



Figure 2-3



Figure 2-4



Figure 2-5



Figure 2-6



Figure 2-7



Figure 2-8



Figure 2-9



Figure 2-10



Figure 2-11

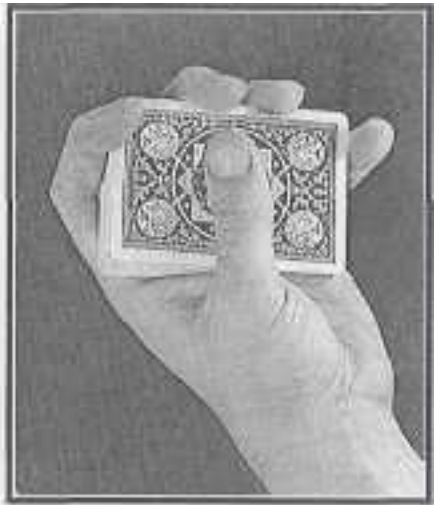


Figure 2-12

ThumbTri-Cut

This cut is the same as the single **Thumb Cut** up to Figure 2-19. Ideally, the thumb portion will consist of two-thirds of the deck. Figure 2-20 shows the thumb dropping only half of its cards, instead of all of its cards. The fingers close (Figure 2-21) and then the thumb closes (Figure 2-22) and there you have it! If you have trouble reaching over the deck with the thumb, try bridge-size cards, at least to learn. Or use half a deck.

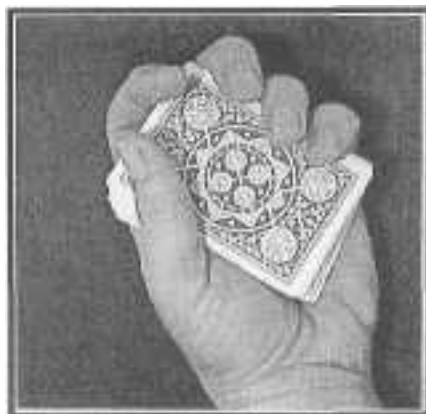


Figure 2-13



Figure 2-14



Figure 2-15



Figure 2-16

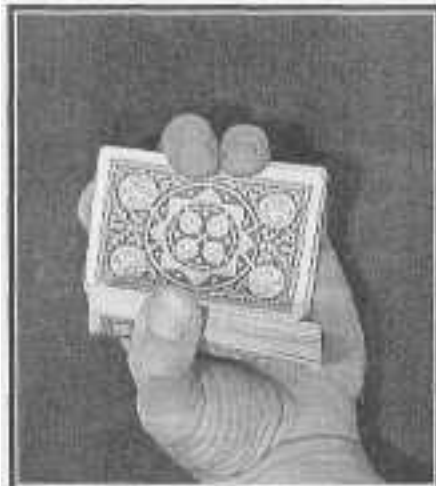


Figure 2-17



Figure 2-18



Figure 2-19



Figure 2-20



Figure 2-21

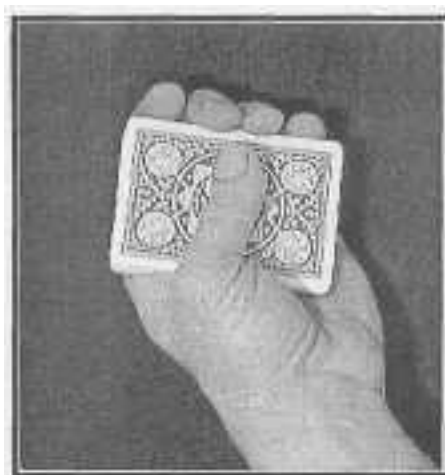


Figure 2-22

Turning Tri-Cut

From dealing position, shift the index and middle fingers counter-clockwise around to the position shown in Figure 2-23. The index finger is now at the left long side of the deck, the middle finger is at the far short end, and the ring and pinkie fingers are at the right long side. The thumb, from its position at the near short end of the deck, stretches to the right and riffles down the near right corner to break the deck one third of the way down (Figure 2-24). Insert the thumb into the break to a depth of one knuckle (Figure 2-25), and swivel this top third of the pack clockwise to the left (Figures 2-26, 2-27) until the packets clear (Figure 2-28). Next, swivel the thumb packet slightly back to the right and deposit it between the very base of the thumb and the very base of the index finger (Figures 2-29, 2-30). Now stretch the thumb to the right again and break the remainder of the deck in half in exactly the same manner as with the first third of the deck (Figure 2-31). Draw this new packet clockwise to the left with the thumb (Figures 2-32, 2-33), until the packets clear (Figure 2-34). Swivel the top two packets slightly back to the right (Figure 2-35). Remove the index finger from between the packets as you close the fingers and thumb together (Figures 2-36 to 2-38).



Figure 2-23



Figure 2-24



Figure 2-25



Figure 2-26



Figure 2-27

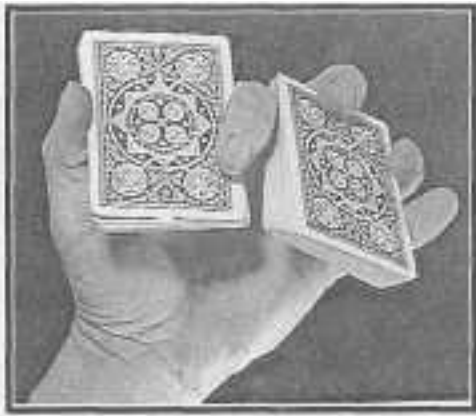


Figure 2-28



Figure 2-29



Figure 2-30



Figure 2-31



Figure 2-32



Figure 2-33



Figure 2-34



Figure 2-35



Figure 2-36



Figure 2-37



Figure 2-38

Extension Tri-Cut

From the now familiar **L** or **Extension Cut** starting grip (Figure 2-39) (see page 34 to review the verbiage if this grip is not by now familiar), break off one third of the deck with the ring finger (Figures 2-40, 2-41). Tuck the middle finger under this packet so the packet is held between the index and ring fingers on top and the middle finger underneath (Figure 2-42), exactly as in the simple **Extension Cut**. Extend this packet (Figures 2-43 to 2-45) by straightening all the fingers. Instead of dropping the thumb portion, the thumb leans to the right, firmly retaining its grip on its two-thirds of the deck, until the middle of the right long side of this portion touches the pinkie (Figure 2-46). Said pinkie breaks this thumb-controlled two-thirds of the deck in half by pulling down (Figure 2-47), while the thumb assists by lifting its remainder up and to the left (Figure 2-48). Close the fingers (Figures 2-49, 2-50) and drop their packet onto the cards already in the palm (Figure 2-51). Close the thumb (Figure 2-52), and you are ready (Figure 2-53) for the next cut beginning with this grip. Or shift to dealer's grip (see page 37).



Figure 2-39



Figure 2-40



Figure 2-41



Figure 2-42

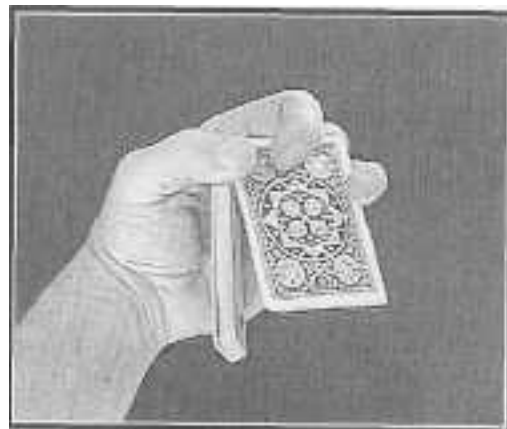


Figure 2-43



Figure 2-44

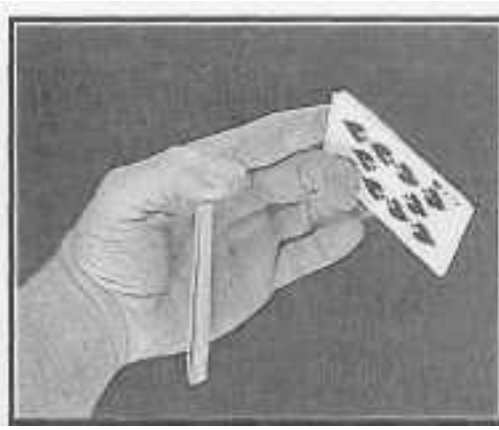


Figure 2-45



Figure 2-46



Figure 2-47



Figure 2-48



Figure 2-49



Figure 2-50



Figure 2-51



Figure 2-52



Figure 2-53

Running Thumb Cut

From dealing position, reach over the deck with the thumb (Figures 2-54 to 2-56), but, to make matters harder, reach with the thumb so far as to enable the second and ring fingers to pluck off a very small packet (Figure 2-57). Extend the fingers and elevate the small packet at least to vertical (Figures 2-58, 2-59). (You can straighten the fingers all the way to make the cut look bigger if you so desire.) Drop another small packet into the palm with the thumb (Figure 2-60). To cause this to happen, simply draw back with the thumb slightly to release the appropriate-sized packet. Close the fingers and drop the first packet on top of the second (Figure 2-61). Regrip both packets as one by putting the index finger and pinkie underneath the packets and the second and ring fingers on top of the packets (Figure 2-62). Elevate this new, combined packet off the palm (Figure 2-63). Continue to straighten the fingers (Figures 2-64), until there is enough room to release another small packet into the palm with the thumb (Figure 2-65). Again bend the fingers (Figure 2-66) and drop the fingers-controlled packet on top of the latest thumb-released packet (Figure 2-67). Regrip the cards in the palm into a new combined packet with the pinkie and index finger underneath and the second and ring fingers on top (Figure 2-68). Elevate this new, ever-thickening packet by again straightening the fingers (Figures 2-69, 2-70). Drop yet another small packet with the thumb (Figure 2-71). Close the fingers and drop the fingers packet into the palm (Figures 2-72, 2-73). Push the thumb packet down on top and square the deck (Figure 2-74).

This cut is most often described with the deck starting wedged in the crotch of the thumb, perpendicular to the palm. This is because it is tough to reach over the top of the deck as in the single **Thumb Cut**, particularly if you have short thumbs. If you have to start a cut from this position, switch to bridge-size cards or use half a deck, and you should then be able to commence this kind of cut from dealing position.



Figure 2-54

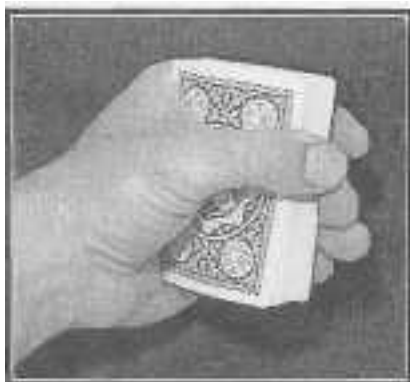


Figure 2-55



Figure 2-56



Figure 2-57



Figure 2-58



Figure 2-59



Figure 2-60



Figure 2-61



Figure 2-62



Figure 2-63

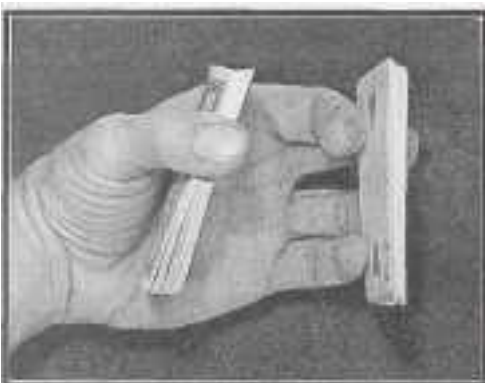


Figure 2-64



Figure 2-65



Figure 2-66



Figure 2-67



Figure 2-68

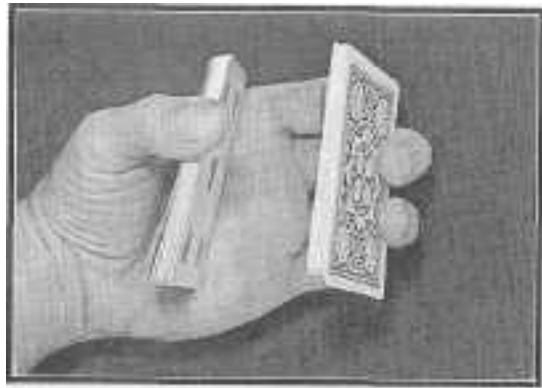


Figure 2-69

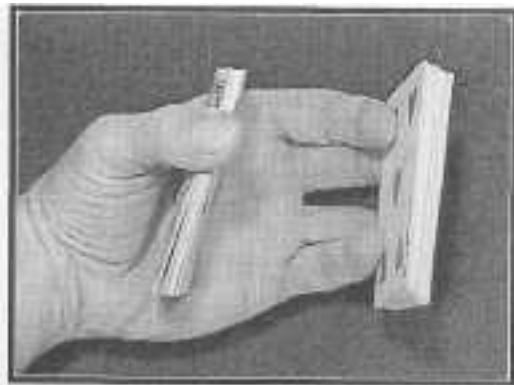


Figure 2-70



Figure 2-71



Figure 2-72



Figure 2-73



Figure 2-74

Charlier/Thumb "Shuffle"

This (or something real similar) has been described many times in many books. Although many authors refer to it as a shuffle, it is not a true one-hand shuffle by my criteria; it is a multiple cut.

Start a **Charlier Pass** (Figures 2-75 to 2-77). But, don't let the top half fall into the palm. Instead, hold it up with the index finger, which also presses the bottom half into the crotch of the thumb. You can also balance the top half on the edge of the bottom half while the index finger pushes the bottom packet into the thumb crotch. For reference sake the top and bottom halves in the rest of the cut are the top and bottom halves of the initial Charlier Cut. Once the bottom half is securely controlled by the thumb, keep the top half elevated with the index finger. Release a small packet from the bottom half with the thumb (Figures 2-78, 2-79). This packet will land on the index finger tip, which lowers the packet into the palm. This must occur slowly enough for the thumb to gain purchase on the *top* half as it retains control of the remainder of the bottom half (Figure 2-80). Now you can release a small packet from the top half, then one from the bottom, alternating until you run out of cards (Figures 2-81 to 2-86). To release packets from the top half, push the thumb forward and roll the tip until some cards fall into the palm. To release packets from the bottom half, pull back with the thumb and roll the tip until some cards fall into the palm.

You can also get to Figure 2-76 by starting a **Thumb Cut**, not letting go of the top half with the thumb, and then raising the bottom half with the fingers until it touches the thumb tip, which can then hold the half and release packets. This is easier if you have no trouble reaching over the deck to initiate the **Thumb Cut**.



Figure 2-75

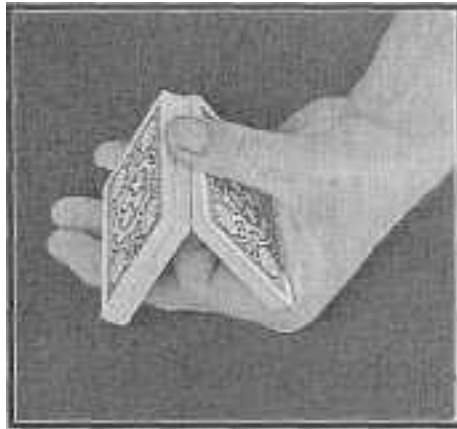


Figure 2-76

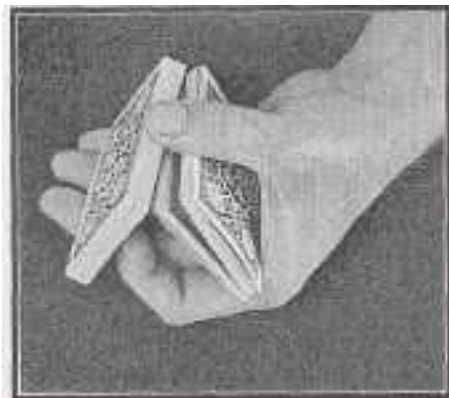


Figure 2-77



Figure 2-78

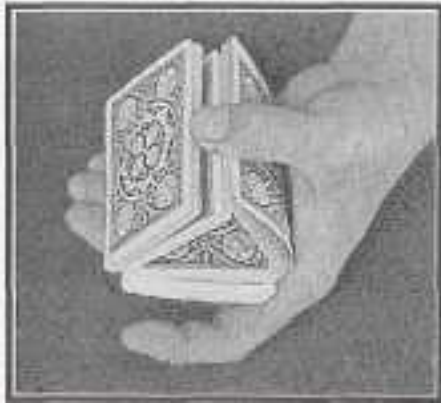


Figure 2-79

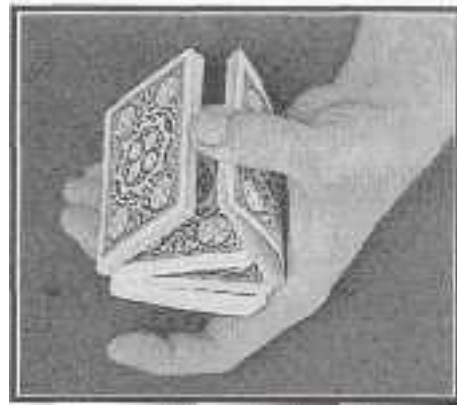


Figure 2-80



Figure 2-81

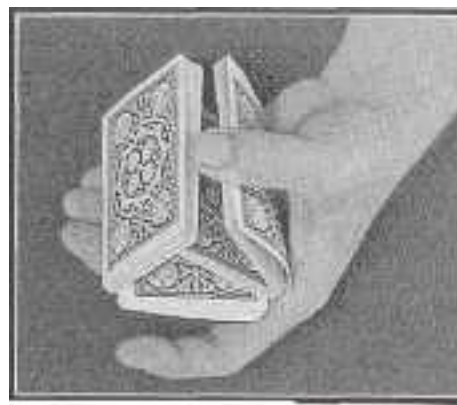


Figure 2-82



Figure 2-83



Figure 2-84



Figure 2-85

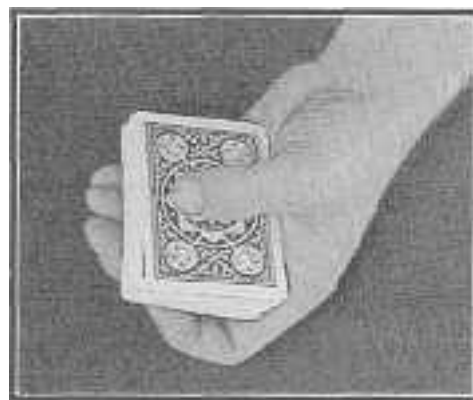


Figure 2-86

"Five-Packet" Cut

This is my take on Hugard's "Five Cut Shuffle" in *Card Manipulations*. I put "Five-Packet" in quotes because, to my purported mind, the term is misleading. Technically, five packets are manipulated, but you can't really count them like you can in one of my display cuts; only four packets are countable. Moreover, if you're just counting any packet that is moved in some way, my **Running L Cut** can be a twenty- or thirty- (very small) packet cut. The "Five Cut Shuffle" is really a glorified four-packet multiple cut to my way of "thinking."

My version differs from Hugard's in two ways. First, the deck starts where it should, in dealing position rather than wedged upright in the crotch of the thumb. Second, I pull the first packet with the index and second fingers, rather than the pinkie and ring fingers. If you do Hugard's version well, don't bother with mine; they look about the same. Or, if you really want my advice, concentrate on beauties like the **Running L Cut**, **Six-Packet Display Cut** and the **L-X Quad Cut**. These cuts are bigger and more stable than Hugard's multiple cuts.

Reach over the top of the deck and initiate a **Thumb Cut** (Figures 2-87 to 2-89), but the thumb portion should be about forty cards (Figure 2-90). Grip the small packet left over with the index finger underneath and the middle finger on top (Figure 2-91). Straighten all the fingers and extend the small packet out as far as possible (Figures 2-92 to 2-94). Close the ring and pinkie fingers until you can break off another ten-card packet off of the thumb packet (Figures 2-95, 2-96). Grip this new packet with the ring finger on top and the pinkie underneath (Figure 2-97). Straighten all the fingers (Figures 2-98, 2-99). Drop a ten-card packet with the thumb (Figure 2-100). Lower the pinkie- and ring finger-controlled packet by bending these fingers in toward the palm (Figures 2-101, 2-102). Drop another ten-card packet with the thumb (Figure 2-103). Lower the last packet onto the palm by bending the index and second fingers in toward the palm (Figures 2-103 (again) to 2-105). Push the remaining thumb-controlled packet on top of the rest of the deck (Figures 2-106, 2-107).



Figure 2-87

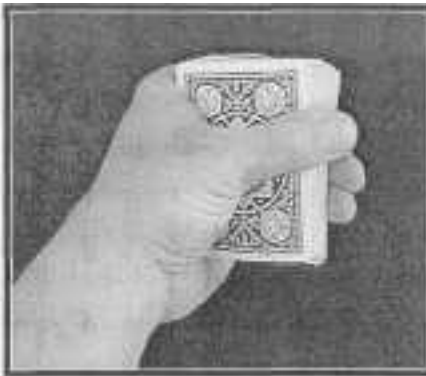


Figure 2-88



Figure 2-89



Figure 2-90



Figure 2-91



Figure 2-92

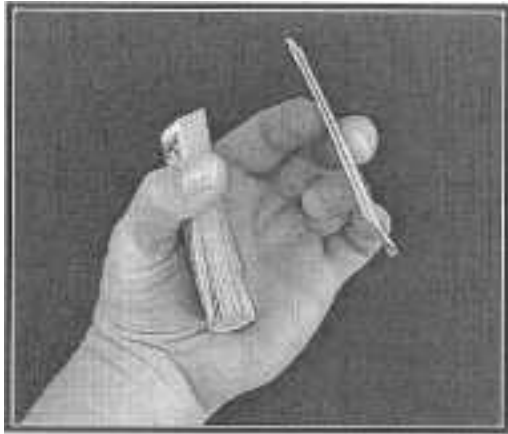


Figure 2-93



Figure 2-94



Figure 2-95



Figure 2-96



Figure 2-97

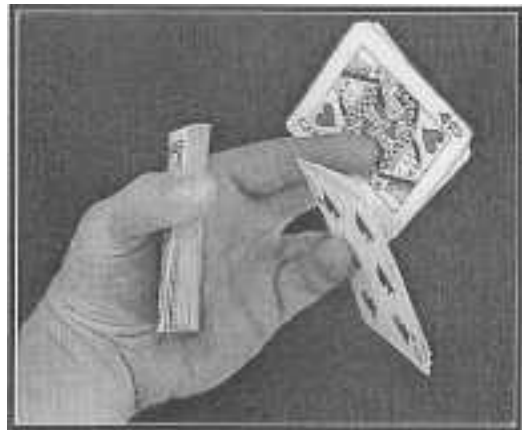


Figure 2-98



Figure 2-99



Figure 2-100



Figure 2-101



Figure 2-102



Figure 2-103



Figure 2-104



Figure 2-105



Figure 2-106



Figure 2-107

L-XQuad Cut

If you can do **the L Cut** and the **Extension Tri-Cut**, you can combine them for this four-packet multiple cut. Done in both hands simultaneously it is stunning. Two things make these kinds of cuts so spectacular and far more fun to do than those offered by Hugard in *Card Manipulations*. First, vastly superior control is exerted over the various packets at all times (Try doing Hugard's "five" cut "shuffle" upside down). Second, in **L and X Cuts**, all the packets are fully in view and countable, particularly at the display points. Make sure you don't block the view of the other packets with the first vertical packet - tilt the hand forward and rotate it counter-clockwise for optimum visibility. Or, the cut is so stable, you can turn the hands upside down and raise them to show the audience an even more revealing look.

Begin by starting an L Cut with only the lowest fourth of the deck (Figures 2-108 to 2-114). Now move the thumb packet to the right and reach to the left with the ring finger (Figures 2-115, 2-116) and break off another quarter of the deck (Figure 2-117). Now you need to do a little finger switch. Put the pinkie next to the ring finger and then move the ring finger underneath the packet (Figure 2-118). Move the second finger to the top of this packet. Now this packet should be gripped between the second finger and pinkie on the top, and the ring finger underneath. Straighten these three fingers (Figures 2-119 to 2-122) and pull back with the thumb. This is the first display position, a place to pause for several seconds to afford optimum viewing of the configuration of packets. You should open the hand as wide as possible so that observers can see the full face of all three packets. Now push the thumb portion back to the right (Figures 2-123) until the ring finger can once again break off yet another quarter of the deck (Figure 2-124). Open the fingers and thumb as wide as possible (Figure 2-125). This is the second and main display position. The king of clubs vertical packet is gripped between the index finger and the crotch of the thumb during the display.

Now it's time to close up the packets. Continue to grip the king of clubs vertical packet between the thumb and the first joint of the second finger. This will allow you to move the index finger behind the king of clubs vertical packet and push this packet down (Figures 2-126, 2-127). Close the middle, ring and little fingers (Figures 2-128, 2-129), and close the thumb (Figures 2-130, 2-131). Draw the deck forward into dealer's grip (Figure 2-132) or do another L or X Cut. If you are doing this with half a deck in each hand (and you should be) milk it for all it's worth (Figures 2-133, 2-134).

You can lower the packets in any order. For example, if you are doing the cut with half the deck in each hand simultaneously (and you should be), set up for the **L-X Interpolation** by bending the fingers at Figure 2-125 and dropping this fingers-controlled packet onto the cards already in the palm. Then do the **L-X Interpolation**.

Needless to say, you can construct many different Tri-Cuts by combining the **L** and **Extension Cuts**. It is, however, difficult to combine elements from the Charlier/Thumb "family" of cuts with elements of the L/X family.



Figure 2-108



Figure 2-109



Figure 2-110



Figure 2-111



Figure 2-112



Figure 2-113



Figure 2-114



Figure 2-115



Figure 2-116



Figure 2-117



Figure 2-118



Figure 2-119



Figure 2-120



Figure 2-121



Figure 2-122



Figure 2-123



Figure 2-124



Figure 2-125



Figure 2-126

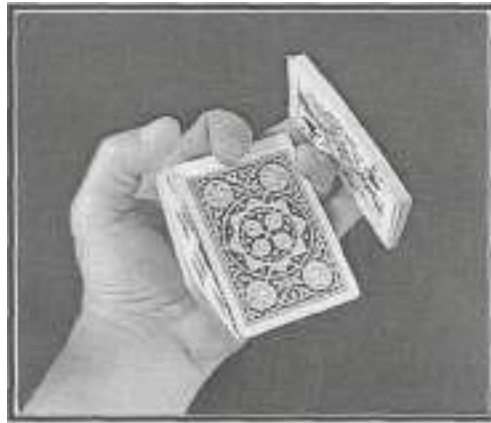


Figure 2-127



Figure 2-128



Figure 2-129



Figure 2-130



Figure 2-131



Figure 2-132

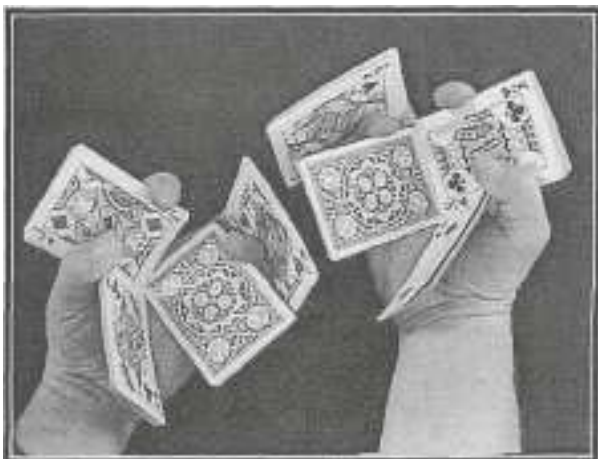


Figure 2-133



Figure 2-134

Running L Cut

This is an awesome one-hand running cut. It looks just as good (and quite different) with the deck face up as face down. I have illustrated the cut here with the deck starting face down, and with only four packets, but you can do ten or more packets with only half a deck, since a two-card packet looks about the same as a five- or ten-card packet, owing to the unique way the cards are angled as they travel. In both hands simultaneously, this cut projects an aura of robotic precision.

Begin in L Cut starting position (Figure 2-135). Commence an L Cut, but only with the bottom fourth of the deck. The packet is broken off in the same manner as in the single L Cut, with the ring finger separating the bottom quarter and the pinkie pushing the quarter up to be held by the index and middle fingers (Figures 2-136 to 2-140). Now, however, you want to close the thumb and ring fingers together again (Figure 2-141), and break off another fourth of the deck with the ring finger (Figures 2-142, 2-143). Open the break enough to pass this new packet up to middle finger (Figures 2-144 to 2-146). As before, the pinkie pushes up on the packet from underneath. The middle finger squares this second packet against the first packet. The index finger never moves. Repeat the process again: ring finger breaks off packet, pinkie pushes packet to middle finger, middle finger squares packet against the ever-thickening packet held intransigently by index finger (Figures 2-147 to 2-151). The only movement of the middle finger is a slight relaxing at the top joint- enough to accept a new packet and square it against the other cards being gripped. Grip the *final packet in the normal manner* (Figure 2-152), and push the packet up. Just be sure to keep the thumb out of the way until the packet has made its journey (Figures 2-153, 154); then the thumb can help square the deck (Figure 2-155). Maneuver the deck into dealing position just like you did with the single L Cut. Or, if you had started with the deck face up, the deck is already pretty much in dealing position. Better yet, use the **L-X Interpolation** to finish **Running L Cuts** in both hands at the same time.



Figure 2-135



Figure 2-136



Figure 2-137



Figure 2-138



Figure 2-139



Figure 2-140



Figure 2-141



Figure 2-142



Figure 2-143



Figure 2-144



Figure 2-145



Figure 2-146



Figure 2-147



Figure 2-148



Figure 2-149



Figure 2-150



Figure 2-151



Figure 2-152



Figure 2-153



Figure 2-154



Figure 2-155

L-X Interpolation

Here is an extremely effective way to finish any routine involving **L** or **Extension Cuts** in both hands or, it makes a great stunt on its own. At the end of some **L** and **X Cuts**, it obviates the need for maneuvering the deck halves back into dealer's grip. Technically, this interpolation move is a hybrid one-hand/two-hand cut, since the packets all end up in one hand. Practically speaking, this flourish belongs here as a natural progression of one-hand **L** and **X Cuts**.

Split the pack by your favorite method, or use one of mine. I would recommend the first part of the **Butterfly Cut**, an interrupted **Paddlewheel Cut**, or the **Behind the Back Deck Separation**. Maneuver both halves into the L Cut starting grip (Figure 2-156). Break off one-third of each half of the deck and do an L Cut until the point at which you would deposit the thumb-controlled halves in the palms (Figures 2-157 to 2-162). Instead, pretend you are doing an X Cut with the remainder of the deck, but just to the point of splitting the packets. In other words, close the thumbs and ring fingers together (Figure 2-163), use the ring fingers to break the thumb-controlled packets in half (Figure 2-164, 2-165), and open the thumbs and fingers back up (Figure 2-166). Bring the hands together so that the pinkie-and-ring-finger-controlled-packet in the right hand goes over the similarly-controlled packet in the left hand (Figures 2-167 to 2-169). Now the left thumb pushes its packet down (Figures 2-170, 2-171). Then the right index and middle finger push their packet down (Figures 2-172 to 2-174). Then the left thumb moves behind and pushes down the remaining standing packet in the left hand (Figures 2-175 to 2-177). Finally, the right thumb pushes its packet on top (Figures 2-178, 2-179) and the right index finger and thumb square the deck by the near right corner (Figures 2-180, 2-181). It's a lot easier to square the deck at the finish if you try to align the various packets squarely atop one

another throughout. You can certainly put the packets down in a different order, but if you do it as illustrated, top stock is intact, assuming you take the top half in the right hand to start. You can get another set of two packets by splitting the second-and-index-finger-controlled-packets at Figure 2-166. To do this, break the packets by pulling back with the index fingers and pushing forward with the middle fingers. Interpolate these packets into the fray.

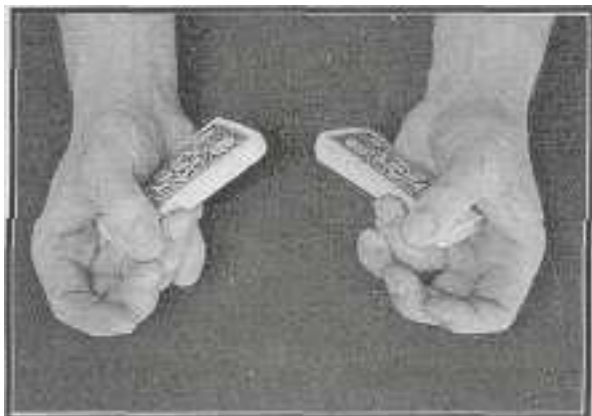


Figure 2-156

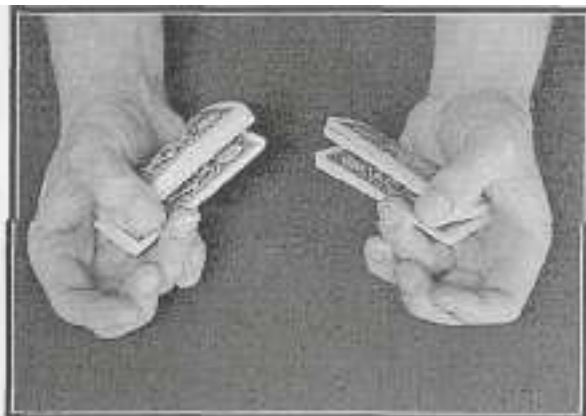


Figure 2-157

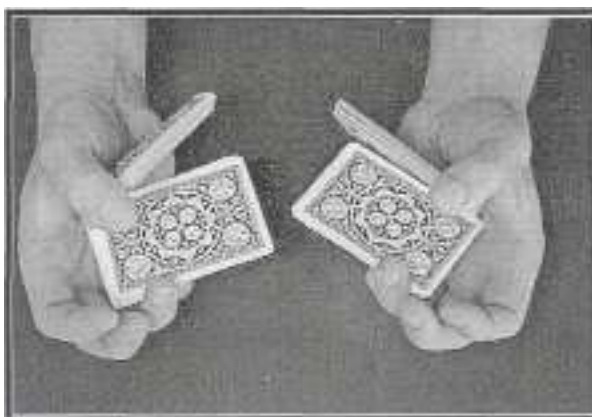


Figure 2-158

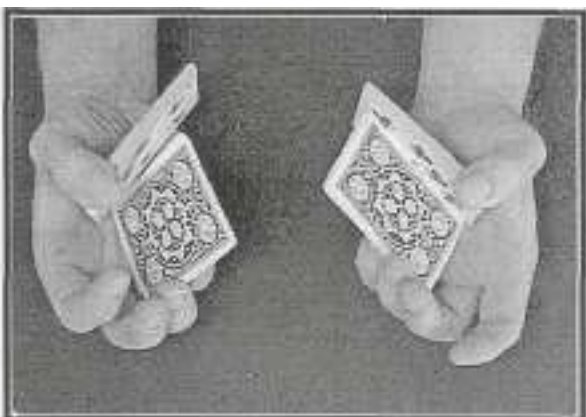


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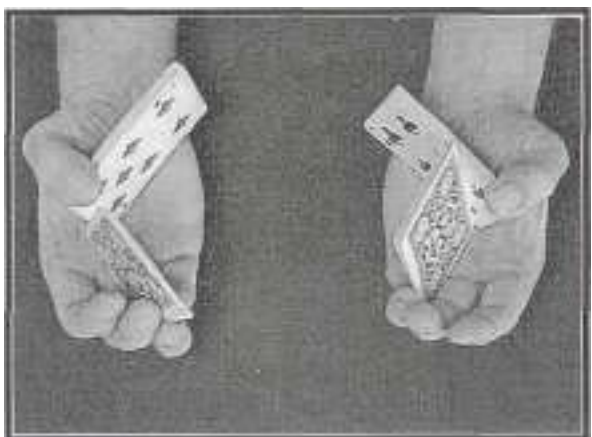


Figure 2-160



Figure 2-161



Figure 2-162

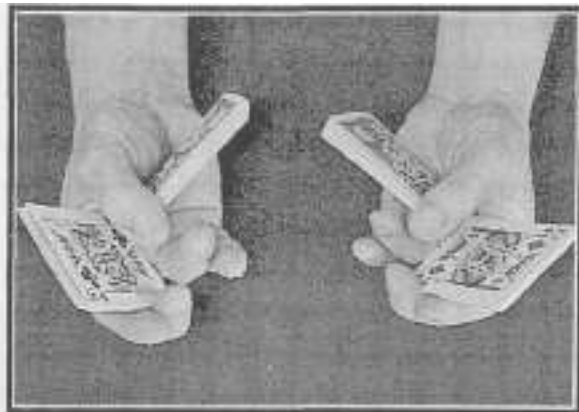


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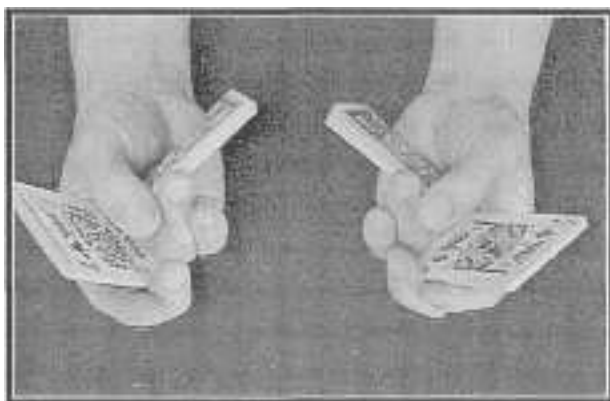


Figure 2-164



Figure 2-165



Figure 2-166



Figure 2-167



Figure 2-168

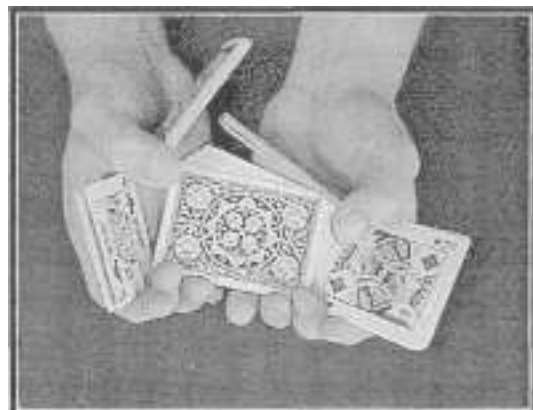


Figure 2-169



Figure 2-170



Figure 2-171



Figure 2-172



Figure 2-173



Figure 2-174



Figure 2-175



Figure 2-176

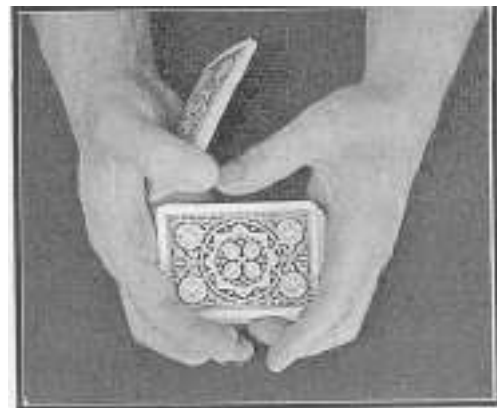


Figure 2-177



Figure 2-178

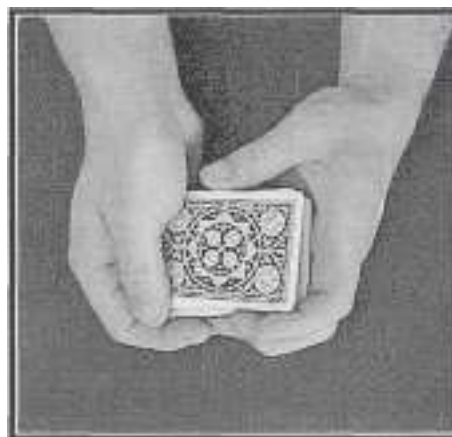


Figure 2-179



Figure 2-180

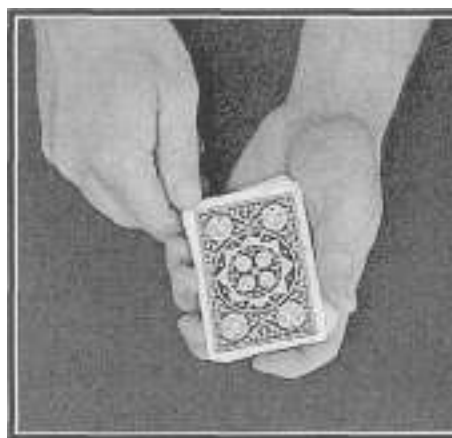


Figure 2-181

Six-Packet Display Cut

In one hand, as a three-packet cut, this stunt is nice looking. Done in both hands simultaneously, as the six-packet cut, it is one of the two or three most stunning one-hand cuts in this book. I'll illustrate it in the left hand with half the deck and then show you what it looks like in both hands at the display point. **L** and **X Cuts** won't help you here; this cut is more like the **Turning Tri-Cut** combined with the **Roll Cut**.

In fact, do a **Turning Tri-Cut** all the way to Figure 2-192 (Figures 2-182 to 2-192). (If you need a repeat of the verbal explanation, please turn to page 60.) Now, after the top two packets clear at the center, push the finger-controlled packet toward you with the middle finger (Figure 2-193). Next, push the top packet until it is flush left and jogged toward you for half its length (Figures 2-194, 2-195). The thumb, having never relinquished its hold on its packet, enters the break between the thumb-controlled packet and the packet in the palm (Figure 2-196), and levers the top two packets up to vertical (Figure 2-197) and beyond (Figures 2-198, 2-199), onto the nails of the curled fingers. Once the top two packets are face-up, keep the index finger and pinkie curled and put the middle and ring fingers on the face of the two overlapping packets (Figure 2-200, and Figure 2-201, kind of a side view). The thumb presses firmly down during this shifting of fingers. Once the fingers are in place, release the thumb and begin to straighten all the fingers (Figure 2-202). Clip the remaining thumb-controlled packet in the crotch of the thumb by pressing down with the thumb. Continue to straighten the fingers until the packets are spread as far apart as is possible (Figures 2-203, 2-204). This is the display position. Don't worry about whether the middle finger and ring finger are touching

their respective packets at Figure 2-200 or 2-201. At Figure 2-202, the fingers and packets will automatically position themselves, as long as you keep a firm grip with all the fingers from Figure 2-200 on. The finger-controlled packets will slide toward the tips of the fingers if you extend the fingers to their limit. Hold Figure 2-204 until all have seen it. Now believe it or not, comes the hard part. Twist the index and middle finger-controlled packet counter-clockwise (from your perspective) by moving the middle finger toward you and the index finger away (Figure 2-205). At the same time, twist the pinkie-and-ring-finger-controlled packet clockwise by pushing the pinkie away from you and pulling the ring finger toward you (Figure 2-206). Continue this motion (Figure 2-207), keeping the fingers straight and extended the whole time. Also keep the two pairs of fingers separated enough to allow the packets to turn. Eventually, the packets will have rotated until they are face up (Figure 2-208). Close the gap between the two moving packets (Figure 2-209), and begin to bend the fingers (Figure 2-210). Continue bending the fingers to fold all the packets together (Figure 2-211). Move the thumb out of the way (Figure 2-212), then move the index finger and ring fingers, letting all the packets fall into the palm (Figure 2-213). Square the deck (Figures 2-214, 2-215).

Figures 2-216 and 2-217 are two of the spectacular display positions possible with half a deck in each hand. If you like the display part but not the part after that, come up with your own way of closing the packets together, either in each respective hand or by coalescing all six together. I like my way best because it is so ostentatious, with four packets simultaneously spinning as they close.



Figure 2-182



Figure 2-183



Figure 2-184



Figure 2-185



Figure 2-186



Figure 2-187



Figure 2-188



Figure 2-189



Figure 2-190



Figure 2-191



Figure 2-192



Figure 2-193



Figure 2-194



Figure 2-195



Figure 2-196



Figure 2-197



Figure 2-198



Figure 2-199



Figure 2-200



Figure 2-201



Figure 2-202

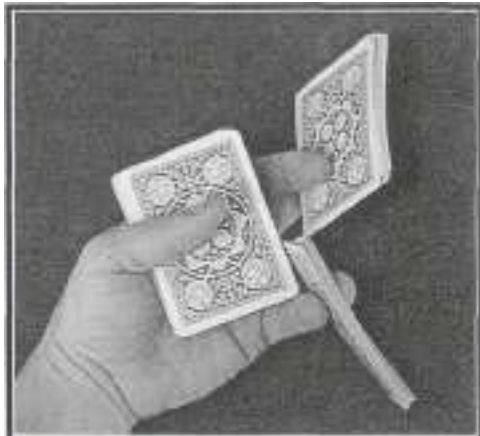


Figure 2-203



Figure 2-204



Figure 2-205

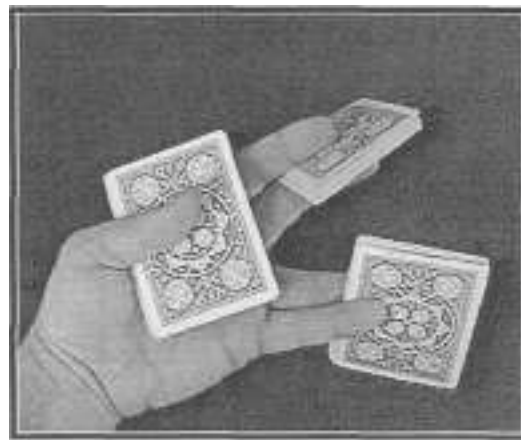


Figure 2-206



Figure 2-207



Figure 2-208

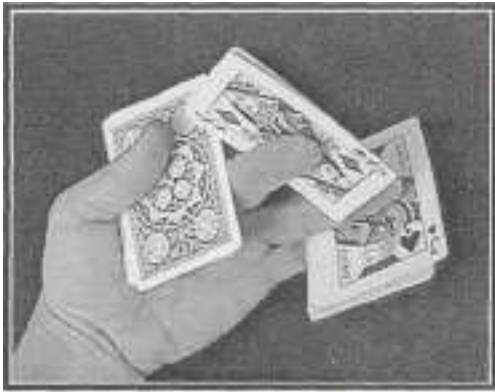


Figure 2-209



Figure 2-210



Figure 2-211



Figure 2-212



Figure 2-213



Figure 2-214



Figure 2-215

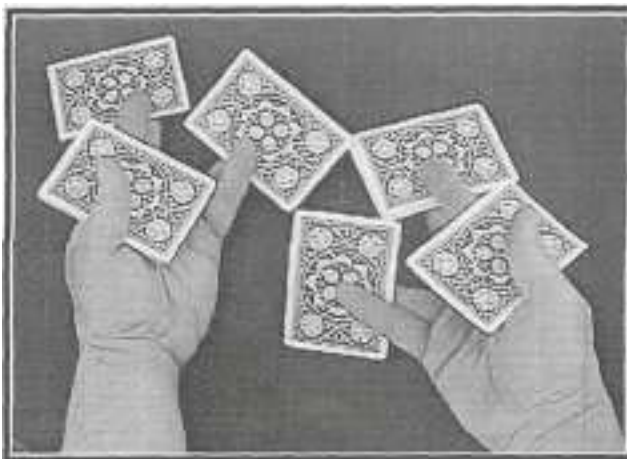


Figure 2-216

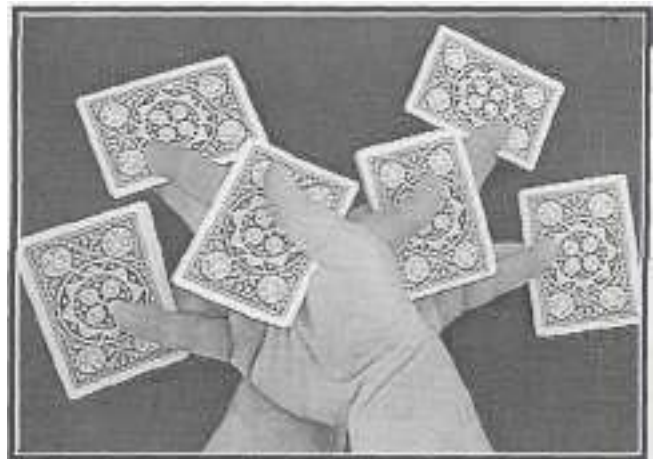


Figure 2-217

Flip-Flop Cut

McBride has an excellent description of this and attributes it to Paul Draylin. McBride suggests rubber-banded practice packet-blocks as an aid in learning this cut. I find that the rubber bands rub against each other and impede the movement of the packets. Even taped-together packets are better, but nothing I've tried works as well as glued-together practice packets.

From dealing position (Figure 2-218), insert the index finger into the side of the deck under about a dozen or so cards (Figure 2-219). Insert the pinkie into the side of the deck underneath another dozen cards (Figure 2-220). So you have two breaks, one kept with the index finger and one with the pinkie (Figure 2-221). Move the thumb out of the way and pinch a top packet between the index finger and second finger (Figure 2-222). Lever this packet up to vertical (Figure 2-223). Lever a second packet up to vertical with the pinkie and ring finger (Figures 2-224, 2-225). Lower the first packet onto the deck (Figures 2-226, 2-227). You will need to maneuver the pinkie-controlled packet a little to allow the corner of the index finger-controlled packet to slip underneath it. Once the packets clear, lower the pinkie-packet onto the rest of the deck (Figures 2-228 to 2-231). Square the deck (Figure 2-232), or hold the breaks between the packets and repeat the cut. Repeating the cut really entails doing the cut in reverse since you start the second cut with the pinkie break above the index finger break. In order to hold the index finger break, simply keep the index finger underneath its packet as the packet is lowered. This cut looks great in both hands simultaneously, but needs to be seen close-up to be appreciated.

If you want, do the **Flip-Flop Cut** as single cut. Just transpose two halves instead of two top thirds of the deck being transposed above the stationary bottom third.



Figure 2-218



Figure 2-219



Figure 2-220



Figure 2-221



Figure 2-222



Figure 2-223



Figure 2-224



Figure 2-225



Figure 2-226



Figure 2-227



Figure 2-228



Figure 2-229



Figure 2-230



Figure 2-231



Figure 2-232

One-Hand Cut Miscellany

Here are some cuts I didn't include and why.

Bill Tarr's *Knuckle Cut* and *One-Hand Triple Cut*. The first of these entails a partial **Charlier Pass**, then a **Pinkie Cut** with the ring finger substituting for the pinkie. The second can be replicated with L Cut techniques with a fraction of the effort, provided, of course, you can do **L Cuts**. Tarr calls his *One-Hand Triple Cut* "probably the prettiest of all one-hand cuts." I humbly submit there are several cuts in the present volume that are far prettier.

Erdnase One-Handed Shift. I have already told you two reasons why: descriptions of the cut are abundant and the cut just doesn't look much different from the **Herrmann Cut** I do describe. A third reason is that no other decent one-hand flourish cuts I know of depend upon the Erdnase cut. Thus, while the first two objections could also pertain to the **Charlier Pass**, **Pinkie Cut** and **Herrmann Cut**, you need those cuts for other, more impressive cuts.

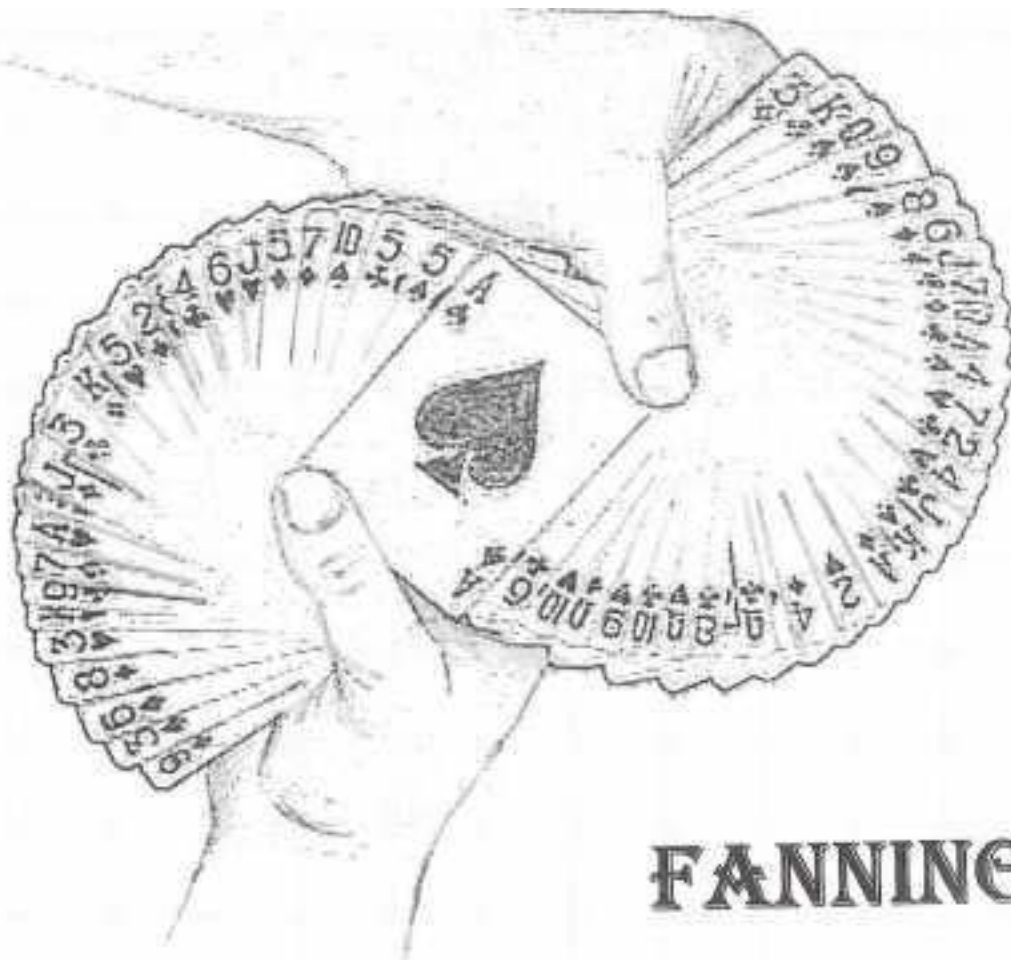
French Cut and others in *The One-Handed Card Cutter* and *The Single Handed Card Cutter*. These two truly obscure monographs contain around twenty cuts between them, yet I could find not a single one to include in the present book. As far as I could determine, all the cuts look about the same as cuts I have included. For example, the *French Cut* is simply an extremely unstable version of my **Extension Cut**. The mechanics of the two cuts are radically different, but the effect is about the same.

Love's *Bread and Cheese Cut*. Aside from the annoying name, this cut is merely Hugard's *Three Cut Shuffle*, which in turn is double-merely an inefficient variation of the **Thumb Tri-Cut**.

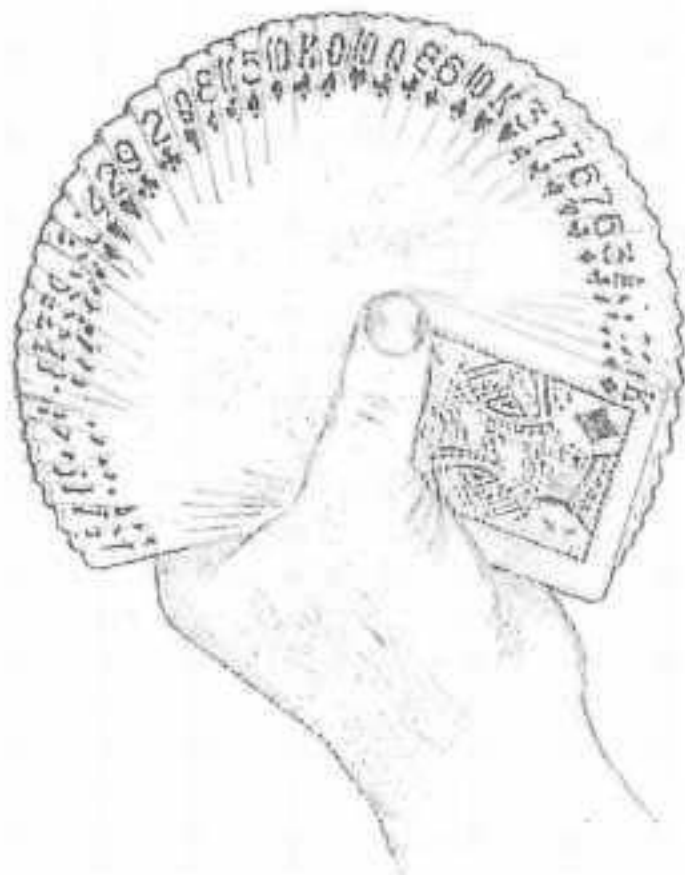
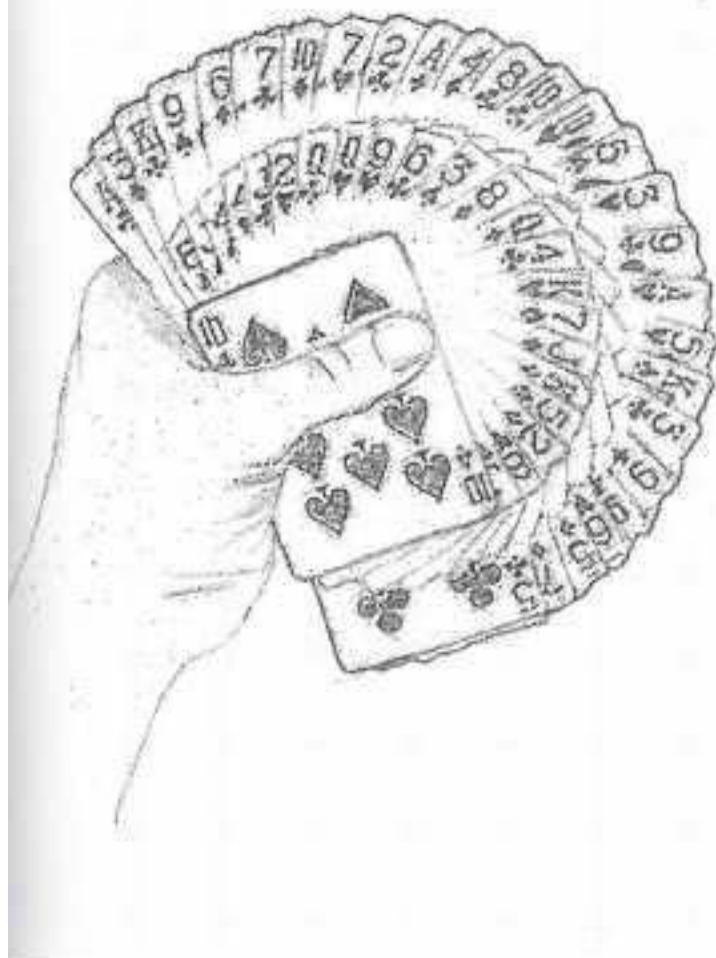
Daryl's *Super Duper Cut*, *Hotshot Cut*, and others. About the only flourishes actually described in Daryl's priceless *Encyclopedia of Card Sleights* are some one-hand cuts. (He performs but does not teach a few other flourishes in little montage sequences at the opening of each volume.) These cuts are mostly basic moves like the **Charlier Pass** and **Thumb Cut** or combinations of basic moves. Also, some of Daryl's cuts are very magic-oriented, which is fine, but inappropriate here. For instance, the *Hotshot Cut* includes a marvelous technique for making a specific card fly out of the middle of the deck.

Casaubon Shuffle. This is a running **Scissor Cut** and looks very nice. However, I did not want to muddy the waters when it comes time to describe the superior **One-Hand Overhand Shuffle**. Plus, I just don't have room for all of Casaubon's excellent ideas. You will have to get *Ross Bertram on Sleight of Hand*.

Harry Valcarte's One Hand Shuffle described in Charles C. Eastman's *Expert Manipulative Magic*. Begin a **Charlier Pass** but only drop one-quarter of the pack into the palm. Push that quarter toward the thumb with the index finger until the packet clears the bulk of the deck. Drop another quarter into the palm. Push it up against the first quarter. Drop another quarter. Push it up against the first two quarters. You get the idea. This isn't a one-hand shuffle because it neither thoroughly mixes the cards nor resembles a two-hand shuffle. It is a one-hand multiple cut, more specifically a running **Charlier Pass**. I didn't illustrate it because it looks too similar to the **Charlier/Thumb "Shuffle"** and doesn't look as good as the **Running Thumb Cut**.



FANNING



FANNING

"To make a perfect fan, the cards spread equidistant one from the other, radiating like the spokes of a wheel, requires considerable practice. Fanning the cards is a legitimate flourish and tends to give the onlookers a high opinion of the performer's dexterity." Hugard and Braue

Aside from being legitimate, card fans that are precise and graceful are among the most beautiful of all flourishes. The cards are evenly spread in a flawless semicircle, revealing the indices of all 52 cards. For the backs to be displayed, whether with a colorful fanning deck or an ordinary white-bordered pack, the cards must be precisely fanned indeed or the visual effect is ruined.

Much decent information on fanning has been widely available since the 1930's, but some significant card fanning techniques had to wait until this writing to be revealed to anyone who can get their hands on this writing. It is guaranteed that even the most fanatical fan fan will find something new in this section.

Only thoroughly powdered decks in their prime should be used both for exhibition and practice of card fans. If you try to learn these moves with a filthy, worn deck it will take longer and be less fun. Buy a bunch of inexpensive decks, use them for fanning practice first, and then relegate them to the springing, juggling and brushing heap. Or spring for a few decks of Bicycles or Hoyles and use them exclusively for fanning practice, or indulge in the luxury of Tally-Ho's or Aristocrats. Some cheap, cheap cards and all, all-plastic cards are virtually unfannable.

Because playing cards aren't free, I am generally opposed to a deck-destroying maneuver like the **Automatic Flower Fan**, although you can exhibit it as the very last thing you do for that session, and it really *does* look cool in both hands at the same time, and it is one of the few so totally self-working flourishes that you can actually have a spectator do it.

Goodlette Dodson, in *Exhibition Card Fans*, says that you should always keep the cards in a certain order with the reds and blacks separated. Not only that, but you should only fan the pack from one end exclusively. He tells you to never disarrange the order of the cards or fan the deck from the other end. Aside from being insane, such obsessive care of the cards is unnecessary. For your best, fragile, most expensive colored fanning decks, maybe. Otherwise, you will simply need thoroughly powdered cards in good condition, in no particular order. You can remove the Jokers as their egregious lettering tends to disrupt the smooth line of indices. Some cards have the indices printed unevenly or too far away from the edge of the card - ugly fans will result.

Most treatments of card fans begin with two-hand thumb or finger fans, but pressure fanning is a much more important principal to initially absorb. The basic two-hand pressure fan is the most precise and versatile method of fanning a deck. It will work on many more borrowed decks than any other method, and one variant, the **Side-Spring Fan**, will enable you, in an emergency, to make a decent two-handed fan with almost any deck, powdered or not, in almost any sorry condition!

While there are such things as "one-handed" pressure fans, I feel they gain you nothing over the superior one-hand non-pressure methods to follow. In fact, I dislike one-hand pressure fans enough that I won't even describe them. They are inefficient, redundant, "hard-way" finger exercises that, to me, are analogous to doing long division in your head instead of using the pencil or calculator in your hand.

I have violently mixed feelings about Goodlette Dodson's *Exhibition Card Fans* and Edward G. Love's *Card Fan-tasies*. I think some of the stuff in these two books is too small or requires too much attention be paid to minutiae such as the suits of the cards. Thus, rather than re-describe such curiosities as **The Spotless Spot Fan with the Traveling King**, I instead give you blockbusters like the **Giant Circle** and my **Twirl Close**. If you want minor, involved, fan variations, see *Card Fan-tasies* and *Exhibition Card Fans*. Don't get me wrong though. Those guys were the best there ever were for completely uniform, absolutely round, obsessively perfect fans. I just think they may have been taking things a little too far with dumb stunts like **The Buzzsaw Fan** and **The Spotless Spot Fan with the Traveling King**, and not nearly far enough with trifles like the puny *Rosette*. Still, beauties like **Two Fans in One Hand, One Large and One Small** (what I call **Fan Within a Fan**) and the sheer relentless precision of all their fans redeem Love and Dodson as true pioneers of their art and masters of their craft.

Ganson's *A New Look At Card Fans* is good if you can find it, as are his *Routined Manipulations* series and, of course, *Expert Manipulation of Playing Cards*. *A New Look at Card Fans* is devoted to colorful fanning deck effects and also contains some historical information on the origin of card fans. *Routined Manipulations* contains loads of non-card routines as well as some ingenious gimmicked giant fan material.

The fans in this chapter mostly are shown with the faces of the cards. With regular cards, fans displayed backs-out must be absolutely uniform or they look ugly. The indices are more forgiving and are generally more attractive to view, at least with a regular deck. Of course the backs are what you want to display with a colorful fanning deck. For this reason I have saved my versions of the *Peel-away Fan*, *Rising Sun Fan*, and *Flash Fan* for a future book on exhibition card fanning. I feel these moves belong in the specialized repertoire of the fanning deck, and make little visual sense when performed with a regular deck, either backs or faces out. Well-done **Giant Fans** look great either faces-out or backs-out with a regular deck.

Pressure Fan

Many, many descriptions of this method of fanning have appeared over the years, and most are just fine. I'll give you my grip and method, but, as always, if you already do a good pressure fan, don't bother with mine. If, however, you don't do or are having trouble with pressure fans, I think you will find what you need here.

From dealing position move the deck to the position shown in Figure 3-1. To do this just slide it up with the right hand. The pack is now rather high in the left hand. You can even rest the near short end on the left ring finger momentarily to find the right position every time. The thumb at this point is not in its working position. Instead, it has retained a firm grip straight across the deck in order to keep the deck perfectly square. Now, *as you grip* the deck with the right hand (Figure 3-2), bend the left thumb so that it is pressing on the left inner corner of the deck. If you bend the left thumb before you have a good grip with the right hand you could unstraighten the deck. The tips of the fingers of the right hand should be flush with the bottom card of the deck (technically the topmost card in these photos but you know what I mean). Bend the right fingers and bow the cards back against the left index finger.

Soon all these preliminary actions will blend: the right hand approaching the deck, which is in dealing position in the left hand; the right hand gripping the deck, sliding it up to its high position; left thumb bending to the corner; right fingers bending the deck back. The reason I'm giving you so much detail is that most pressure fan problems I have seen stem from not doing one of things I've just described. If the deck is not high in the hand, the resultant fan will be small. If the thumb is anywhere but at the corner at any other time but the proper time, the resultant fan will be either messy, lop-sided or small. If the tips of the right fingers are not flush with the back card of the deck, the fan will not be round.

There is yet another preliminary action, and that is cocking the deck slightly to the left before actually fanning the cards. This will give you the widest possible fan. This cocking of the deck to the left is covered in more detail in the description of the next fan, the **Thumb Fan**. With the present fan, the cocking takes place between Figures 3-2 and 3-3. Once you are ready, draw the right hand around in a clockwise arc (Figure 3-3). Figure 3-4 is a side view showing the right fingers pressing back on the cards and beginning to let them spring off the fingers. This action is like springing the cards from hand to hand only in principle. With the pressure fan you want the cards to spring just a teeny, tiny amount - we're talking maybe a sixteenth of an inch. To ensure this, maintain firm pressure on the far short end of the pack with the right index finger during the entire fanning motion. The maintenance of pressure as the right hand makes its clockwise sweep allows the springing action to evenly separate the cards. Continue the arc (Figures 3-5 to 3-7), until you have a fan (Figure 3-8). Note that the left thumb does not move at all from its corner; it is the stationary axis around which the arc of the fan is anchored. Figure 3-9 shows the fan from the rear, and depicts the left fingers doing absolutely nothing, which is good. The left fingers remain straight and motionless throughout.



Figure 3-1



Figure 3-2



Figure 3-3

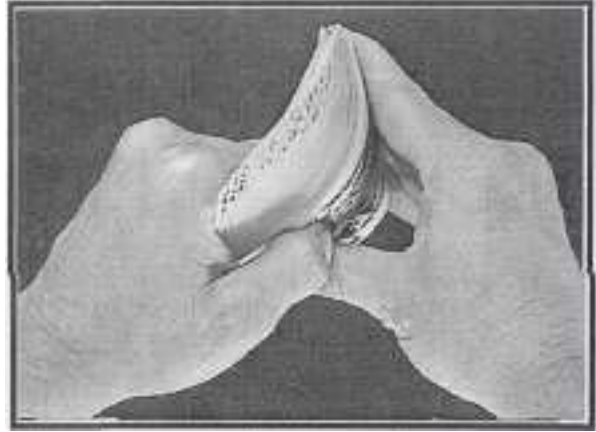


Figure 3-4

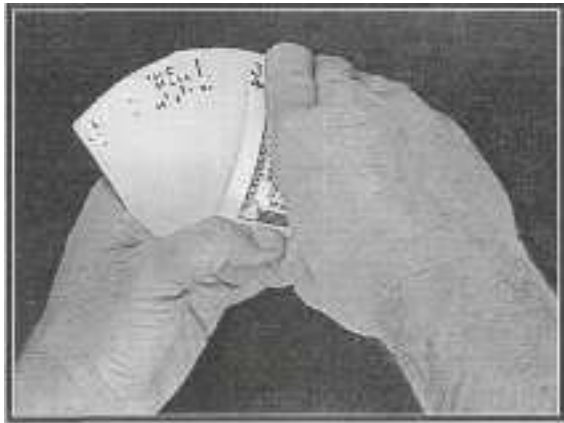


Figure 3-5

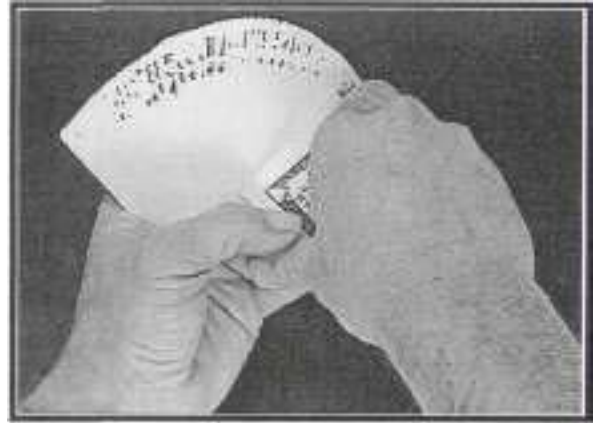


Figure 3-6

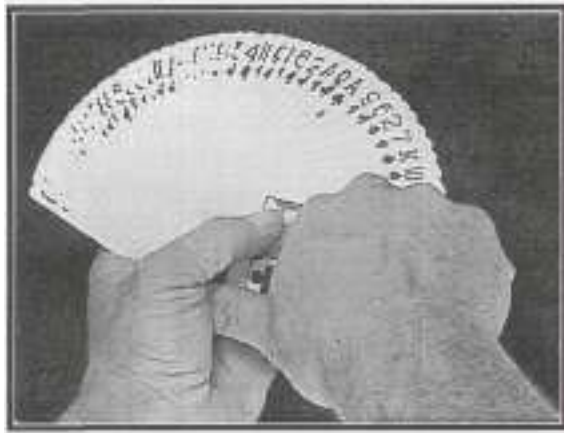


Figure 3-7

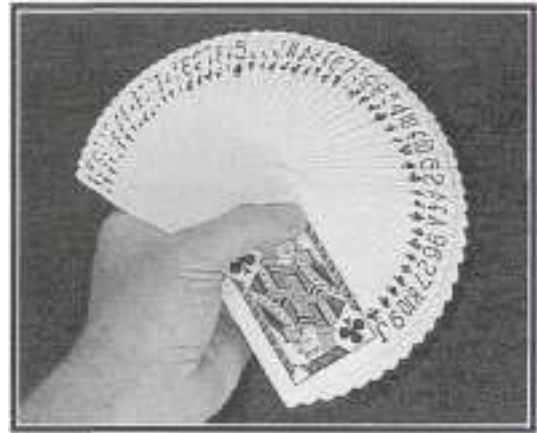


Figure 3-8

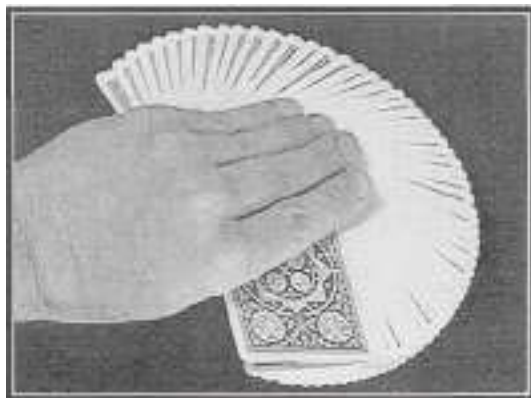


Figure 3-9

Thumb Fan

This is the second most common way to fan a deck, although I personally seldom use it for a regular fan with regular cards. The **Pressure Fan** is just too good, and allows for better fans with worn, underpowdered or dirty cards. Pressure fans themselves take a gradual toll on the cards, though. With expensive exhibition fanning decks, the **Thumb Fan** is a card-saving substitute. Thumb fans don't bend the cards like pressure fans. So, while the **Thumb Fan** needs a pack in better condition, it rewards you by preserving that condition. Conversely, the **Thumb Fan** done with poor cards will elicit punishment in the form of messy fans.

My version of the **Thumb Fan** uses the right index and second fingers to help control the deck from the other side of the fan and is thus more precise than methods where the right thumb is the only finger touching the cards. If you think the **Thumb Fan** looks more elegant using just the thumb, please see the next fan, the **Finger Fan**, or do the **Finger Fan** with the thumb. In fact, one of the few decent flourishes in the *Chavez Course* (there are many, many useful magical production moves in the *Chavez Course*) is a pretty finger fan. My version of the **Thumb Fan** is a utility move to make a fan rather than something where the focus is on the process of making the fan. Put another way, the **Thumb Fan** is an efficient way to make a precise fan, while the **Finger Fan** is an elegant way to make a slightly less precise fan.

From dealing position pull the deck up high in the hand (Figure 3-10), just as you did with the **Pressure Fan**. Now, cock the deck to the left until it can go no further (Figure 3-11). This will give you the widest possible fan. Figure 3-12 shows the position with the right hand removed. The next picture, Figure 3-13, is a side view of how the right hand grips the pack during this preliminary cocking action and throughout the fan. The right index finger and second finger are pressing on the long side of the deck exactly opposing the right thumb. Note also that the right thumb tip is flush with the rearmost of this face-up deck.

Move the right hand in a clockwise arc (Figures 3-14 to 3-20), maintaining moderate pressure with the right index finger and right second finger at the right long side, and firm pressure with the right thumb at the left long side. As the arc progresses, flatten the thumb against the unfanned portion of the deck to bevel it. Don't think of yourself as trying to deposit the cards one by one with the thumb. Rather, picture the cards beveling and spreading under pressure from all sides. Some people make successful thumb fans by applying enough pressure with the thumb to really press the deck against the *left* fingers to get some of this beveling/spreading action.



Figure 3-10



Figure 3-11



Figure 3-12

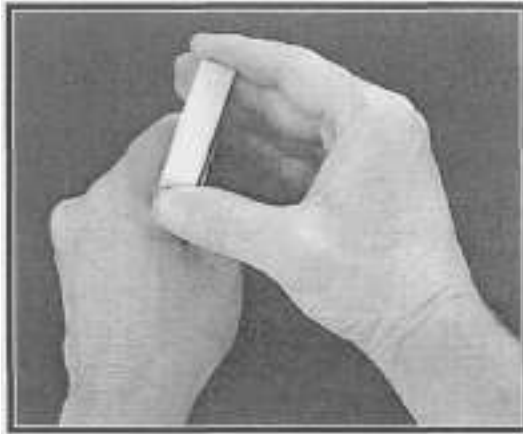


Figure 3-13

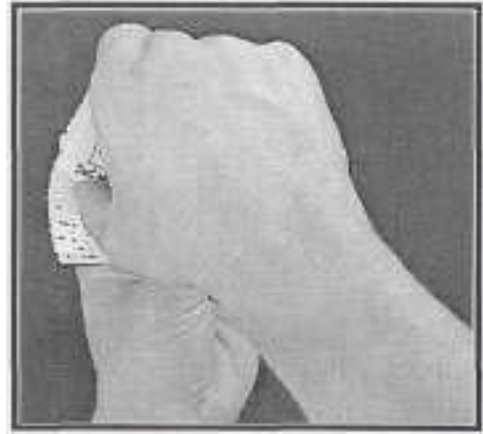


Figure 3-14

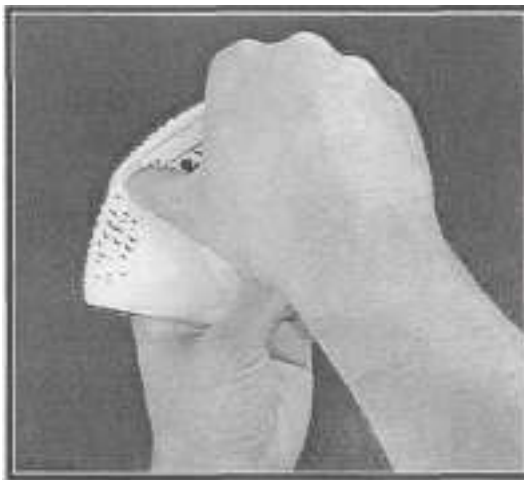


Figure 3-15

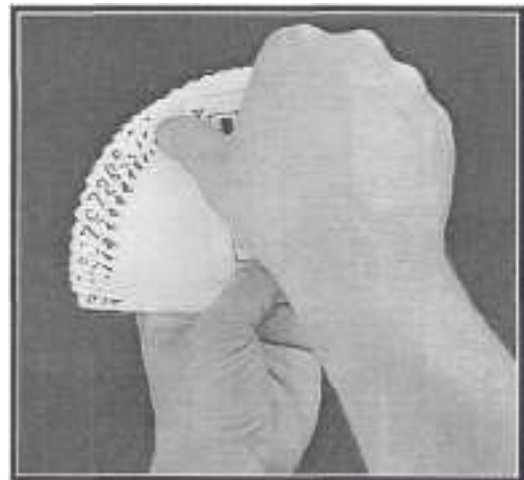


Figure 3-16

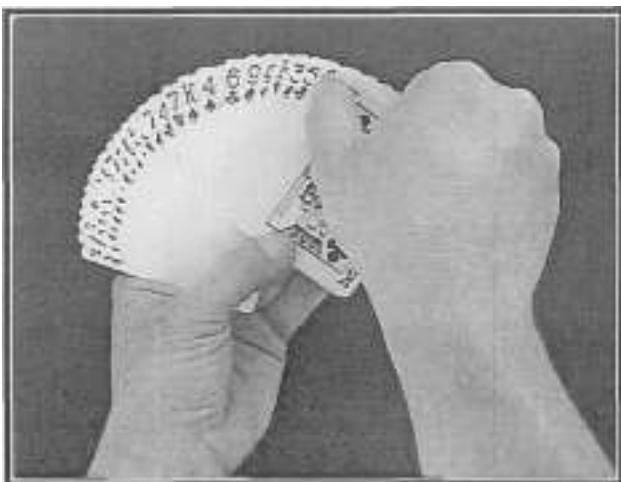


Figure 3-17

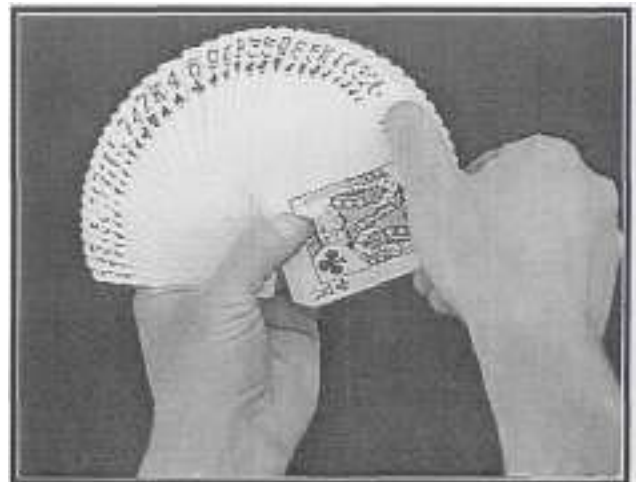


Figure 3-18

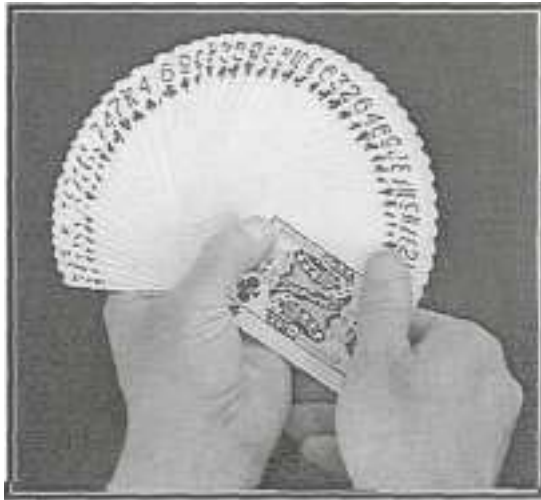


Figure 3-19



Figure 3-20

Finger Fan

While my Thumb Fan method is a little different than normal because of the help from the fingers, my Finger Fan is just like any other. In this fan, the right index finger does all the work. Lots of people do what I call the Finger Fan with their thumb, which is fine.

You can also fan the cards with your elbow, nose, etc. but I find it is easier to do a one-hand fan timed so it appears as if the elbow or whatever is involved. In the same manner, you can make it appear as if a spectator is fanning a deck you are holding.

As always, start by cocking the deck to the left (Figures 3-21, 3-22). This time, I've depicted the right second finger and thumb performing this preliminary task by gripping the deck from the short ends. I have experimented with various ways of maneuvering the deck into this cocked starting position using the left hand only. While some of these ways work O.K., I think keeping a firm grip with the left thumb and keeping the deck absolutely square are more important.

Touch the upper left edge of the top card of the deck with the right index finger. The index finger touches the edges of all 52 cards and immediately begins to bevel the deck (Figure 3-23). Now move the right index to the right and push the cards in an arc to the right (Figures 3-24 to 3-28).



Figure 3-21



Figure 3-22



Figure 3-23

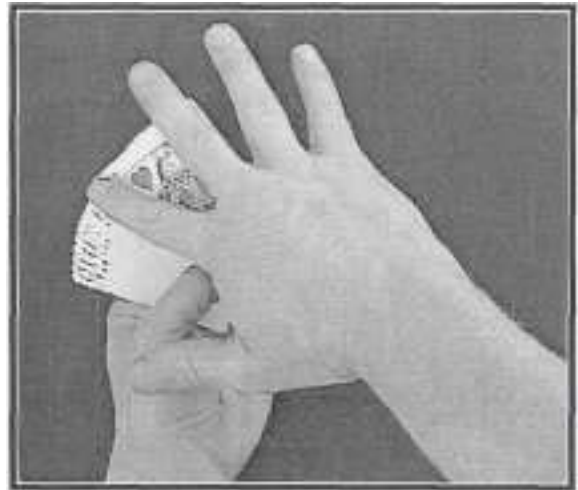


Figure 3-24

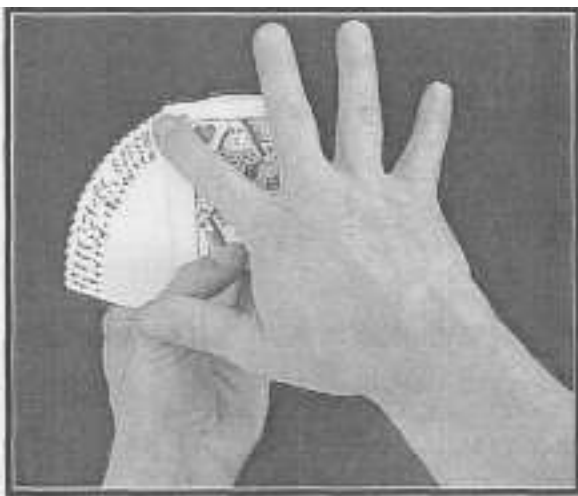


Figure 3-25

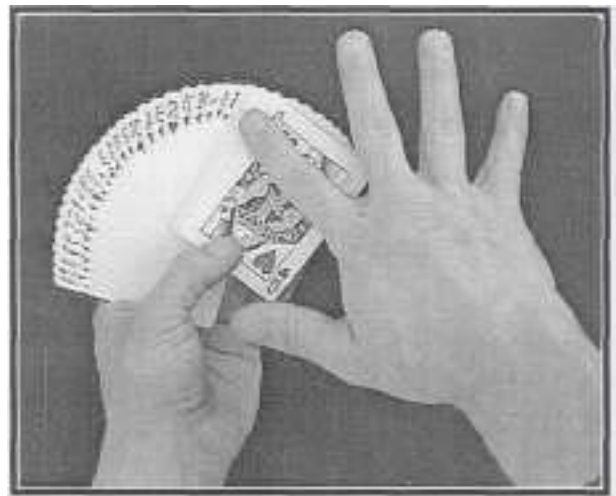


Figure 3-26

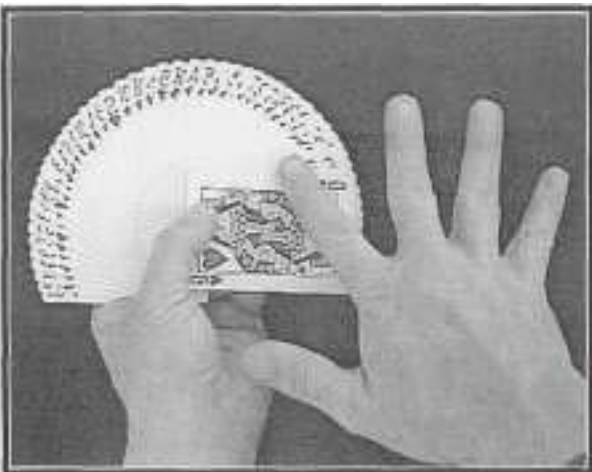


Figure 3-27



Figure 3-28

Side-Spring Fan

Here, as promised, is a method of making passable fan with virtually any deck, in almost any condition. Yeah, yeah, if you immerse the deck in gasoline and ignite it the card* \von't fan. But, if you can't thumb fan or pressure fan a borrowed pack, here is what you need. All bets are off with ull-plastic cards which are a proud creation of the devil.

Start with the same preliminaries as with all fans thus far square the deck and cock it to the left (Figure 3-29). Now, bow it crosswise with pressure from the right index and second fingers and thumb on the loag sides near the far short end (Figure 3-30). Too tittle pressure, and the cards won't bend enough: too much and the cards will be creased and ruined. The correct amount of pressure will allow you to spring the cards off the thumb and deposit them in a IJM Which n \slut you do (Figures 3-31 to 3-34). The brood arcing motion of the right hand IN the as the Thumb Fan. Figures 3-35 to 3-38 show the initial moves from above. Xoce how the right thumb touches the edges of all 52 cards during the crosswise bowing of the deck at the start of the fan.

The left thumb grip* much more firmly than in the Thumb Fan. The right fingers exert constant firm pressure, as does the right thumb. The idea u to allow one card to escape from the right thumb for every eighth-inch traversed by the right hand. Rather than just spreading the in the Thumb Fan, or springing and spreading the cards as in the Pressure Fan, you are just springing the cards with the Side* Spring Fan. The right hand Mill must traverse an arc to deposit the cards in the fan, but you aren't applying pfcvMirc to aid in spreading the cards. The action is similar to springing the cards off the thumb with the deck heVd side^{1/}.



Figure 3-29



Figure 3-30



Figure 3-31



Figure 3-32



Figure 3-33



Figure .3-34



Figure 3-35



Figure 3-36



Fivure 3-37



Figure 3-38

One-Hand Close

Before we get into how to make reverse . here are a couple of ways to do a fan, and one way to use a fan.

The One-Hand Close is very useful. You can employ it just to close a fan, or to close the rear fan of a Fan Within a Fan, or to do a one-hand fan color-change with an exhibition fanning device.

The One-Hand Close from the spectator's viewpoint. Figures 3-39 to 3-43 depict a slow-motion progression of the One-Hand Close. In performance, the audience should only see the deck at the position shown in Figure 3-39 and Figure 3-43. In other words, the fan should close. To get to dealing position, first extend the second, ring and little fingers on the left hand, keeping the deck between the index finger and thumb. Then grip the deck with the second, ring and pinkie finger at the right long side (Figure 3-44). Finally straighten the index finger.

I don't think you should show the One-Hand Close from the other side of the fan when closing an ordinary fan with an ordinary deck. With a colored fanning deck, the change of color brought about by apparently giving away the one-handed close is a worthwhile tradeoff. With an ordinary deck, showing it from the other side diminishes the effect.

Now, from the other side of the fan. Lift the index finger slightly and draw it back to press on the center of the back card of the fan (Figure 3-45). Now push to the left (in the illustration) with the index finger (Figure 3-46) and the fan should close. The instant this occurs, close all the other fingers and push with the index finger (Figures 3-47, 3-48). Rather than walking the cards closed with the fingers, try to generate momentum with the index finger and move the other fingers down, coming to rest in a loose fist after the fan is completely closed. At the very end, only the nail of the index finger should rest on the last card. This will allow the cards to pivot more easily and will prevent the last card from hanging up. After some practice, what you see from the rear of the fan should resemble Figure 3-45 and Figure 3-48 in position.

Many texts tell you to walk the other fingers away from a stationary index finger, at least to learn. I guess this is . but not as good as using the index finger for both the pivot point and the prime means of propulsion.

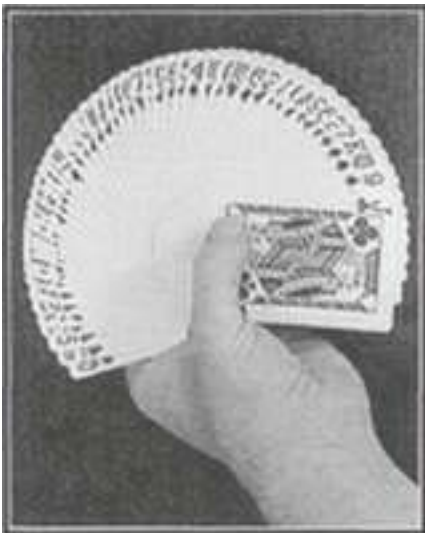


Figure 3-39



Figure 3-40



Figure 3-41



Figure 3-42



Figure 3-43



Figure 3-44



Figure 3-45



Figure 3-46



Figure 3-47



Figure 3-48

Twirl Close

So you've got this perfect «mi-circular fan, crisply presented in your kft hand, all 52 indices legibly displayed. You eon close it by merely pushing it shut clockwise or counicr-cloekwivr uiih the right index finger. You could also do the just described standard one-handed close, unless you do it with any sort of accompanying pantomime ratcheting or winding motion of the other hand, in which you rmy be violating federal law.

A much more .spectacular, not to mention legal, option is the Twirl Close.

Make a fan (Figure 3-49). Place the right index finger and second finger next to the left thumb on the corner of the front card of the fan (Figure 3-50). Remove the left thumb (Figure 3-51). Now press the right thumb tip, right second fingertip and right ring fingertip on the front of the fan, while pressing from behind with the left fingerv The fan is now controlled by the left fingers in back and the right finger* and thumb in front. The instant the kft thumb is out of the way, the right ftngen and thumb twist clockwise aad the left fingcn, twist clockwise to begin to rotate the entire fan clockwi.se (Figure 3-52). When the fan ha* reached its upside down position (Figure 3-53), the left thumb joins the left finger* in back to aid in routing the fan. Continue to twist all the fingcn; and thumbs clockwise (Figure 3-54). The left fingers exactly oppose the right fingers and mirror the motion of the right fingers. Another way to get the feel of the left finger moonoon is to note that the left-finger action at the start of the Twirl Close is identical to that of an ordinary one-headed close, without closing the cards. When the fan has almost made a complete revolution and looks like Figure 3-55, hook the left pinkie, second and ring fingers around the side of the last card in the fan (Figure 3-56). Note the left pinkie peeking out from under the fan). Now twist *only ihf nxbi j~mxr^* back counter-clockwise (Figures 3-57, 3-58) using the left second, ring and little fingers as a backstop against which to square the cards, until the fan it closed (Figure 3-59) and you can square the deck (Figure 3-60). Figure 3-61 is a rear view of Figure 3-53. Figure 3-62 U a rear view of Figure 3-\$4. There are even more rear views of the left finger action in the illustrations for the next flourish, the fell Fan Twirl

Figure 3-63 is a side view of Figure 3*55, and show* how the cluster» of fingers and thumbs oppose one another. To gel the feel of the twirling action, position a .small book between your hands in exactly the position shown in Figure 3-63 and practice rotating the book by twisting your fingcn and tomb* clockwise. Then do the same thing counter clockwise. You only have to rotate a fan a little more thin ISO degree» clockwise before closing it counter-clockwise.

A final note on fancy fan closing. You can close a fan that is held in the kft hand by merely poshing it shut in either direction with your right index finger. But immediately follow with a Corner Twirl or a Corner Thumb Tw irl M.ikc the simple close blend with the fancy twirl.



Figure 3-49



Figure 3-50



Figure 3-51



Figure 3-52



Figure 3-53

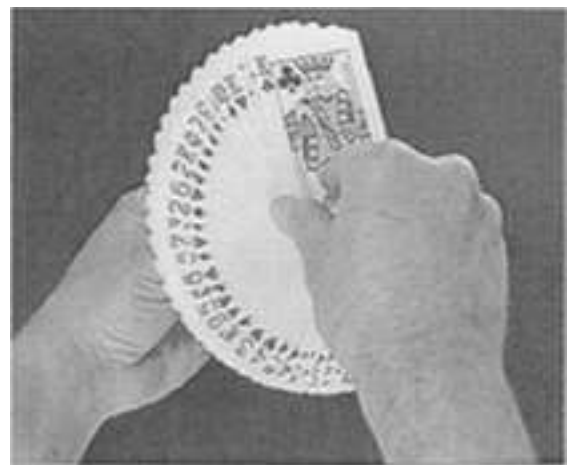


Figure 3-54

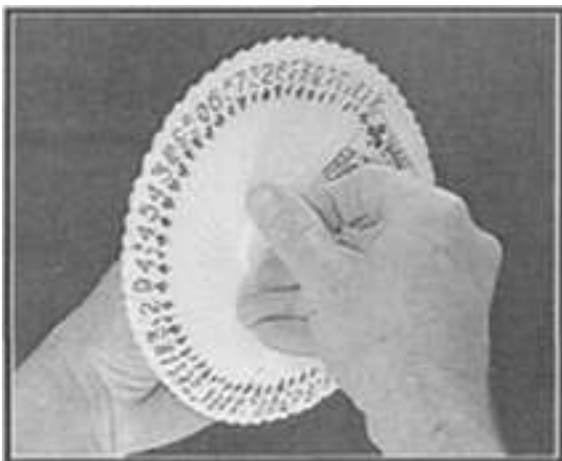


Figure 3-55

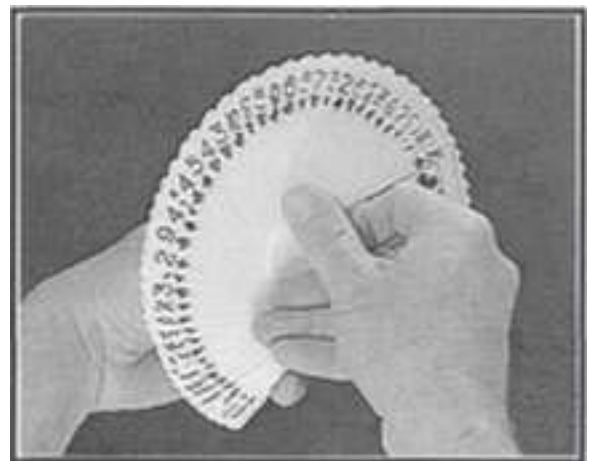


Figure 3-56



Figure 3-57



Figure 3-58



Figure 3-59



Figure 3-60

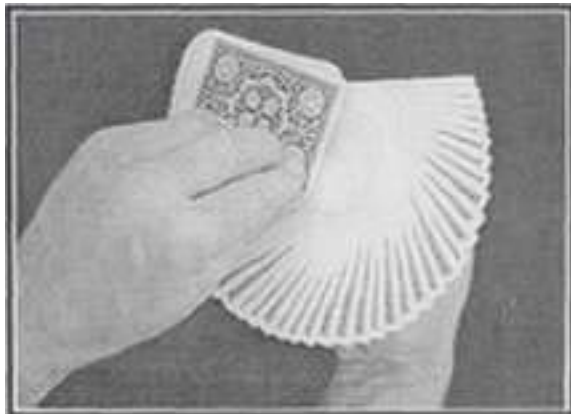


Figure 3-61



Figure 3-62



Figure 3-63

Fan Twirl

Merchment (to spin a fan 360 degrees and return it to its original position in the left hand. The mechanics of the clockwise twirling part of the Fan Twirl are the same as the Twirl Close; with the full Fan Twirl you just keep rotating the fan.

Start from the front (Figure 3-64). Cluster all the right fingers and thumb except for the pinkie on the center of the fan as shown in Figure 3-65. Move the left thumb out of the way and behind the fan (Figure 3-66) as the right fingers start to twist clockwise. The picture* for the Twirl Close depicts this action in slow motion, with the left thumb moving to the left side and then behind the fan. The left thumb is clustered with the left fingers as you continue to twist the right fingers (Figures 3-67 to 3-69). Here (Figure 3-69) is the point where you started to reverse the motion of the fan in the previous flourish. Instead, continue to twist the right fingers (Figure 3-70). Release the left thumb from the back, and move the left thumb to the front again (Figure 3-71). Firmly regrip the fan in the left hand (Figure 3-72).

Now, from the back. Figure 3-73 shows the left fingers at the start. Move the left thumb behind the fan and begin to rotate the fan (Figure 3-74, 3-75). The left fingers and thumb twist counter-clockwise to aid in the rotation, and, as in the Twirl Close, the left fingers oppose the right fingers. Continue aiding the rotation of the fan (Figures 3-76 to 3-79). Use one or two small, walking motions with the left second, middle, ring fingers and thumb, leaving the left index finger motionless to oppose the right index finger. Once the fan has rotated 360 degrees (Figure 3-80) move the left thumb to the front again (Figure 3-81) and regrip the fan.



Figure 3-64



Figure 3-65



Figure 3-66

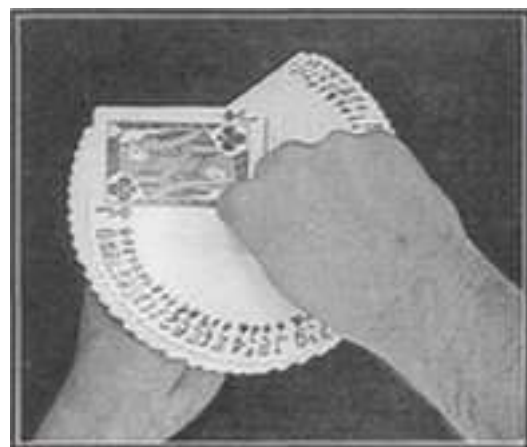


Figure 3-67

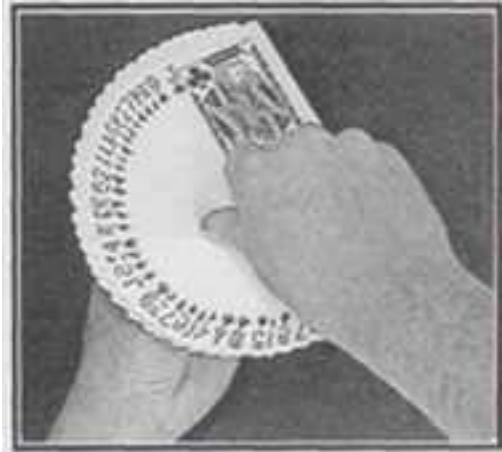


Figure 3-68



Figure 3-69



Figure 3-70



Figure 3-71



Figure 3-72



Figure 3-73



Figure 3-74



Figure 3-75

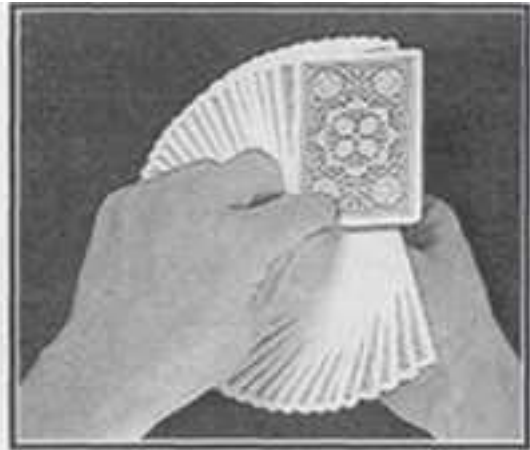


Figure 3-76



Figure 3-77



Figure 3-78



Figure 3-79



Figure 3-80



Figure 3-81

Reverse Pressure Fan

There is probably little reason to ever do a two-handed reverse or blank fan in a routine of pure flourishes with regular playing cards. Sure, if you are showing the pips of the cards to have *magically* vanished, this is the move. And you will certainly need the two-handed reverse fan when using a colorful exhibition fanning deck, although I have had to exclude colored-deck fanning maneuvers from this book because of space limitations. Nonetheless, the move is basic enough that I include both the thumb and pressure methods of making a reverse fan here, if only for the sake of completeness.

From dealin' position, move the deck toward you with the right hand (Figures 3-82, 3-83). The far short end of the deck is about lined up with the space between the left middle and ring fingers. The left thumb needs to be straight across the far short end of the face card of the deck.

With the right hand thumb-up, grip the pack and bend it as you did with the regular **Pressure Fan**, only this time the right hand is upside-down (Figure 3-84). Bend and release the cards with the right fingers as the right hand traverses a counter-clockwise arc (Figures 3-85 to 3-89). Practice until you can make a nice, round, blank fan. Figure 3-90 is a rear view of Figure 3-86.

If showing this fan to demonstrate the deck is blank, you can easily cover the pips of the face card (particularly a red ace) with your fingers. Use the right index finger for the upper left pip, the left thumb for the lower right pip, and the right thumb or index finger for the middle pip. Or, use the left thumb to cover the lower left pip, and cover both the lower right and middle pips with either the right index finger or thumb. Or, introduce a blank card onto the front of the deck.

Depending on how close the pips are printed to the edge of the cards, you can make larger fans than the one shown. With some cards, bits of face cards begin to show even with quite small fans.

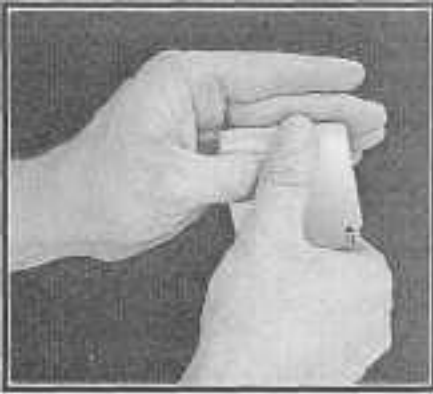


Figure 3-82

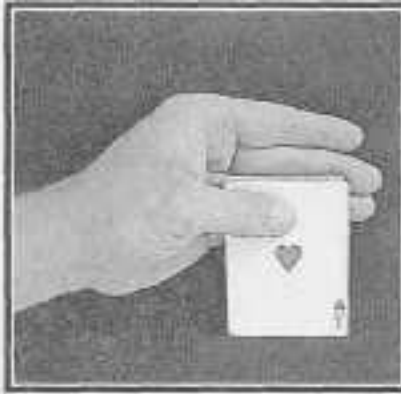


Figure 3-83



Figure 3-84



Figure 3-85



Figure 3-86



Figure 3-87



Figure 3-88

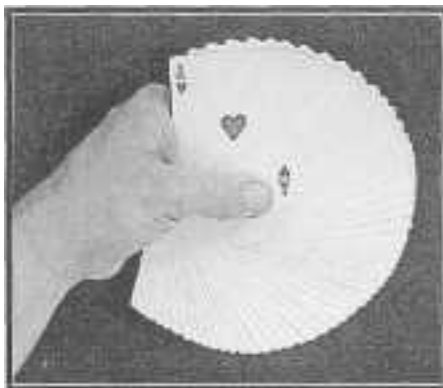


Figure 3-89



Figure 3-90

Reverse Thumb Fan

From dealing position, move the deck toward you with the right hand (Figure 3-91). Ideally, the far short end of the deck is lined up with the space between the left middle and ring fingers. The left thumb needs to be straight across the far short end of the face card. Spread the cards with the right thumb in a counterclockwise arc (Figures 3-92 to 3-97). The left thumb doesn't move at all. As with my version of the regular forward **Thumb Fan**, you can use any of the right fingers to help square, bevel and spread the cards. I use the right index and second fingers both to help keep the edges of the unfanned cards square and to help spread the cards being fanned.



Figure 3-91



Figure 3-92



Figure 3-93

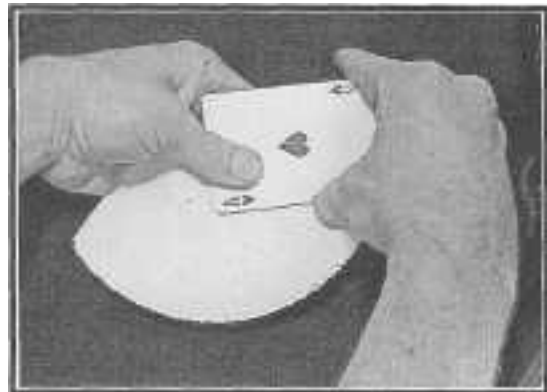


Figure 3-94



Figure 3-95



Figure 3-96

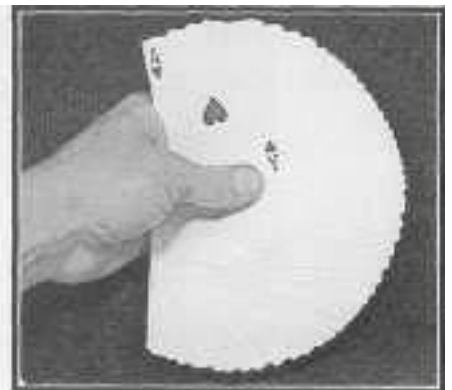


Figure 3-97

One-Hand Reverse Close

Figures 3-98 to 3-102 show the reverse close from the front. The finger action, such as it is, is all in the back. Figure 3-103 shows the fan from the rear. Bend the pinkie and third fingers and press them firmly against the rear card of the fan (Figure 3-104). Begin kicking the fan closed by quickly straightening the pinkie and third fingers (Figure 3-105). At the same time cock the whole wrist toward the thumb, quickly enough to generate enough momentum to finish closing the fan (Figures 3-106, 3-107). The reason for the wrist action is that with a reverse fan you will often be closing the fan against gravity. If you do this close enough, you will outgrow having to using wrist motion to help close the fan.

Do the move very quickly. Just as with the regular one-hand close, all that spectators should see are Figures 3-98 and 3-102 in instant succession.

You can do the **Fan Twirl** and **Twirl Close** with a reverse fan as well, although I can't give you a good reason to with regular cards. Maybe with a colored fanning pack you could justify it.



Figure 3-98



Figure 3-99



Figure 3-100



Figure 3-101



Figure 3-102



Figure 3-103



Figure 3-104



Figure 3-105



Figure 3-106



Figure 3-107

Left-Hand One-Hand Indices Fan

The left-hand indices fan and right-hand blank fan are commonly referred to as "reverse" fans. Right-hand indices and left-hand blank fans are "forward" fans. To make things easier, I use the term "indices fan" for a fan that displays the letters and numbers and "blank fan" for one that doesn't. My way is wordy but not ambiguous. Once you understand the fans you can call them forward and reverse or whatever you want. For general purpose flourishing, you probably will never need a left-hand blank fan, so I omitted it. If you want to be good with a colorful exhibition fanning deck, you must learn indices and blank fans in both hands (although with a fanning deck you'll be displaying the backs of the cards rather than the indices or blank corners). To see what a left-hand blank fan looks like, look at a mirror image of the **Right-Hand One-Hand Indices Fan 1** I did describe. The technique and finger motion are the same.

I am describing two different methods for making a one-hand fan. Multiply by two hands and you get four fans. Subtract out the left-hand blank fan and there are three one-hand fans described. Technically, the **Right-Hand One-Hand Blank Fan** is the same as the **Left-Hand One-Hand Indices Fan**. Why not just recommend the mirror treatment as above? Mostly because one-hand fans done in the left hand "feel" markedly different than one-hand fans done in the right, owing to the prior conditioning of the left hand in holding and controlling two-hand fans and the deck in general. So you'll have to trust me on this one - what may seem redundant now may help you in the long run. Plus, I have room since I left out the normal, common, typical, unround, "smear" one-hand fans, which, while fine for card productions, make for ugly flourishes and unspeakable **Twin Fans**.

My method of making a round, **Right-Hand One-Hand Indices Fan** is revolutionary. To my knowledge, the only right-hand one-hand indices fans described heretofore in print have been the normal, common, typical, unround, "smear" one-hand fans.

But first, here's the left-hand version to show the indices of the cards. If you can already do the **One-Hand Close**, then the simplest way to think about the **Left-Hand One-Hand Indices Fan** is to slowly do the close in reverse.

Figures 3-108 and 3-109 show the starting position from rear and front. Initially, only the index and second fingers touch the deck on the back. The thumb tip is on the corner of the face card as shown. The thumb is parallel with the short end of the deck.

Straighten the fingers (Figures 3-110 to 3-112), and then bend the index finger to finish fanning the deck (Figure 3-113). Bending the index finger should draw the last of the cards out into a round fan. Pushing the thumb to the right at the end of this fan will also aid in spreading the cards. Figures 3-114 to 3-118 depict the formation of the fan as seen from the rear. Note now the index finger bends and draws the last cards around the final few degrees of the arc. Time and repetition will enable you to make bigger, rounder and more even fans.



Figure 3-108



Figure 3-109



Figure 3-110



Figure 3-111

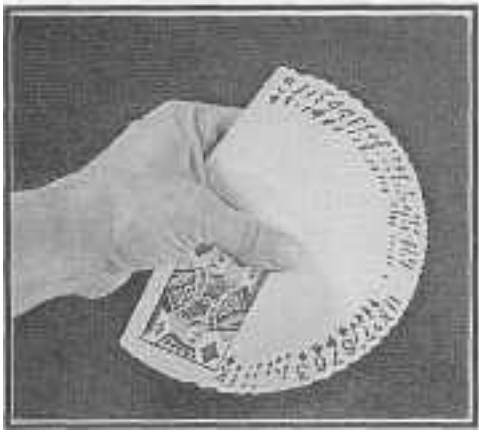


Figure 3-112

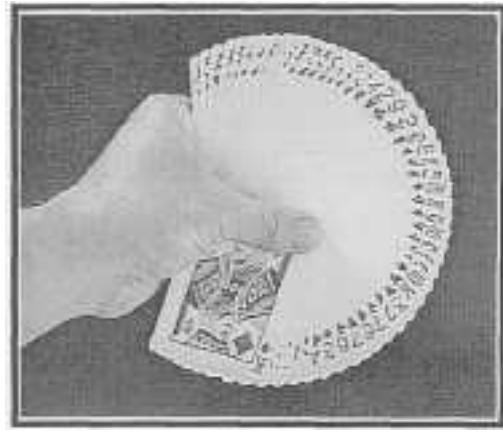


Figure 3-113

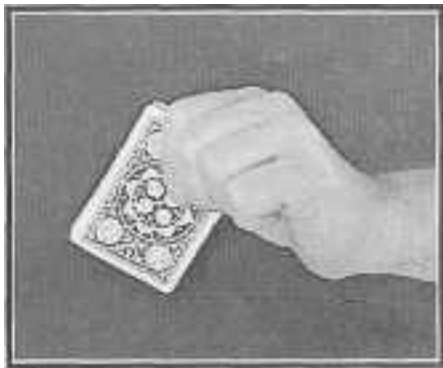


Figure 3-114

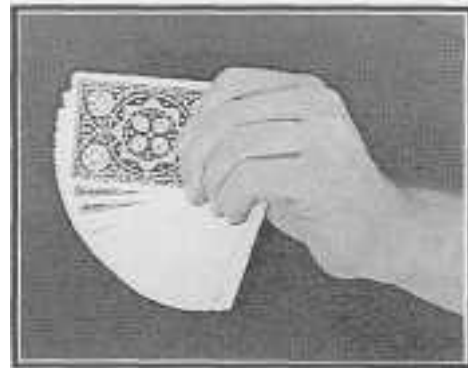


Figure 3-115



Figure 3-116



Figure 3-117



Figure 3-118

Right-Hand One-Hand Blank Fan

This is the exact same fan as the last, except we've switched hands. In fact, it will behoove you to practice this fan with half the deck as you practice the previous fan with the other half. This way, even if you never learn the tougher **Right-Hand One-Hand Indices Fan** you can still do **Twin Fans** with the backs of the cards out.

Figures 3-119 to 3-123 show the opening of the fan from the front. From behind, note the straightening of the fingers as the fan opens (Figures 3-124 to 3-128). Remember to bend the index finger to finish the opening of the fan. If you open the fan much more, bits of indices and face cards will begin to show and the fan will not be blank. When displaying the backs of the cards, open the fan as far as possible. With half a deck, the fan will never be really blank, another reason why you should never display **Twin Fans** faces-out using this fan. If you do, the resultant fans won't match each other, and much of the effect is squandered. The best face-out twin fan method is to do indices fans in both hands. Backs to the audience, any pair of round fans looks great.

The true **Double Fan Shuffle** employs this fan and the previous one-handed fan to actually shuffle the cards. The much more common and far less difficult false **Double Fan Shuffle** is accomplished by simply closing the fans together, one in front of the other. If doing the false shuffle with the fans faces out, you should employ the **Left-Hand One-Hand Indices Fan** and the **Right-Hand One-Hand Indices Fan**.



Figure 3-119



Figure 3-120



Figure 3-121



Figure 3-122



Figure 3-123



Figure 3-124

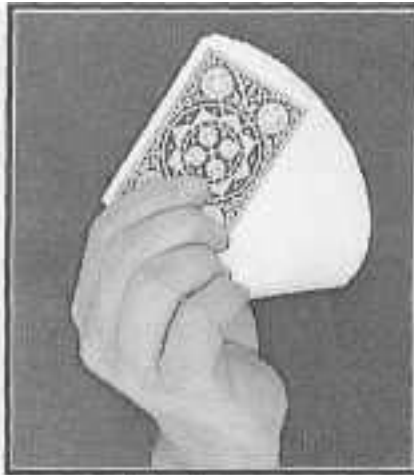


Figure 3-125

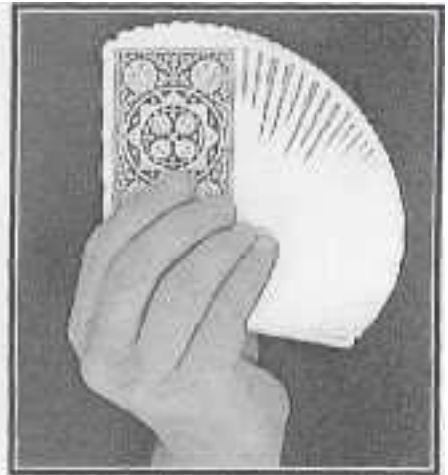


Figure 3-126



Figure 3-127

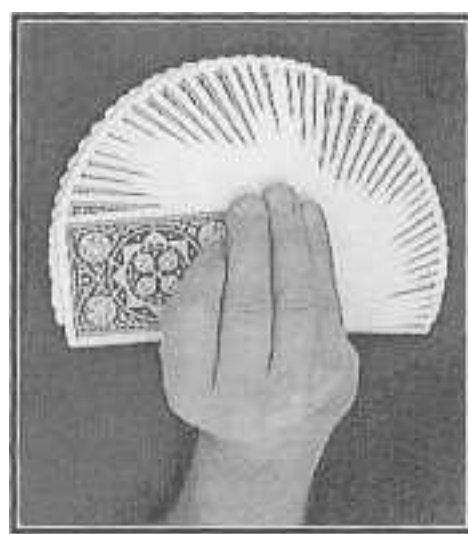


Figure 3-128

Right-Hand One-Hand Indices Fan

I have never seen this fan in print before. I invented it because every single exhibition of **Twin Fans** with the faces of the cards out I had ever seen looked wrong to me. If both fans were round, then the right hand fan was blank. If both fans show indices, then the right hand fan was the less-attractive, smear fan that is not round. Done with the backs toward the audience, any pair of round fans looks fine. But how can you get **Twin Fans** so that both fans are round, and both show indices? You could use cards with indices on all four corners. You could make two forward **Thumb Fans** in the left hand on top of one another and then separate them in the same manner as the so-called *Peel-Away Fan* or *Rising Sun Fan*. Or you could use my unique method of making a **Right-Hand One-Hand Indices Fan** in conjunction with the well-known **Left-Hand One-Hand Indices Fan** and have perfect face-out **Twin Fans**.

While the common right-hand one-hand fan is ideal for split-fan productions and productions in general, it is simply inferior as a flourish to this round version.

The starting position for this fan is paramount, and is shown from three perspectives (Figures 3-129 to 3-131). The deck is held by the short end with the thumb parallel to the short end. The tip of the thumb is pressed against the non-pip corner of the face of the deck and acts as the axis point for the fan. Bend the thumb unless you have extremely short thumbs, in which case you can lay the thumb flat against the face of the deck. No matter what, keep the thumb parallel with the short end of the deck.

Figures 3-132 to 3-135 show the fan opening from the front. The thumb acts as the pivot point and doesn't move until Figure 3-135, when the thumb pushes to the right to open the fan the last little bit. This last bit is about the only point where the action resembles the normal smear fan. Figures 3-136 to 3-139 depict the opening of the fan from the rear. This is where the action, such as it is, occurs. Draw down and to the right with the pinkie, then the third finger, then the second finger, then the index finger. Push the thumb in the opposite direction of the fingers at the very end to open the fan as wide as possible.

The key to this fan is to keep the thumb stationary until the very last little bit of the fan. Contrast with the common, smear version of the fan where the thumb does the majority of the fanning. Also compare with the **Left-Hand One-Hand Indices Fan**. Note that this left-handed round fan also has the (oppositely pointed) thumb positioned straight across the face of the deck near the short end.

If you're still not gettin' it, try this: Make a two-handed reverse (blank) fan with half the deck in the left hand. Do the **One-Hand Reverse Close** with this fan. Try immediately reversing the action, re-opening the blank fan. Mimic this last part with the right hand, using the other half of the deck.

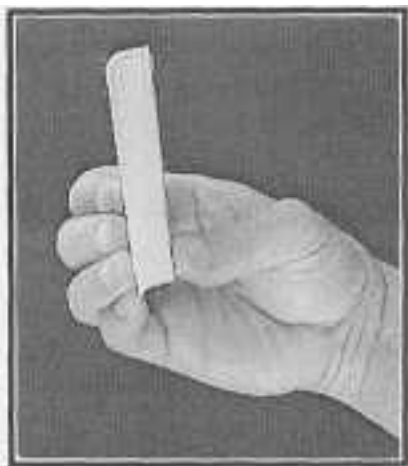


Figure 3-129



Figure 3-130



Figure 3-131



Figure 3-132



Figure 3-133

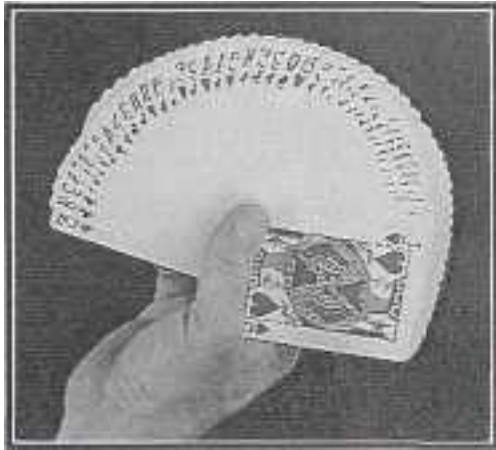


Figure 3-134



Figure 3-135



Figure 3-136



Figure 3-137



Figure 3-138



Figure 3-139

Twin Fans

Now that you can do round indices fans in both hands, you have the option of avoiding Figure 3-140, shunning Figure 3-141, eschewing Figure 3-142, and embracing Figure 3-143 as the correct choice.

As you can see, the most attractive faces-out **Twin Fans** are made by doing round indices fans. Fans exhibited backs-out need only be round.

The **Paddlewheel Cut** is a nice way to divide the deck in half prior to executing **Twin Fans**. Paddlewheel the two halves until both halves are face up. Maneuver the left-hand half to the starting position for the **Left-Hand One-Hand Indices Fan**, and maneuver the right hand half to the position for the **Right-Hand One-Hand Indices Fan**. Simply dividing the deck by riffling the short end with the thumb is fine too. What you want to avoid is excessive regripping and squaring of the halves prior to forming the fans. Find the crispest, most efficient way to divide the deck in half and position the halves for fanning, all the while keeping the halves square.

Close the fans together in the same manner as the false **Double Fan Shuffle**.



Figure 3-140



Figure 3-141

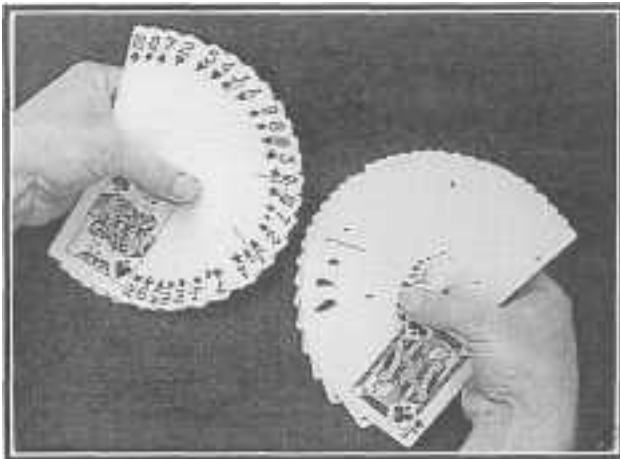


Figure 3-142

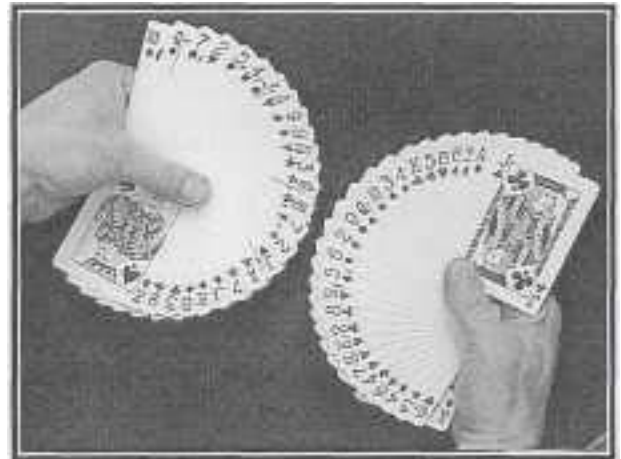


Figure 3-143

S Fans

S Fans are other ways to display **Twin Fans**. As a careful analysis of the name of the flourish reveals, the fan you make should resemble the letter "S." Perfectly formed **S Fans** look great.

You can either make the **Twin Fans** first and then move them together to form an "S," or, try to align the halves of the deck before you make the fans and then make it appear as if both fans are emanating from one place. I prefer the latter as it helps differentiate **S-Fans** from regular **Twin Fans**.

Whether you do a forward or reverse one-hand fan, and in which hand, depends on whether you are making a continuous **S Fan** or an **S Fan** that has a central card, *and* on whether you are displaying the fronts or the backs of the cards. It's not nearly as complicated as it sounds - you will need only one, or at most two, methods for making an **S Fan**.

Figure 3-144 shows a faces-out **S Fan** with a central card. To do this, make a **Right-Hand One-Hand Indices Fan** and a **Left-Hand One-Hand Indices Fan** and position the face card of the right hand fan on top of the face card of the left hand fan. Precisely align the fans. It helps to slide the corner of the face card of the right hand fan underneath the left thumb to keep everything aligned and stable. Close this **S Fan** by doing a left-hand **One-Hand Close** with the left-hand fan and a right-hand **One-Hand Reverse Close** with the right-hand fan. Do this while keeping the center card immobile, so that both fans disappear behind it. You will also need to retain a right index finger break between the two fans in order to close the right-hand fan with one hand.

Figure 3-145 shows a continuous **S Fan** with the backs out. To do this, make a **Left-Hand One-Hand Indices Fan** and a **Right-Hand One-Hand Blank Fan**. Now place the bottom card of the right hand fan on the top card of the left hand fan. Align the cards precisely. As you can see, this **S Fan** has no center card and appears continuous.

While you can do a backs-out **S Fan** with a center card, you should only do the faces-out **S Fan** as shown in Figure 3-144. This is for the same reason you avoid the inferior versions of **Twin Fans**.

To close the continuous **S Fan**, just push the two fans in toward the center (Figures 3-146 to 3-149). You could try to do one-handed closes with both hands, but you would have to either retain or obtain a break between the fans. Plus, the right-hand fan closes in the wrong direction, away from the center of the "S."

To recap **S Fans**: there are really only two good **S Fans** and one good way of closing each. The faces-out **S Fan** has a center card and is closed with simultaneous one-hand closes of the two fans. The backs-out **S Fan** is continuous, and is closed by pushing the fans together toward the center of the "S." Or, you could avoid the continuous version altogether and do a backs-out fan with a center card.

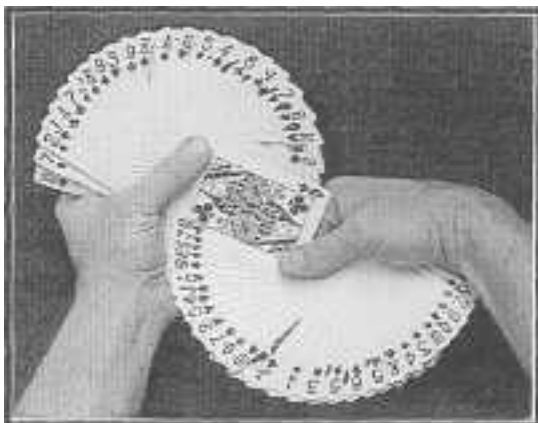


Figure 3-144

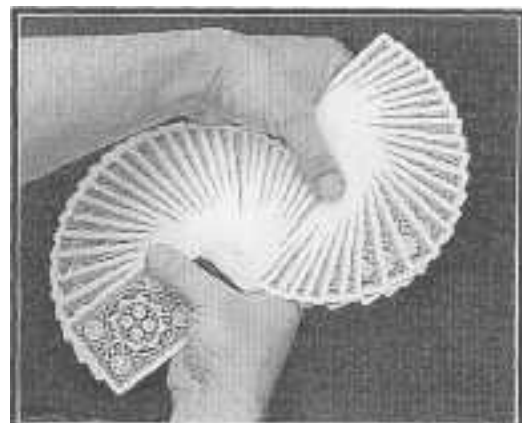


Figure 3-145



Figure 3-146

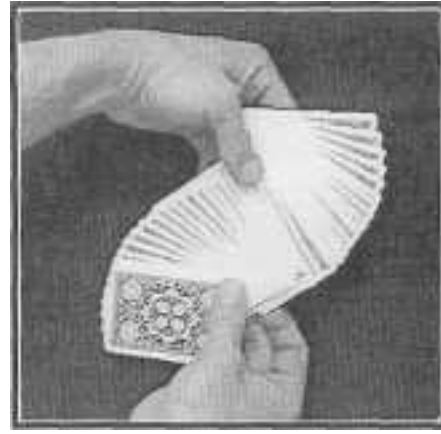


Figure 3-147



Figure 3-148

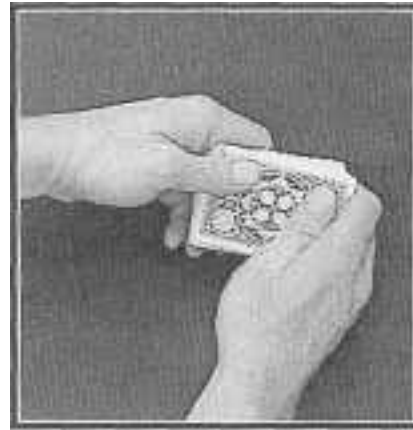


Figure 3-149

Card Circle

Start with a perfect **Pressure Fan** in the left hand (Figure 3-150). Place the tips of the right thumb, index, second and ring fingers on the center of the fan (Figure 3-151), as if you were about to perform the **Fan Twirl**. In fact, it might be helpful to think of the **Card Circle** as a **Fan Twirl** without the twirl. With the circle, you do the same right-finger motions as in the twirl, you just use these motions to further spread the cards.

Move the left thumb out of the way (Figure 3-152). Rotate the right fingers and thumb clockwise as they press rather firmly on the fan (Figure 3-153). The left fingers at the back of the fan remain absolutely stationary, acting as a table upon which the cards are spread by the right fingers and thumb. Continue to rotate the right fingers and thumb, spreading them farther and farther until the circle is complete (Figures 3-154, 3-155). Now you can put the left thumb on the right long edge of the face of the front card of the circle (Figure 3-156), and hold the cards in the left hand only. Figures 3-157 and 3-158 depict two other ways to display a circle. Figure 3-157 shows a display position that can only be accomplished with the cards flat on the left hand, with nothing but gravity to stabilize them. A circle such as that in Figure 3-158 can be held up to present the faces of the cards to the audience, provided enough pressure is applied by the right index finger.

In a close-up situation, you can also balance a **Card Circle** on your index finger. Put your right index finger on the center non-pip corner of the bottom card of a face-down circle. You cannot balance a normal **Giant Circle** on your fingertip.

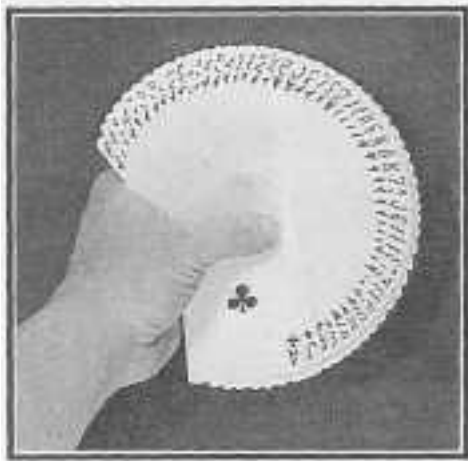


Figure 3-150



Figure 3-151

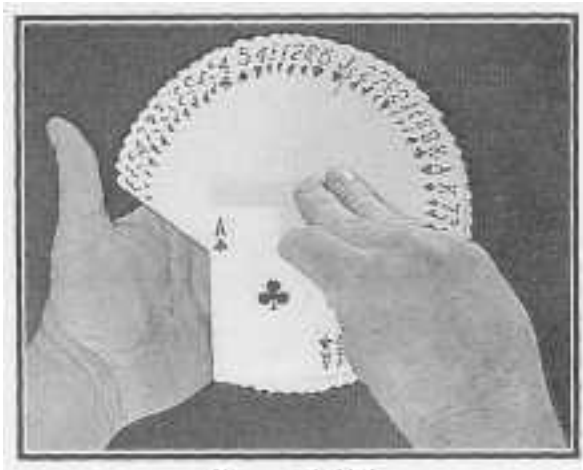


Figure 3-252

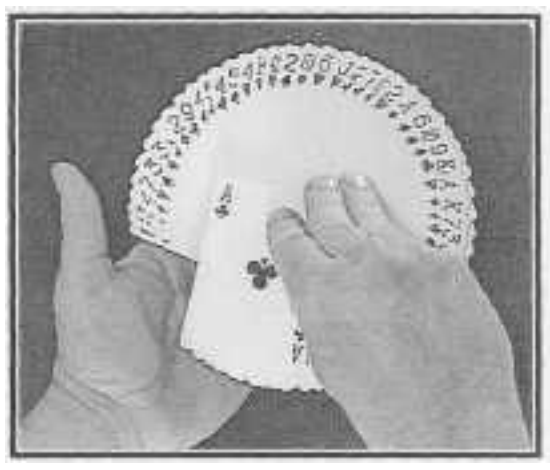


Figure 3-153

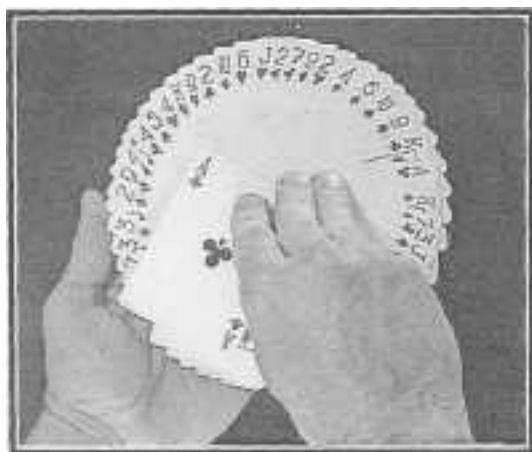


Figure 3-154

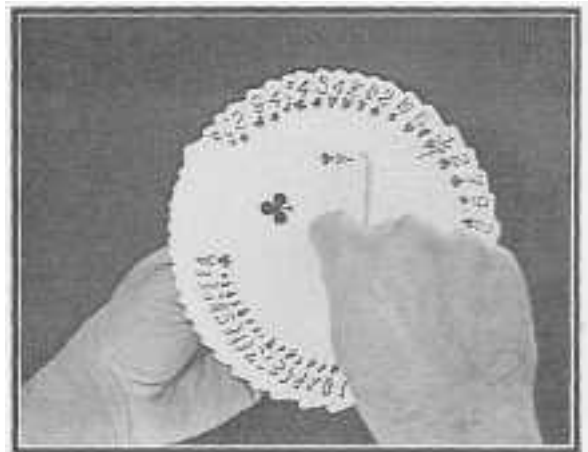


Figure 3-155

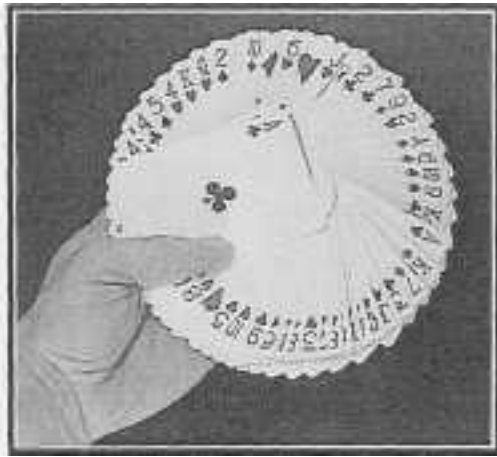


Figure 3-156

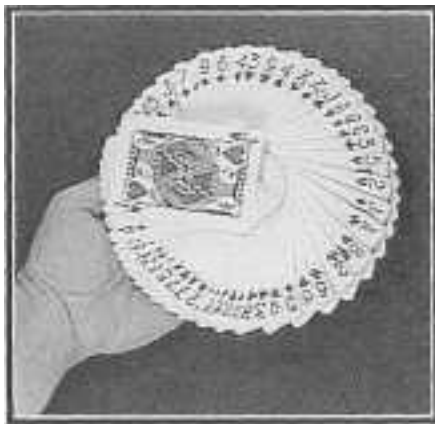


Figure 3-157

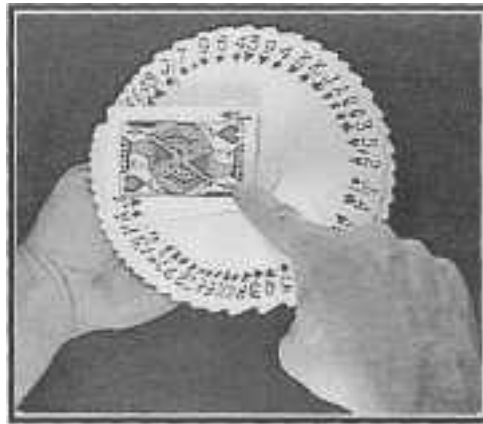


Figure 3-158

To close the **Card Circle**, you'll use the same motions as the last part of the **Fan Twirl Close**. From Figure 3-155, continue to push the cards clockwise (Figures 3-159, 3-160), your goal being to find the tail end of the circle. Once the last card of the circle has passed the left pinkie and left ring finger, use these fingers as a stop against which the cards are gathered counter-clockwise (Figures 3-161 to 3-164).

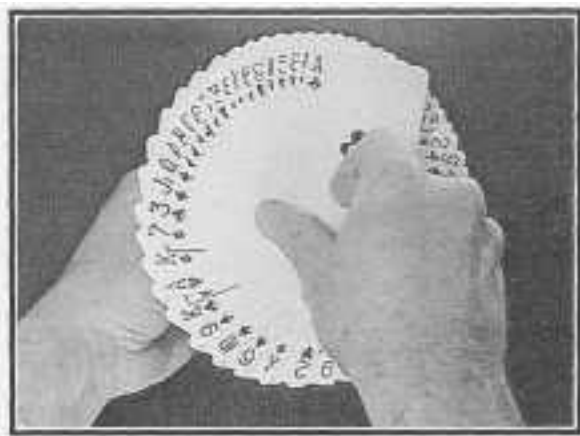


Figure 3-159

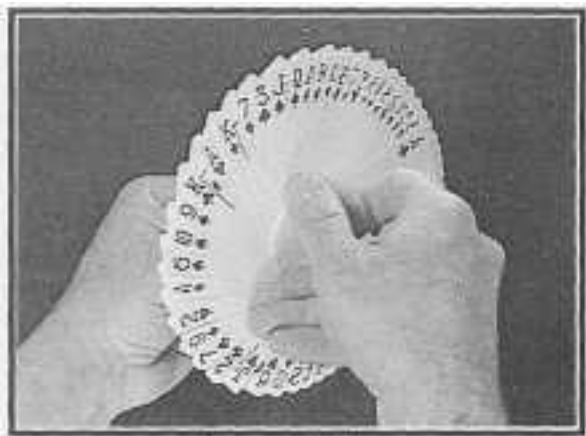


Figure 3-160

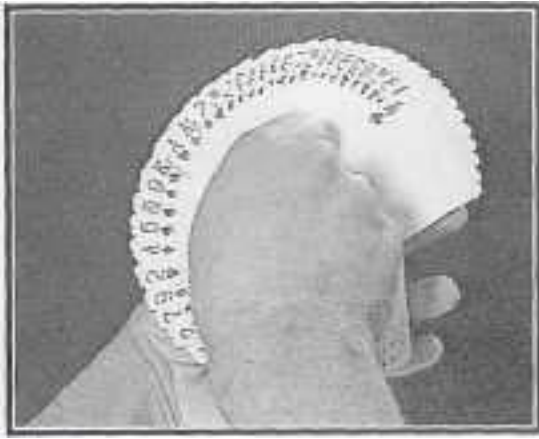


Figure 3-161

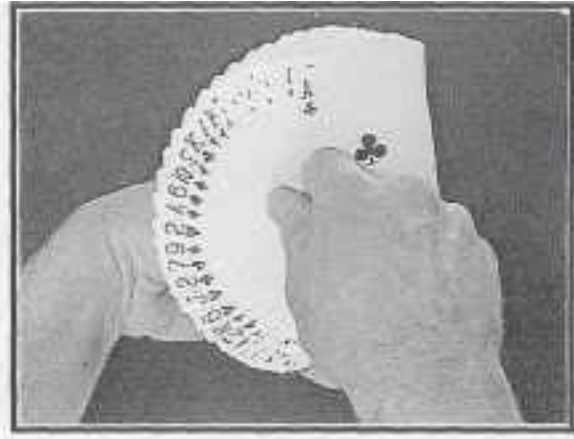


Figure 3-162



Figure 3-163

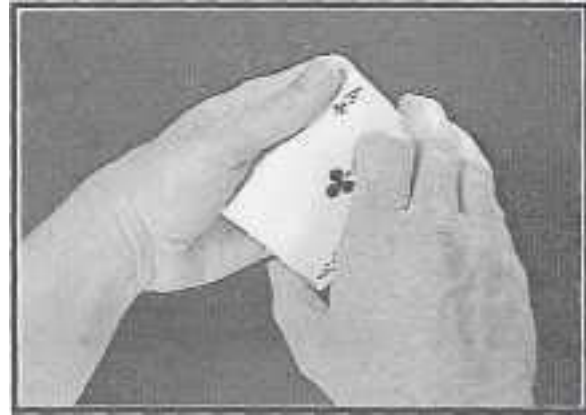


Figure 3-164

While there are such things as continuous card circles, I feel such circles are not worth the effort. See the Fan Miscellany section for more.

Fan Within a Fan

This is the same as Dodson's "Two Fans in One Hand, One Large, One Small." Make a **Thumb Fan** with just the rear half of the deck (Figures 3-165 to 3-168). Now, grip the remaining half with the right second finger and thumb (Figure 3-169), and lift this half up off of the fan enough to fit the left pinkie in between (Figure 3-170, a side view). Be sure and keep the left thumb firmly on the corner of the face of the packet; you're really just lifting the packet from one end with the right index finger and thumb. Then extend the left pinkie and insert it between the packet and the fan. With the right fingers at the back of the packet and right thumb at the rear, lift the packet and move it counter-clockwise to the opposite end of the fan (Figures 3-171 to 3-173). Again, keep the left thumb firmly in place, this time to act as a pivot point. The left pinkie, having served its divisive purpose, returns to its support role behind the fan (Figure 3-174). Pick the end of the packet back up between the right thumb and fingers (Figure 3-175). Now do a small thumb fan with the packet (Figures 3-176 to 3-180). Try to arrange the two rows of indices as close to parallel as possible.

Both fans must be very precise or the effect is spoiled. One problem you might encounter involves the front, small fan not starting to open as you move the left thumb to the right in a clockwise arc. To cure this, bevel the front half with the right fingers immediately prior to fanning it with the right thumb.

To close **the** fans, **first** do a **One-Hand Close** with the rear fan (Figures 3-181 to 3-183). After very little practice, you can do this without disturbing the smaller front fan. Then grab the closed packet with the right hand (Figure 3-184). Now make a **Right-Hand One-Hand Indices Fan**. Then do a **One-Hand Close** with the small fan remaining in the left hand. Then do a **One-Hand Reverse Close** with the fan in the **right** hand.

Or you can do the well-known *Fan-Away Pack* or *Continuous Front-Hand Fan Production* for magical endings to this stunt. Or do other twin fan moves such as the **S Fan**.

You can also reopen the rear fan after closing it with a **One-Hand Close** by doing a **Left-Hand One-Hand Indices Fan**. The full **Fan Twirl** looks outstanding with a **Fan Within a Fan**, provided you keep both fans perfectly aligned and neat throughout.



Figure 3-165



Figure 3-166

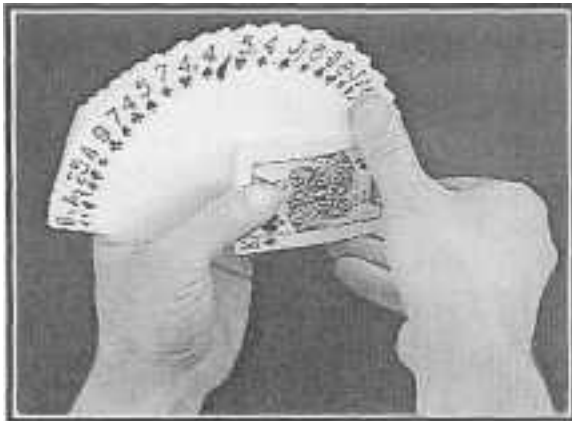


Figure 3-167



Figure 3-168

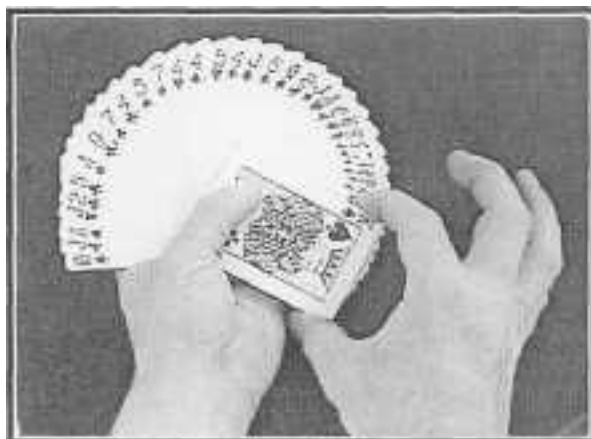


Figure 3-169



Figure 3-170

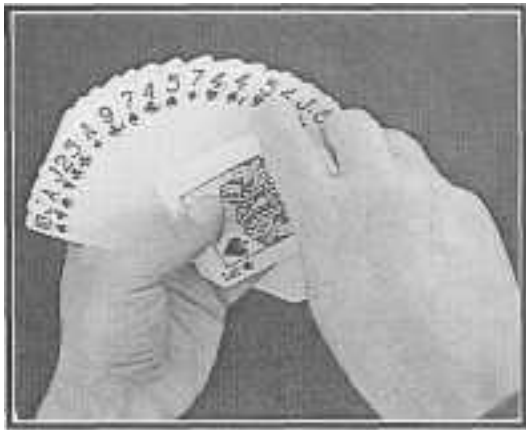


Figure 3-171

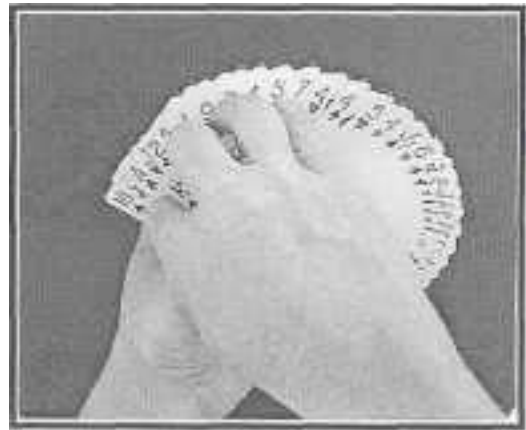


Figure 3-172



Figure 3-173



Figure 3-174

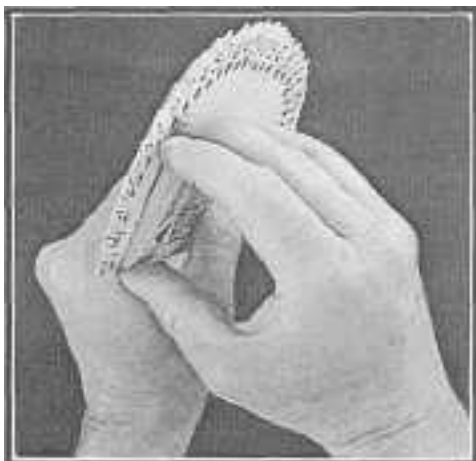


Figure 3-175



Figure 3-176



Figure 3-177



Figure 3-178



Figure 3-179



Figure 3-180



Figure 3-181



Figure 3-182



Figure 3-183



Figure 3-184

Giant Pressure Fan

Since you have to weave-shuffle two halves of the deck together to do a giant fan, I'll first describe a method for weaving the cards. There are many ways to do this shuffle, and you will find good descriptions of it in other books. If you already do perfect table Faro shuffles, you'll have a head start on the in-the hands weave. If you already do a perfect weave in the hands, skip the first ten photos and first dense paragraph of this description. My particular method does have the advantage of being especially suited to the giant fan because the left-hand half of the deck is perfectly situated in the hand, ready for fanning upon completion of the weave.

For some reason Bill Turner calls this "The Eye Level Dovetail Shuffle." Perhaps he is implying that the shuffle is to be done at eye level as a flourish in itself rather than as the preliminary for a giant fan, circle or arm-spread. I personally don't think the mere act of weave-shuffling a deck has nearly enough amplitude to be exhibited and called attention to as a flourish. Thus I describe the weave here, rather than in the Two-Hand Shuffles chapter.

Hold the deck in more or less dealer's position but face-up and at the tips of the left thumb and fingers, as shown in Figure 3-185. Split the deck in half, using the thumbs of both hands as gauges for the split (Figure 3-186). Note the pinkie of the left hand and the index finger of the right hand form stops against which the respective halves are held square. The halves of the deck must be absolutely square for this shuffle to work. Position the left index finger at the uppermost short end of the left-hand half so that a quarter-inch of the tip of the finger protrudes over the top (Figure 3-187). At the same time, move the right-hand half up until it clears the left-hand half (Figure 3-188). As you are doing so lightly press the right-hand half against the left-hand half. Since the tip of the left index finger extends a quarter of an inch over the edge of its half, and you are lightly exerting force against the right-hand half to keep it pressed against the left-hand half, the right-hand half will come to rest pressing against the left index finger tip once the packets clear (Figure 3-188 again). Press the halves together and angle them slightly while exerting force against both halves with the left index finger. Slowly draw back with the left index finger (Figure 3-189) and the cards should begin to weave. Continue the weaving together of the halves by pressing the halves together and slightly angling them back and forth (Figures 3-190, 3-191). Before you get the knack, it seems impossible. After you've got the knack, it seems absurdly simple.

Actually, you don't want absolutely even halves when doing the weave prior to forming a giant fan. The left-hand half should have two or three more cards, so that the top and bottom cards of the giant fan are in the left hand. If, upon weaving the halves, you discover either or both the top and bottom cards are on the top half, pull them down. Use the left index finger to pull an errant top card down; use the left thumb to pull a bottom card down.

Once the two halves are interwoven, move the right hand with its half $\frac{3}{8}$ ths of an inch to the right (Figure 3-192), and reposition the entire elongated deck to the position shown in Figure 3-193. Moving the top

half to the right like this will expose the indices of the bottom half when fanned. Note the left pinkie serving as a stop for the lower cards. Keep the pinkie at the bottom short end of the bottom half until you have begun the actual pressure spreading part. This will help keep the cards square. Also note that, as with single-tiered fans, the whole deck is cocked to the left.

Now do a **Pressure Fan** (Figures 3-194 to 3-200). If your hand isn't long enough to get the thumb under the bottom edges of the cards and the fingers over the top edges, then you might want to focus on the **Giant Thumb Fan**. Keep a very firm grip on the cards throughout. If cards fall out of the top row of the fan, either grip the fan more tightly, or push the top half farther into the bottom half prior to making the fan.



Figure 3-185

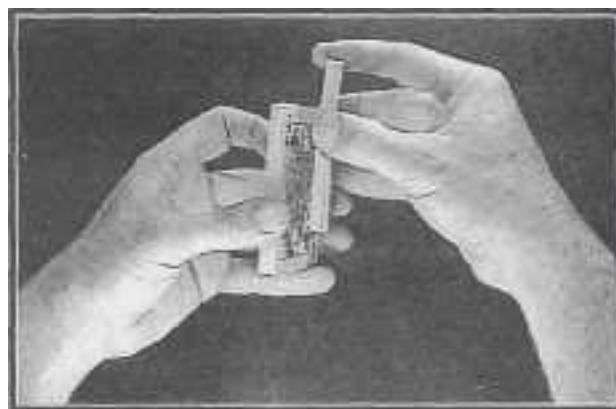


Figure 3-186

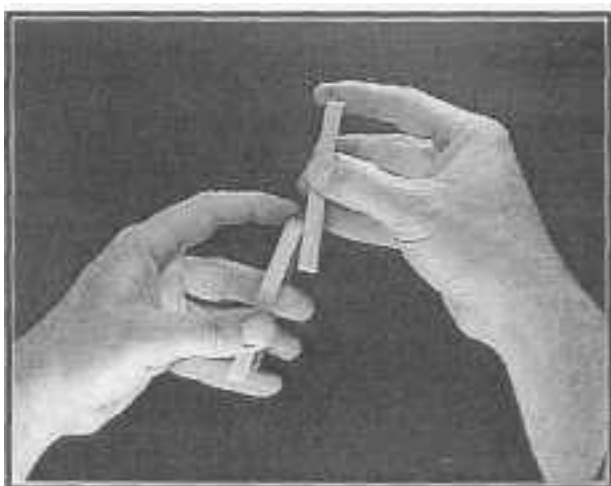


Figure 3-187

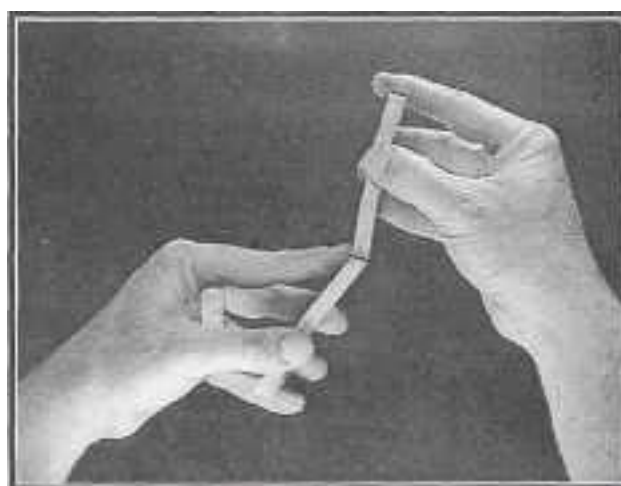


Figure 3-188

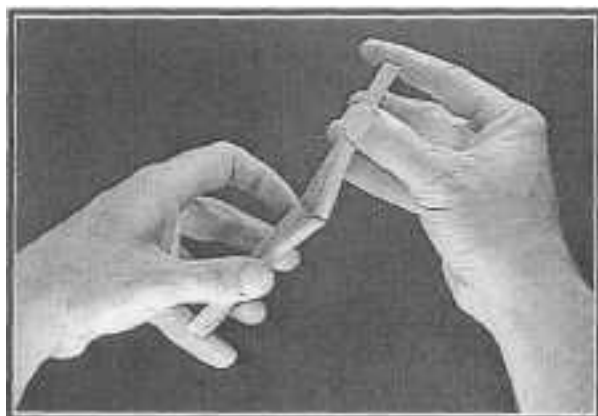


Figure 3-189

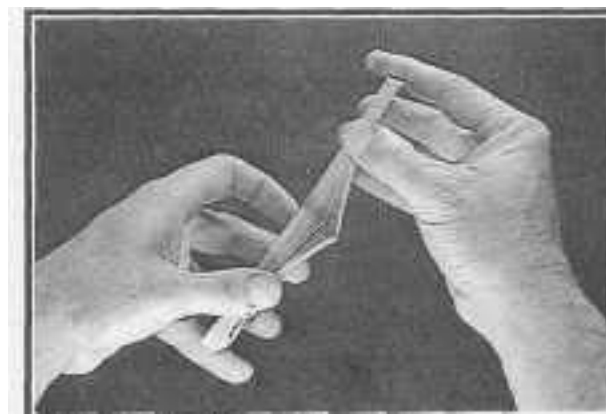


Figure 3-190

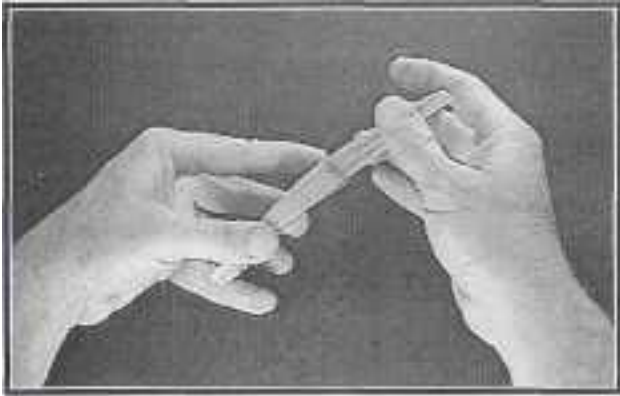


Figure 3-191



Figure 3-192



Figure 3-193



Figure 3-194



Figure 3-195



Figure 3-196

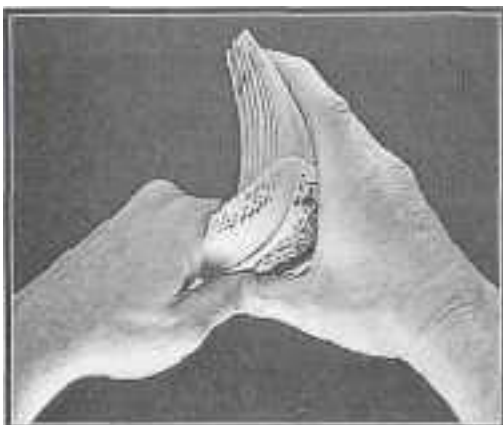


Figure 3-197

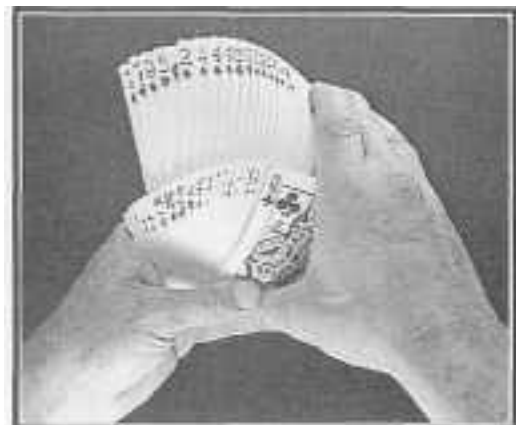


Figure 3-198

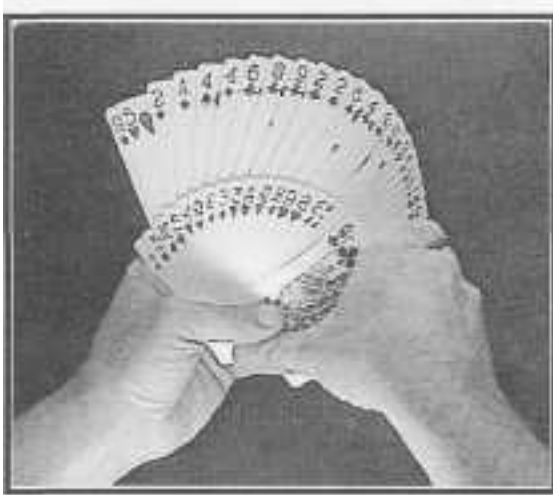


Figure 3-199



Figure 3-200

Giant Thumb Fan

Weave the cards (Figure 3-201). Offset the top half and cock the woven deck to the left (Figure 3-202). Do a **Thumb Fan** (Figures 3-203 to 3-208), keeping the right thumb on the lower half, exactly as you did with the normal, non-giant **Thumb Fan**. Keep the right index finger and second finger against the right long side of the upper half throughout the flourish.

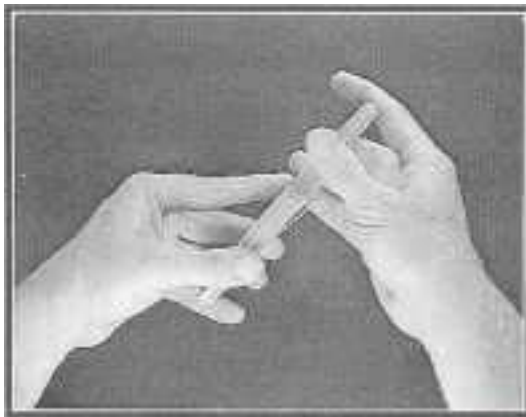


Figure 3-201



Figure 3-202



Figure 3-203

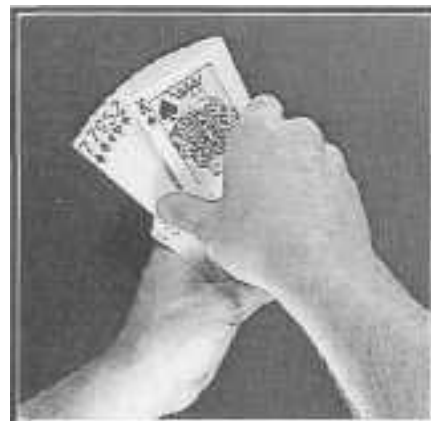


Figure 3-204



Figure 3-205



Figure 3-206



Figure 5-207



Figure 3-208

Giant Angle Fans

You can make any of these fans with either the thumb or pressure method, but with a regular deck I would recommend pressure because I think the fans are more precise. With your most expensive fanning decks, by all means use the less-destructive thumb method.

Figure 3-209 depicts the least elegant alignment of the halves of the deck for a backs-out giant fan. The halves are flush, as they are immediately upon being woven, and the top half has not been moved to one side or the other, nor has it been moved to one side or the other at an angle.

Figure 3-210 shows a fan made after the top half has been moved to the left $\frac{3}{8}$ ths of an inch. Figure 3-211 is a fan made after the top half has been moved to the right $\frac{3}{8}$ ths of an inch. With Figure 3-212, you see a fan resulting from pushing the top half to the right at about a 45 degree angle. Figure 3-213 shows a fan with the top half pushed to the left at an angle.

With the cards faces out, some other possibilities are, well, possible. First, the least desirable alignment, the same as with backs-out, gives a zipperesque look that partially obscures the lower row of indices (Figure 3-214). Figure 3-215 shows a more attractive fan, one having been made after the top half was pushed one half inch to the right. Figure 3-216 shows an even more attractive fan, having been made after the top half of the deck was pushed half an inch to the right, and then angled back to the left at about a thirty degree angle. Figure 3-217 is a "poor man's **Fan Within a Fan,**" made by offsetting the upper tier of cards to the right and pushing it into the lower until only one inch of the upper protrudes from the lower.

Figure 3-218 shows a fan engineered to look from a distance like it is made of larger than normal cards. Put a low pip card on the face of each half, weave the halves, push the top half to the left at an angle to completely cover the lower row of indices. This is the best method of aligning ordinary cards for a giant fan for the now seldom-seen "Diminishing Cards" trick.

With colorful fanning cards you can get a large variety of obviously different giant fans. With those cards you will need to master reverse motion giant fans as well. With regular cards, reverse giant fans are pointless. And, needless to say, you will not be displaying all of these angled variants in relentless succession.

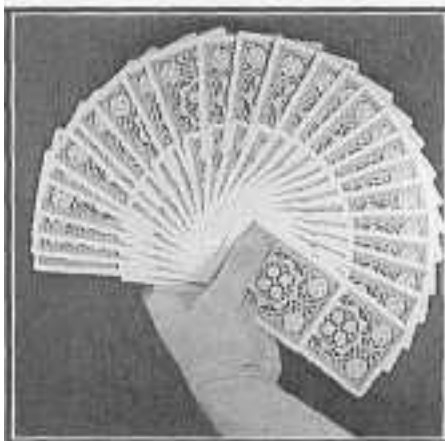


Figure 3-209

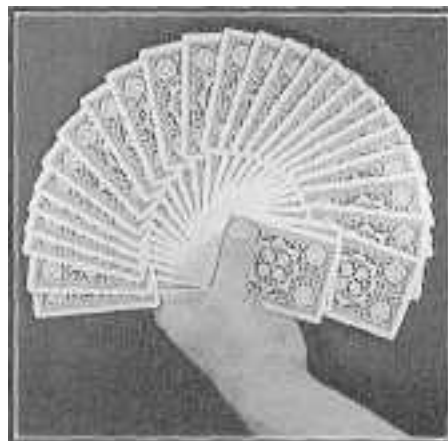


Figure 3-210



Figure 3-211



Figure 3-212



Figure 3-213



Figure 3-214



Figure 3-215



Figure 3-216



Figure 3-217



Figure 3-218

One-Hand Giant Fan

A totally one-handed giant fan is possible by using my **Turning One-Hand Shuffle** and then maneuvering the left-side half toward you and to the right with the thumb (assuming you are doing the move in the left hand). Turn the hand so the woven deck is face up. Then do **the One-Hand Giant Fan** as soon to be instructed. While I can't really justify this much trouble for a flourish, I can give you a really good magical use, although it means going back on my word not to describe any card tricks. After that, I'll describe the **One-Hand Giant Fan** as it is practically utilized: the deck is woven with two hands and fanned with one hand.

Secretly reverse the bottom card. Hold your right arm straight out to the side of your body for the entire effect. The right hand does nothing, but serves to emphasize the totally one-handed nature of the trick without (unless you want to) actually saying what an absolutely one-handed effect it is. Make a face-down **Left-Hand One-Hand Indices Fan**. Offer the fan for free selection, taking care not to reveal the reversed card. Do a **One-Hand Close**. As the chosen card is being examined, secretly turn the deck over in the left hand. Keeping the deck square in the left hand, have the card freely replaced, taking care to avoid exposing the reversed condition of the deck and noting if the card is replaced in the top or the bottom half of the deck. Put your hand behind your back, reverse the top card and turn the deck face down. The deck is now face down, with the chosen card reversed in the deck, either closer to the top or the bottom of the deck. If the chosen card is in the top half, do nothing yet. If the chosen card is in the bottom half, do a **Charlier Pass**. If the card is real close to the exact center of the deck, do a **Charlier Pass** with the initial top portion consisting of about a dozen cards. Your goal is to have the chosen, card reversed in the middle of the top half. Bring the

deck out for a moment to show nothing has occurred. Quickly put your hand behind your back again and do the totally one-handed giant fan. Bring the fan out - one card is face-down in the upper tier of the fan. Have the card named and reveal the card. The first part of the trick, getting the chosen card reversed and in position, is virtually self-working. The second part, a behind-the-back, completely one-handed giant fan, is extremely, extremely difficult. The quicker the hand is brought out with the fully-formed fan, the greater the effect. Complete mastery of the one-hand shuffle and **One-Hand Giant Fan** in front of the body are but preliminaries. Getting a speedy, perfect, round, behind-the-back giant fan every time will take a lot of practice and a lot of dropped cards.

Now, finally, here are the instructions for the normal, everyday, single-handed giant fan. Weave the cards with both hands and offset the top half. Position the bottom half of the woven deck exactly as you did for the normal **Left-Hand One-Hand Indices Fan** (Figure 3-219). Just keep an iron grip on the cards to prevent the end cards of the upper-tier from exiting the fold. Note that the thumb is parallel with the short end of the deck. Do the same motion as in the **Left-Hand One-Hand Indices Fan** (Figures 3-220 to 3-223). It will help to push the upper half further into the lower half after weaving the cards. Try this: Weave the cards and position the woven pack in the left hand, ready for the **One-Hand Giant Fan**. Pull two cards off the end of the fan. Juggle those two cards with your right hand as you slowly open the giant fan with your left hand. Cross the hands as you continue to juggle the two cards in your right hand. Close the fan and catch the two cards.

In my opinion, twin giant fans are impractical with a regular deck. With an ordinary deck, there simply aren't enough cards to make a nice full fan in each hand. With a beefed-up deck of eighty cards or so, or with glued-together giant fans, twin giant fans look spectacular.



Figure 3-219



Figure 3-220



Figure 3-221



Figure 3-222

Giant Circle

Weave and offset the deck and make a **Giant Pressure Fan** (Figures 3-223, 3-224). Place all the right fingers in a cluster on the center of the lower fan (Figure 3-225). Apply enough pressure with these fingers so that you are able to remove the left thumb (Figure 3-226). Put the left thumb behind the fan (Figure 3-227). Twist the right hand clockwise on the front of the fan, and the left hand counter-clockwise on the back of the fan, and the fan will start to expand (Figure 3-228). Continue to spread the cards (Figure 3-229), until you have a circle (Figure 3-230). Technically speaking, you simply have a very wide fan, since there is a cardless gap concealed between your hands. Practically speaking, this is as far as you want to spread the cards unless you are laying the circle on a table. The in-the-hands circle as described looks plenty big and circular and is very easy to close. If you feel you must, you can complete the circle and display it in the same fashion as with regular circles (see page 126), but be advised that a **Giant Circle** is not nearly as stable as a regular circle. Instead, try the "poor man's **Fan Within a Fan**" technique (Figure 3-217), but as a circle.



Figure 3-223



Figure 3-224



Figure 3-225



Figure 3-226



Figure 3-227



Figure 3-228



Figure 3-229

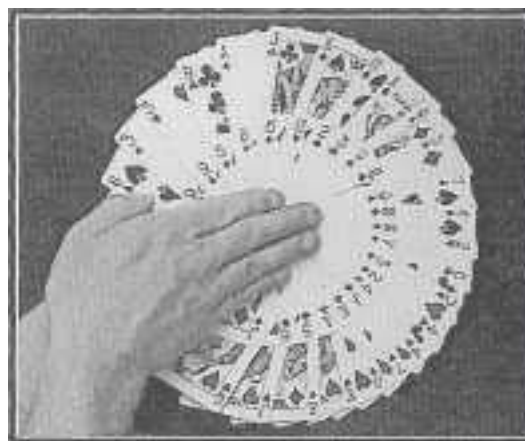


Figure 3-230

Closing Giant Fans and Circles

With a giant fan, you can either do a standard **One-Hand Close**, or the far more spectacular **Twirl Close** (Figures 3-231 to 3-244). The mechanics of these moves are identical to the non-giant fan versions, except that extra care must be taken so that none of the cards in the upper tier are dropped. Tactics toward this end include gripping the fan very tightly, pushing the top half a little farther into the bottom half, and having one or two extra cards on the top and bottom of the bottom half.

Another good way to end a giant fan is a popular move called by various names, including "The Rip-off" and "The Tear-away Fan." Make a giant fan (Figure 3-245). This fan should have the upper half offset to the left a quarter of an inch. Approach the right side of the fan with the right hand (Figure 3-246). Use the right hand to begin removing the upper tier of the fan (Figure 3-247). Continue sweeping the right hand to the left, gathering the cards of the upper tier as you go (Figures 3-248 to 3-251). Square the half in the right hand, and either do a one-hand fan with these cards (Figure 3-252), or close the remaining fan in the left hand and do one-hand cuts in each hand, etc.

With a **Giant Circle**, you can either back the circle off back into a fan, and then close in any of the above fashions, or do what I call the twist close. All this really entails is twisting the hands in opposite directions and using the thumbs to gather the cards together. Start with a **Giant Circle** (Figure 3-253). Twist the hands in opposite directions (Figure 3-254), until you can put the right thumb under the end of the fan and the left thumb on top (Figure 3-255). Push the fan into the left hand so it is situated in standard fanning position as you continue to twist the arms and hands (Figures 3-256, 3-257). Now (Figure 3-258) the pack is ready for another giant stunt, such as a **Giant Arm-Spread**, a **Giant Angle Fan** or a **Cascade**. Or simply waterfall the halves together.



Figure 3-231



Figure 3-232



Figure 3-233



Figure 3-234



Figure 3-235



Figure 3-236



Figure 3-237



Figure 3-238



Figure 3-239



Figure 3-240



Figure 3-241



Figure 3-242



Figure 3-243



Figure 3-244



Figure 3-245

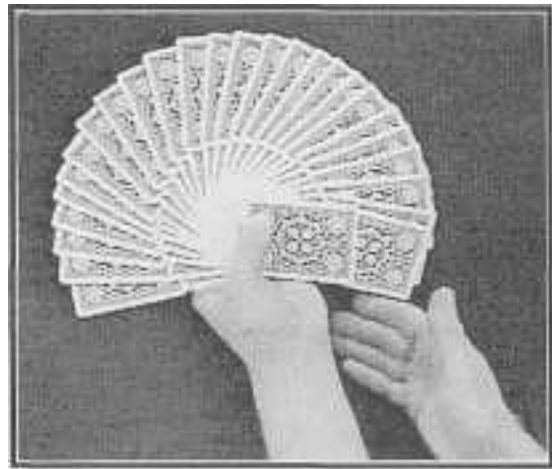


Figure 3-246



Figure 3-247



Figure 3-248



Figure 3-249



Figure 3-250



Figure 3-251

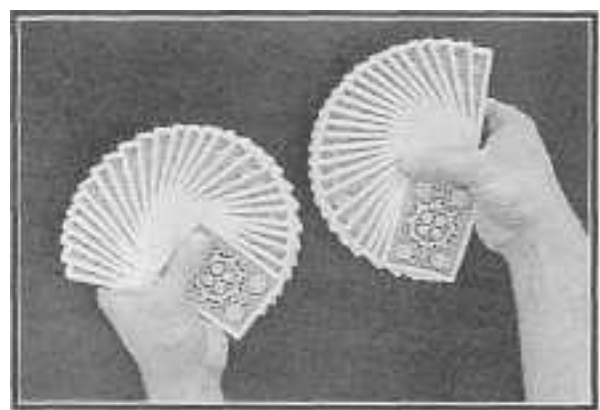


Figure 3-252



Figure 3-253



Figure 3-254

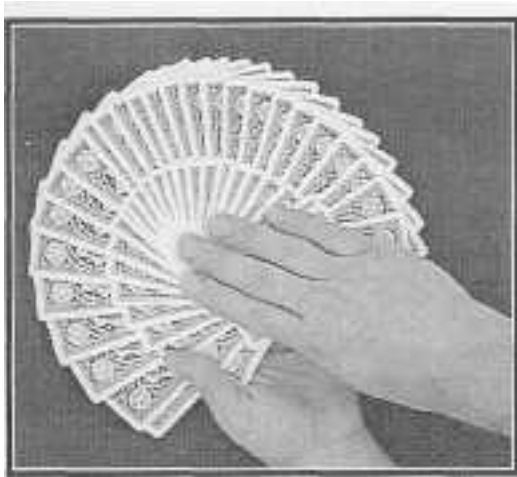


Figure 3-255



Figure 3-256



Figure 3-257



Figure 3-258

Flower Fan

This is a strange, crossways fan that looks great when done 100% perfectly and pitiful when done 90% perfectly. Any gaps, bunches of cards or unevenness of any kind will be grossly apparent.

There are two ways to do this without bending and weaving cards. The first is like a **Pressure Fan** with the cards sideways; the second is like a **Side-Spring Fan** with the cards sideways. Try them both and learn whichever seems easiest.

Hold the deck in the left hand in the odd grip shown in Figure 3-259. The left fingers are along the far long side of the deck, the thumb is at the very bottom of the near long side. Curl the index finger behind the deck. Bend the cards with the right hand against the left index finger (Figures 3-260 to 3-262). Then put the left index finger on the edge of the cards. You can't make quite as wide a fan with the left index finger curled behind the deck. If you can do the bending without putting the index finger behind the deck, do so. As the deck expands, start spreading the cards in a clockwise arc (Figure 3-263). Draw the left index finger back to the left to spread the first cards of the fan back and widen the fan in the other direction (Figure 3-264). Continue to deposit cards with the right fingers until you have spread the whole deck (Figure 3-265). This flourish is like the deck expansion maneuver used for flourishes like the **Waterfall Drop**, but with the **Flower Fan** you are just expanding one end. You expand the one end and deposit cards with the right fingers as you move the right hand in a clockwise arc around the stationary left hand. Try to form the fan rapidly, almost all at once, rather than slowly depositing cards. This is a toughie, and will take time to get smooth. Your first fans will be short and uneven. Gradually you'll pick up the knack.

Close the fan by pushing on the far right card with the right index finger and coalescing the fan together to the left in a counter-clockwise arc.

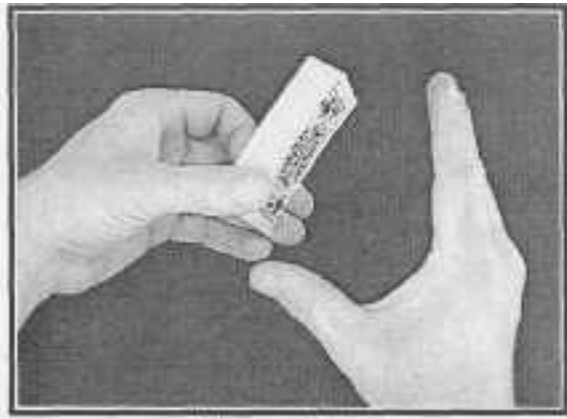


Figure 3-259

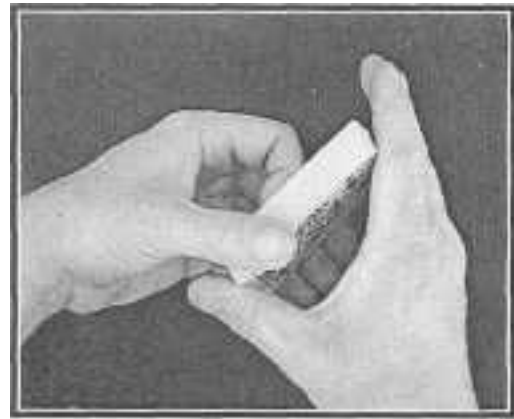


Figure 3-260



Figure 3-261



Figure 3-262



Figure 3-263



Figure 3-264

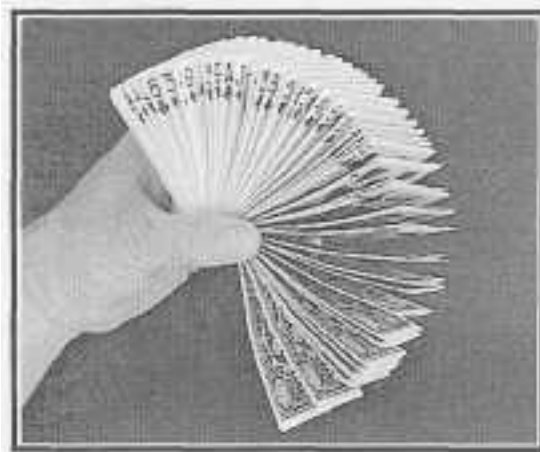


Figure 3-265

The other method of the Flower Fan involves holding the deck in the same starting grip in the left hand and then squeezing it between the right fingers and thumb on the long sides (Figures 3-266, 3-267). You don't need to put the left index finger at the back unless it helps you bend the cards at the start. Release cards from the thumb as you traverse a clockwise arc (Figures 3-268, 3-269). Remember to draw back the left index finger at the end to help widen the fan.

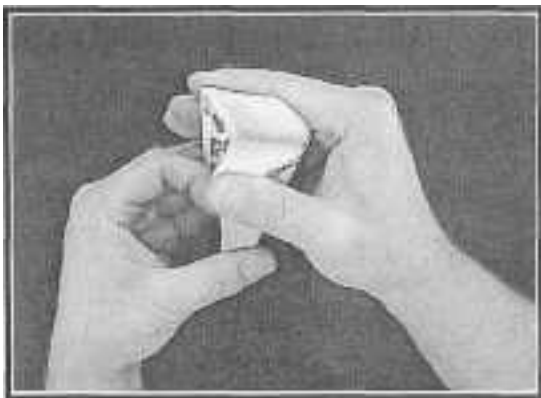


Figure 3-266

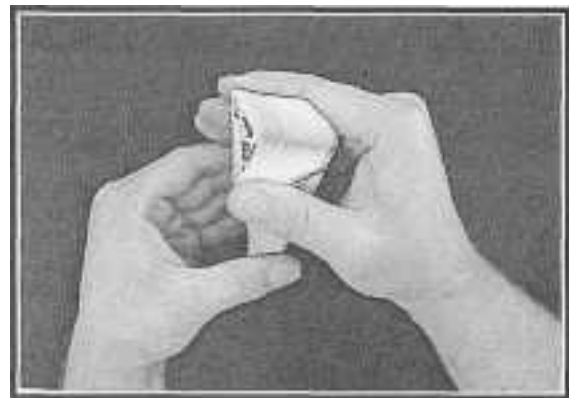


Figure 3-267

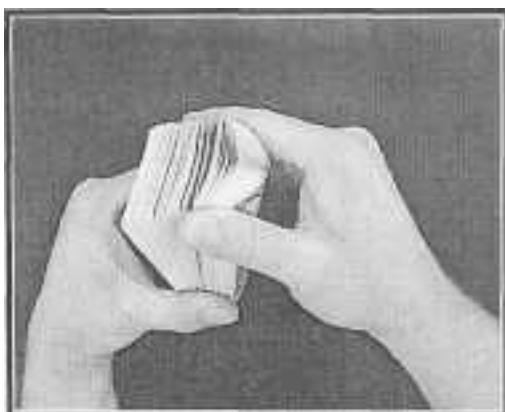


Figure 3-268

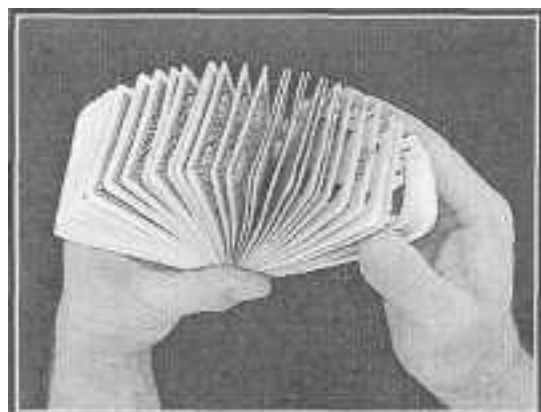


Figure 3-269

Automatic Flower Fan

McBride teaches this in his excellent videotapes, and refers us to the source: Will Goldston's *Tricks of the Masters*. The same basic principle is described by Ganson in conjunction with a sort of flat drop catch in *Expert Manipulation of Playing Cards*. I call this general principle the **Virtual Electric Deck**.

The mechanics of the **Automatic Flower Fan** are radically different from either method of the just described **Flower Fan**. In fact, whereas the **Flower Fan** is extremely difficult, the automatic version is, well, automatic. Why not always do the easier, self-working version? Because the **Automatic Flower Fan** bends the deck and can't be followed by much else (except the few other **Virtual Electric Deck** effects) unless you switch decks. The automatic fan must be the last thing you do with that deck for that show because the cards must be so severely bent. In fact, if you do the fan the way most authors tell you the deck is pretty much ruined forever.

My deck-saving modification involves simply turning one half of the pack over before bending it, so that when you are done with the flourish and must unshuffle the cards later, privately, all the cards will be bowed the same way and the deck is salvageable. You'll see what I mean as you learn the flourish.

This is one of only two places in the book where I give instructions for a flourish that relies on bent cards; I describe Ganson's bent and woven drop as the **Virtual Electric Deck** in the Springs and Drops chapter. While some of Andrus's table ribbon spreads also rely on deck-bending, I don't feel their effect justifies the alteration of the deck. With the **Automatic Flower Fan**, the effect is worth the bending of the cards. Same with a few of the other **Virtual Electric Deck** effects. And again, I give you a card-preserving tip and again, this must be the last thing you do with that particular deck for that performance.

What you are going to do is create an artificially expanded pack.

Divide the deck in half as if you were going to do the classic two-hand **Waterfall Shuffle** (Figures 3-270 to 3-272). Note that the halves are face to face. Bow both halves (Figures 3-273 to 3-276). Carefully maneuver the halves into position to weave the halves together (Figures 3-277 to 3-280). This means walking the fingers and thumbs around to their correct places, all the while keeping the bowed halves perfectly square. If you don't keep a tight grip on the cards throughout, the resultant weave will be less even. Weave the halves (Figures 3-281, 3-282). This weave is slightly different from the one used for the **Giant Fan**. This time the right-hand half is woven into the near short end of the left-hand half. Push or waterfall the halves flush (Figures 3-283, 3-284). You now have a **Virtual Electric Deck** (Figure 3-285). Hold the deck in both hands and open the hands (Figure 3-286). Hold the whole deck in one hand and open the hand (Figure 3-287). When holding the fan in one hand, keep the cards controlled between the pinkie and the thumb. You can also do simultaneous **Automatic Flower Fans** in both hands simply by dividing the deck in half after bowing and weaving it (Figures 3-288, 3-289). You can even give the cards to a spectator to fan. Keep the deck compressed and square, and give half the deck to the spectator. Instruct them to keep their hands tightly shut and then slowly open them as if releasing a butterfly. You simultaneously do the same with your half.

Were you not to position the halves face-to face prior to bowing and weaving the cards, you would have half the deck bowed one way and half bowed the other, and no matter how hard you tried to straighten the cards, the next time you tried a **Behind-the-Back Deck Separation** the pack would explode.

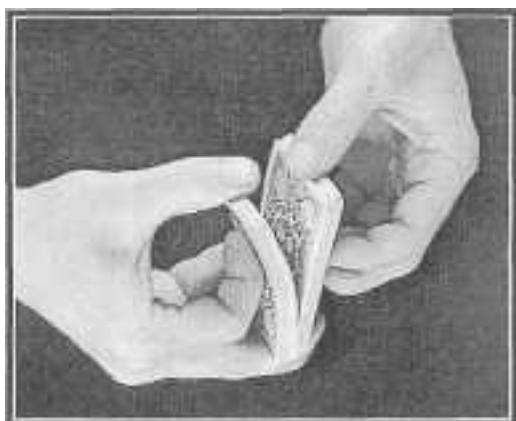


Figure 3-270



Figure 3-271



Figure 3-272

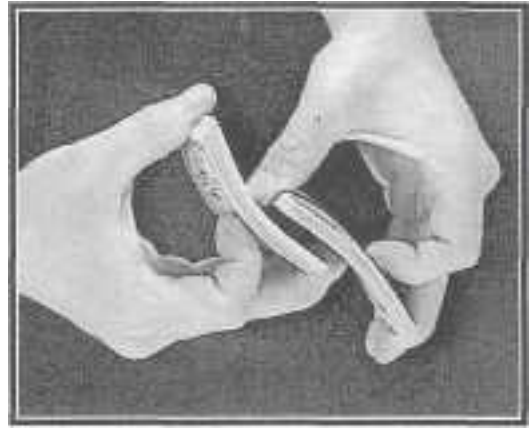


Figure 3-273



Figure 3-274



Figure 3-275

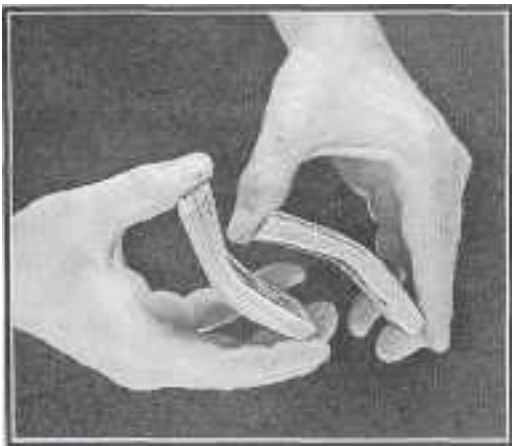


Figure 3-276



Figure 3-277

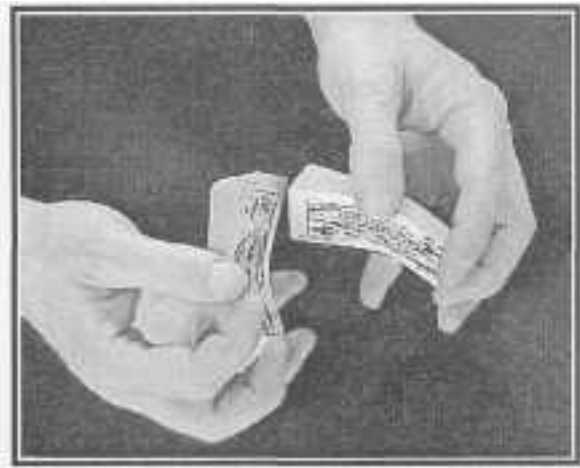


Figure 3-278

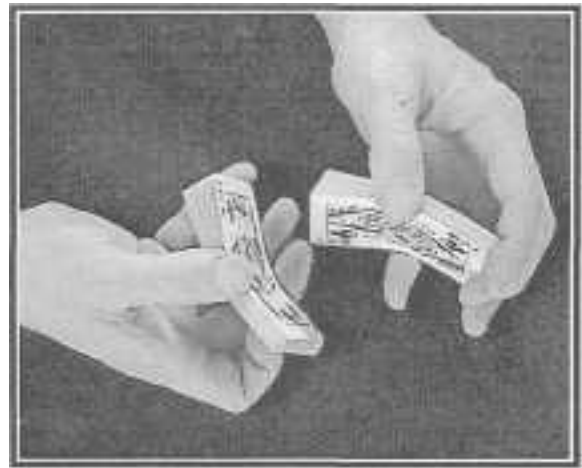


Figure 3-279



Figure 3-280

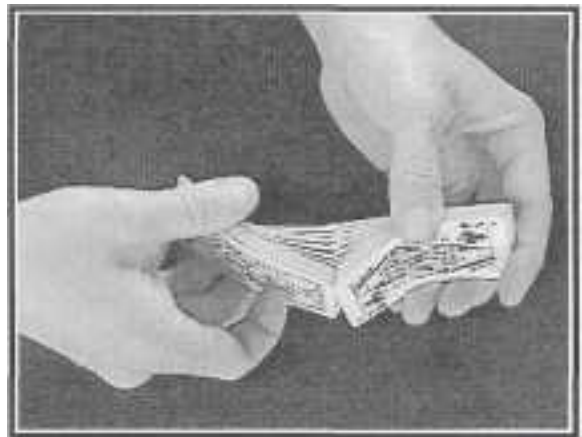


Figure 3-281

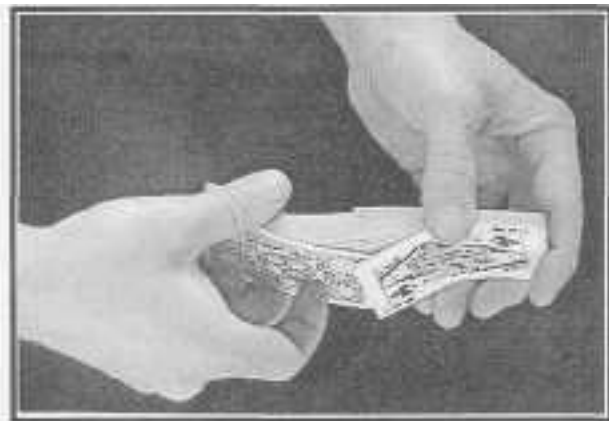


Figure 3-282



Figure 3-283

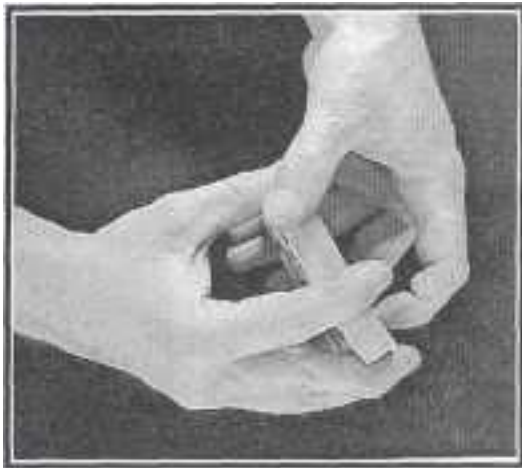


Figure 3-284

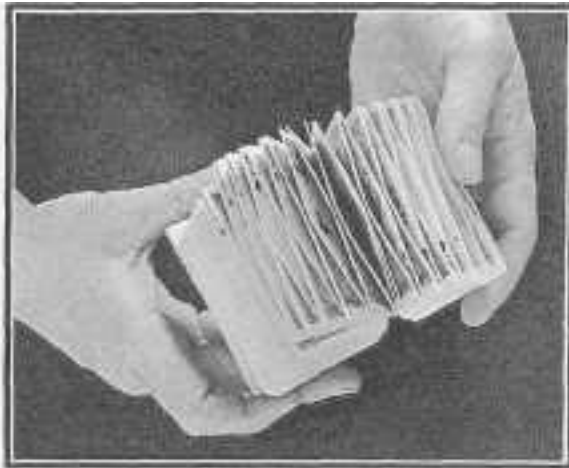


Figure 3-285



Figure 3-286



Figure 3-287

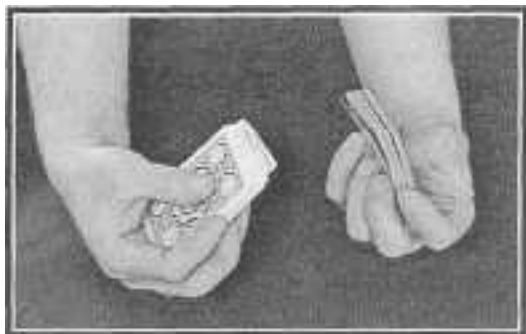


Figure 3-288



Figure 3-289

Fan Miscellany

Peel-Away Fan, Flash Fan, Rising Sun Fan and others. There are three reasons for my not including any of these or similar fans. First, I think these fans make no visual sense when performed with a regular deck, and this is primarily a book about how to do flourishes with ordinary, unprepared cards. Second, the best fanning effects with colorful fanning decks involve the changing of colors of fans which is, after all, a magical effect and not a strict flourish. Third, I didn't have room for all the techniques involved

with using a colorful exhibition fanning deck, so I have saved my descriptions for another book. You can find decent descriptions of all of these fans and others in Tarr, Ganson and Cossari.

Fans from *The Chavez Studio of Magic Course*. As I have earlier opined, the *Chavez Course* is replete with marvelous card production maneuvers, not to mention tons of stage magic with many other objects. I did not find anything unique in the *Chavez Course*, flourish-wise, to include in the present volume. In terms of fans, the good ones like the *Triple Fan* should be performed with an exhibition fanning deck, and in the particular case of the *Triple Fan*, an exhibition fanning deck with at least seventy cards. Likewise, Chavez's *Double Fan*, *Windmill*, and others look inelegant when done with an ordinary deck. Besides, the *Windmill* is a sloppy way to do **Fan within a Fan**, and the *Double Fan* is basically Tarr's *Peel-Away Fan*.

Bad Fans. I just don't like certain fans. The *Rosette* is a puny, practically invisible trifle that is indicative of a tendency to attempt to exaggerate the import of the insignificant. *The Curly-Q* or *One-handed Pressure Fan* is an example of focusing unnecessary attention on the formation of a fan rather than on the fan itself. This kind of fan is like springing the cards onto the table to do a ribbon spread and turnover instead of pressure-spreading them. You get a messy ribbon in exchange for a nominally fancier way of making the ribbon. *Continuous Card Circles* are "hard way" propositions with no more impact than a regular circle and way less impact than a giant circle. Why would you want to make a continuous card circle? Just for the sake of seeing your finger sticking out the middle of it, and this is not near justification enough. See Dai Vernon's *Ultimate Secrets of Card Magic* for a clumsy description of this clumsy flourish. Vernon admits that the "handling is not one of those beautifully smooth sequences of moves," and goes so far as to suggest that the circle be "made out of sight," and then brought out for display!! The wacky Vernon also finds the disturbing phallic protuberance of the finger "rather humorous."

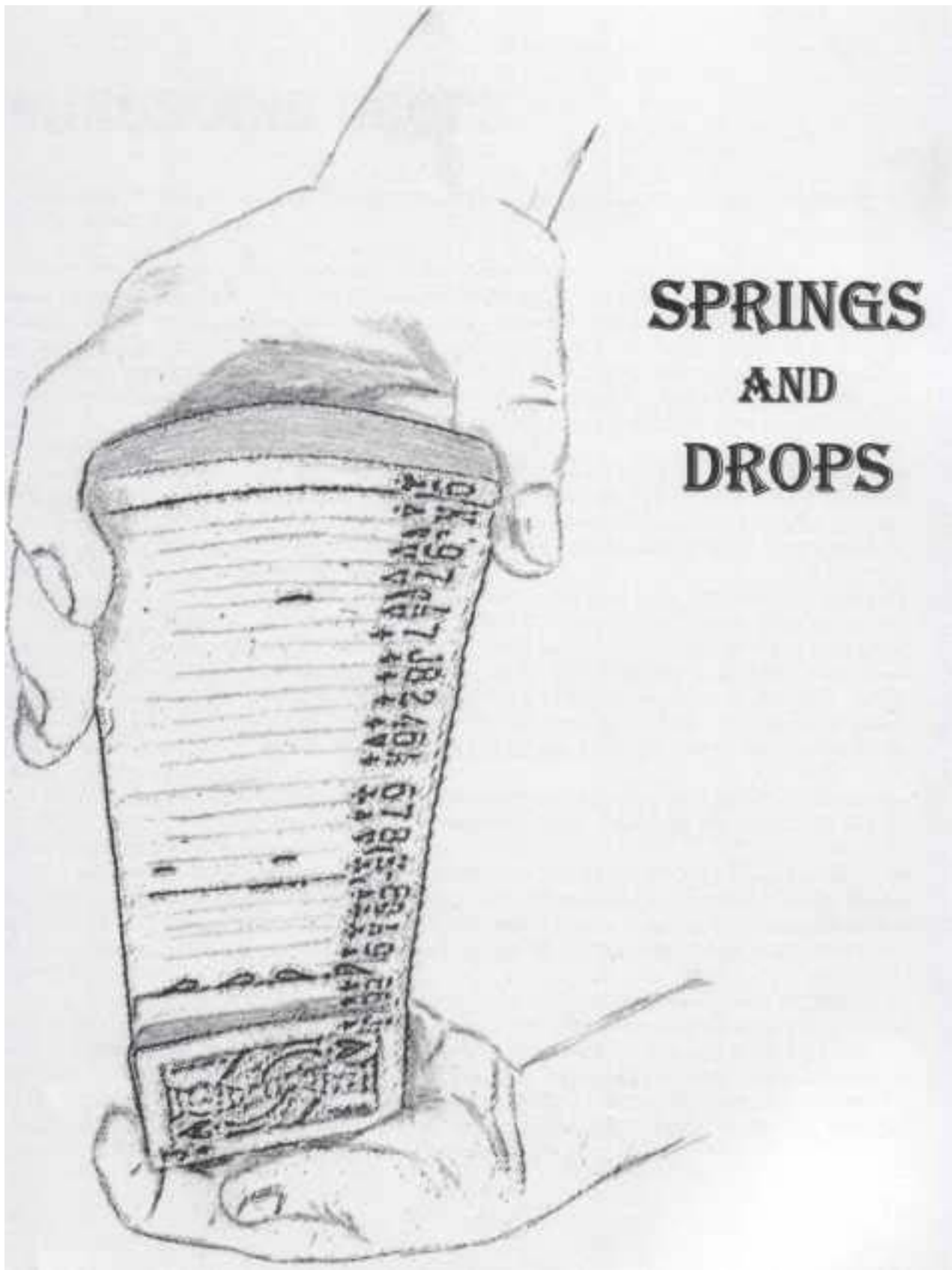
Andrus' Card Morass. This dreadful stunt entails laying out the entire deck on the table in such a configuration that it can be picked up off the table and balanced on one finger. The laying down of the cards takes a long time and the final arrangement looks very disorderly. Plus, who cares if you can balance a deck of cards on your finger if it takes that long and looks so messy. This is a trick best used in illustrating the concept of center of gravity in science class. Andrus is a genius, but he's also kinda crazy. And remember, a regular **Card Circle** is laughably easy to balance on your index finger. Too bad you can't spin the circle as well.

Some of the Stuff in *Card Fan-tasies* and *Exhibition Card Fans*. As I have said elsewhere, I think some of the maneuvers in these books border on the risible. But definitely obtain the books for yourself in order to evaluate them for yourself. Also note that Goodlette Dodson has chillingly long thumbs that make Nosfaratu look like a Disney character.

"Windshield Wiper" fans. This entails successive closing and reopening of **Twin Fans** with the hands alternating. When one fan closes, the other opens, etc. My only problem with this is the fans get messy pretty quickly, because you're supposed to immediately open and close the fans, with no time to square the deck in between. The fans look messier more quickly with regular cards. With colorful fanning cards, this is a much nicer effect.

Giant Fan Trivia. Henry Hay, in the otherwise reputable *The Amateur Magician's Handbook*, tells you to *riffle* shuffle the halves of the deck together "very evenly" in preparation for a giant fan. I guess he never heard of the weave. There's no way anyone can (or would ever need to) quickly *riffle* shuffle a deck evenly enough to do a decent giant fan! In fact, the shuffle should be card-for-card, with a little leeway with the very front and rear cards of the left half. But things gets stranger. Lynn Searles, in his excellent *How to Do Tricks with Cards*, says "I know of no way to spring or squeeze this big fan into existence," but gives a good description of the weave shuffle entitled "The Eye Level Dovetail Shuffle." And then Henry Hay, again after telling you to *riffle* shuffle rather than weave the halves of the deck together, gives a unique way to spring a giant fan into existence. Hay says to spring the cards "by the side edges, bending the cards lengthwise instead of crosswise." This is identical to my method of the non-giant **Side-Spring Fan**. I don't think the side-spring method is necessary for the giant fan. The **Giant Pressure Fan** or the **Giant Thumb Fan** are better, unless of course you are using an unpowdered, dirty or worn deck. Then the side-spring method will help, just as it would with a normal, non-giant fan.

SPRINGS AND DROPS



SPRINGS AND DROPS

"These are the airs and graces of legerdemain -feats of skill that are pretty and showy whether or not they mystify." Henry Hay

Henry Hay describes springing the cards as the "easiest, the oldest and the most ostentatious of the flourishes." I don't know about oldest, but I'd disagree on the other two counts. Although easiest for you might not be easiest for me, I have rarely seen the move executed very smoothly with any respectable distance, and certainly know of many less difficult maneuvers. In fact, *really* springing the cards, with the hands spread three feet apart and the cards traveling in an even, fluid stream, over the performer's head, is one of the more difficult feats of finger-flinging possible with playing cards. And a double pirouette arm-spread catch (or for that matter, a pirouette double arm-spread catch) is considerably more ostentatious than merely springing the cards.

Many authors, including Hay, say "don't try for distance" when springing the deck. But do a sizzling yard-long spring right after someone else has performed a pitiful, effete, six-inch spring and see if spectators don't readily perceive that the performer of the longer spring also sports a comparably elongated anatomic analog. Hay says that "three inches is fine to start," but in my opinion a three-inch spring is never acceptable, even your first time, even in the privacy of your own home.

Hay also tells us that "If you want to do card tricks instead of play cards with strangers, spring the pack a couple of times and you'll soon have an audience." Now I'm back with ol' Henry. What he's saying is: blatantly impress people right off the bat and they'll usually respect you enough to watch your other, maybe just as impressive, but perhaps less openly audacious, stuff. This really gets to the heart of the reason that virtually all spectators like flourishes, but you'll find many who loath any kind of card trick. Many people have been subjected to grotesquely boring or heinously inept card tricks. In contrast, a person springing the cards in a graceful, improbably long arc is putting out, plain and simple, and chances are he won't waste your time counting cards into endless stacks.

I would not, as does Lewis Ganson, in *Expert Manipulation of Playing Cards*, go so far as to say that "nearly all the ways of executing (any) flourish" are dependent upon "springing the cards." In fact the majority of flourishes have nothing to do with springing the cards.

You will need to learn the **Basic Spring** in order to be able to do the **Very Long Spring** or the **Upside-Down Spring**. You will need to be able to spring the cards as slowly as is necessary for the **Double Spring** before you can do the **Very Long Spring**. You will need to be able to do the **Very Long Spring** and **Upside-Down Spring** before you can do the **Overhead Spring**. If you learn the springs in the order I give them, you'll be just fine.

Here, "Spring" refers to the squeezing and propelling of cards out of the hand, while a "Drop" is the dropping of the cards from one hand to the other, (or, with the one-hand versions, to the same hand.) A **Flat Drop** is a **Waterfall Drop** done on the perpendicular plane. A **Cascade** refers to a drop involving a (weave-) shuffled deck. Other authors have referred to these distinct classes of flourishes interchangeably as "Waterfall," "Cascade," "Fountain," "Spring," "Ribbon Drop," "Sizzle," and, most regrettably, "Niagara." I do cave in to convention when I use the term "waterfall" to refer both to the **Waterfall Shuffle** and **Waterfall Drop**, two markedly different actions.

Basic Spring

The **Basic Spring** is performed by holding the deck in the right hand, grasping the inner left and outer right corners of the cards, bowing the deck toward the palm, and squeezing the deck so the cards squirt in an even stream into the left hand. Do not do as the otherwise wise Bill Tarr and virtually all other authors would tell you, which is grip the pack by the right thumb and fingers on the middle of the short ends. When I first perused the table of contents for Hugard and Braue's excellent *Expert Card Technique*, I was excited to see a chapter entitled "Flourishes," then disappointed to discover the chapter was only ten pages long, then unhealthily excited again when I read the description of the corner-grip method entitled "Springing The Cards - A New Method." Holding the cards at the opposite corners with pinkie and thumb provides for vastly superior command or, as Hugard eloquently understates it, "will be found to give greater and easier control of the flourish. It makes practical a slower and hence more effective action, and the cards can be sprung with the hands farther apart."

Stunts like the **Overhead Spring** and the **One-Hand Spring** are virtually impossible with the old-fashioned, thumb-at-the-middle-of-the-short-end-of-the-deck, or "incorrect" way. What it all boils down to is this: The corner method allows you to control all four sides of the deck, whereas the non-corner grip only allows for the control of the two short ends of the deck. Do not however, keep the index finger curled on top of the deck like the drawing in *Expert Card Technique*.

So anyway, grab the deck in the right hand and squeeze so the deck bows upward, that is, the middle of the top card is bending up, toward the inverted palm. Figures 4-1 to 4-3 show the correct grip from three different angles. Note that while the index, second and ring fingers contact the edge of the short end of the deck and serve as kind of a guide, the cards will only be consciously sprung off of the pinkie and thumb. With the deck thus bowed, you now have a wealth of spring tension extremely literally at your fingertips. Allow the bottom-most card, then its penultimate brother, then the whole inbred clan of plastic-coated kin, one kissing cousin at a time, to spring off the thumb. Ultimately you will want the cards to spring off the thumb and pinkie simultaneously, but for starters it is a good idea to concentrate on a smooth procession off the thumb. If you do this, the cards will stream toward you, but this is good since they will ricochet off your stomach and into the waiting left hand. Using your belly as a training backboard is not as ignoble as it sounds, and once more control is obtained, the bent pinkie of the left hand will act as a diminutive substitute for the now obsolete ventral plane. A few inches (anything more than three) is fine for starts, but the beauty of the flourish lies in a smooth and grand cascade.

Distance between the hands makes for a more visually arresting display, but many a card will tumble gracelessly to the pavement in the process of gaining precious inches. One trick is to move both hands apart and back again, accordion-style, instead of just elevating the right hand. Another is to try to spring the cards as s-l-o-w-l-y as possible, to provide time for the hands to separate farther. Any breeze will prove fatal to this flourish, so, whenever possible, perform it in an absolute vacuum. For real distance (three feet and more) see the very-soon-to-follow **Very Long Spring**.

Do not learn to spring the cards off the fingers first. If you fall into this habit, you will drop much more often and will be able to recover from iffy springs far less often. One acceptable variant would be the substitution of the right ring finger for the right pinkie at the corner opposite the thumb, if you happen to be weak-pinkied. Or try wedging this corner between the tips of the pinkie and ring finger.

So, first get the knack and feel of the move by springing the cards from the right thumb corner only. Use your stomach to help catch them in your left hand if necessary. At this point six inches between the hands is tolerable. Once this is comfortable, try letting the cards spring off both the right thumb- and pinkie-controlled corners. Then try using the left pinkie as a back drop to help catch the sprung cards. The left index finger can do the same thing at the front of the deck, so in effect the left hand forms a basket into which the cards are sprung. This basket has the left thumb as one side, the left middle and ring fingers as the other, and the left pinkie and index finger as the remaining two ends. Figure 4-4 depicts the relative positions of the two hands at the start of the spring. Figures 4-5 and 4-6 show a proper left-hand basket grip collecting sprung cards. Figures 4-7 to 4-10 show what your basic spring should look like, from your perspective.

Maybe the reason the corner grip never supplanted the other grip is the somewhat ambiguous drawing of the grip in *Expert Card Technique*. It almost looks like the deck is being held by the long sides. That and the depiction of the curled index finger atop the deck may have acted as deterrents. I cannot overemphasize the importance of using the corner grip, although this sentence sure comes close.



Figure 4-1



Figure 4-2



Figure 4-3



Figure 4-4



Figure 4-5



Figure 4-6



Figure 4-7



Figure 4-8

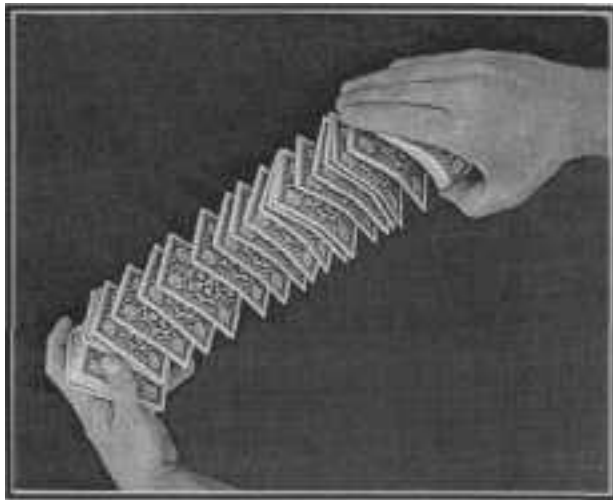


Figure 4-9



Figure 4-10

Waterfall Drop

For the basic **Waterfall Drop**, you want to forget all that crap about the corner grip. Were you to use the corner grip for this flourish, the cards might tend to rotate as they fell. Start with the deck in the left hand and begin to grab the deck with the right thumb at one short end, and the right fingers at the other short end (Figures 4-11, 4-12). Push the deck deeply into the right hand as you close the right thumb and fingers and let the deck spring toward the fingertips (Figures 4-13 to 4-15). The idea is to get all 52 cards evenly spaced, with a little pocket of air between each card and its neighbor. The amount of bow in the cards after expansion is not that important; the smaller your hand, the sharper the bend of the cards. Keep the left thumb pressed on the face card and the other left fingers underneath the expanded deck to keep the cards stable. I call the preceding preparatory sequence of moves "expanding the deck." Ganson describes the process in *Expert Manipulation of Playing Cards*; many other authors mention the same thing, usually in conjunction with some untenable card trick. Weak uses of the expansion that have been offered range from weaving two expanded halves as a shuffle to expanding half the pack to look like the whole deck and then pretending to palm off half the deck but really just un-expanding the half. In my opinion, the most dignified uses for the deck expansion are waterfall and flat drops. Another good use for the concept taken to the extreme is the non-automatic **Flower Fan**.

Now you're ready for the drop itself. Slightly open the right hand. Since the cards are evenly spaced with air pockets, once you release some of the pressure of the right thumb and fingers, the cards should begin to fall in an even stream (Figures 4-16, 4-17). Continue to gradually open the right hand and allow the rest of the deck to fall into the left hand (Figures 4-18 to 4-21). Raise the right hand to lengthen the stream, then lower the right hand as the supply of cards runs out. Use the same basket-catch technique with the left hand as you did in catching the **Basic Spring**, except the basket needs to be a little narrower. With the waterfall, the cards can hit the base of the left fingers and fall into the left palm or be sandwiched between the left fingers and thumb as shown in the photos. Try to time the raising and lowering of the right hand so that you're not dropping the deck from one stationary hand to the other so much as maintaining an unbroken stream of cards between the hands. Once you've got the knack, you can also drop the cards from a stationary, elevated right hand into a stationary left hand. In fact, you will need to do precisely this to exhibit the extremely impressive **Behind-the-Back Waterfall Drop**.

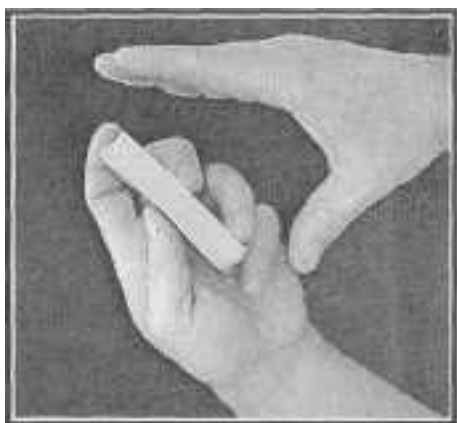


Figure 4-11

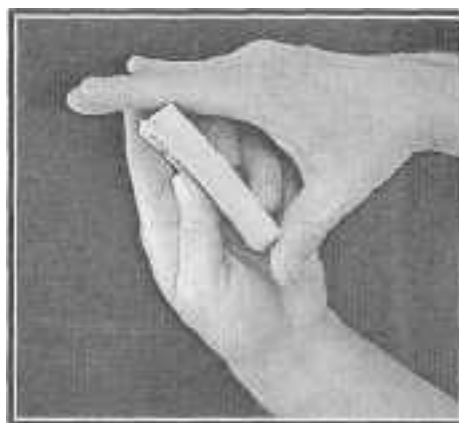


Figure 4-12

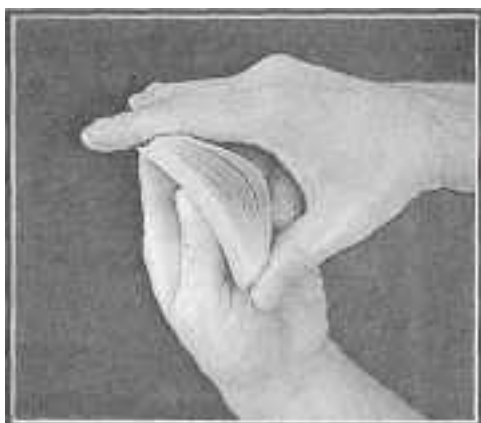


Figure 4-13



Figure 4-14



Figure 4-15



Figure 4-16



Figure 4-17



Figure 4-18



Figure 4-19



Figure 4-20



Figure 4-21

Flat Drop

Back to the corner grip for the **Flat Drop**. The goal here is to drop the cards in a long stream and have them land flat atop one another. Grip the deck as for the **Basic Spring**, except deep in the hand as for the **Waterfall Drop**. Now do the deck expansion maneuver from the **Waterfall Drop**, except with the corner grip. This should not be that challenging. Once the cards are separated turn the deck face down (Figure 4-22), and begin releasing the cards by letting up on the tension of the right thumb and pinkie. Raise the right hand as far as you can without disrupting the stream of falling cards (Figure 4-23). Once the right hand has reached its apogee and almost all the cards have fallen, lower the right hand (Figure 4-24). Sometimes you may need to turn the hand palm down before doing the deck expansion thing, in which case a little more care should be exercised so that the cards don't start to drop prematurely.

The chief enemy of a smooth **Flat Drop** is tumbling rotation of the cards. Using the corner grip should prevent this from happening. If rotation does happen, figure out from which corner the cards fall first, and raise the bottom cards up with the thumb (or pinkie) at this corner. In other words, try to delay the fall from whichever side is falling first and causing the cards to rotate. Don't try to tilt the whole expanded deck. Merely tilting up the first few cards of the flow should do the trick.

Really long **Flat Drops** are difficult because you have no momentum to work with. If you raise your right hand too far, the spaces between the cards will be such that some of the cards are bound to somersault. Go for a couple of feet of distance.

I would advise dividing the deck and practicing the **Flat Drop** in both hands simultaneously, endeavoring to drop the cards on the table in two piles that are as square and neat as possible. Facility with this practice technique will make both real one-hand **Flat Drops** (where you have to actually catch the falling cards) and the **Flat Drop Shuffle** much easier to acquire. The **Flat Drop** is no substitute for a good spring, but with the deck divided, the flat drop gives much more control for a shuffle. Houdini's one-handed spring was actually a flat drop, according to Gaultier. Use the same catching techniques described in the **One-Hand Waterfall/Double Waterfall Drop** description to do simultaneous one-hand **Flat Drops**.

So-called "dribble" moves, where the cards are riffled at both ends as they are dropped, are not flourishes. The dribble is a magical sleight for apparently proving that the cards are not being controlled by the performer. It's hard to get much fluidity or distance from the dribble if you try to use it as a flourish. Occasionally you come across someone who has worked out a riffle/spring/drop with respectable distance. Such methods are temperamental owing to the difficulty of making two sides or ends of the deck riffle synchronically. Plus, they are competing with easier and more fluid looking standard springs and drops.



Figure 4-22

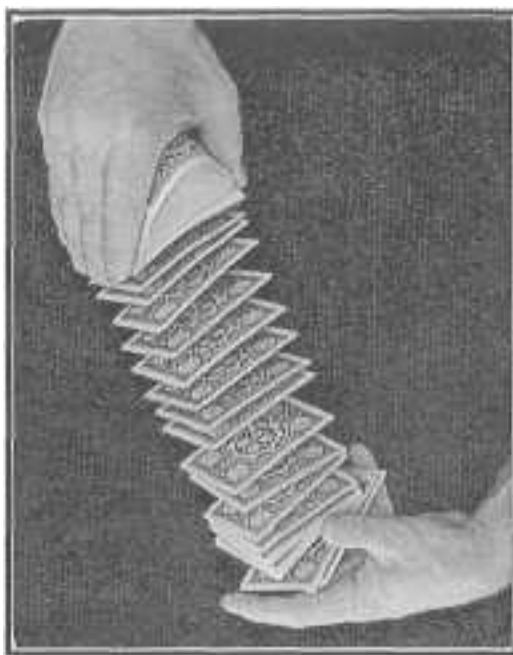


Figure 4-23



Figure 4-24

Cascade

My definition of **Cascade** entails that the cards are divided and woven prior to dropping them. As I will soon for table ribbon spreads, I must refer you to Jerry Andrus' *Kurios Kards* to see the subject of **Cascades** explored to its most questionable extreme. Andrus describes **Cascades** where the cards are divided in half, woven, divided again, woven again and then dropped. I have several problems with such Cascades. First and most important, Andrus makes no provision for catching the cards so you can maybe do something else with them. With both hands occupied holding the enormous woven four-tiered pack, and with the cards falling in several different streams, your only hope of catching them would be in a hat (or a row of hats) strategically positioned on a table or the floor. Second, it is tough and unnatural to weave already woven cards. There is too much space between the cards and not enough fingers on most hands to keep the cards under control long enough to then go and deliberately drop them on the floor (or into a row of hats). As with all of Andrus' more marginally workable material, I am still ever grateful for his at least examining some of the possibilities and clearly posting some of the explorative dead ends.

What I want in a **Cascade** is something pretty that is catchable in a reasonable fashion. I don't want something where you just barely manage to catch a stream of cards, but in such a disheveled heap that it takes a minute to square them. Vernon's *Notis Cascade*, for instance, is rather tough to square after the drop. It consists of doing the **Standard One-Hand Riffle Shuffle** in the left hand to weave the cards together, and directing the woven cards from the left hand to the right. I don't much like the *Notis Cascade* as a flourish anyway, because I think it throws away the one-hand shuffle. I very much like when, in another book, Vernon relates that Senor Notis could juggle ordinary playing cards "in the same manner as a juggler performs with balls."

Here is my favorite **Cascade**. First weave the cards and arrange the halves so that the corners of the halves overlap by one inch and are angled as shown (Figure 4-25). Note that the top and bottom cards of the woven pack are in the left hand, enabling you to let go with the right hand (Figure 4-26). Keep a tight grip on the woven pack with the left hand. Extend the right index and pinkie fingers and curl the right middle and ring fingers. Grip the deck from above with the right thumb at the center of the juncture of the two halves and from below with the right pinkie and index fingers at opposing spots on the edges of the respective halves (Figure 4-27). Keep gripping the deck rather firmly to keep it square. Position the left hand below the right hand and directly underneath the juncture of the two halves of the deck (Figure 4-28). Tilt the right hand and the deck back and slowly release the tension of the right thumb, until the front cards begin to fall (Figures 4-29, 4-30). Slowly tilt the deck forward to cause more cards to fall (Figure 4-31). Use a basket grip to catch the coalescing cards in the left hand. Continue the slow tilt of the double-pack until all the cards have cascaded into the left hand (Figures 4-32 to 4-34). If you hold the woven deck straight up and down rather than tilted back at the start, all the cards will fall at once in an extremely quick and unsatisfying cascade. The gradual tilting forward allows for a slower and easy-to-see cascade.

Many other cascade configurations are possible, with varying degrees of catchability.

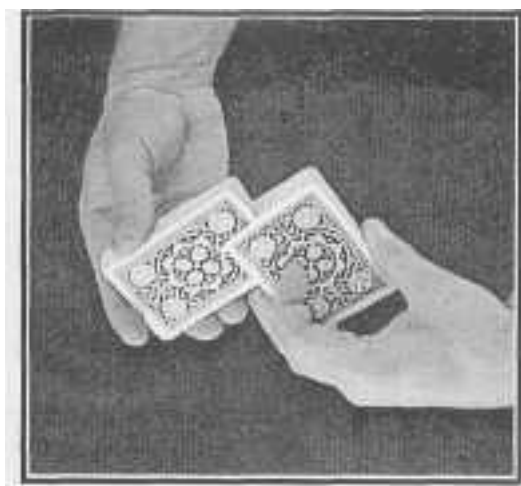


Figure 4-25



Figure 4-26



Figure 4-27



Figure 4-28



Figure 4-29



Figure 4-30



Figure 4-31



Figure 4-32



Figure 4-33



Figure 4-34

Double Spring

In animated cartoons, the card shark always springs the deck two or three times, in rapid succession, with no time at all between each spring. Or, the cards are quickly sprung from the right hand to the left, then the left to the right, then right to left, etc. In the flesh and blood world of actual semi-advanced primates such as ourselves, such- feats are impracticable. The cards just never land in a square-enough pile in the left hand for the right to immediately re-grip for another hurried spring. The left hand can attempt to quickly re-square the deck but never quickly or neatly enough. I think the only way to achieve truly immediate back-to-back springs is to perform the **Double Spring**, and the easiest way to get the effect of alternate-hand springing is to use the **Upside-Down Spring**.

All the **Double Spring** really entails is the successive springing of the halves of the deck, instead of the entire pasteboard concatenation. In other, slightly less ill-chosen words, spring the bottom half of the deck, bring the hands together as if to be done with the stunt, and then instantly spring the remainder of the cards onto the sprung lower half which is now resting in the left palm. Figures 4-35 to 4-39 illustrate this process.

Of course you must spring the cards very slowly in order to get any longevity or distance out of the springs. This means the corner grip combined with a deliberate attempt to spring the cards very slowly. Since you will not be getting as much distance with half the deck, you can use less pressure when springing. Bend the cards less and your spring will slow down. Practice springing only half a deck until you can get respectable distance. Back-to-back six-inch springs look twice as poor as a single six-inch spring. Learning the **Very Long Spring** will greatly facilitate the **Double Spring**, and vice-versa.



Figure 4-35



Figure 4-36



Figure 4-37

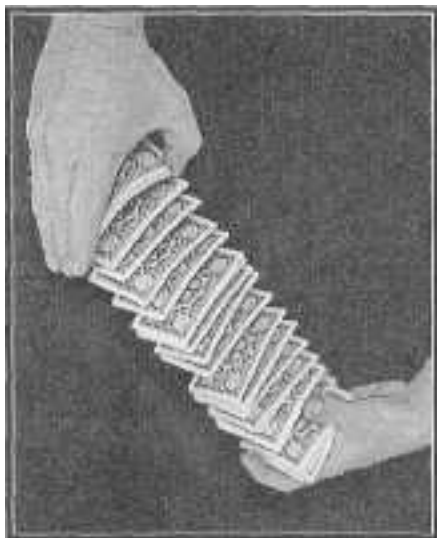


Figure 4-38



Figure 4-39

Upside-Down Spring

I think it's pointless to learn to spring the cards with both hands for the normal hand-to-hand spring, although you will need to be able to spring some with both hands to do the double **Spring Shuffle**.

The **Upside-Down Spring** can make it look like you can spring the cards with either hand. A nice looking feat in itself, the **Upside-Down Spring** is a prerequisite to the **Very Long Spring** and, the most spectacular spring of all, the **Overhead Spring**.

The actual springing part of the **Upside-Down Spring** is similar to the **Basic Spring**. The hands are held upside-down, however, so you are springing them up from the right hand into the left. The rhythm of the spring is different from the basic spring. With the **Upside-Down Spring** you must follow the left hand with the right as the left moves up to allow the cards to spring as high as possible. Needless to say, a good four-point basket catch is essential, but the force of the other cards springing up from below must help keep the first cards pushed up into the left hand. The feel of the force of the cards springing up also tells you how high to lift the left hand. Too low, and the energy of the spring is wasted. Too high, and the cards sprung up from the right hand won't make it high enough to be caught. At the end of the spring it is necessary to close the hands, either by lowering the left hand or raising the right, or doing a little of both at the same time.

So, grip the deck in the right hand as for the basic spring. Now turn this hand palm up. Turn your left hand palm down (Figure 4-40). Spring the cards up as you spread the hands apart, gathering them into the left hand, the fingers of which gradually close as more cards are added (Figures 4-41, 4-42). The sprung cards push against the left hand, which moves further away from the right hand at the beginning of the flourish and closer to the right hand at the end. The right hand follows the left so as to keep a steady stream of cards going up throughout the spring. **Upside-Down Springs** of two feet or more in length look much better. If your intent is the appearance of ambidextrous springs, then make the upside-down spring the exact same length as the right-side-up spring. Do a right side-up spring, followed by an upside-down spring, followed by a right-side-up spring, and it appears as if you have sprung the cards from hand to hand.



Figure 4-40



Figure 4-41



Figure 4-42

Very Long Spring

The **Very Long Spring** takes advantage of the slow springing required for the **Double Spring**, and also makes use of the hand separation technique of the **Upside-Down Spring**. In fact, the **Very Long Spring** feels a lot like the **Upside-Down Spring** done right-side-up. This is because the hands must separate a very long distance **but** maintain the tension and thus the integrity of the stream of cards. With the **Basic Spring**, gravity will assist you in catching the cards, and so you are not trying to push down on the left hand with the force of the springing cards - the cards will get there on their own. With the **Upside-Down Spring** the stream of cards must push up on the left hand with sufficient force to keep the earlier cards elevated and in the left hand. With the **Very Long Spring**, the card stream must always exert pressure on the left hand, throughout the spring, even though the cards are technically *falling* into the left hand. This is because the hands are so far apart that the only thing keeping the cards in line is their momentum. Too much momentum and your spring will be of short duration and you won't have time to spread the hands really far apart. Too little momentum and your spring will disintegrate in a catastrophic explosion of cards.

The right hand leads in this spring, and the key is to raise the right hand way up above the left as the spring commences. As soon as you feel cards being pressed into the left hand by their rude followers, raise the right hand as far as it will go while still maintaining the same amount of pressure against the left hand by the stream of cards. Spring the cards very slowly in order to allow for the hands to remain separated for the longest possible time. Even so, this is a flourish of short duration because the slowness of the spring is consumed by the distance between the hands. When the tension of the cards against your left hand begins to let up, raise the left hand up to follow the right hand. After practice, you will find that both hands move up at the same rate until the end of the spring, when the hands must close together. The only reason the **Very Long Spring** works is that some control is exerted at both ends of the spring. The right hand emits a slow, even stream of cards. The left hand must both gauge tension and catch the cards. Figures 4-43 to 4-47 show this flourish.



Figure 4-43

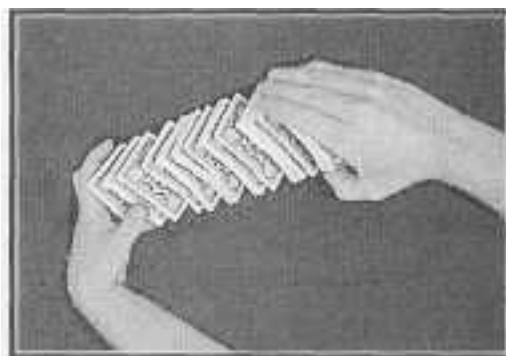


Figure 4-44

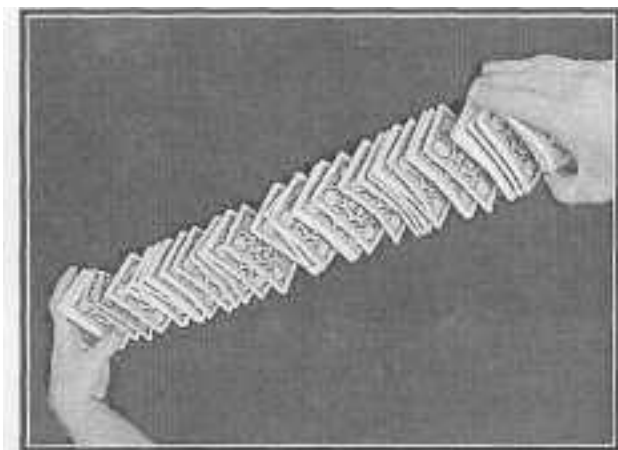


Figure 4-45

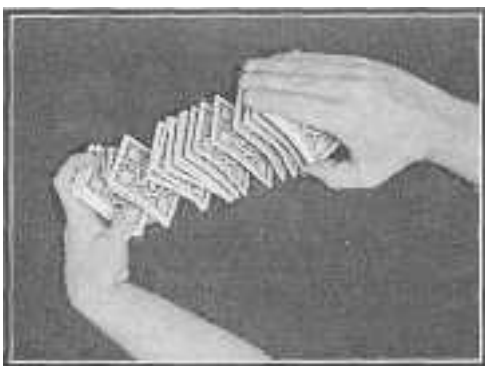


Figure 4-46



Figure 4-47

Overhead Spring

On the front of one of the paperback editions of Paul LePaul's fascinating *The Card Magic of LePaul* is a drawing (by Ed Mishell) of a magician in bow tie and tails springing the deck in an arc over his head, where the cards actually LOOP around and eventually end up in his other hand. Now if any flourish is impossible it's that. However...

The **Overhead Spring** is as spectacular a flourish as is possible with playing cards. I believe it is original with me; I have certainly never seen anyone else do or describe it. The cards are sprung in a grand, sweeping arc, over the head. Owing to the unique angle at which the cards are presented, most of the area of the faces of all the cards are visible throughout the flourish.

This flourish will be fairly easy for you if you have truly mastered all of the preceding springing techniques. It will be grievously difficult if you haven't. The corner grip is essential.

This is pictured from your perspective, and believe me, the pictures do not do the move justice. Practice in front of the mirror until you get a nice, smooth, long, slow, visible arc.

Hold the deck in the right hand in preparation for a **Very Long Spring**. Position both hands at the left side of the body, left hand palm up, right hand with the deck palm down (Figure 4-48). Without springing the cards, keep the arms perfectly rigid and sweep them in an arc from left to right, over your head. (Figures 4-49 to 4-53). This is the path you want the cards to follow. One thing you're never gonna be able to do is spring a deck of cards from the right hand to the left, over the head, with the hands positioned on opposite sides of your body throughout. Instead, you must follow the right hand with the left as the two hands traverse their arc. In between the hands is a **Very Long Spring** that will actually curve to follow the sweeping, curved traversal of the hands.

Remember the feel of the sprung cards pressing against the left hand in the **Upside-Down Spring**, and how the left hand follows the right in the **Very Long Spring**. Also recall how very slowly the cards had to be sprung in order to do a **Double Spring**.

Now, with the hands back at the left side of your body (Figure 4-54). Begin to spring the cards as you move both hands up (Figure 4-55). Move the right hand faster than the left until you feel the tension of the sprung cards on the left palm begin to diminish. Once you have achieved your maximum distance, move both hands at the same rate, keeping the distance between them the same. Continue to move the hands until they traverse an arc up and over the head and then down to the right side of the body (Figures 4-56 to 4-58). At Figure 4-57 the spring begins to turn upside-down. The rest of the spring is an **Upside-Down Spring** with the left fingers pointing out. The cards end up all in the left hand which is above the right (Figure 4-59). This is a beautiful, flagrant, instant reputation-maker.

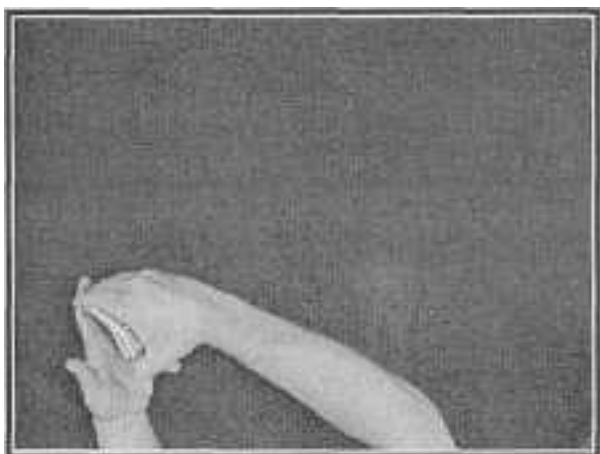


Figure 4-48

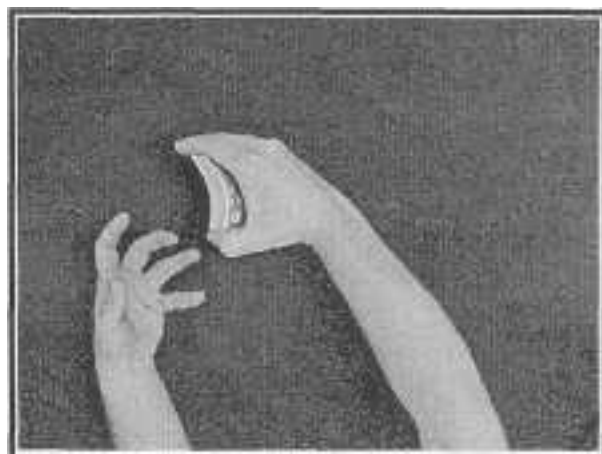


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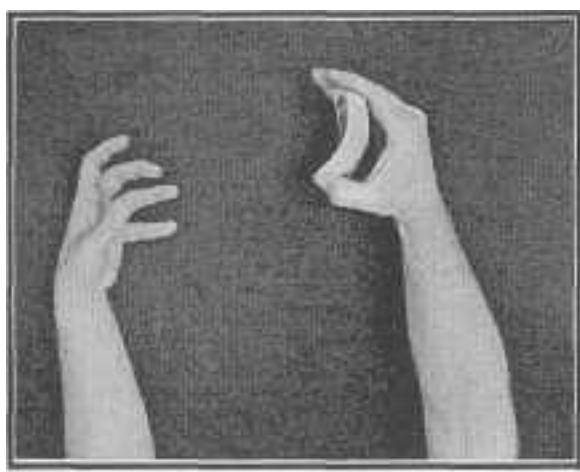


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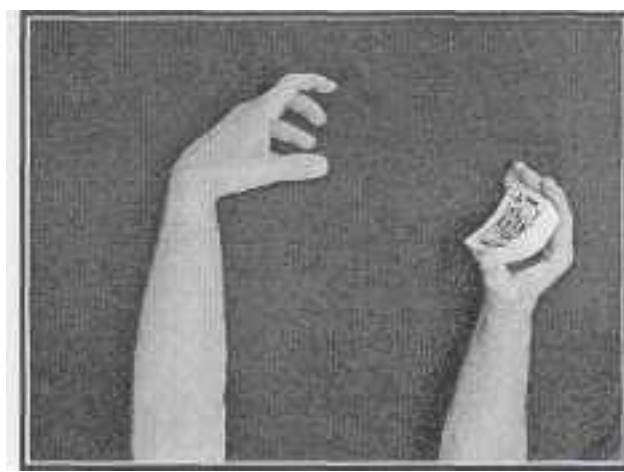


Figure 4-51



Figure 4-52

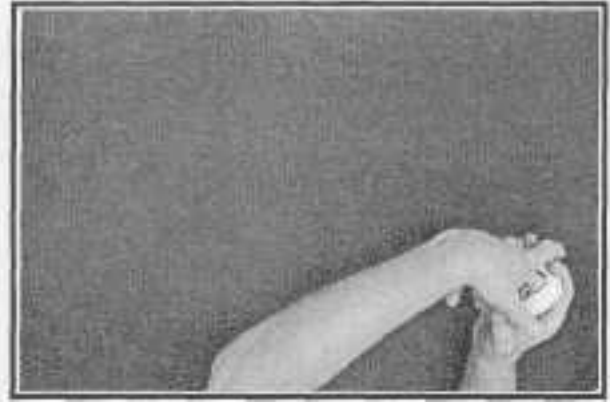


Figure 4-53



Figure 4-54

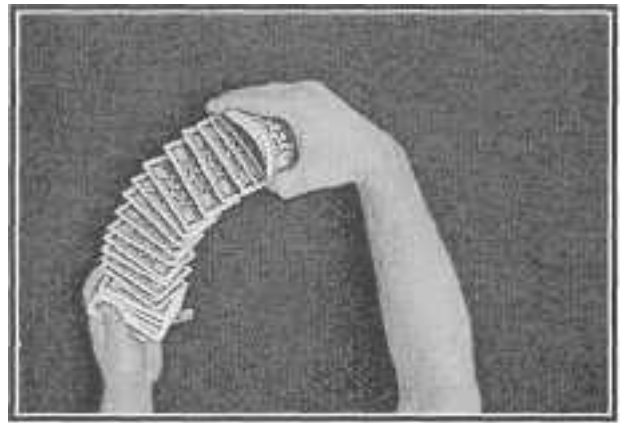


Figure 4-55

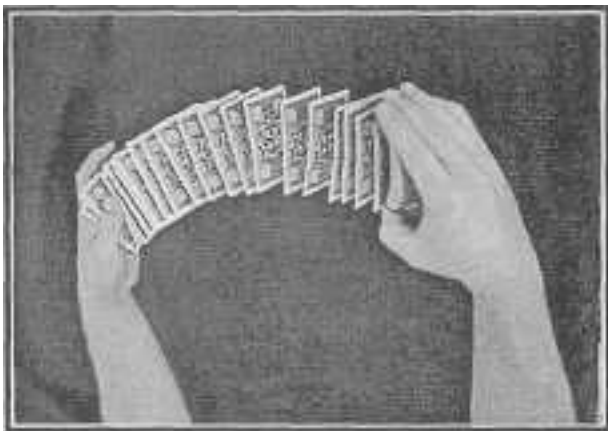


Figure 4-56

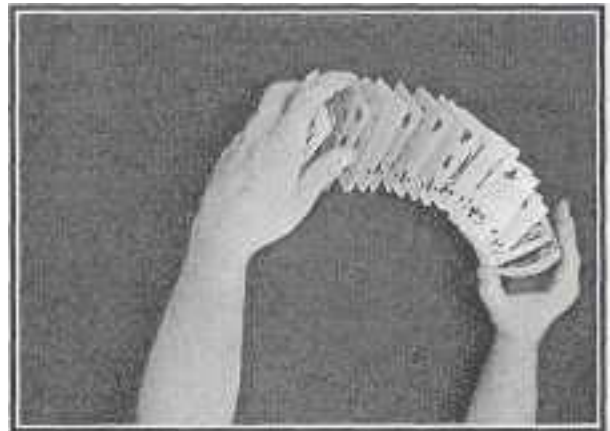


Figure 4-57

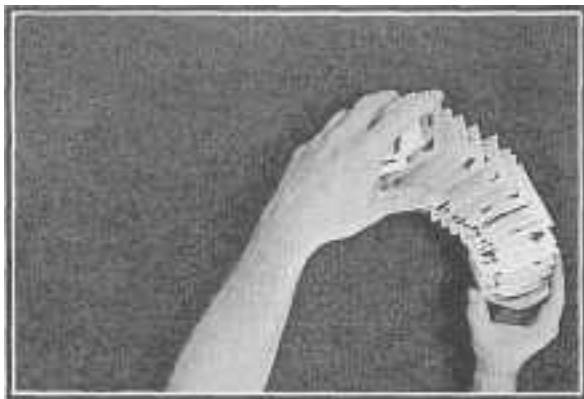


Figure 4-58



Figure 4-59

Behind-the-Back Waterfall Drop

What makes this so brutally difficult is that it is both a blind catch and a hard catch. A blind catch is a catch the performer can't see happening. Don't get me wrong - half the stuff in this book can be done blindfolded once you are skilled enough (a good blindfold peek won't hurt either). Aerial stunts and catches are a completely different matter. The **Behind-the-Back Waterfall Drop** isn't as hard as juggling cards blindfolded. But it's damned hard.

First practice a new, twisted kind of basket catch in front of the body. Figure 4-60 shows the left hand rotated clockwise toward the body as far as it will twist. Now practice waterfall dropping the cards into this contorted basket. To do so you will also need to rotate the right hand so that it is oriented to drop the cards in a stream parallel to the front of your body (Figures 4-61 to 4-64). Once you have mastered this awkward drop, you can convert it into the behind-the-back drop. First, expand the pack in the right hand as you would for an ordinary **Waterfall Drop**. Then, put your left hand behind your back and touch your left thumb to your spine about six inches above your beltline. Your left thumb should point straight up and be pressed against your back for the length of the thumb. Now take your right arm and position it behind your head. Touch the back of your right pinkie to the back of your head. Your goal is to have the expanded deck in the right hand poised directly above the basket-ready, backbone-touching left hand.

You guessed it - you now waterfall drop the deck from the right hand to the left. The most important thing I can tell you is to arch your back. If the cards still hit your back near your shoulders, stretch your right arm so the right hand is further in back of you. Standing with your left side facing a mirror will enable you to diagnose other impediments to the falling stream of cards. First try dropping an encased deck until you catch it every time and it does not rotate. Then learn the real drop with half a deck, and drop the cards almost all at once at first. Then gradually add cards and slow the stream down. Like I said, this is a toughie and only considerable practice will render it a reliable flourish.



Figure 4-60



Figure 4-61



Figure 4-62



Figure 4-63



Figure 4-64

One-Hand Waterfall/Double Waterfall Drop

The real reason to learn the **One-Hand Waterfall Drop** is so you can do it in both hands simultaneously, as the spectacular **Double Waterfall Drop**. Unless you can get enormous distance, the effect of doing the move in one hand with the full deck is about the same as the infinitely easier **No-Turnover Down Catch** from the Arm-Spreads chapter. Plus, the **One-Hand Waterfall Drop** is much easier to do with half a deck - with the whole deck the cards start to rotate. So learn it in the right hand with half the deck, and then master it in both hands, with half the pack in each.

For a really hard flourish, the **Double Waterfall Drop** gets a lot of exposure. McBride does it (but doesn't describe it) in his indispensable *Art of Card Manipulations* videos. And I've seen Ricky Jay do it, although it is not in his *Cards as Weapons*. According to both Gaultier and Farelli, Houdini could also do the **Double Waterfall Drop**, as could Warren Keene, another contemporary. Ganson also refers to it in *Expert Manipulation of Playing Cards*.

First, try it in the right hand. To keep the cards square, hold the deck with the pinkie and index finger at the long sides and the thumb and middle and second fingers on the short ends (Figure 4-65). When you're ready to expand the half, move the fingers to the normal position for waterfall dropping (Figure 4-66). Expand the half. If you can't expand half the pack with one hand, now's the time to learn. When expanding the deck with two hands, you used the left index finger to help bow the deck toward the right palm and to keep the cards nearest the right fingertips from falling. With one hand, hold half the deck with one short end far back at the fingers and the other short end at the second joint of the thumb. Squeeze the thumb and fingers toward each other and bend the deck (Figure 4-67). Release pressure with the fingers until the finger-controlled end of the half creeps toward the fingertips. Let the thumb end of the half creep toward the thumbtip a little as well. Once the face cards of the pack reach the fingertips, stop releasing pressure with the fingers. Put the index finger at the top long side of the expanded pack (Figure 4-68). If you put the index finger at the top long side of the deck before you expand the deck, you will have a much more difficult time expanding the cards.

Here is the paramount crucial key secret to performing the **One-Hand Waterfall Drop** successfully: Do not drop the cards! Instead, raise the hand and leave the bottom card where the hand was, releasing the cards as you go (Figures 4-69, 4-70). To start, a short ribbon is O. K. as long as you always catch all the cards. Raise the hand as far as you can until the bottom card of the ribbon begins to fall. Then lunge down with the hand and catch the cards (Figures 4-71, 4-72). The index finger must be at the front of the cards as they are being caught so this finger can pinch the last cards caught against the rest of the caught cards.

Incredibly, it is not much more difficult to get the hand under the ribbon since the bottom card of the ribbon doesn't fall very far in the split second it takes for the hand to duck down below this card. In essence, such a catch amounts to a **Same-Hand Fall Catch** of a waterfall. I'm not sure the sheer one-handedness of a **One-Hand Waterfall** with a **Same-Hand Fall Catch** is enough to distinguish the move from such a catch of an arm-spread.

To prepare both halves of the deck for simultaneous expansion, do a **Paddlewheel Cut** until the halves are face to face. Alter the grip on the halves so that the thumbs are at the short ends and the fingers are at the other short ends.



Figure 4-65



Figure 4-66



Figure 4-67



Figure 4-68



Figure 4-69



Figure 4-70



Figure 4-71



Figure 4-72

One-Hand Spring

This is really a one-hand **Upside-Down Spring**. A one-hand right-side-up spring would just be a lightning-quick way to scatter the cards all over the floor. Even as it is, the **One-Hand Spring** will have you picking up cards for years to come. It is easier with well-worn cards.

Hold the deck in the right hand in the normal, basic springing grip. Turn the hand palm up as if to initiate an **Upside-Down Spring**. You must spring the cards more gently though, with the goal of having the weight of the top cards of the fountain act as a kind of phantom left hand.. In fact, build up to learning the **One-Hand Spring** by doing the **Upside-Down Spring** into the palm of the left hand with the left fingers extended. In other words, don't use the left fingers to try to grip and catch the cards. Instead, press down on the top cards of the spring with the left palm. Lower the left hand as needed to push it back into the right hand. When you can do that, try using just the left index finger to control the top of the spring.

Finally, try a totally one-handed **One-Hand Spring**. Deck in springing grip, palm up (Figure 4-73). Raise the right hand a foot or so, then spring the entire deck at once as the right hand rapidly descends to its initial height. (Figure 4-74). Catch the cards as they descend into the hand (Figure 7-75). You are trying to spring the pack straight up in the air so that it falls straight back into the right hand. The first cards out of the hand and the increasing weight of additional sprung cards at the top of the stream perform a similar function

as the left hand in the two-handed **Upside-Down Spring**. While the cards aren't exactly catching themselves, the weight of the first cards sprung should provide enough resistance to the rest of the stream to limit the height of the stream to a catchable column of cards. Another technique to try is to start springing with the right hand held relatively high. Then move the right hand rapidly down with the spring.



Figure 4-73

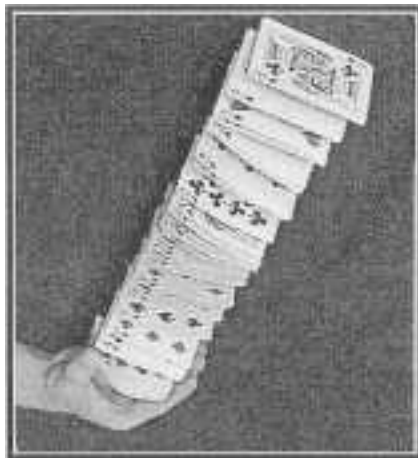


Figure 4-74



Figure 4-75

Virtual Electric Deck

This is in *Expert Manipulation of Playing Cards*, and is attributed to one Charles Kettle. The prolific Will Goldston also describes this and calls it the "Concertina." Basically you prepare the deck for the **Automatic Flower Fan**. Goldston also describes the **Automatic Flower Fan** and calls it the "Card Flower." Then, in Ganson's version, you throw the deck in the air, it separates into a beautiful accordion, and is caught by lunging down with the other hand. All of my objections to Andrus' bent and woven table spreads apply here. And besides, you can do a **No-Turnover Down Catch** for just about the same effect without bending any cards. However, there are a couple of related effects or features of effects utilizing this concept that are not replicable any other way. For instance, you may eventually learn the **One-Hand Spring**, but it will never look as long and smooth as a one-hand toss with the **Virtual Electric Deck**. The automatic accordion produced via this method has no spaces, gaps or uneven runs of cards. And unless you are some kind of flourish monster, you will never learn the genuine **One-Hand Spring** in *both hands*. With the bent and woven pack, you can master one-hand automatic tosses in both hands in a matter of minutes. Divide the bent and woven deck in half, keep the halves compressed, and hold the hands palm-up in front of you. Then release pressure on the halves as you toss them lightly straight up. The halves will spring up into smooth towers of cards and then settle back into the hands. If you have problems it's because you bent the cards too much or possibly not enough.

So, bend and weave the cards (Figures 4-76 to 4-81). Remember to bend the cards all the same direction - see the **Automatic Flower Fan** for information in this regard, and for more instructions on bending and weaving the pack. You now have a **Virtual Electric Deck** (Figure 4-82). Keep the deck compressed and hold it in dealing position with the index finger at the front short end (Figure 4-83). Remove the thumb and make an upward motion with the hand to initiate the accordion action (Figures 4-84, 4-85). Let the ribbon fall back into the hand and regrip it with the thumb (Figures 4-86 to 4-88). Learn it in each hand with half of the deck.

If you really want to get mileage from the bending and weaving concept, here's my advice: In preparation for the very last series of stunts you do, make a **Virtual Electric Deck**, without of course calling attention to the bending and weaving. Toss the deck accordion style from the left hand to the right. Do a one-hand toss straight up in the right hand. Divide the deck. Do alternating and then simultaneous one hand tosses. Do an **Automatic Flower Fan** and hold it in both hands. Divide the deck and do simultaneous one-hand **Automatic Flower Fans** in each hand. Have a spectator do an **Automatic Flower Fan**. If you are near a cloth-covered table or close-up pad, do a couple of Andrus' bizarre table spreads. Stuff the deck into the card case, and put that deck of cards away until you can unshuffle and counter-bend them in private.

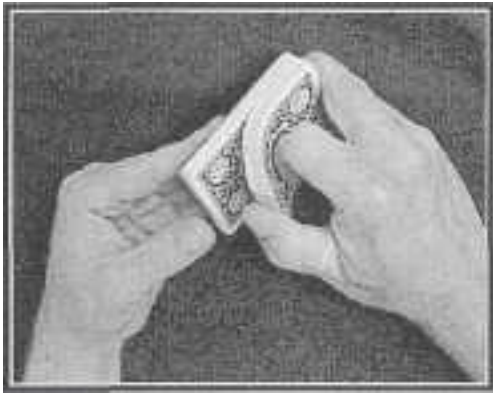


Figure 4-76

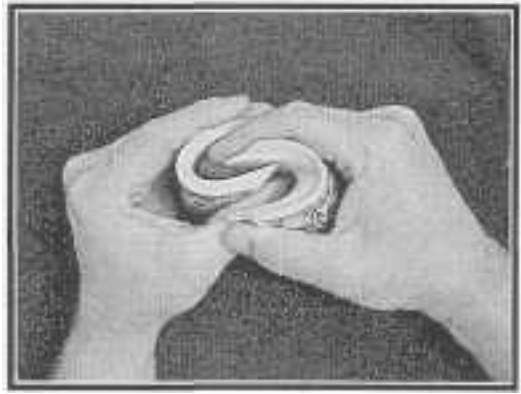


Figure 4-77

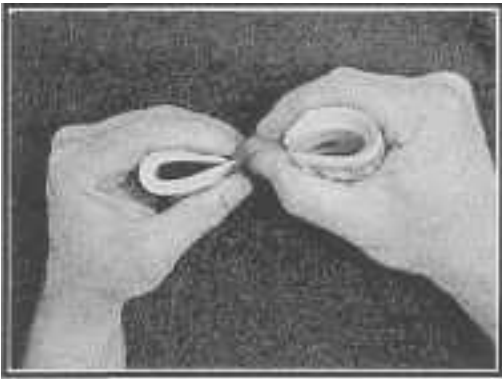


Figure 4-78

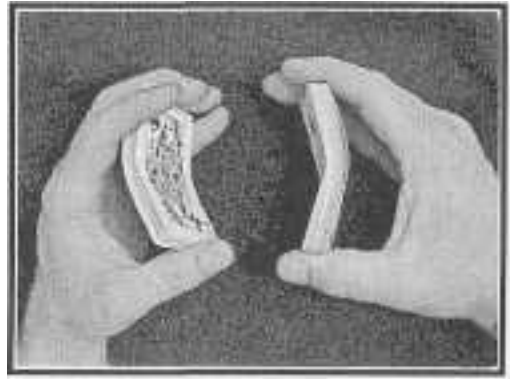


Figure 4-79

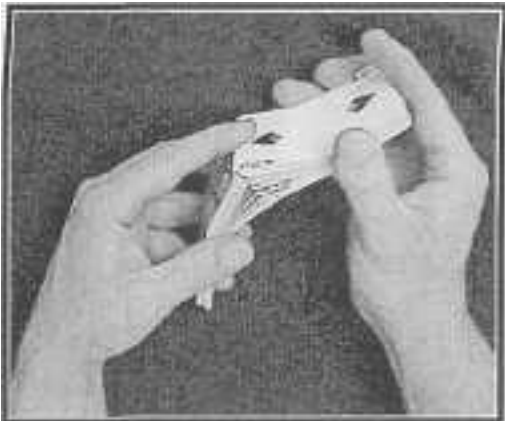


Figure 4-80

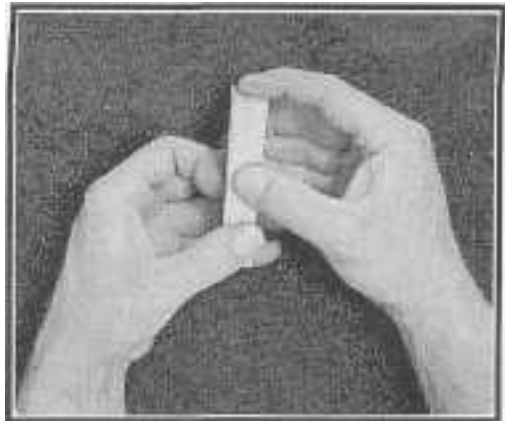


Figure 4-81

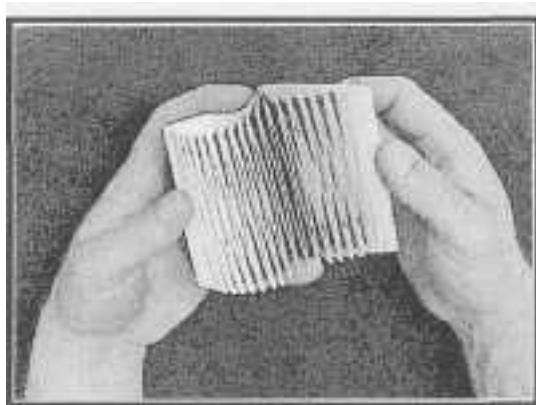


Figure 4-82



Figure 4-83



Figure 4-84



Figure 4-85

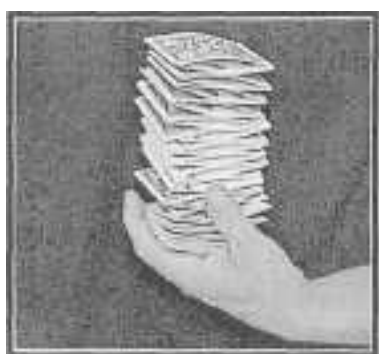


Figure 4-86



Figure 4-87



Figure 4-88

Springing Miscellany

Waterfall Production. Back palm a card or cards before doing the standard two-hand **Waterfall Drop**. Do the drop, produce the cards. Naturally you must take care of your angles. I got this from McBride.

Faux Spring. This is the old saw where you take the deck in the right hand, put the hand and the deck behind the head, and pretend to spring the cards into the left hand, which is behind the back at waist level. Then you just riffle the deck with the right hand so it sounds something like springing. Then you usually say something like "Now back up," and riffle the cards again, as if to have sprung the cards back up into the right hand. Be sure you are facing the audience when you do this! I am generally opposed to this kind of overripe corn, but you could do the above for build-up before turning your back to the audience and performing the genuine **Behind-the-Back Waterfall**. If you are really limber and really worked at it, I bet you could get the hang of a **Basic Spring** with the hands so configured. But forget trying to do an **Upside-Down Spring** back up into the right hand.

"Yo." This is from the extremely creative Lee Asher. It entails initiating a one-hand airborne ribbon right from dealing position. The ribbon settles back into the hand and the effect can be immediately repeated. It looks really good, particularly if you can get a nice long ribbon. That's the hard part, particularly with a deck with lots of fanning powder.

Springing the cards from the ends rather than the corners. Even though it really doesn't take much to change one's grip from the inferior grip to the superior corner grip, there will still be die-hards that refuse to change. Their springs will remain short, quick, and unsatisfying to all involved.



SPRINGS AND DROPS

TWO-HAND SINGLE CUTS

Do not under-estimate the value (of card flourishes); they play a very important role in arousing interest and have a terrific appeal to the imagination of an audience. They add spice and color to any performance." - Paul LePaul

This chapter consists of stunts where the deck is divided in half, and the halves are transposed, and both hands are used. If you repeat a single cut with the same two halves, it becomes a continuous cut. If the two halves of the deck are further divided, then it's a multiple cut and is described in the chapter cryptically entitled "Two-Hand Multiple Cuts."

As far as I know, this version of the **Paddlewheel Cut** is original with me, as are the **Drop**, **Tumble** and **Twirl Cuts**. The **Pivot Cut** idea I got from *Royal Road to Card Magic*, although it has been described elsewhere. The behind-the-back separation concept is from T. G. Murphy, although my method is different. And no, you won't see the dumb "Comedy Cut;" it has already been cannibalized into a one-hand throw cut.

How many different ways are there of transposing the two halves of a deck of cards with two hands? Of course the answer is a thoroughly reasoned and carefully thought-out "who cares?" As with one-hand cuts, what matters are visually dissimilar and exciting flourishes. What makes for exciting is to some extent subjective, but spinning, flying and tumbling packets are a definite plus.

A bonus is that many, many of the cuts in this and the following chapter can be adapted as false cuts. In some instances simply repeating the cut with the same packets turns it into a false cut. In other cases minor alterations can be made to create absolutely unfathomable full-deck false cuts. Retaining top or bottom stock is even easier.

Another bonus is the ease with which some of these cuts flow together. The **Drop Cut**, **Cross Drop Cut**, **Forward Tumble Cut**, **Reverse Tumble Cut** and **Twirl Cut** can form a beautiful medley of cuts that can leave the audience smiling and the deck in original order. Try something like this: **Drop Cut** four times. **Cross Drop Cut** three times. **Drop Cut** three times. **Forward Tumble Cut** three times. **Reverse Tumble Cut** three times. Alternate **Forward Tumble Cut** and **Reverse Tumble Cut** for four total cuts (two of each). **Twirl Cut** three times and end in dealing position. Of course you use the same two halves throughout and never close the deck until the very end. If the deck has sustained a fair cut after all of this, add or subtract one cut. Just come up with a quick, smooth sequence of cuts.

PiVot Cut

This cut is based on "A Very Pretty Cut" in Hugard and Braue's *Royal Road to Card Magic*. I have modified it for a surer execution. Other similar cuts exist.

The deck starts in dealing position in the left hand (Figure 5-1). The right hand grasps the deck at the short ends with the thumb and fingers and lifts the deck up off of the left hand (Figures 5-2, 5-3). Break the deck in half with the right index finger a la the well-known running cut (Figure 5-4). (Figure 5-12, the last photo for this cut, shows this action from the front.) Extend the left index finger to touch the inner left corner of the upper half (Figure 5-5). Commence swiveling by pushing the upper half of the deck forward and in a clockwise arc with the left index finger (Figure 5-6). Straighten the left fingers as you continue to push the top half forward (Figure 5-7). Once the halves clear, grab the top half with the left fingers and maneuver it into dealing position (Figures 5-8, 5-9). Put the half held by the right hand on top of the half held in the left hand (Figures 5-10, 5-11). For the running version of this cut, see the two-hand **Running Pivot Cut**.

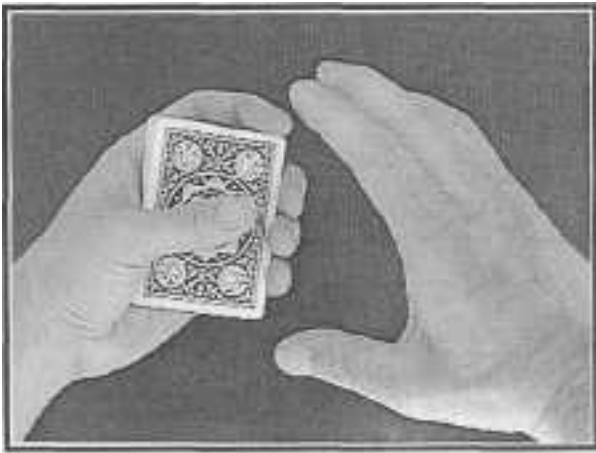


Figure 5-1

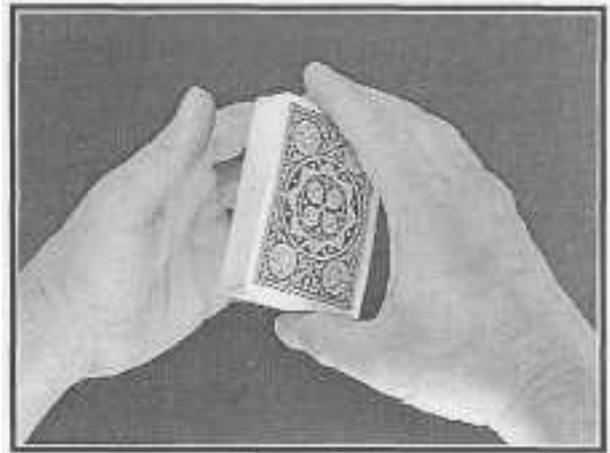


Figure 5-2

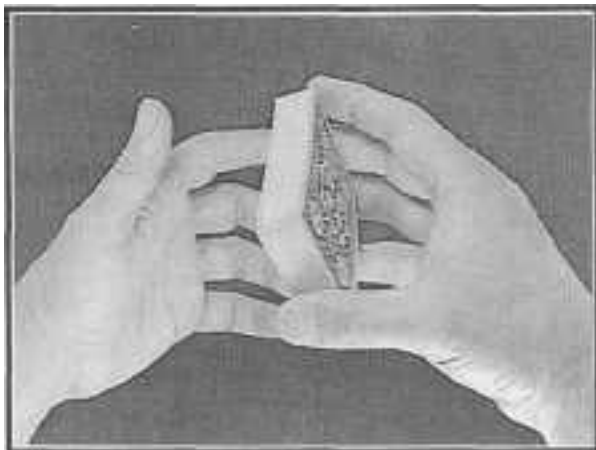


Figure 5-3

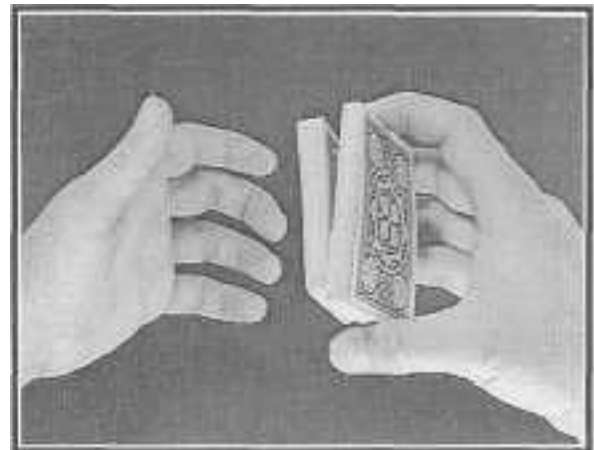


Figure 5-4

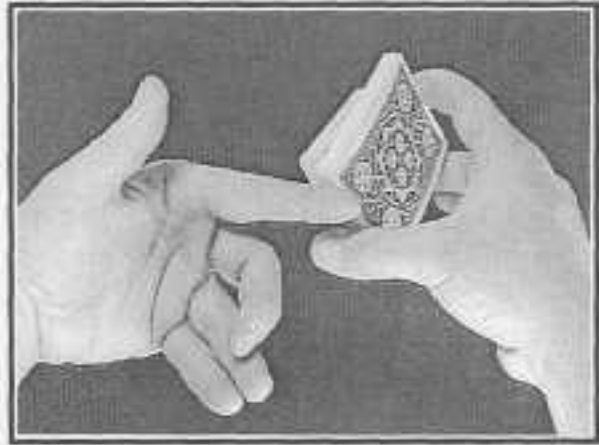


Figure 5-5

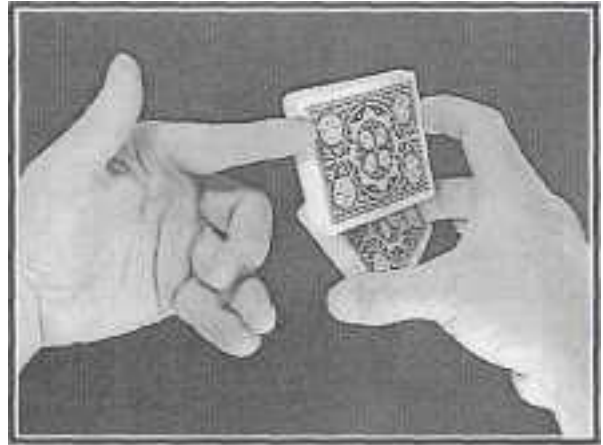


Figure 5-6

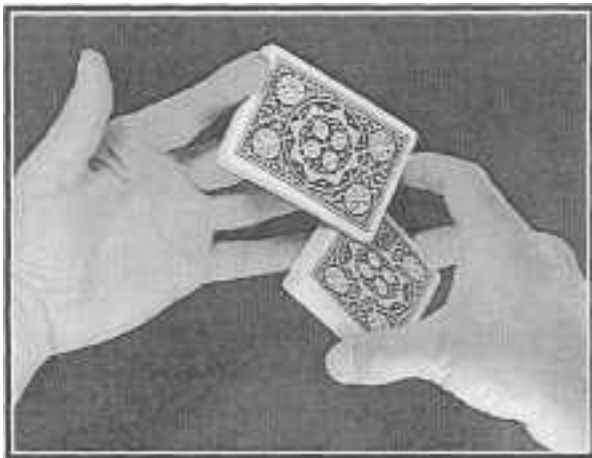


Figure 5-7

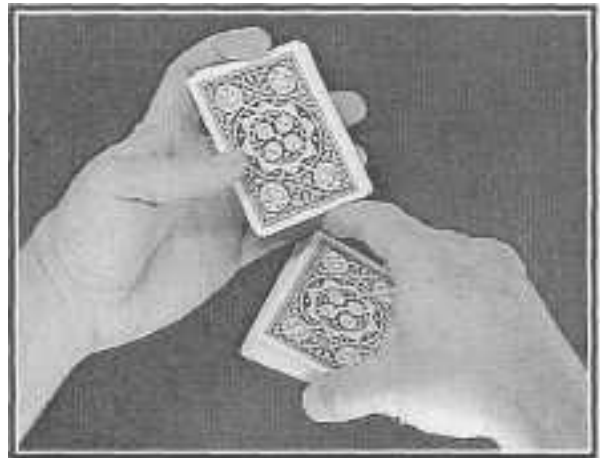


Figure 5-8

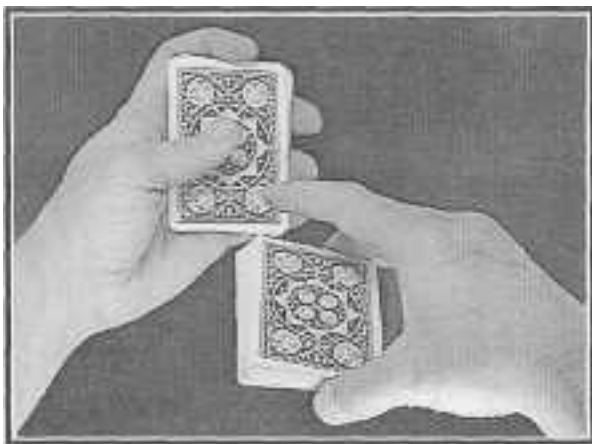


Figure 5-9



Figure 5-10

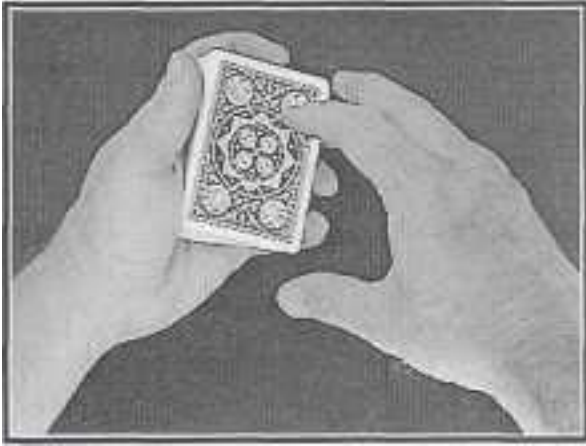


Figure 5-11



Figure 5-12

Paddlewheel Cut

Here's a beautiful single cut that looks spectacular when done as a running cut. Again, a running two-hand single cut means just repeating the cut over and over with the same two packets. A running two-hand multiple cut usually involves stripping off several different successive packets. The only reason I mention this is that I'd hate to see you do a **Paddlewheel Cut** (or **Drop, Tumble** or **Twirl Cut**) several times in succession, each time squaring and re-dividing the deck. This also explains why the running **Pivot Cut** is in the multiple cut chapter; it doesn't use the same two packets over and over.

So I'm going to illustrate the Paddlewheel **Cut** as a running cut right from the get-go. You can stop the cut at almost any point and square the packets. I say almost any point because you could end up with the halves face-to-face or back-to-back. This might conceivably be your intent for a card trick, otherwise simply don't stop the cut when the halves would be face-to-face (or back-to-back).

Six pages of photographs for one cut might seem excessive, but if you run your eyes over the pictures in rapid succession I think you will really get to see what the cut looks like in action and will be able to easily track the movement of the two halves. And this is an extremely, extremely, eye-pleasing cut.

The **Paddlewheel Cut** is my favorite deck division or separation method prior to doing one-hand cuts in each hand simultaneously. Just separate the hands at any point in the cut when both halves are face down. It also looks great for separating the deck prior to **Twin Fans** or **S Fans**. To give the audience the slightly more attractive thumb side of this cut shown in the photos, turn the right side of the body to the audience and extend the arms straight out in front of the body.

I'm going to show you two ways of initiating the cut. The first has the right hand undercutting half the deck from the near short end of the deck, the second has the right hand undercutting half the deck from the far short end. The first looks a little better and makes it easier to end the cut in dealing position in the left hand. The second is more stable and easier to understand. Once the cut is started, the paddlewheel rotation of the packets is identical. The orientation of the halves in terms of face-up and face-down at different points in the cut is what changes and what may or may not be crucial, depending on your needs.

First, hold the deck in dealing position in the left hand (Figure 5-13). The right index finger and thumb undercut half the deck from the near short end (Figures 5-14, 5-15). Note that this is different from the standard Hindu Shuffle undercut - the right thumb is on the *right* long side of the deck. The right-hand half clears the left-hand half at a little more than half its length. Then move the right hand to the right, contacting the left-hand half as you do so (Figure 5-16). What you are trying to do is turn the left-hand half face-up with the end of the right-hand half. The left-hand half pivots between the left thumb and left second finger (Figure 5-17). Curl the left index finger behind the left-hand half to stop it from rotating further than face-up. Turn the right-hand half face-up as well (Figure 5-18). Bring the two halves together till they again overlap by half their respective lengths (Figure 5-19). Square the left-hand half with the left index finger (Figure 5-20). Next, lever the right-hand half down until the deck looks like an upside-down "T" (Figure 5-21). Square the right-hand half with the right index finger (Figure 5-22). Flatten the left-hand half against

the right, keeping the halves offset for half their length (Figure 5-23). Bring the left hand down a little farther until the left-hand half rotates perpendicular to the right-hand half (Figure 5-24). The configuration is a sideways "T." Square the left-hand half with the left index finger (Figure 5-25). Bring the right-hand half onto the left, overlapped for half its length (Figure 5-26). Continue to bring the right hand down until its half rotates to a position perpendicular to the left-hand half (Figure 5-27). Square the right-hand half with the right index finger (Figure 5-28). Press the left-hand half onto the right, always keeping the halves offset halfway (Figure 5-29). Press down on the left-hand half to lever it to the sideways "T" position (Figure 5-30). Square the left-hand half with the left index finger (Figure 5-31). Press the right-hand half onto the left-hand half (Figure 5-32). Continue forever, or until you can push the right-hand half flush on top of the left-hand half and you are back in dealing position (Figures 5-33 to 5-37). Note that Figure 5-25 looks just like Figure 5-35, which means you can push the halves flush into dealing position after just one honest cut if you wish.

The other way to start the cut involves reaching over the deck with the right hand (Figures 5-38, 5-39). Tilt the left hand to the right to make this easier. Undercut half the deck with the right hand (Figure 5-40). Move the right-hand half to the right and down, sliding it over the stationary left-hand half (Figures 5-41, 5-42). Continue sliding the right-hand half down until it overlaps the left-hand half by half its length (Figure 5-43). Lever the right-hand half until the halves look like an upside-down "T" (Figure 5-44). Square the right-hand half with the right index finger (Figure 5-45). Paddlewheel the day away (Figures 5-46 to 5-50).

When you get some speed the squaring action of the index fingers will be automatic and will not impede the smoothness of this cut.

For a false **Paddlewheel Cut**, use the second starting method but cut off the top half with the right hand instead of the bottom and perform the paddlewheel action as described. If you end the cut pushing the halves square in the left hand when both halves are face down, the cut is false.



Figure 5-13

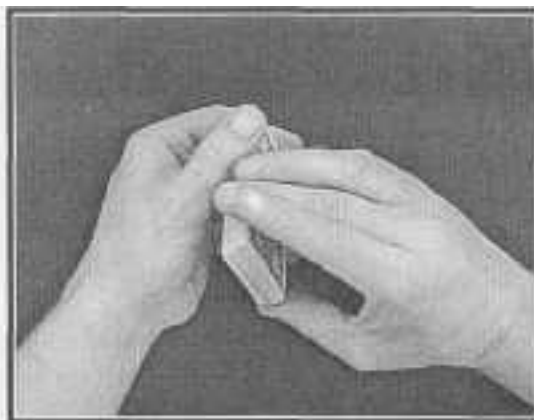


Figure 5-14

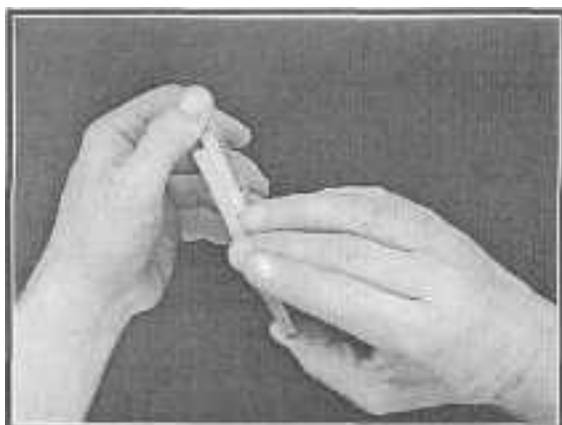


Figure 5-15

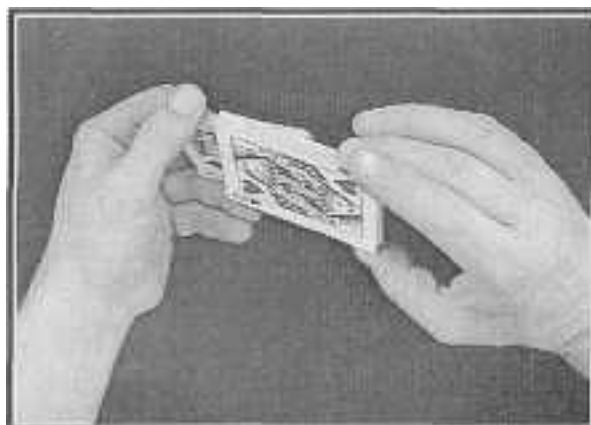


Figure 5-16

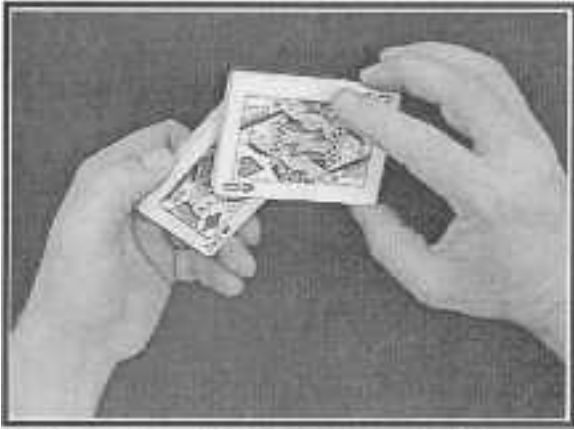


Figure 5-17

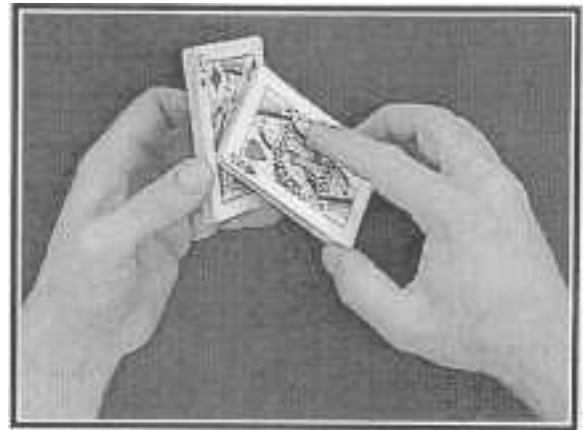


Figure 5-18



Figure 5-19



Figure 5-20

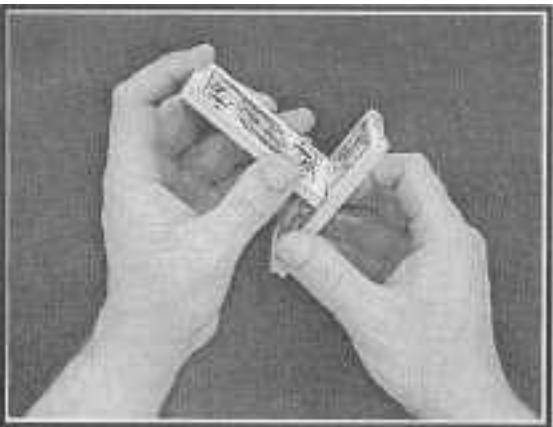


Figure 5-21

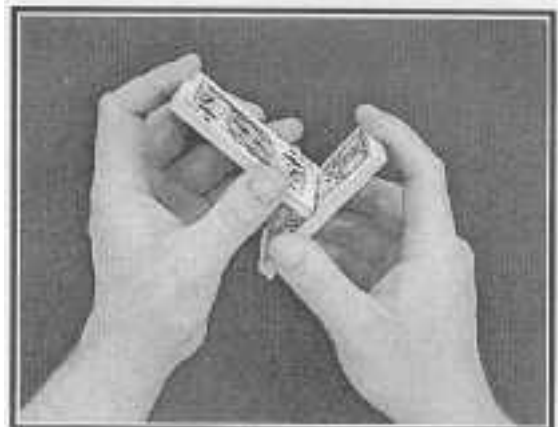


Figure 5-22

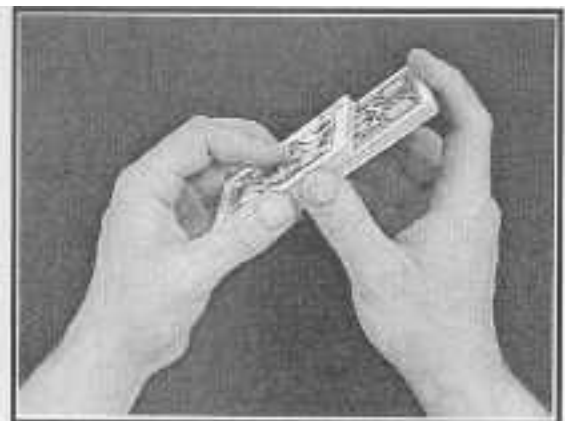


Figure 5-23

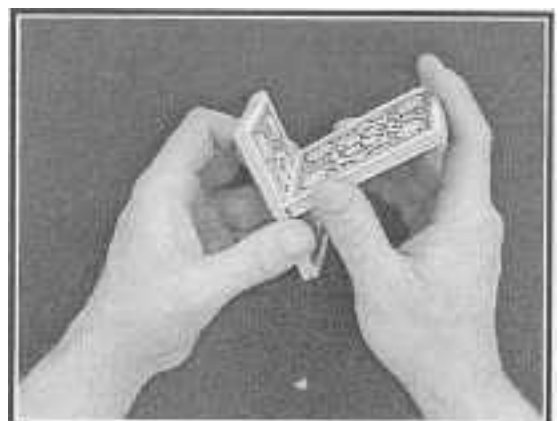


Figure 5-24



Figure 5-25



Figure 5-26



Figure 5-27

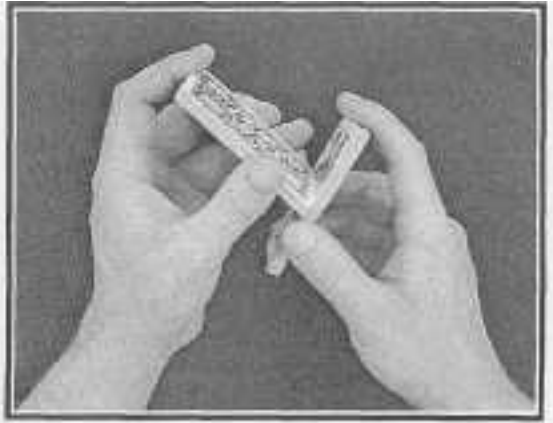


Figure 5-28

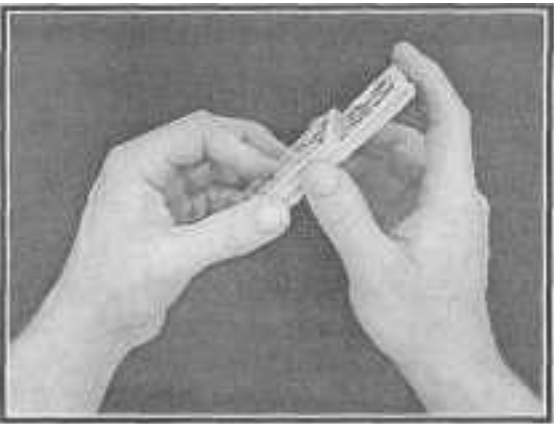


Figure 5-29

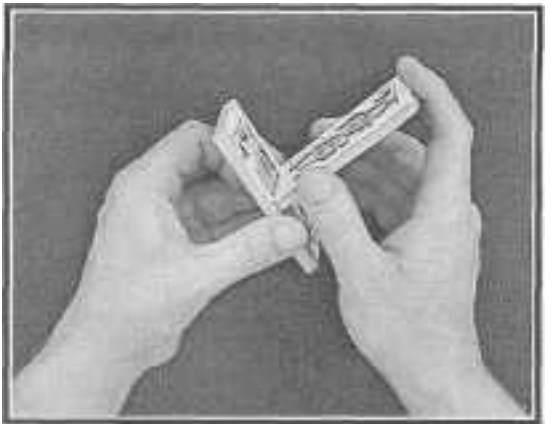


Figure 5-30

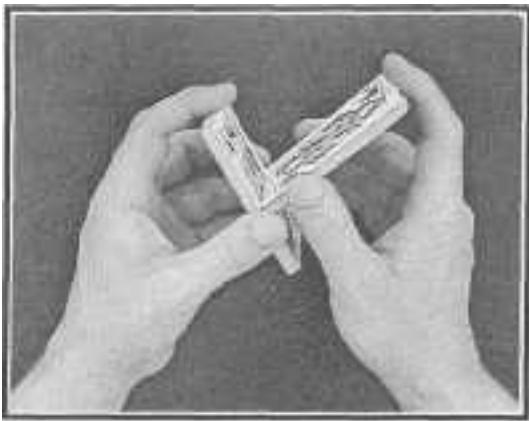


Figure 5-31

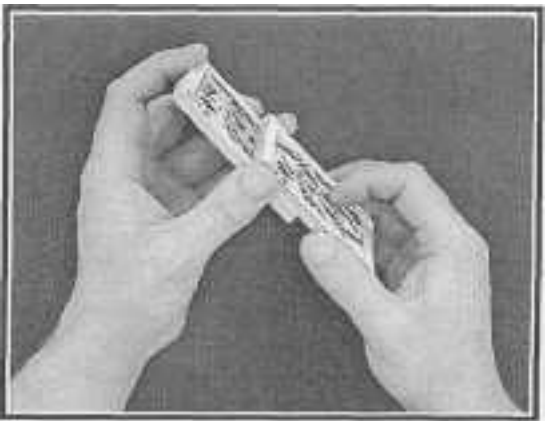


Figure 5-32

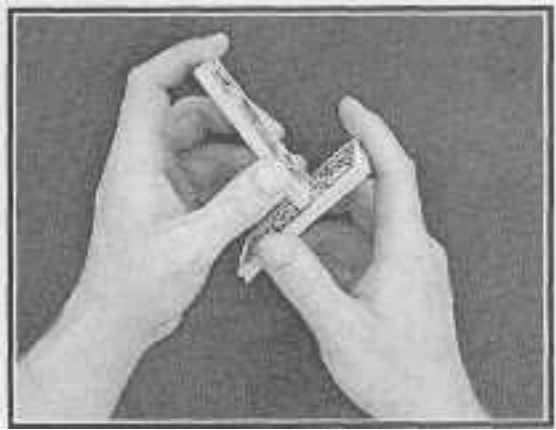


Figure 5-33



Figure 5-34



Figure 5-35



Figure 5-36



Figure 5-37

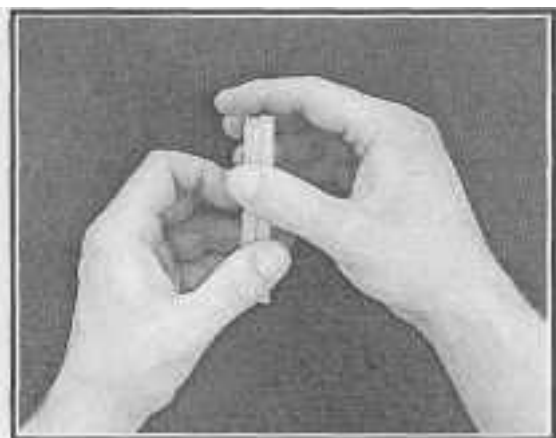


Figure 5-38

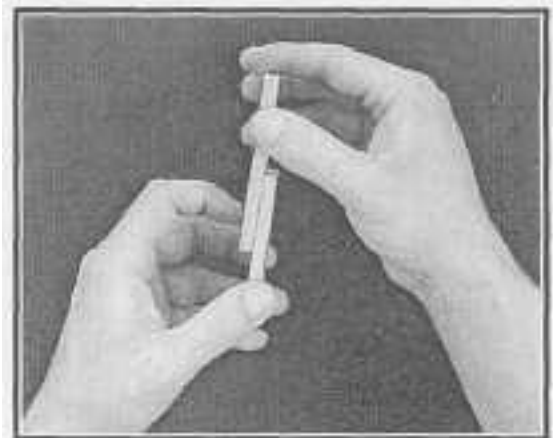


Figure 5-39

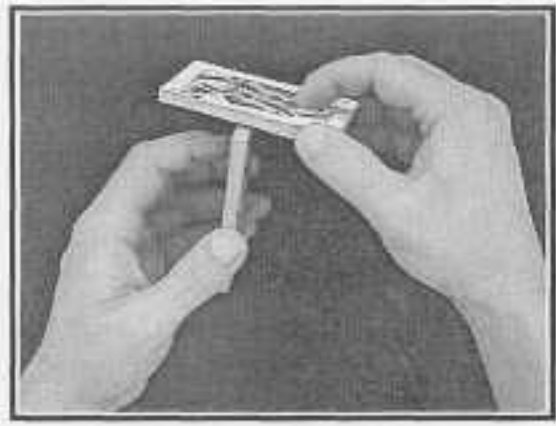


Figure 5-40



Figure 5-41



Figure 5-42



Figure 5-43



Figure 5-44

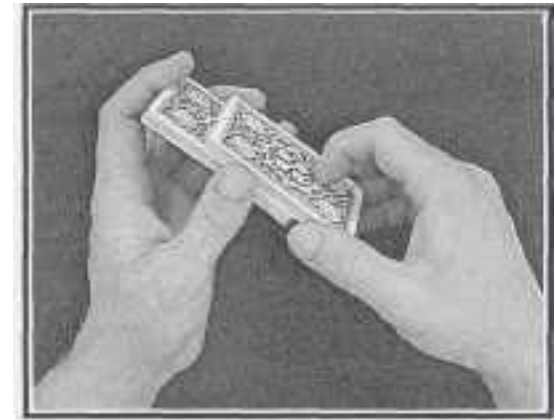


Figure 5-45



Figure 5-46



Figure 5-47



Figure 5-48

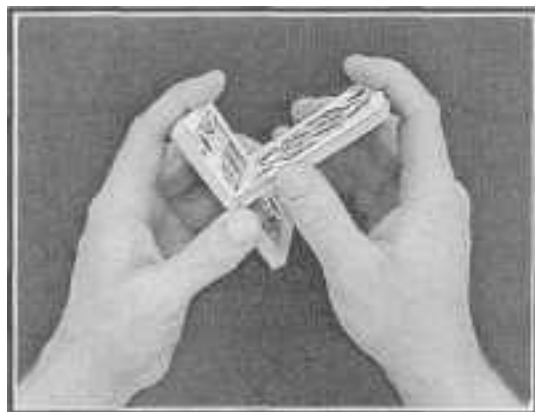


Figure 5-49

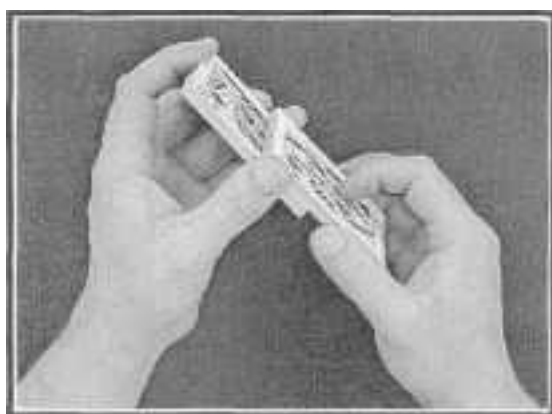


Figure 5-50

Inversion "Cut"

Although this is not a true cut because the two packets are not really transposed, it would barely serve as a false cut - it looks too unnatural. Nonetheless, I think the hand rotation technique involved is worth illustrating as a flourish-flourish, a way of embellishing other flourishes. By itself this is a one-second quickie move.

The deck is in dealing position in the left hand with the right hand reaching as if to square the deck (Figure 5-51). Rotate the left hand clockwise 180 degrees (Figures 5-52, 5-53). Grip the top half of the deck with the right hand (Figure 5-54). Now rotate the right hand with its half clockwise 180 degrees as you rotate the left hand counter-clockwise 180 degrees (Figures 5-55 to 5-57). Continue to rotate the halves in their same directions as you turn both halves face up (Figures 5-58 to 5-61). Both packets rotate as the left hand turns palm down and the right hand turns palm up. Press the two face-up packets together (Figure 5-62), and then turn the deck face down again by turning the left hand, with the deck, palm up once again (Figures 5-63 to 5-66). Keep the right index finger on the top of the deck as you do this, both to steady the deck and because it makes the move look more fluid. This way, the deck rolls around the right index finger.

What you are trying to do with this flourish is rotate two halves of the deck in opposite directions and then line them up again. The reason this is a useful concept is that rotation of a packet prior to performing certain other two-handed cuts will enhance the look of these cuts. For example, do the **Inversion "Cut"** up to Figure 5-57. Then, instead of turning the hands over, break the right-hand half in half from above with the right index finger, do a **Charlier Pass** almost to completion in the left hand, and interpolate the four packets together. Or try rotating the top packet of the **Quick Triple Cut**. Or do the **Inversion "Cut"** as written and immediately follow with a single **Palm Twirl**. Or use the technique with the **Charlier Combo Cut**.



Figure 5-51

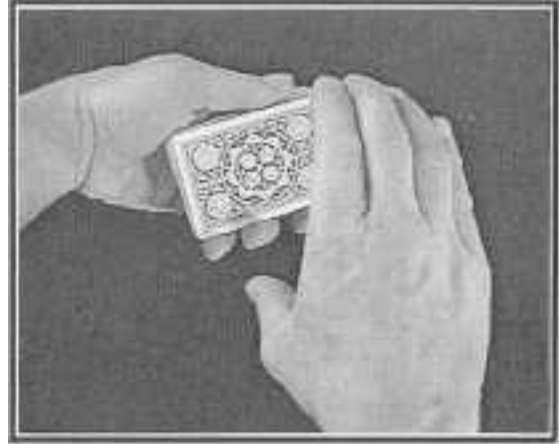


Figure 5-52



Figure 5-53



Figure 5-54



Figure 5-55



Figure 5-56



Figure 5-57

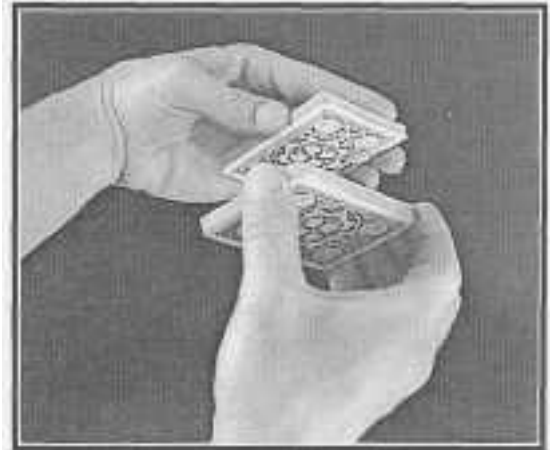


Figure 5-58



Figure 5-59



Figure 5-60



Figure 5-61

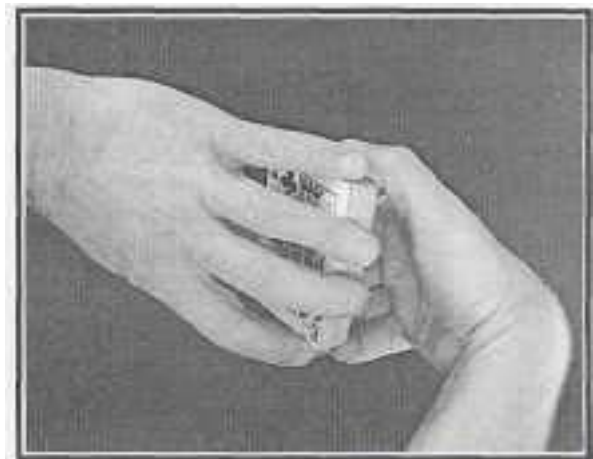


Figure 5-62

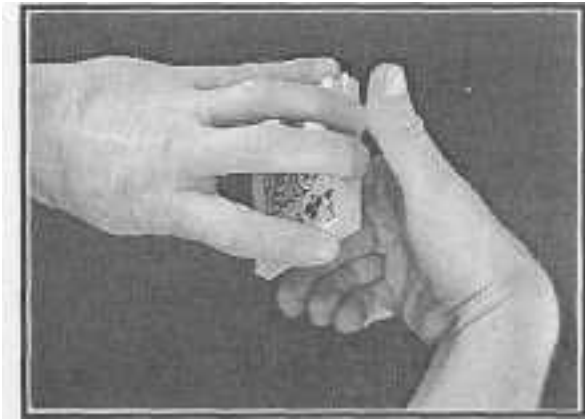


Figure 5-63



Figure 5-64



Figure 5-65



Figure 5-66

Drop Cut

Once you understand the motion this cut is extremely simple. The photographs are from the audience's perspective. So remember, *your* right is the opposite as the right side of any given photo. If you have to, turn the book upside down to orient your hands with the hands in the photo.

Deck in dealer's grip in left hand, right hand immediately to your right. Hold the hands level. Curl the left index finger under the deck and riffle off half with the left thumb at the left long side (Figure 5-67). Insert the left thumb deep into the break and push the top half face up on top of the right fingertips (Figures 5-68, 5-69). Use the left fingertips to tip the half up and over into the right palm (Figures 5-70, 5-71). Release the right long side of the left-hand half with the left second, ring and pinkie fingers (Figure 5-72). Now the left-hand half is held between the thumb on the far left corner on top and the base of the extended index finger on the bottom directly opposing the thumb. Extend the right thumb and approach the right hand with the left (Figure 5-73). Drop the left hand and its half until the right side of the face of the left-hand half contacts the right thumb (Figure 5-74). Keep lowering the left hand until its packet rotates face-up on the back of the left thumb (Figure 5-75), momentarily sandwiching the packet between the two thumbs. Grip the left-hand half momentarily between the right thumb and curled second and third fingers (Figure 5-76). The half rests on the right second and third fingernails. Reposition the left hand and regrip the half essentially in dealer's grip (Figures 5-77 to 5-79). Release the grip on the right hand half until it is pinched between the right thumb and the base of the right index finger (Figure 5-80). Extend the left thumb and drop the right-hand half so that the left long side of the face of the right hand packet contacts the left thumb tip (Figure 5-81). Press the right-hand half on the back of the right thumb and continue to lower the right hand until the right-hand half is

momentarily pinched between the thumbs (Figure 5-82). Grip the right-hand half between the left thumb and left second and third fingernails (Figure 5-83). Roll the right-hand half into the right palm (Figures 5-84 to 5-86). Release the fingers from the left-hand half until it is gripped between the left thumb and the base of the left index finger (Figure 5-87). Extend the right index finger and lower the left hand until the right thumb touches the left-hand packet (Figure 5-88). Sandwich the left-hand half between the thumbs (Figure 5-89). Grip the left-hand half between the right thumb and the curled right second and third fingers on the nails (Figure 5-90). Roll the left-hand half into the palm of the left hand (Figures 5-91, 5-92). Grip the right-hand half between the right thumb and the base of the right index finger (Figure 5-93). Repeat until the cards are crumbling pulp, or place the right-hand half onto the left-hand half (Figures 5-94 to 5-96).

Speed and absolute fluidity are crucial to this cut. The halves must appear to drop from one hand, hit the thumb of the other hand, and fall into the palm of the first hand, without ever becoming unsquare.



Figure 5-67



Figure 5-68



Figure 5-69



Figure 5-70



Figure 5-71

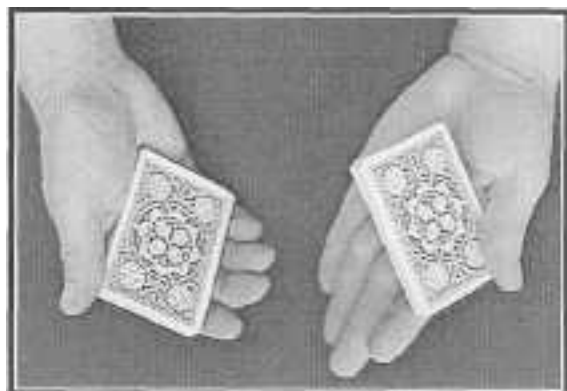


Figure 5-72

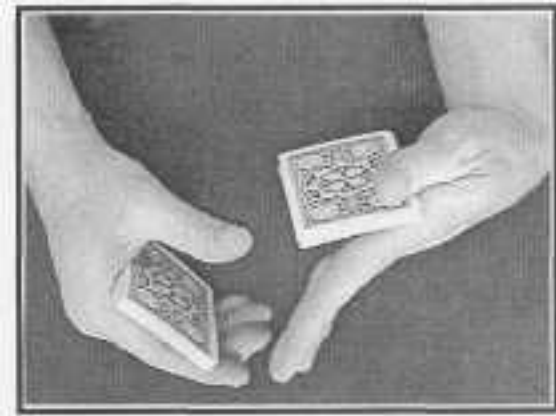


Figure 5-73



Figure 5-74



Figure 5-75



Figure 5-76



Figure 5-77



Figure 5-78

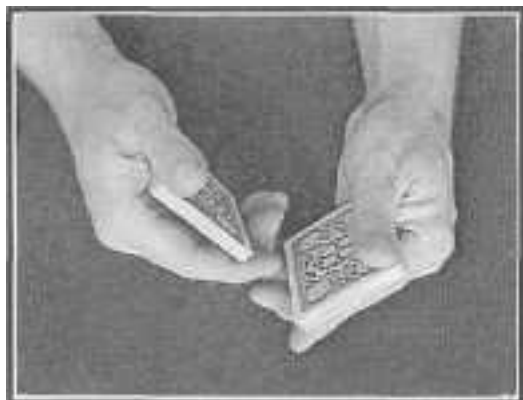


Figure 5-79



Figure 5-80



Figure 5-81



Figure 5-82



Figure 5-83



Figure 5-84



Figure 5-85



Figure 5-86



Figure 5-87



Figure 5-88



Figure 5-89



Figure 5-90



Figure 5-91



Figure 5-92

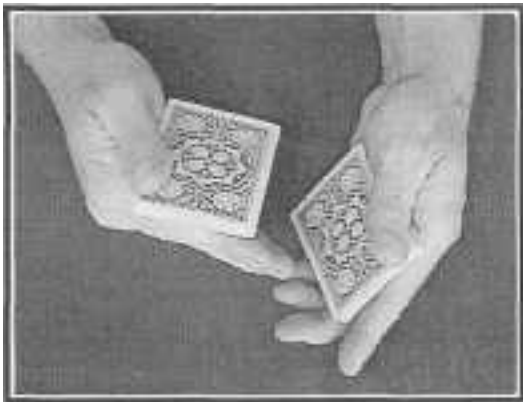


Figure 5-93



Figure 5-94



Figure 5-95



Figure 5-96

Cross Drop Cut

Here is a very pretty extension of the **Drop Cut**. Do some **Drop Cuts**, then slide into this, then go back into a couple more **Drop Cuts**.

This is again illustrated from audience perspective. Turn the book upside down and sweep your eyes over all the photos in succession to see the broad hand motion of this cut from your vantage point.

You're doing the **Drop Cut**, and the right-hand packet is held between the right thumb and the base of the right index finger (Figure 5-97). Cross the right hand over the left (Figure 5-98). Turn the right-hand half face-up by pressing it up on top of the right thumb with the right fingers (Figures 5-99, 5-100). Release the right-hand half and grab it between the left thumb and left fingers (Figures 5-101, 5-102). Uncross the hands (Figures 5-103, 5-104). Hit the top of the right-hand half with the right fingers (Figure 5-104 again, Figure 5-105), causing the right-hand packet to rotate face-up onto the right fingers (Figure 5-106). Curl the right fingers to turn the right-hand half over again, face-down in the palm of the right hand (Figure 5-107). Cross the left hand over the right as you turn the left-hand half face-up with the left fingers (Figures 5-108 to 5-110). Release the left-hand half and grab it between the right thumb and right fingers (Figures 5-111, 5-112). Uncross the hands (Figure 5-113). Hit the edge of the left-hand half with the left fingers (Figure 5-114). Turn the left-hand half face-up onto the left fingers and face-down again by curling the left fingers (Figures 5-115 to 5-117). Cross the right hand over the left as you turn the right-hand half face up (Figure 5-118). Release the right-hand half and grab it with the left thumb and left fingers (Figures 5-119, 5-120). Uncross the hands and hit the right-hand half with the right fingers and turn it face-up (Figures 5-121 to 5-123) and then face-down (Figures 5-124, 5-125). To get back into the regular **Drop Cut**, grip the left-hand half between the left thumb and the base of the left index finger and drop the left hand down until the side of the half hits the right thumb, which has extended for the occasion (Figure 5-126). Turn the left-hand half face-up (Figures 5-127, 5-128) and then face-down (Figure 5-129). **Drop Cut** some more or press the right-hand half onto the left and be done with it (Figures 5-130 to 5-132).

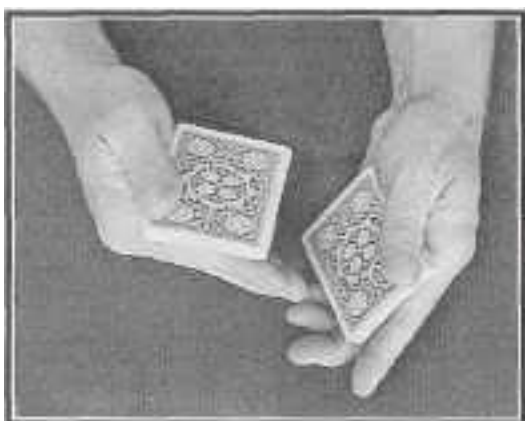


Figure 5-97



Figure 5-98



Figure 5-99



Figure 5-100



Figure 5-101



Figure 5-102



Figure 5-103



Figure 5-104



Figure 5-105



Figure 5-106



Figure 5-107



Figure 5-108



Figure 5-109



Figure 5-110



Figure 5-111



Figure 5-112



Figure 5-113

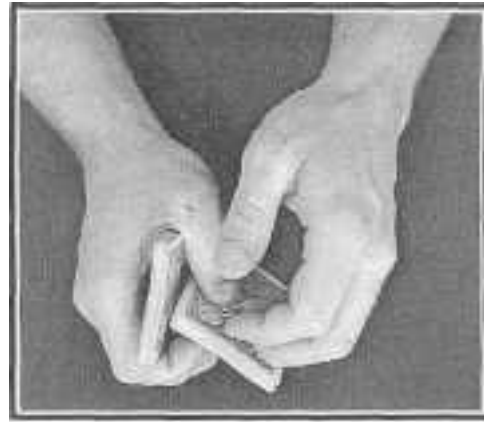


Figure 5-114



Figure 5-115

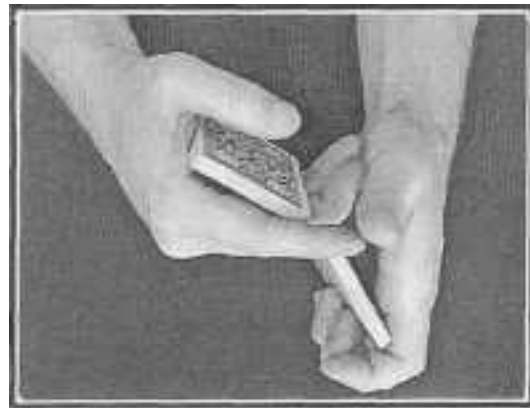


Figure 5-116

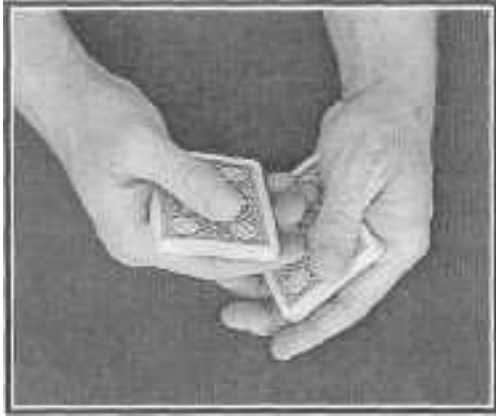


Figure 5-117



Figure 5-118



Figure 5-119



Figure 5-120



Figure 5-121



Figure 5-122

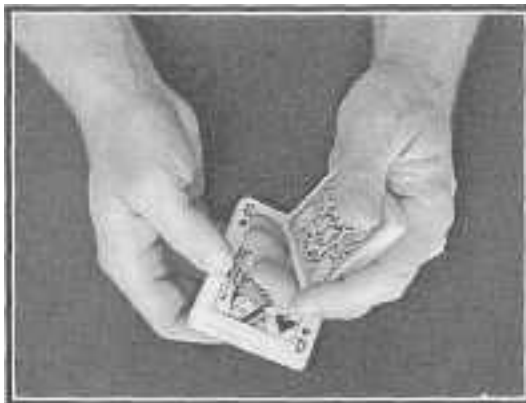


Figure 5-123



Figure 5-124



Figure 5-125



Figure 5-126



Figure 5-127



Figure 5-128

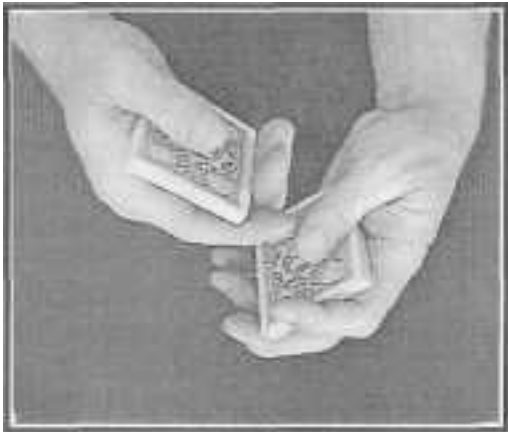


Figure 5-129

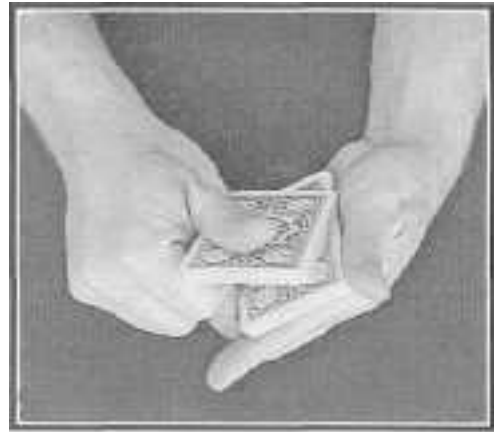


Figure 5-130



Figure 5-131



Figure 5-132

Forward Tumble Cut

This is shown from your perspective - you are looking down at your hands. With the deck in dealing position in the left hand, use the left thumb to riffle down the left long side of the deck to midpoint, break the deck and lever up the top half to vertical with the left thumb (Figures 5-133, 5-134). Turn the left hand palm-down (Figures 5-135, 5-136), enough to contact the levered-up left-hand half with the right thumb (Figure 5-137). This contact is made at the left long side of the nearly face-down levered-up top half. Release the left long side of this half with the left fingers and left thumb and grab this same side between the right thumb and fingers (Figure 5-138). You should have half the deck in dealing position in the left hand and the other half gripped between the right thumb on the bottom and right fingers on top. Bend the left pinkie and left index finger under the left-hand half (Figure 5-139). Turn the left hand palm-up (Figure 5-140). Now turn the right hand and its half palm-down as you elevate the left-hand half by straightening the left fingers (Figures 5-141, 5-142). Place the right-hand half in the left palm and hold this half in the left palm with the left thumb (Figure 5-143). Turn the right hand palm-up (Figure 5-144). Turn the left hand palm-down and contact the half held by the left fingers with the right thumb (Figures 5-145, 5-146). The right thumb touches the left long side of the face of the half. Release the left-fingers half and grab it between the right thumb and right fingers (Figures 5-147, 5-148). Grip the left-hand half between the left pinkie and index finger on the bottom and the other two left fingers on top (Figure 5-149). Turn the left hand palm-up (Figure 5-150). Turn the right hand palm-down as you elevate the left-hand half off the left palm (Figures 5-151, 5-152). Place the right-hand half in the left palm (Figure 5-153). Hold it there with the left thumb as per usual. Turn the right hand palm-up (Figure 5-154). Turn the left hand palm-down and contact the half held by the left fingers with the right thumb (Figures 5-155, 5-156). Release this half with the left fingers and grab it between the right fingers and thumb (Figures 5-157, 5-158). Continue forever or simply toss the right-hand half on top of the left (Figures 5-159 to 5-161). As pictured, this is a false cut.



Figure 5-133



Figure 5-134



Figure 5-135



Figure 5-136



Figure 5-137



Figure 5-138



Figure 5-139

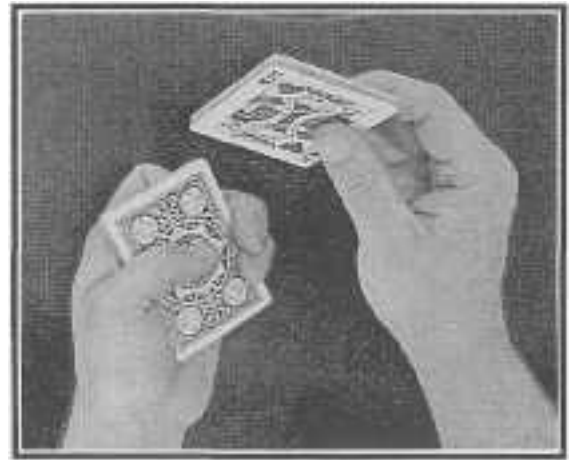


Figure 5-140



Figure 5-141



Figure 5-142



Figure 5-143

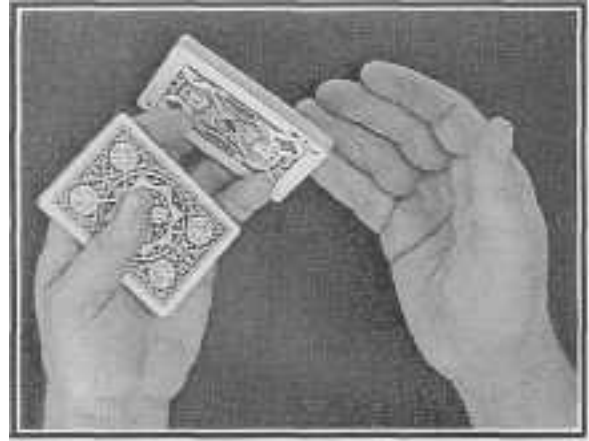


Figure 5-144

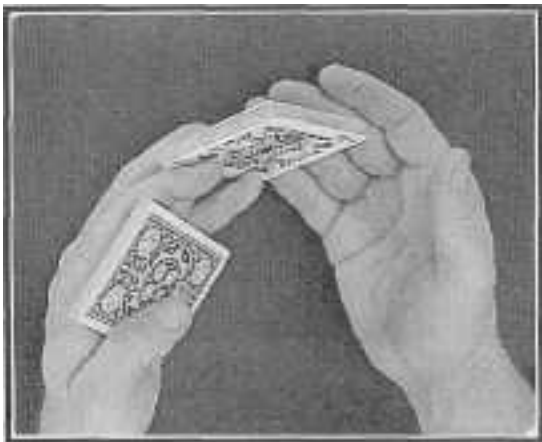


Figure 5-145



Figure 5-146



Figure 5-147

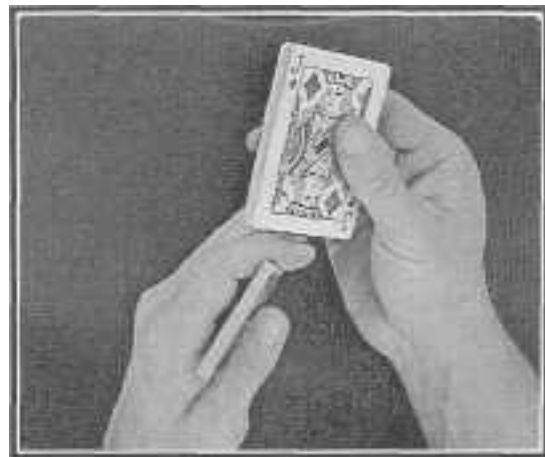


Figure 5-148



Figure 5-149

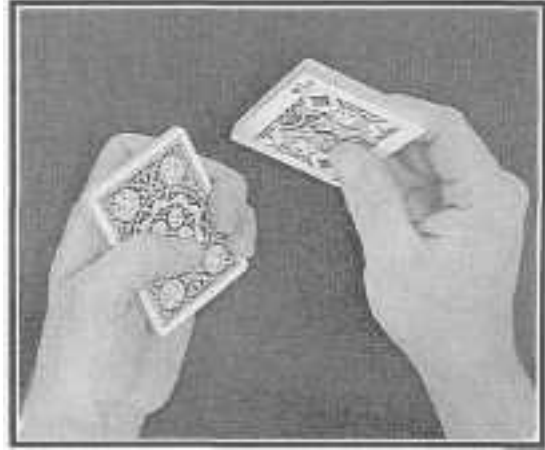


Figure 5-150



Figure 5-151



Figure 5-152



Figure 5-153

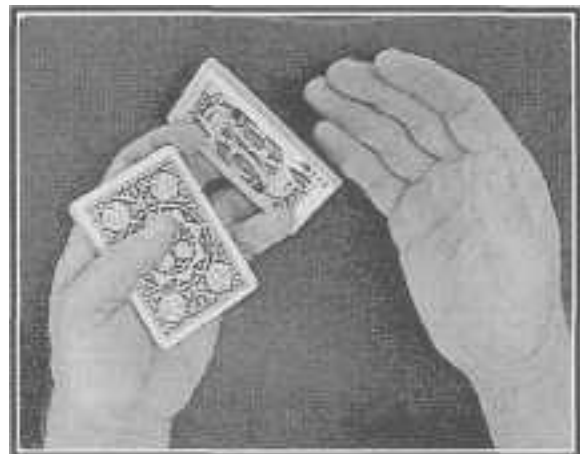


Figure 5-154



Figure 5-155



Figure 5-156

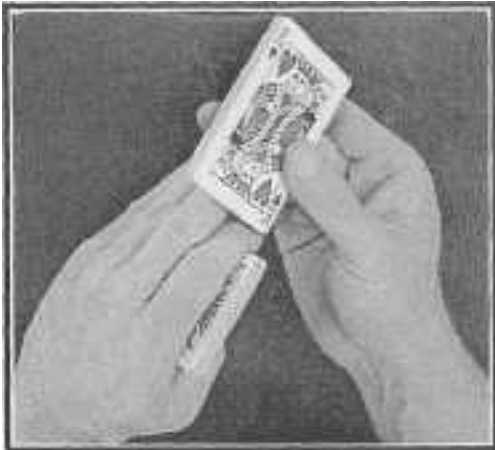


Figure 5-157



Figure 5-158



Figure 5-159



Figure 5-160



Figure 5-161

Reverse Tumble Cut

This cut has the reverse motion, a different method, and a different look than the last. Alternate the two to good effect. This cut is not nearly as complicated as the instructions are dense - it's just a toughie to put into words. Sweep your eyes over all the photos to try to get the stop-motion effect that persistence of vision provides.

Dealing position in left hand. Riffle off half the deck with the left thumb and insert the left thumb into the break and elevate the half to vertical (Figures 5-162, 5-163). Tilt the left hand to the right a little until the elevated packet is face up. Grip the near right corner of the face-up half between the right thumb underneath and the right first, second and third fingers on top (Figure 5-164). Rotate the right-hand half end over end away from you until it is almost face-down (Figures 5-165, 5-166). The near left corner of this half touches the left hand to stabilize the packet. Move the right index finger next to the right thumb on top of the right-hand half (Figure 5-167). Lift up the right thumb, gripping the half between the right index finger on top and right second and third fingers underneath. Transfer the thumb to underneath the half next to the third finger (Figure 5-168). Rotate the right-hand half to almost face-up (Figure 5-169). Curl the left index finger and pinkie under the left-hand half (Figure 5-170). Elevate the left-hand half to vertical and beyond to face-up by straightening the left fingers (Figures 5-171, 5-172). As you do this, maneuver the right-hand half to below the left hand (also Figure 5-172). Turn the left hand toward you and put the right-hand half into the left palm (Figures 5-173, 5-174). Pin this half against the left palm with the left thumb and then let go of the half with the right fingers as you again turn the left hand palm-up (Figure 5-175). Grab the half still held vertical by the left fingers with the right hand (Figure 5-176). The right thumb is under the corner of the half, the right index, second and third fingers are on the pip-corner of the face card of the half. Now you're going to rotate this half away from you and around the left hand just like the first half. Rotate the half end over end away from you until it is almost face down (Figures 5-177, 5-178). Put the right index finger next to the right thumb (Figure 5-179). Move the right thumb underneath the half next to the right second finger (Figure 5-180). Rotate the half nearly face-up and drag it underneath the left hand (Figure 5-181). As you do this, elevate the left-hand half to vertical in the usual way with the index finger and pinkie (Figure 5-182). Turn the left hand toward you and put the right-hand half in the left palm (Figures 5-183, 5-184). Pin the half in the palm with the left thumb, let go with the right fingers and turn the left hand palm-up (Figures 5-185, 5-186). Grab the half still held vertical by the left fingers with the right hand (Figures 5-187). Rotate this latest right-hand half around the left hand in the same manner as before (Figures 5-188 to 5-197). Continue until you keel over from exhaustion, or simply close the left fingers and square the deck (Figures 5-198 to 5-200). Or use the packet held vertical by the left fingers to initiate **Drop Cuts**, **Forward Tumble Cuts** or **Twirl Cuts**. Do all of these cuts as smoothly and as quickly as possible.

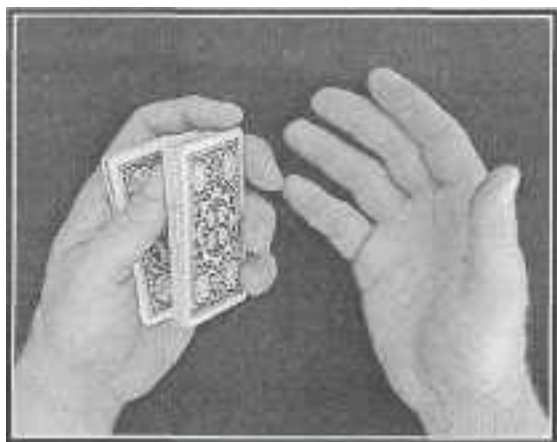


Figure 5-162

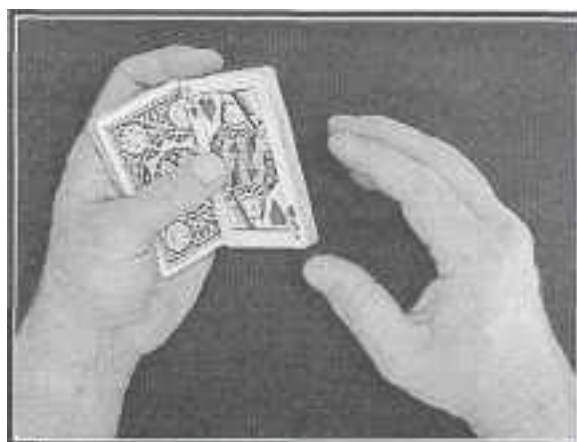


Figure 5-163

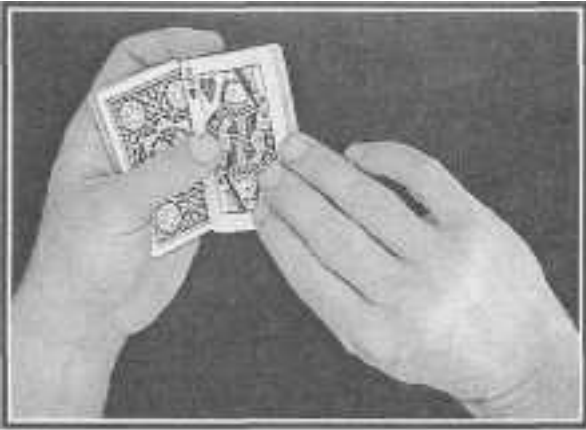


Figure 5-164

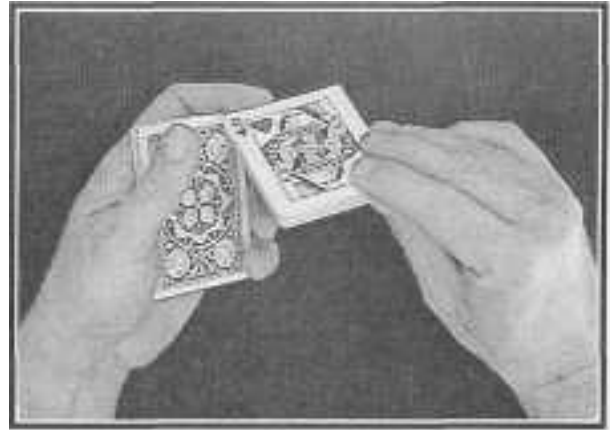


Figure 5-165



Figure 5-166

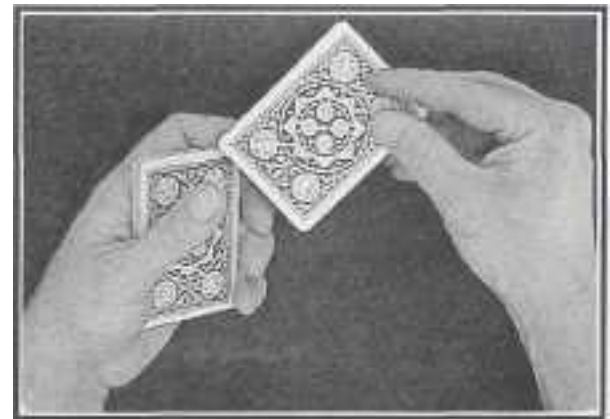


Figure 5-167

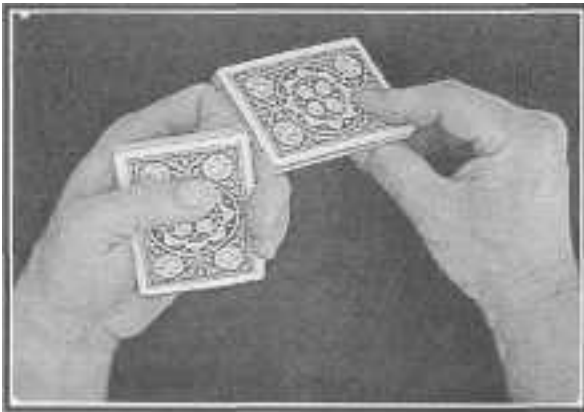


Figure 5-168

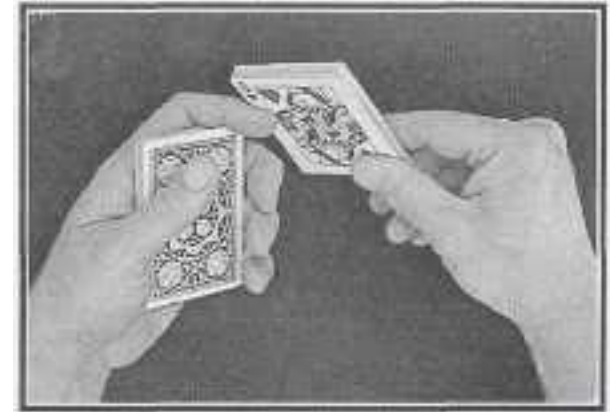


Figure 5-169



Figure 5-170

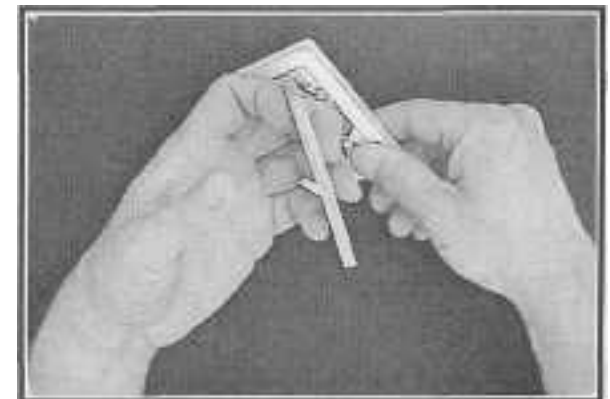


Figure 5-171



Figure 5-172



Figure 5-173



Figure 5-174

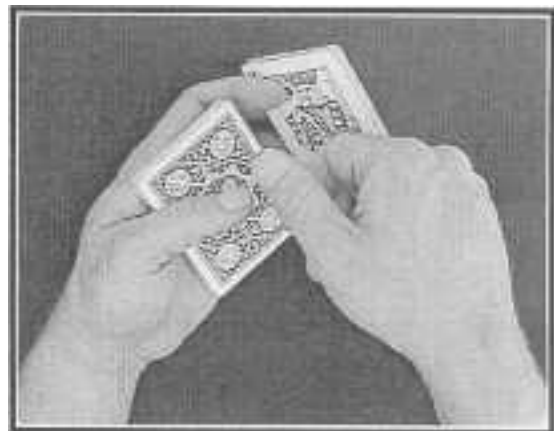


Figure 5-175

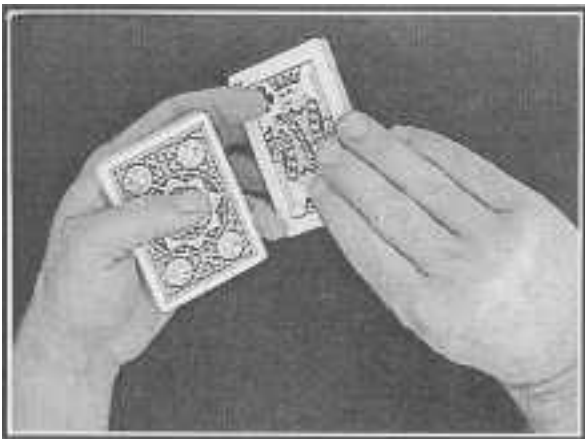


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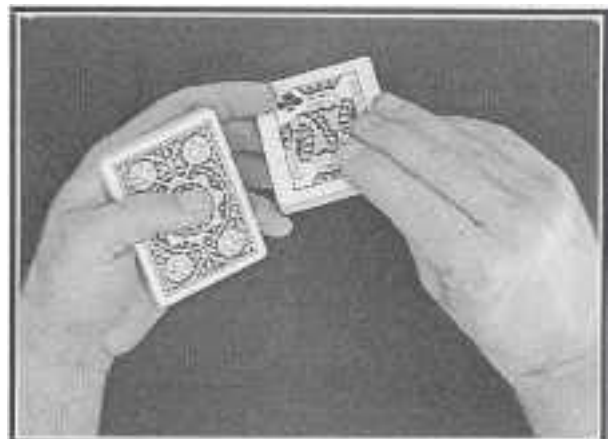


Figure 5-177

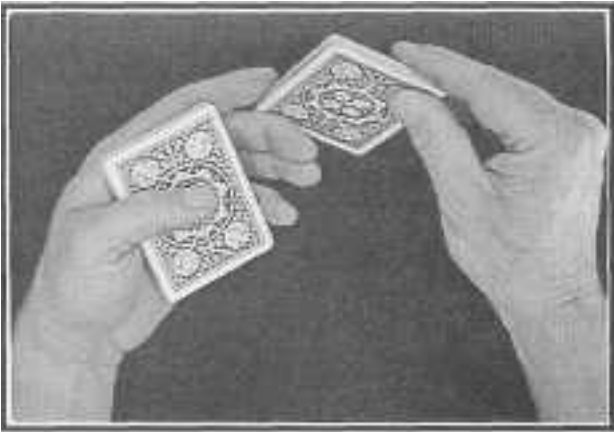


Figure 5-178

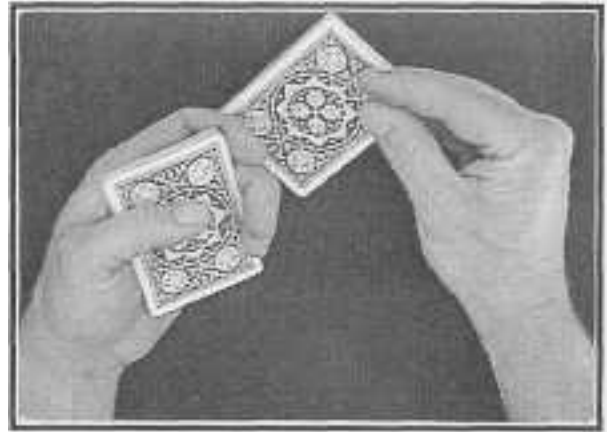


Figure 5-179

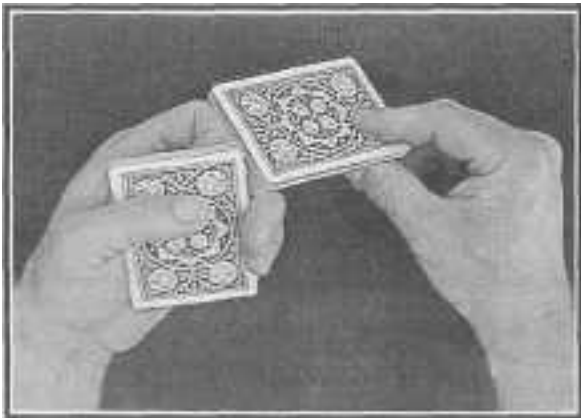


Figure 5-180

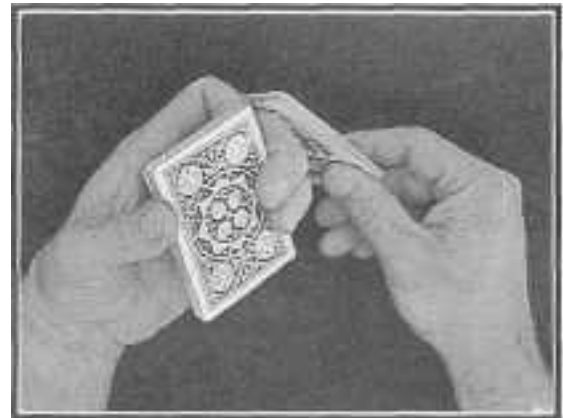


Figure 5-181



Figure 5-182

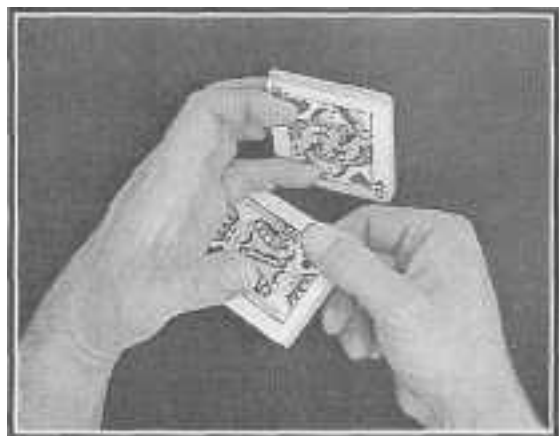


Figure 5-183



Figure 5-184

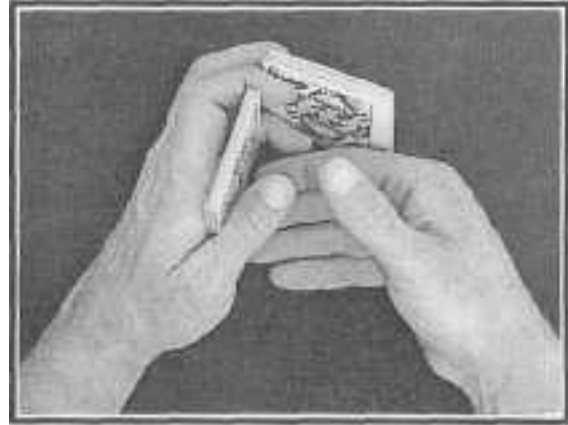


Figure 5-185

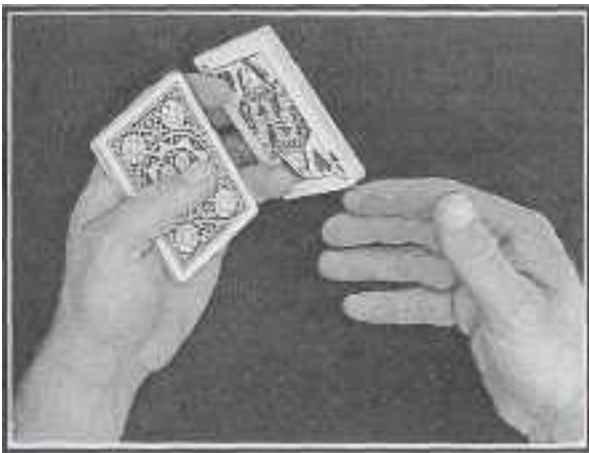


Figure 5-186

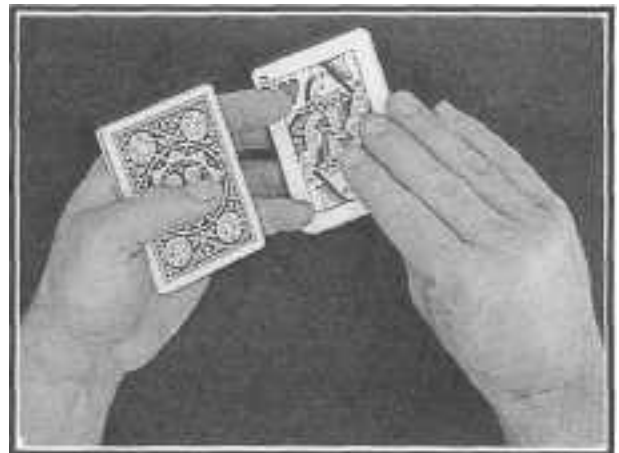


Figure 5-187



Figure 5-188



Figure 5-189

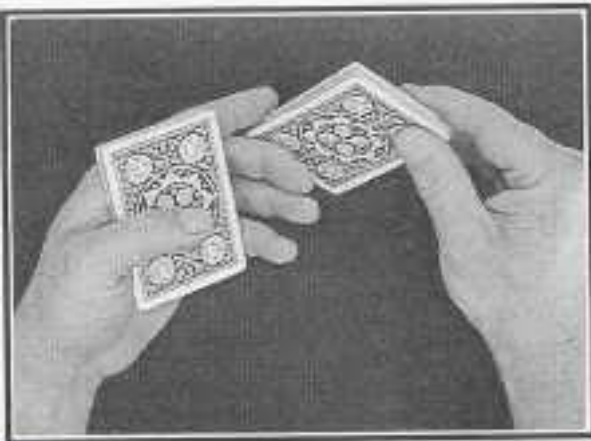


Figure 5-190

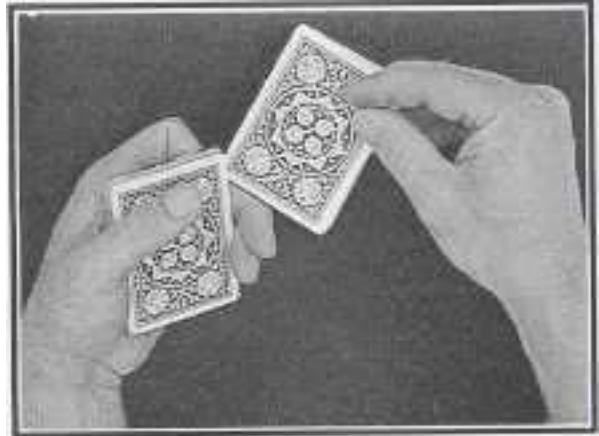


Figure 5-191

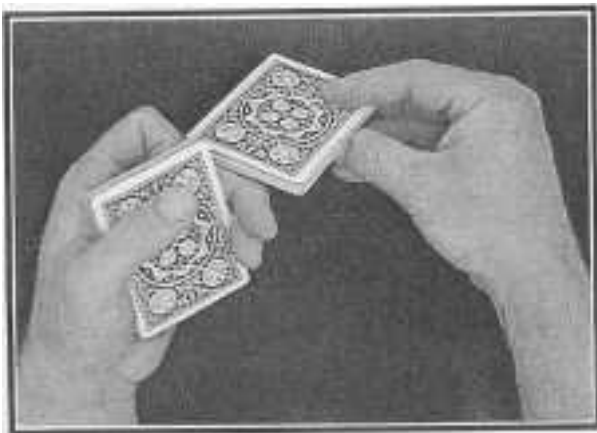


Figure 5-192

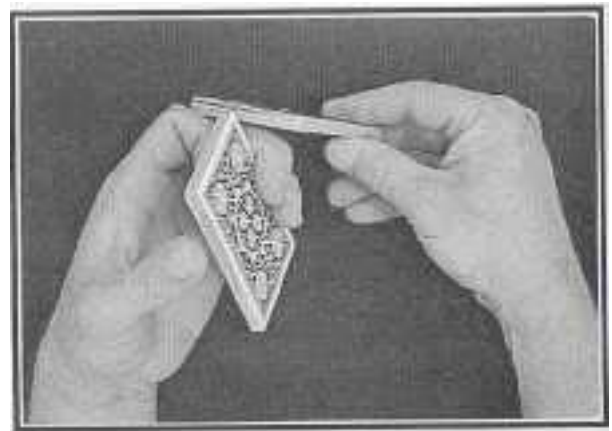


Figure 5-193

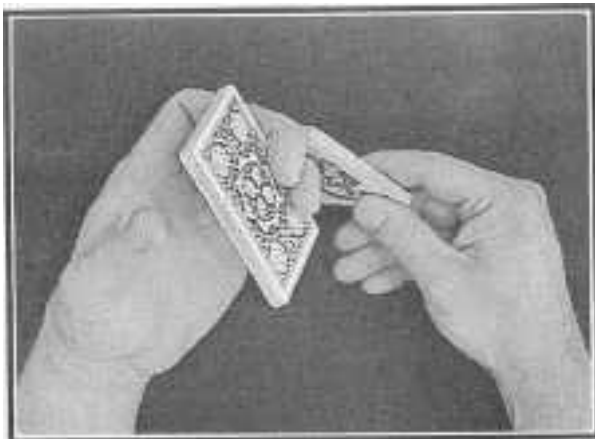


Figure 5-194



Figure 5-195

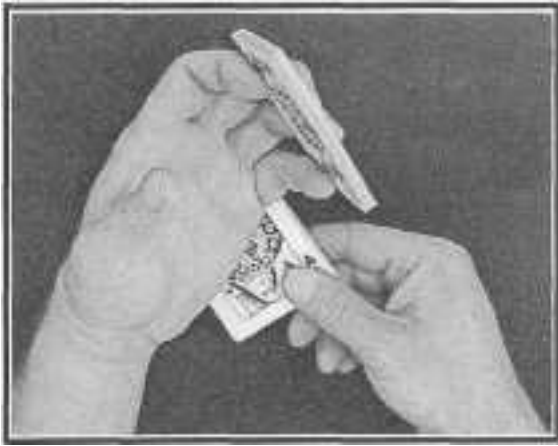


Figure 5-196



Figure 5-197



Figure 5-198



Figure 5-199



Figure 5-200

Twirl Cut

Similar to the **Forward Tumble Cut**, except that here you do a **Corner Thumb Twirl** with the top half. You must do the twirling movement very rapidly for maximum effect. This is one instance where the addition of an extra rotation of a packet makes a big difference. Plus, mastery of this cut will enable you to do the impressive **Deck Bounce** as an impressive two-hand table cut if you so desire.

If you want this to be easy, first learn the full-deck **Corner Thumb Twirl** from the Deck Flips, Twirls and Spins chapter. Then learn the **Forward Tumble Cut**. Then this **Twirl Cut**. The finger motion of the twirling right-hand half is more complicated in words than it is in practice.

Elevate half the deck with the left thumb in the usual fashion (Figures 5-201, 5-202). Roll the left hand toward you enough to turn the elevated half face down (Figure 5-203). Grab the near left corner of the elevated half between the right thumb and the right index and second fingers (Figures 5-204 to 5-206). You are grabbing the corner where the pip is next to the top card of the other half. The half that you are grabbing with the right hand will be momentarily (Figure 5-204) pinned between the right thumb on the pip and the left fingers at the other side of the half. While the half is thus pinned, you remove the left thumb from the face of the half and add the right index and second fingers to the back of the half. Now you should have one half in the left palm and the other half in the right hand. The right-hand half is held by the right thumb over the pip and the right second and index fingers opposite the thumb on the other side of the half. Tilt the right-hand half toward you until it is face-down (Figures 5-207, 5-208). Put the back of the right third finger next to the right thumb on the face of the half. Now the right-hand half is held between the index and second fingers underneath and the thumb and the nail-side of the third finger underneath. Move the second finger from on top of the half to underneath it, next to the third finger (Figure 5-209). Move the thumb from underneath the

half to on top of the half, next to the index finger (Figure 5-210). Move the index finger to the face of the half next to the second finger (Figure 5-211). Doing this little series of finger switches will turn the right-hand half almost face-up again (Figure 5-212). Rotate the right hand counter-clockwise at the wrist to further the turning of the half (Figures 5-213 to 5-215). Meanwhile, put the index finger and pinkie underneath the half in the left hand and lever this half to vertical (Figures 5-216, 5-217). Drop the right-hand half into the now-vacant left palm so the right-hand half falls face-down (Figures 5-218 to 5-220). You will need to both rotate the right wrist counter-clockwise as far as it will go and twist the half counter-clockwise between the right thumb and fingers. Pin this half in the left palm with the left thumb and turn the left hand toward you until the elevated half is face-down (Figures 5-221, 5-222) and the right hand can grab the elevated half by the near left corner (Figures 5-223, 5-224). Now the new right-hand half is held between the right thumb over the pip and the right index and second fingers on the back of the half, opposing the thumb. Twirl the right-hand half as before (Figures 5-225 to 5-231). Elevate the left-hand half with the left index finger and pinkie (Figures 5-232, 5-233). Drop the twirled half into the left palm (Figures 5-234, 5-235). Twirl the new elevated packet or close the left fingers and square the deck (Figures 5-236 to 5-238). As pictured, this is a false cut.

To make the flourish bigger and more different from the **Forward Tumble Cut**, separate the hands and follow the left hand with the right as you do the twirl part. The hard thing about this cut is keeping the twirling half square. Learn the move with glued-together practice blocks of cards. Then only perform the flourish with thoroughly powdered cards. If you have trouble with the twirl, try moving the fingers in this order from Figure 5-208: thumb, second, index. When you get faster, you will actually move the second finger and thumb simultaneously, holding the half between the index finger on top and the third finger underneath.

Do three **Forward Tumble Cuts**. Do three **Reverse Tumble Cuts**. Do a **Forward Tumble Cut**, a **Reverse Tumble Cut** and a **Forward Tumble Cut**. Cap it all off with three **Twirl Cuts**. Extremely eye-catching and, by the way, the deck is in original order, assuming you used the same two halves throughout and didn't square the deck between cuts.



Figure 5-201



Figure 5-202



Figure 5-203



Figure 5-204

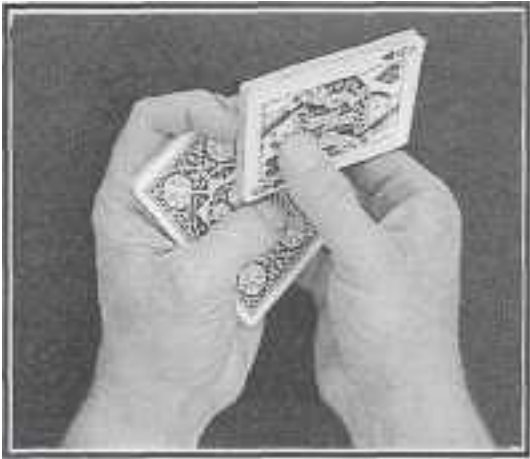


Figure 5-205

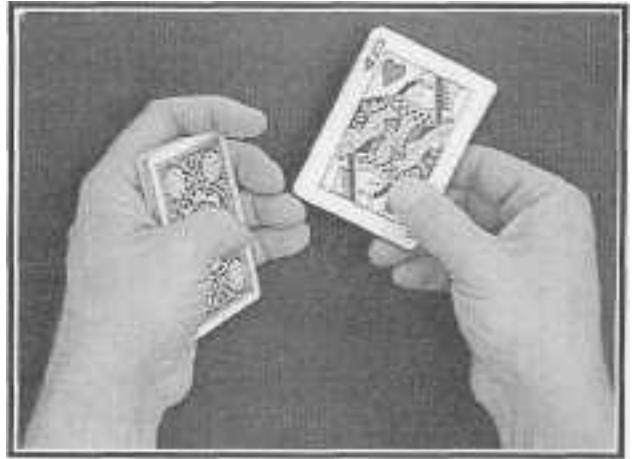


Figure 5-206

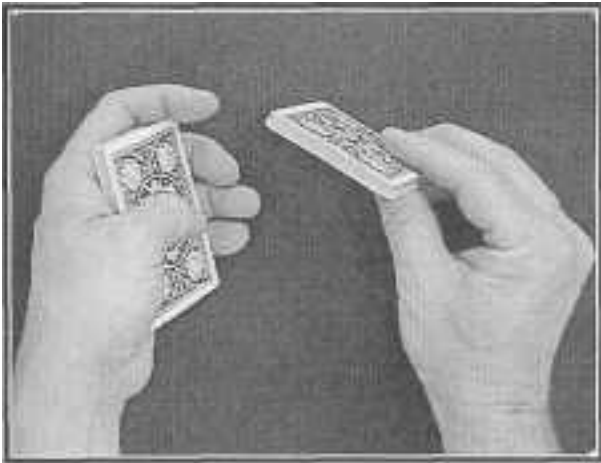


Figure 5-207

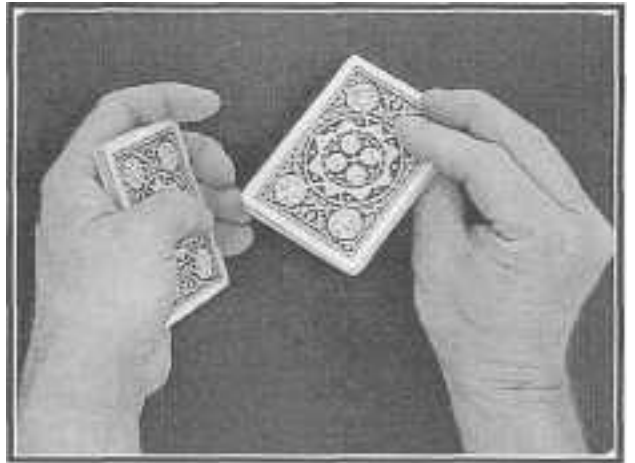


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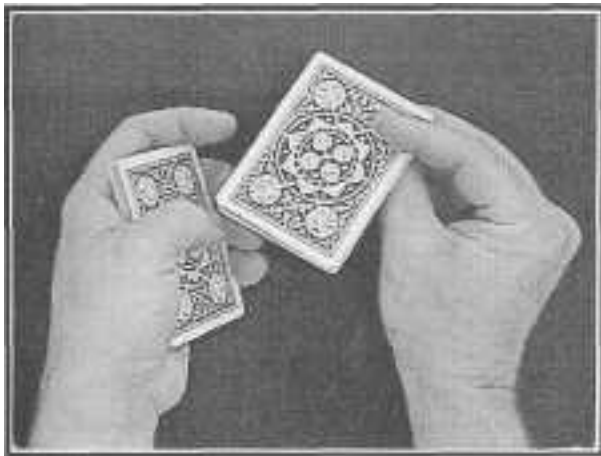


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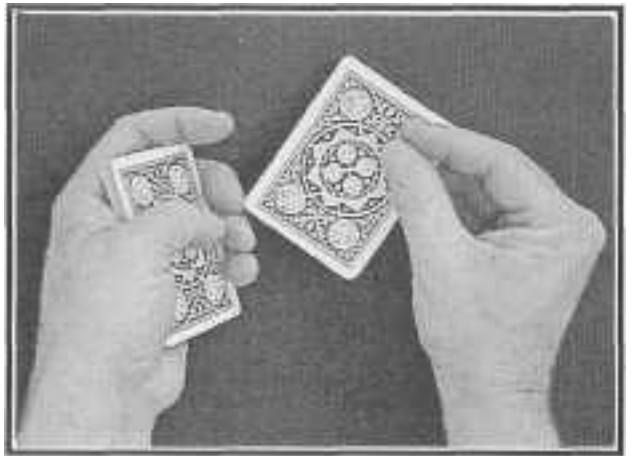


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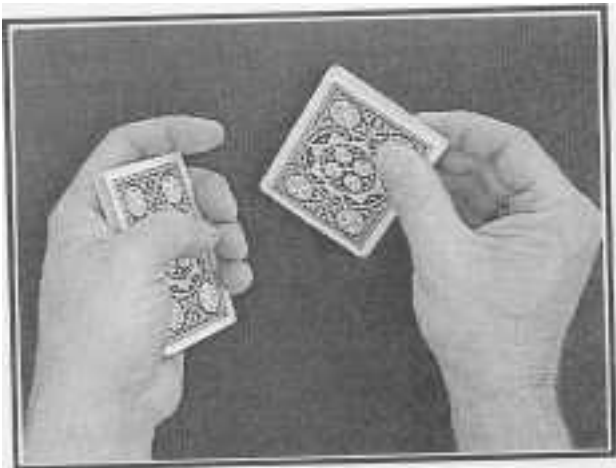


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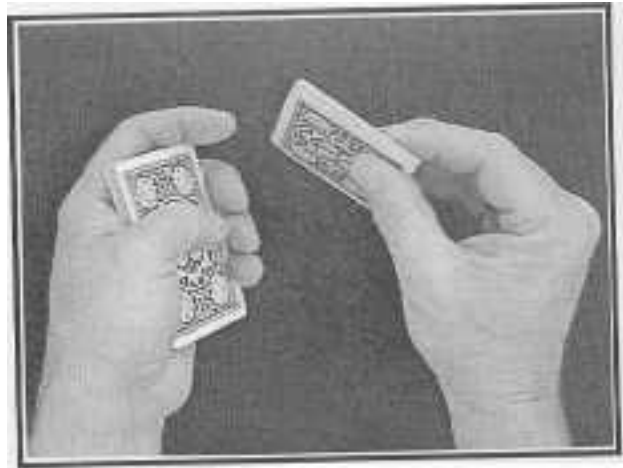


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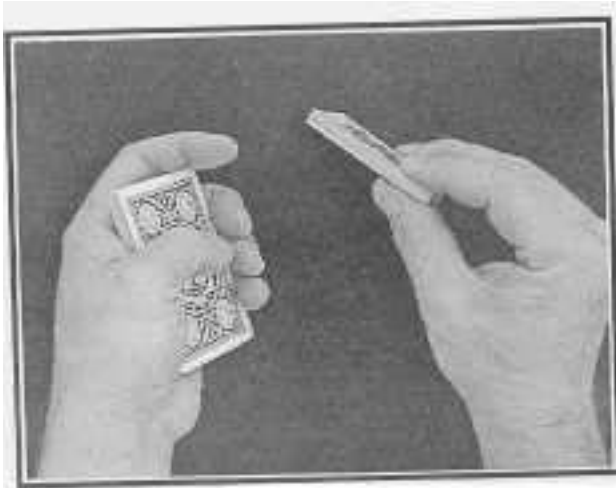


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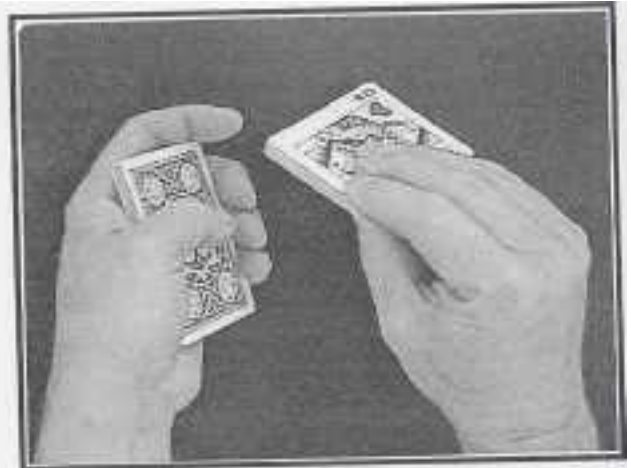


Figure 5-214

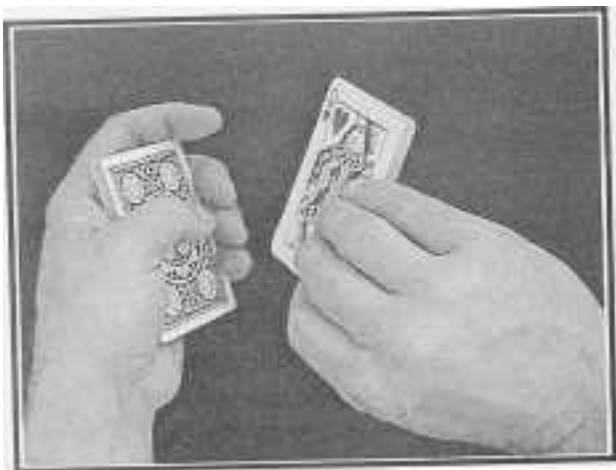


Figure 5-215

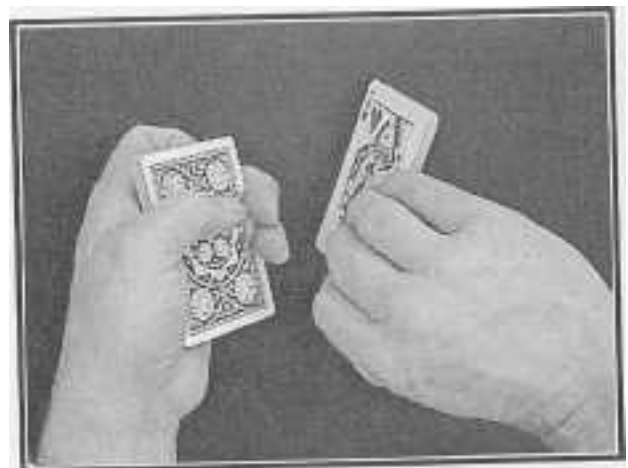


Figure 5-216

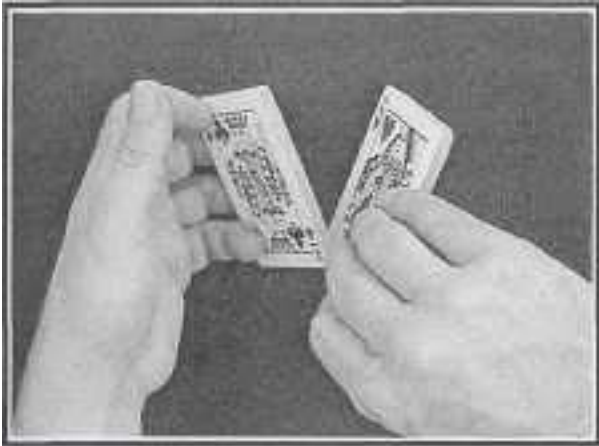


Figure 5-217



Figure 5-218

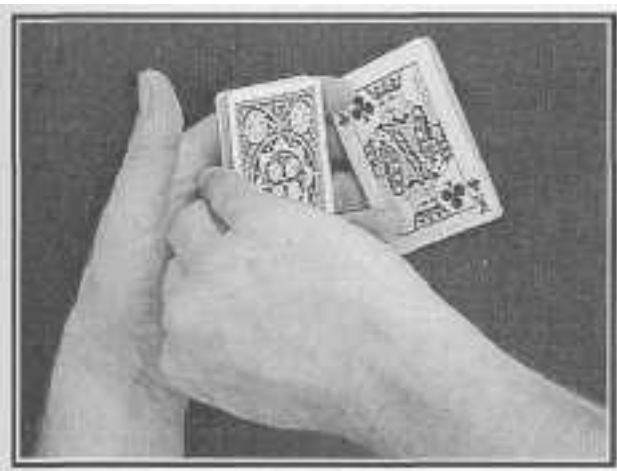


Figure 5-219



Figure 5-220

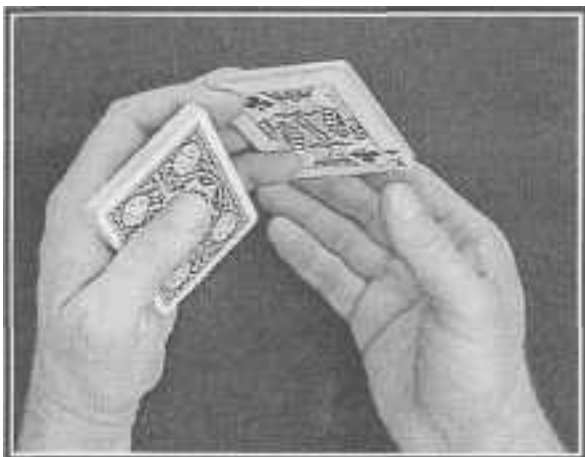


Figure 5-221



Figure 5-222



Figure 5-223

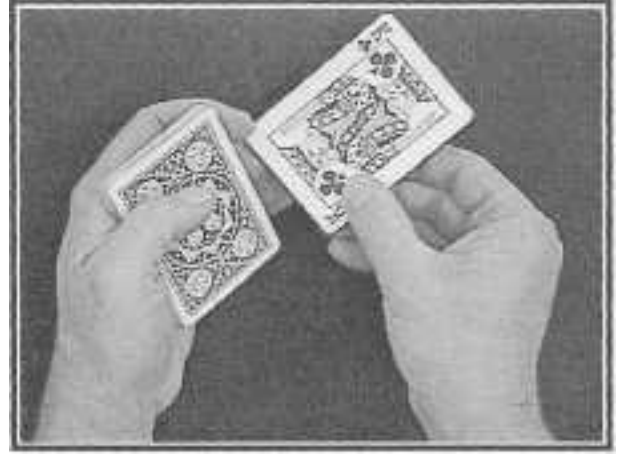


Figure 5-224



Figure 5-225

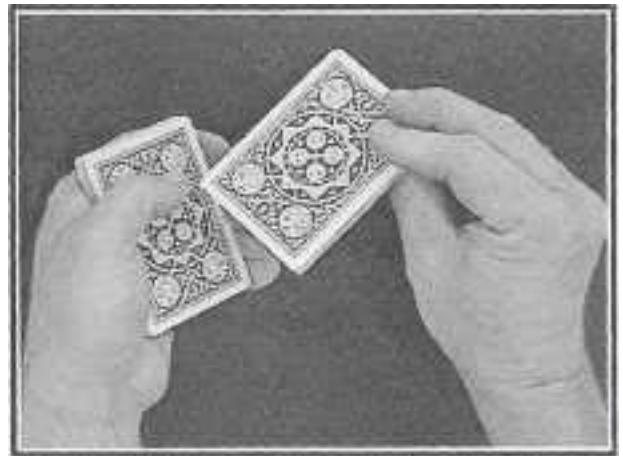


Figure 5-226

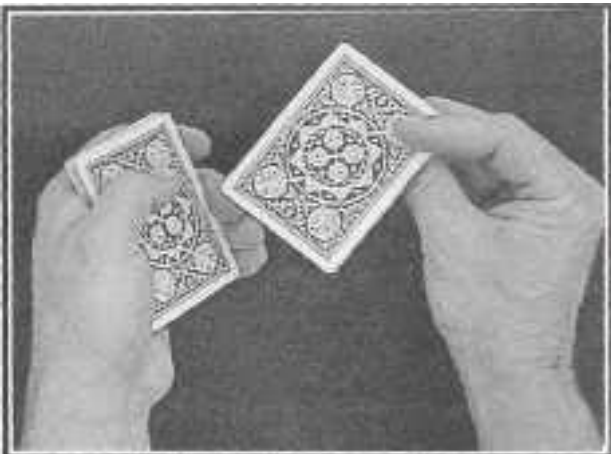


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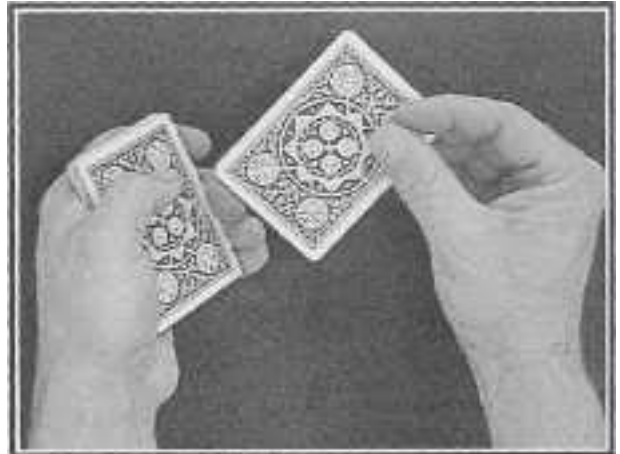


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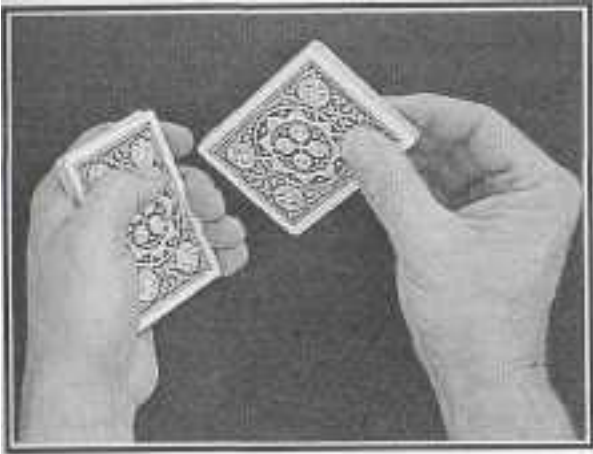


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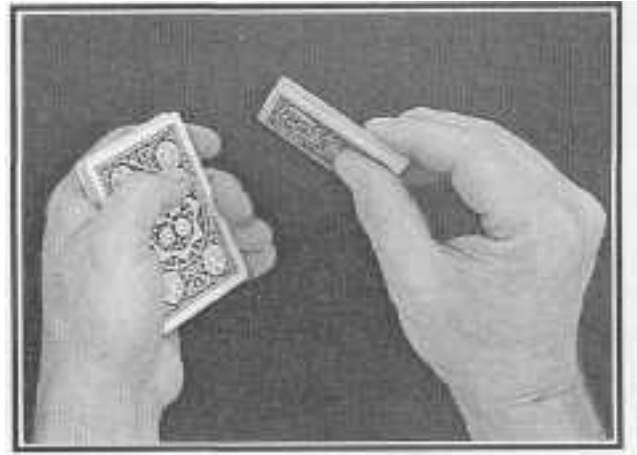


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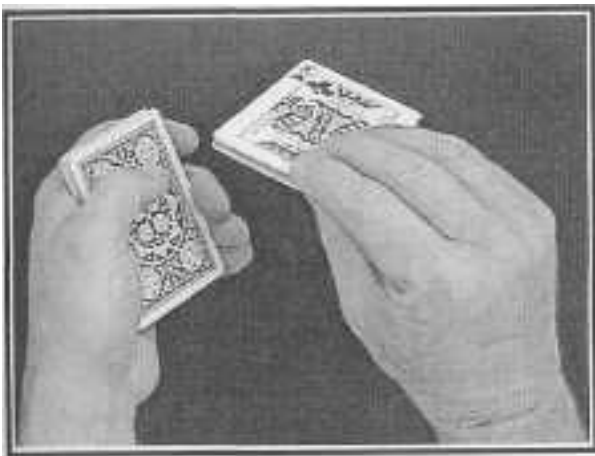


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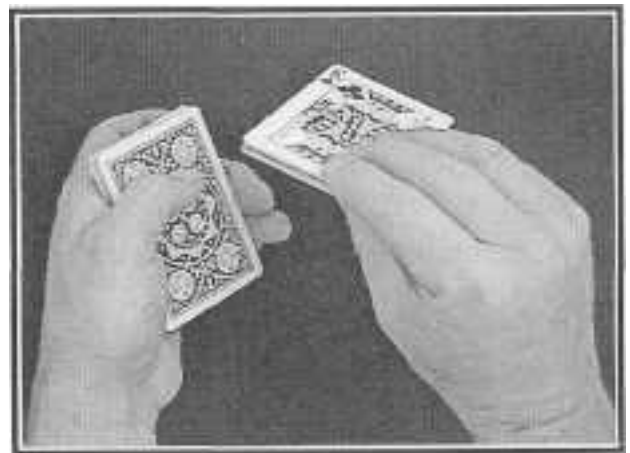


Figure 5-232



Figure 5-233

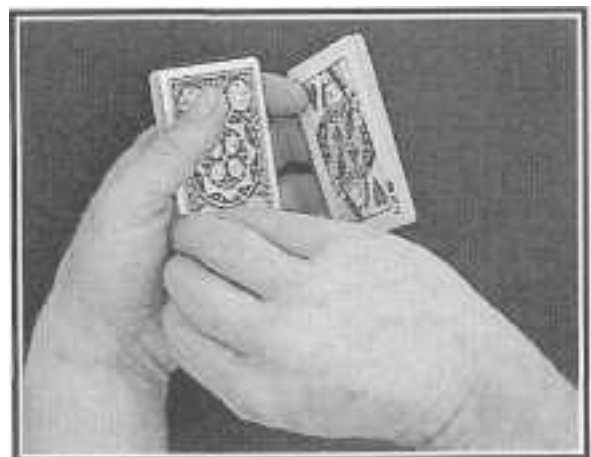


Figure 5-234



Figure 5-235



Figure 5-236



Figure 5-237

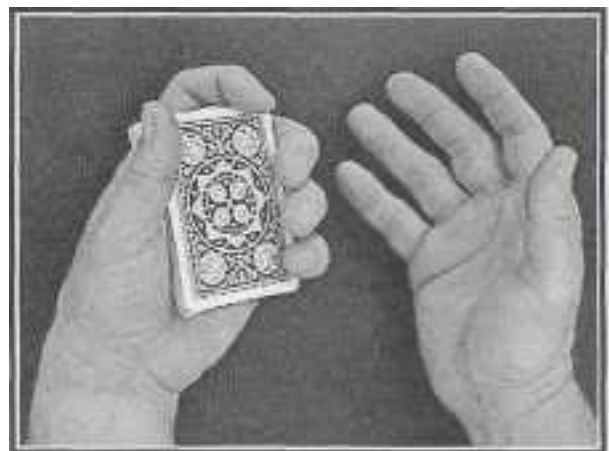


Figure 5-238

Two-Hand Helicopter Throw Cut

I'll illustrate this cut with just two packets and only a short distance between the hands. Once you've got the idea, you should move the hands as far apart as they will go without causing the packets to explode in mid-air. To turn this into a multiple cut, simply repeat with more packets. Better still, learn the move in both hands and launch packets back and forth between the hands.

If you can already do the one-hand version of the **Helicopter Throw Cut**, you will automatically be able to do this two-handed version.

Hold the deck in dealing position in the left hand with the right hand ready and waiting, palm-up, a few inches to the right. Insert the left ring finger and pinkie into the deck at midpoint (Figure 5-239). You want to be gripping the top half between the index and second fingers on top and the ring finger and pinkie underneath. Kick the left ring finger and pinkie sharply to the right, causing the top half to rotate counter-clockwise as it is flung away from the bottom half (Figures 5-240 to 5-242). Catch the half in the right hand (Figure 5-243). The most difficult thing about this cut is controlling the number of revolutions of the thrown

packet. Fewer is better, at least to start. What you don't want is a packet that lands perpendicular to dealing position. These photos show the launched halves rotating one full rotation or 360 degrees. Put the left third finger under the entire remaining half (Figure 5-244). Launch this half in the same manner as the first (Figures 5-245 to 5-248). Catch it on top of the first half in the right hand (Figure 5-249).

When you move the hands farther away from one another, you may want to add one rotation or more from when you do the cut with the hands only a foot apart. If you do the cut launching a packet ten feet above the head, catching the packet at all is more important than the number of rotations.

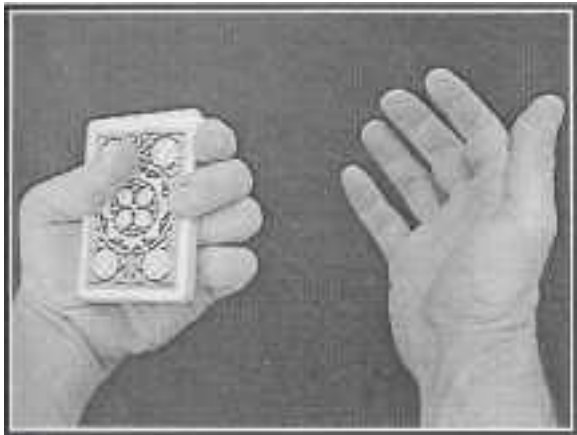


Figure 5-239

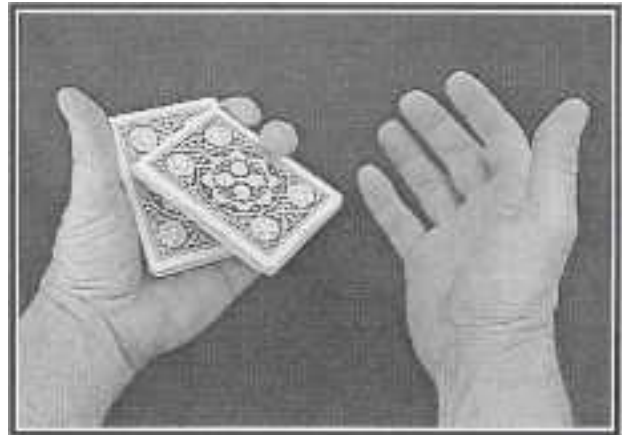


Figure 5-240

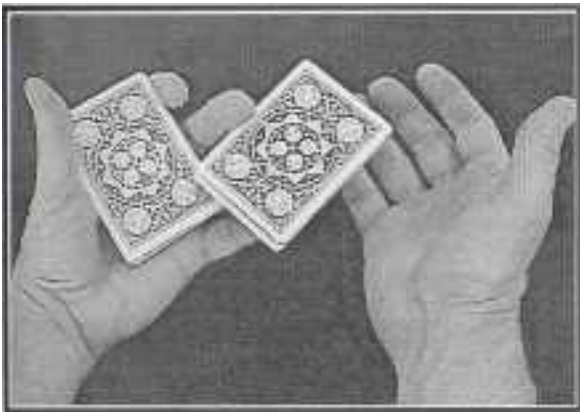


Figure 5-241

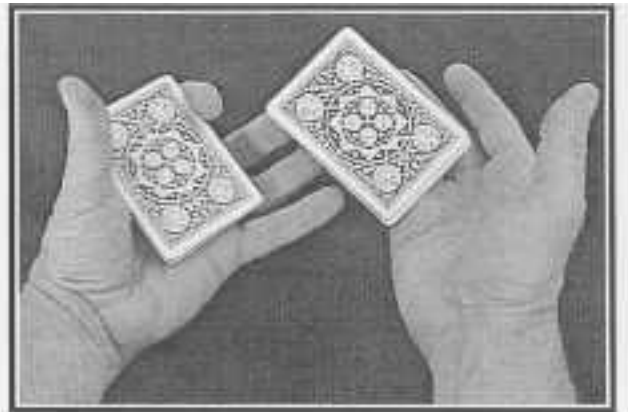


Figure 5-242

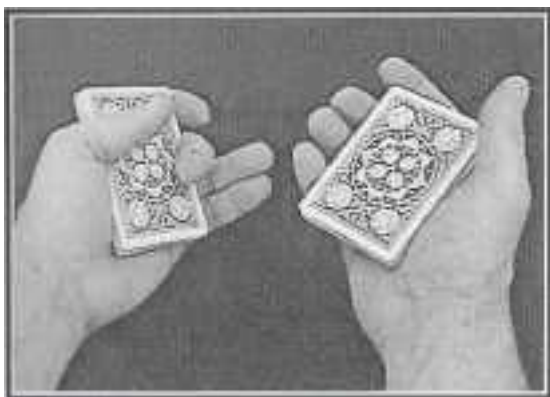


Figure 5-243

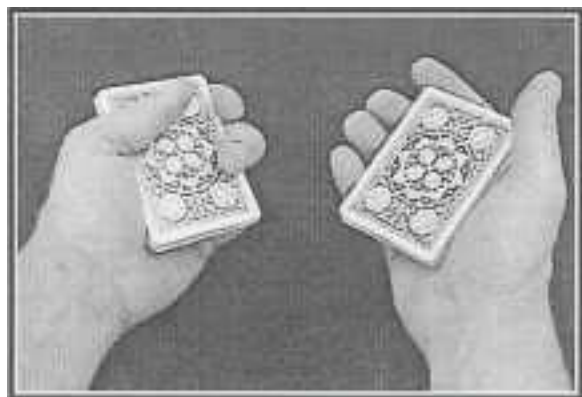


Figure 5-244

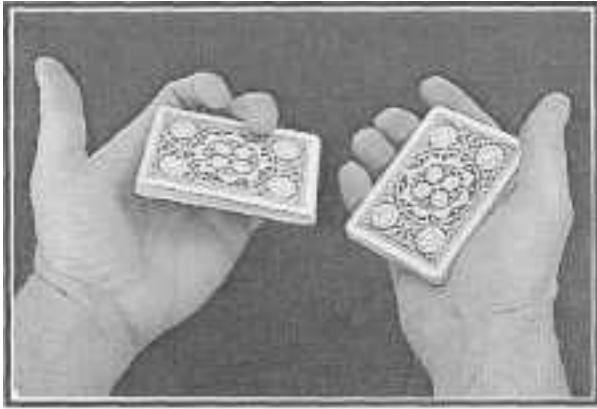


Figure 5-245



Figure 5-246



Figure 5-247

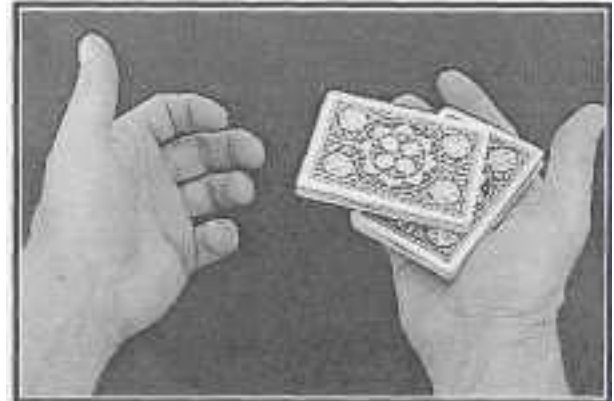


Figure 5-248



Figure 5-249

Two-Hand Roll Throw Cut

Like the one-hand **Roll Throw Cut**, except now both hands are involved.

Insert the left index finger and pinkie into the deck at midpoint (Figure 5-250). Quickly straighten all the left fingers to propel the top half into the waiting right palm (Figures 5-251 to 5-253). Put the left pinkie and index finger under the half remaining in the left hand (Figure 5-254). Propel this half onto the half in the right hand (Figures 5-255 to 5-257). If you want, square the deck in the right hand and propel it back to the left hand by putting the right index finger and pinkie under the deck and launching the whole deck.

These illustrations depict one transposition of the halves with the halves rolling one complete revolution.. You can also break the deck into three or four packets or make the packets rotate more than once. Smaller packets tend to stay together better. When increasing the number of rotations, you don't want half rotations, which will cause packets to land face-up. The deck must be in good condition. If there are crimped or bowed cards, the airborne packets will break at these cards with disastrous results.

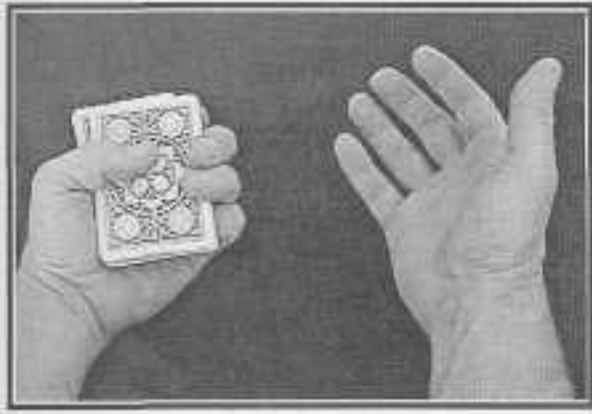


Figure 5-250



Figure 5-251

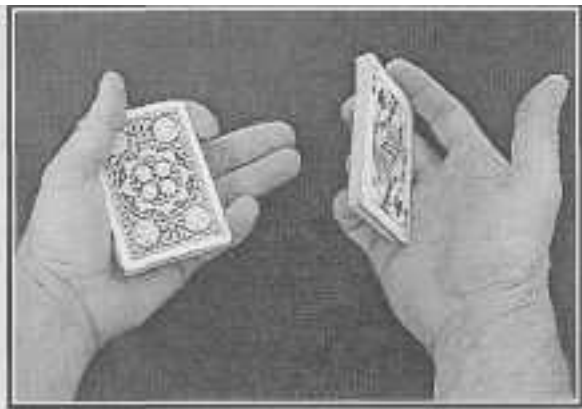


Figure 5-252



Figure 5-253

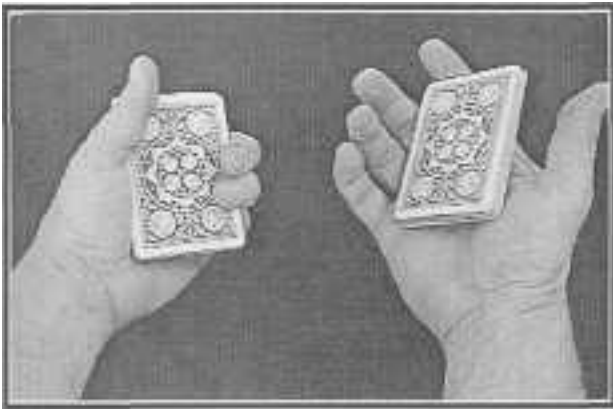


Figure 5-254

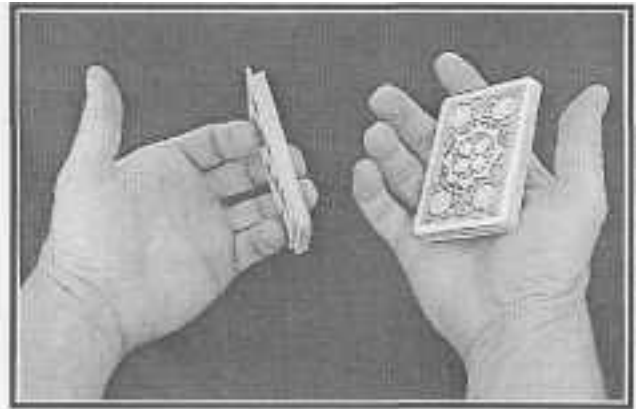


Figure 5-255



Figure 5-256



Figure 5-257

Two-Hand Flip Throw Cut

Same as the one-hand version, except now you successively launch both halves and catch them in the other hand. You can do this cut without the hands crossed. Just hold the right hand to the right of the left hand and launch packets to your right. The packets naturally tend to go to the left though. I've always done this with my hands crossed, at least when doing a single cut. So the illustrations show the hands crossed.

Cross the arms at the wrists. Hold the deck in the left hand in dealing position with the index finger curled underneath the deck. Riffle to midpoint with the left thumb (Figure 5-258). Release the right long side of the deck with the left fingers (Figure 5-259) as you pinch the lower half between the left thumb on top and the curled left index finger underneath (Figure 5-260). This will launch the top packet into the right hand (Figures 5-261, 5-262). Keep the left index finger curled under the remaining half. Press down with the left thumb to develop some tension, and release the left fingers (Figures 5-263, 5-264). This will launch the remaining half up and into the right hand (Figures 5-265 to 5-267).

You can throw the halves as high as you want with as many revolutions as you want. Personally, I just do one revolution as shown and save multiple revolutions and increased height for the more sure-fire **Two-Hand Roll Throw Cut** or **Two-Hand Helicopter Throw Cut** methods.

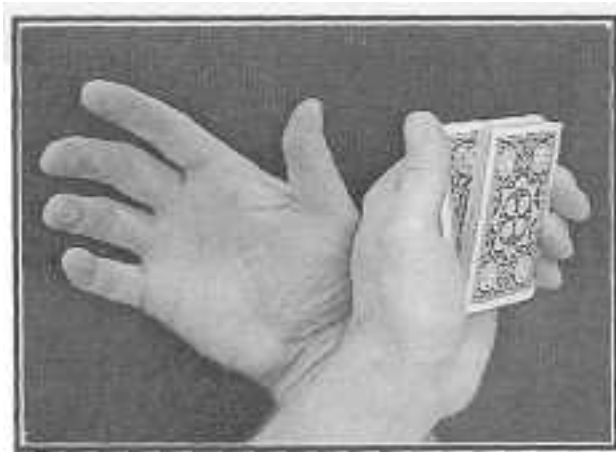


Figure 5-258

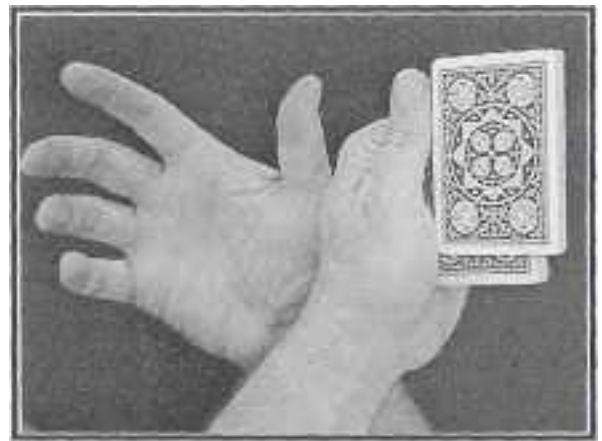


Figure 5-259



Figure 5-260



Figure 5-261

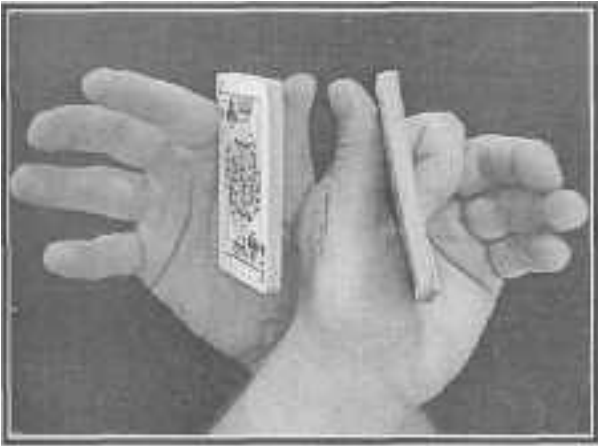


Figure 5-262

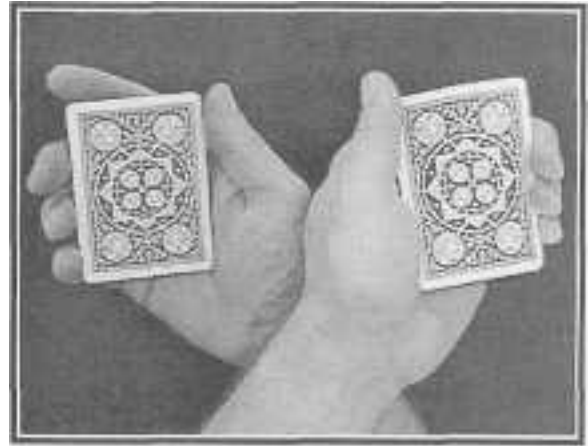


Figure 5-263



Figure 5-264



Figure 5-265

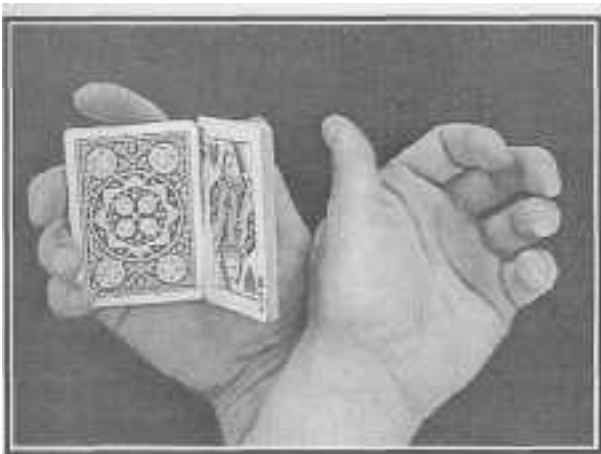


Figure 5-266



Figure 5-267

Behind-the-Back Deck Separation

This is my version of T. G. Murphy's vastly superior stunt in *Imagication*. If you already do Murphy's toss, you probably want to bypass my method. Murphy does the preliminary offsetting of the deck with one hand, and tosses the deck over his shoulder! My version is pretty much a behind-the-back, splitting

Helicopter Throw Cut. At least my way is easy, especially if you can do **Helicopter Throw Cuts**. And my way is still quite spectacular. A deck in good condition is paramount. Technically this isn't a complete cut, but so what?

Deck in dealing position in the left hand (Figure 5-268). Lift off half of the deck with the right hand and move this half forward for half its length (Figure 5-269). You don't want to slide the top half forward; that could drag cards unsquare. Hold the offset deck between the left thumb and fingers as you let go of the top half with the right hand. Rotate the left hand toward you (Figure 5-270). Keeping the right hand palm down, reach over and grip the stepped deck in the right hand with the thumb on top and the fingers underneath (Figures 5-271, 5-272). Grabbing the deck in this manner cocks the right wrist for the throw, and also provides cover for the stepped condition of the deck. All of the right fingers contact the face of the bottom half (Figure 5-273). The pinkie may hang over the edge of the bottom half but no right fingers contact the face of the top half. The right thumb contacts the top of the top half. Keeping the right wrist curled, place the right hand behind the back as far as possible. Don't actually press the right wrist against your back, however. Leave enough room to whip the right wrist forward (Figures 5-274, 5-275). Release the deck (Figure 5-276) and it will split into two clockwise spinning halves (Figures 5-277 to 5-280). Catch one half in dealing position in each hand (Figure 5-281), or cross the hands at the wrists before the catch. Do some one-hand cuts with the fortuitously located halves.

With the preliminary offsetting part, take extreme care to keep the deck, and then its component halves, very square. Lift up on the top half rather than sliding it back. Clamp the offset deck tightly between the left fingers and thumb until the right fingers and thumb can achieve an equally firm grip. Try just throwing the offset deck in front of you, both to observe the flight of the halves and to practice catching the halves.

Murphy manages to step the deck with just one hand. I have traded that part of the stunt for the certainty attained by both hands keeping everything straight and square prior to the toss.



Figure 5-268



Figure 5-269



Figure 5-270



Figure 5-271

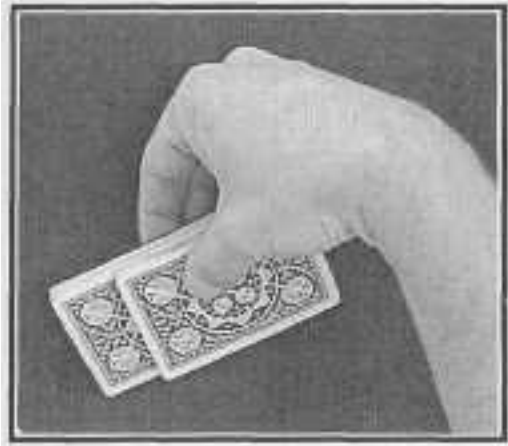


Figure 5-272

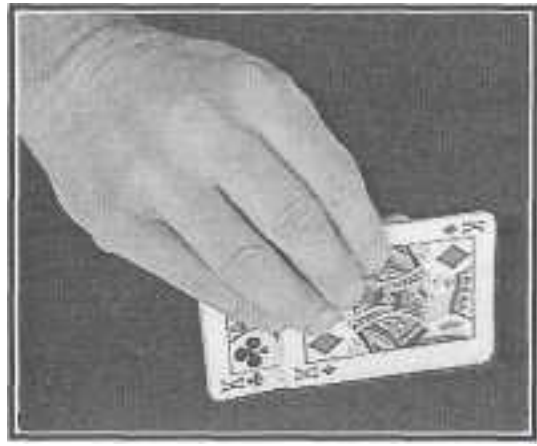


Figure 5-273

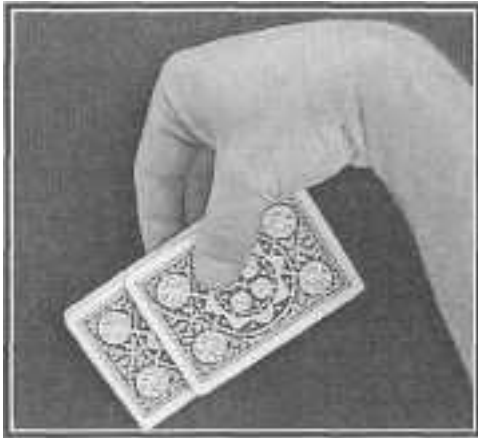


Figure 5-274



Figure 5-275

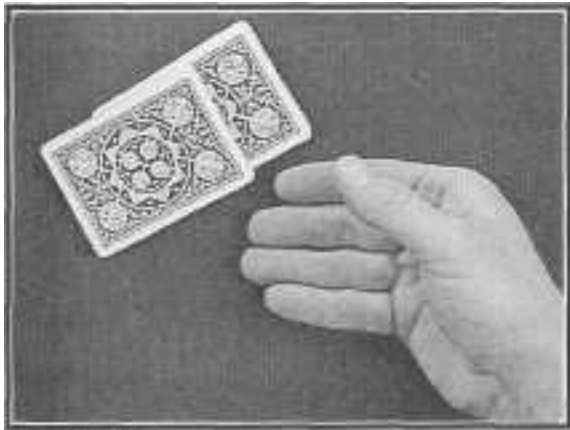


Figure 5-276

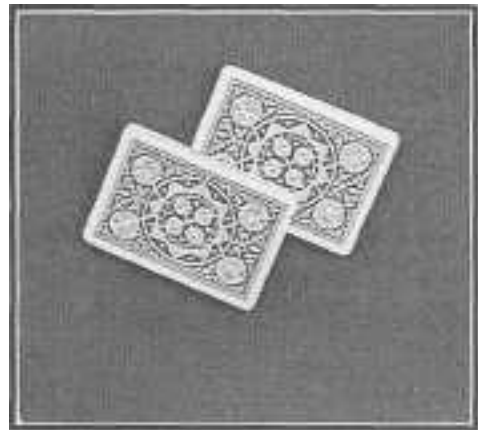


Figure 5-277

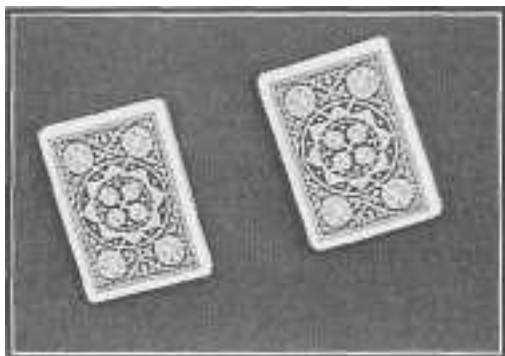


Figure 5-278

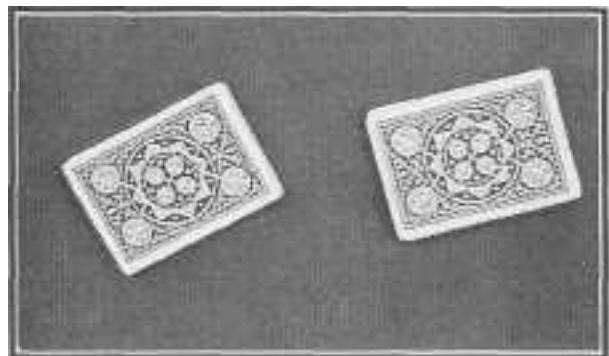


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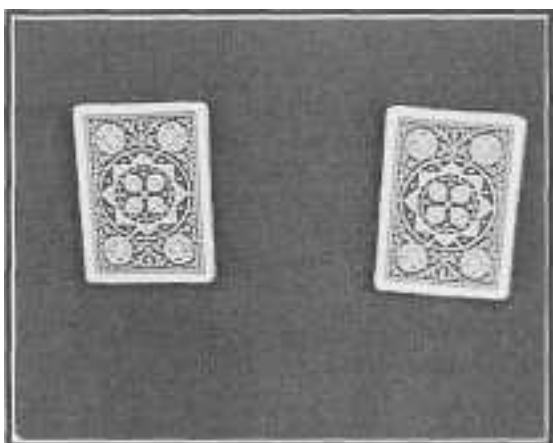


Figure 5-280

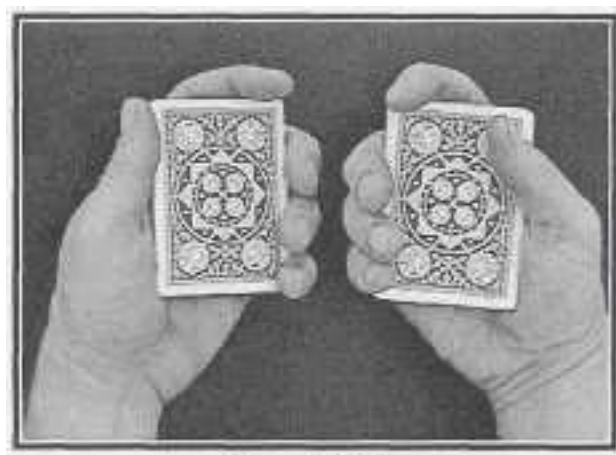


Figure 5-281

Arm-Roll Cut

Difficult and risky, but interesting and different as well. Here it is with just two packets; do more if you can. More packets carry the advantage of smaller and more stable packets, and the disadvantage of more chances to drop. Three packets is probably the best of both worlds. Hold the deck in the right hand as in Figure 5-282. Note the pinkie doesn't touch the deck and the right index finger is ready to split the deck as for a standard two-hand running cut. Split the deck in half with the right index finger (Figure 5-283). Then move the second finger to the corner of the broken-off half (Figure 5-284). Extend the left arm, bent at the elbow, level in front of you. Press the lower non-indices corner of the upper half of the deck on the left forearm close to the crook of the left arm (Figure 5-285). Use the right third finger as a guide to keep the deck square until you release the half touching the left arm. It will also help to slide this third finger forward until it touches the second finger. Release the half touching the arm as you roll it toward the left hand (Figures 5-286 to 5-288). Catch it in the left hand (Figure 5-289). Put the right index finger on the corner of the remaining half in the right hand to guide the half and help keep it square. Press the corner of the remaining half on the left forearm near the crook of the arm (Figure 5-290). Roll and catch the other half (Figures 5-291 to 5-295). The halves roll about 360 degrees. A good break- and crimp-free deck is extremely important.



Figure 5-282



Figure 5-283



Figure 5-284



Figure 5-285



Figure 5-286



Figure 5-287

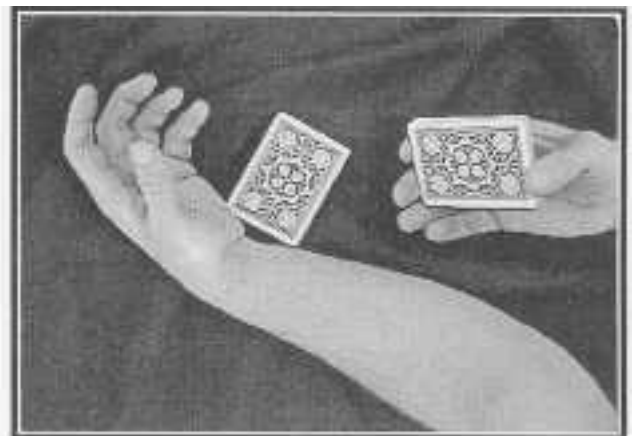


Figure 5-288

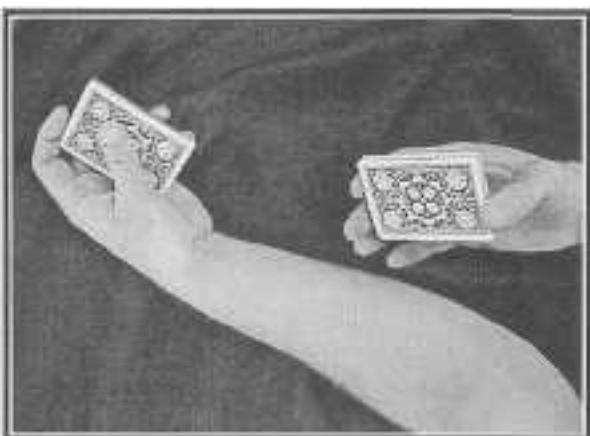


Figure 5-289

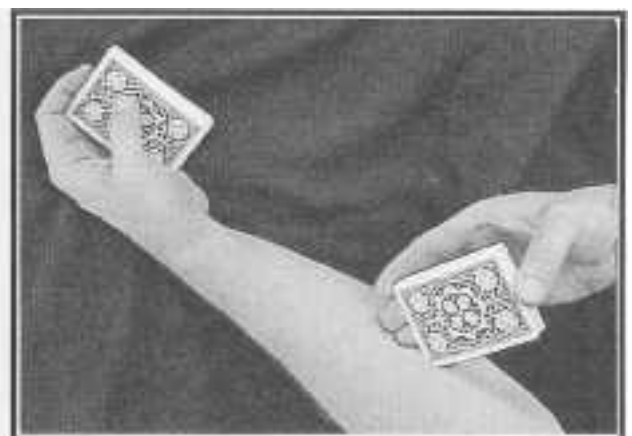


Figure 5-290

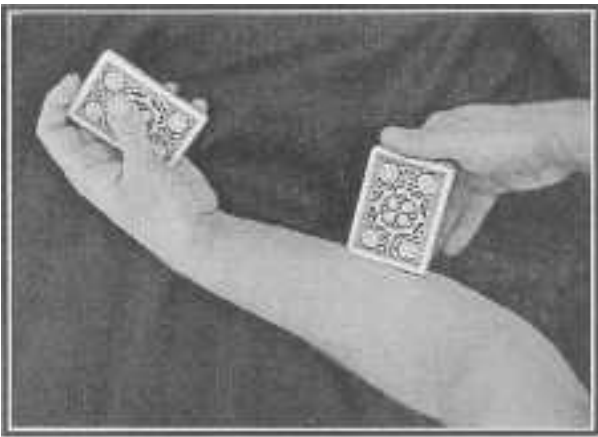


Figure 5-291

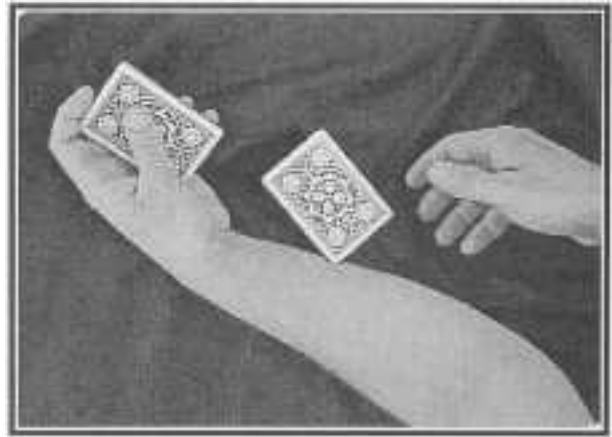


Figure 5-292

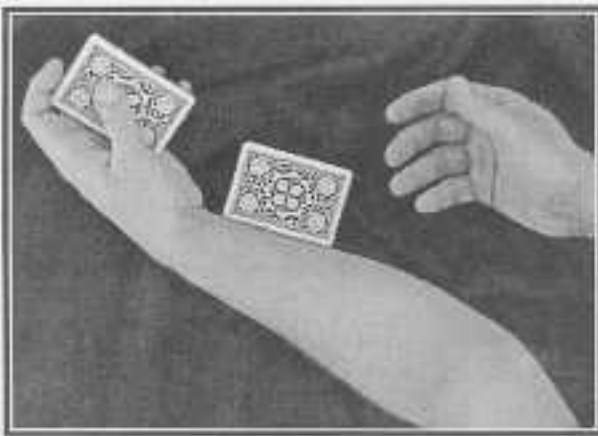


Figure 5-293

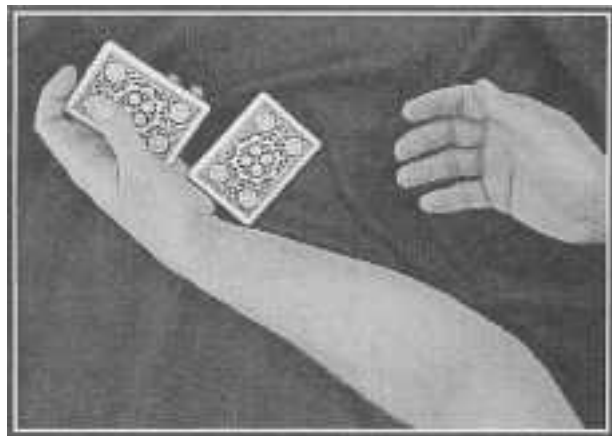


Figure 5-294

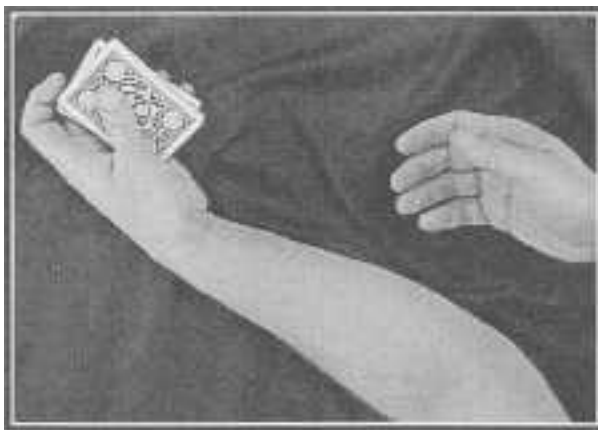
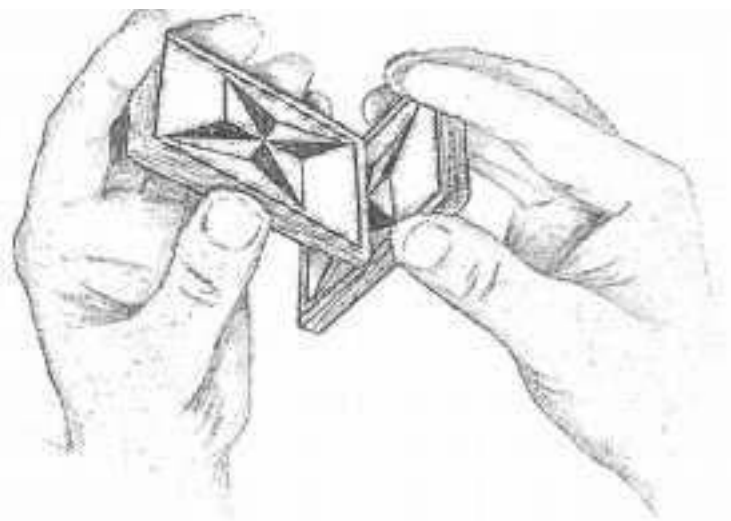
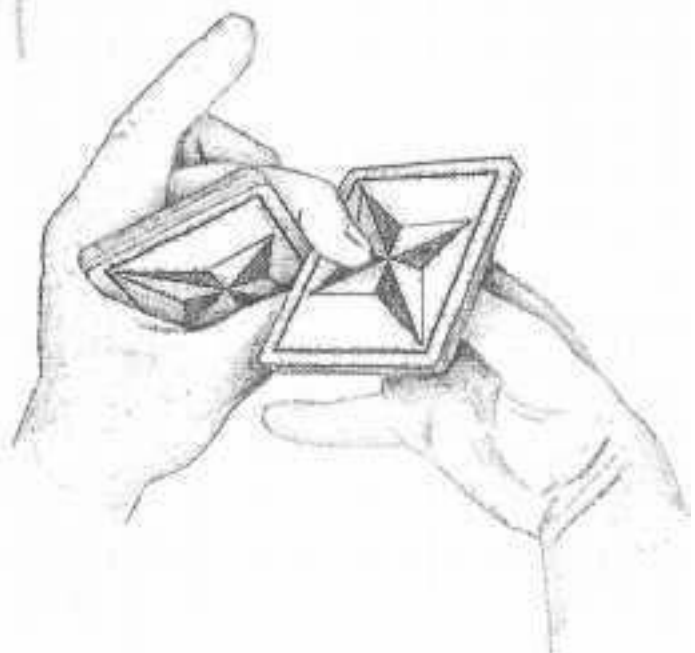
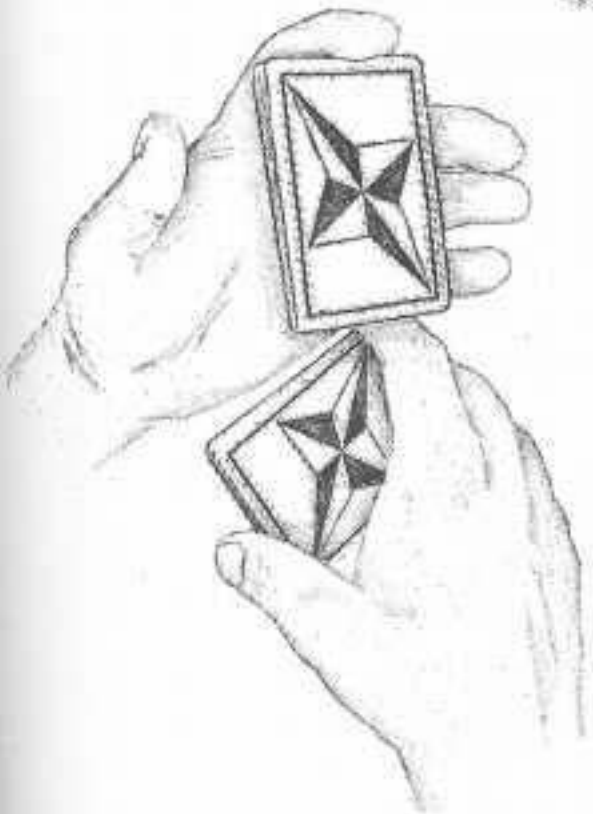


Figure 5-295



**TWO-HAND
SINGLE
CUTS**



TWO-HAND MULTIPLE CUTS

Here are some multiple cuts that run the gamut from extremely simple to extremely complex. Like the single cuts you just saw, most are my own inventions. However, I must give credit to Hugard and Braue for the basic **Pivot Cut** idea, and to the overtalented Chris Kenner and Homer Liwag for the "Sybil" cut concept, the basis for my **Quick Triple Cut** and **Tower Cut**.

Slight modifications of some of these cuts will give you Gordian false cuts that nobody, magician or layman, can unravel. One way to determine the best way of turning a fair flourish cut into a false flourish cut is to use numbered practice packets. Divide a deck into three or four glued-together practice packets. Number the top of each packet, or use face-up packets with consecutively numbered pip-cards on the face of the packets. Do cuts and see how the cuts disarrange the order of the packets. Now figure out how to alter the cut so the packets end up in the correct order again, or so that desired cards are not moved. In this manner you can come up with unique, eye-pleasing false cuts.

Two-hand cuts offer limitless possibilities, but as with one-hand cuts, seek visually-obvious variety. If you do ten cuts that are slightly different but look generally the same, the audience will think you are doing the same cut over and over. With my three-packet running cuts you essentially do the same motions several times in succession but are doing so to create an eye-pleasing pattern. And although one cut blends into another, the variants are significantly different. Do the **Juggle Cut**, **Triple Transfer Cut**, **Twirl Transfer Cut** and **Loop Transfer Cut** as a routine and you will always get a good response.

Running Pivot Cut

Here is my version of an oft-seen multiple version of Hugar and Braue's "A Very Pretty Cut" from *Royal Road to Card Magic*. Dai Vernon describes a method (tragically called the "Swivelleroo Cut") in *Dai Vernon's Ultimate Secrets of Card Magic*. With my method you use the standard running cut to break off packets. This packet separation technique cleans up the cut greatly from the versions where the index finger and/or thumb knock off successive packets. I have illustrated this cut with four packets; it looks better with six or seven.

Deck in dealing position in left hand. Pick up the deck in the right hand with the thumb at the near short end and the index, second and ring fingers at the far short end and break off a packet with the right index finger (Figure 6-1). Elevate this packet and move it to the left enough for the left index finger to engage it at the near left corner (Figure 6-2). Swivel this packet clockwise with the left index finger until the packet falls into the left palm (Figures 6-3 to 6-5). Immediately break off another packet with the right index finger and move the packet slightly to the left (Figure 6-6). Extend the left thumb and use it to engage (Figure 6-7) and swivel the second packet counter-clockwise (Figures 6-8 to 6-10) until this second packet falls on top of the first in the left palm (Figure 6-11). Immediately break off another packet with the right index finger (Figure 6-12). Use the left index finger to swivel this new packet clockwise onto the other cards in the left hand (Figures 6-13 to 6-16). Repeat the left thumb part and the left index finger part with more packets or end by swinging the final packet into the left hand with the left index finger or thumb (in this case the thumb) (Figures 6-17 to 6-20).



Figure 6-1



Figure 6-2



Figure 6-3

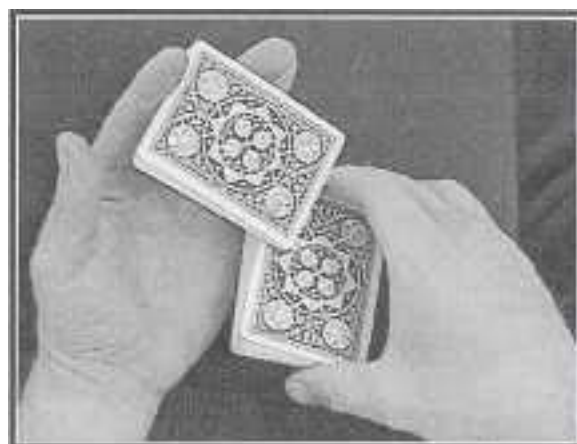


Figure 6-4



Figure 6-5



Figure 6-6



Figure 6-7



Figure 6-8



Figure 6-9



Figure 6-10



Figure 6-11



Figure 6-12



Figure 6-13



Figure 6-14

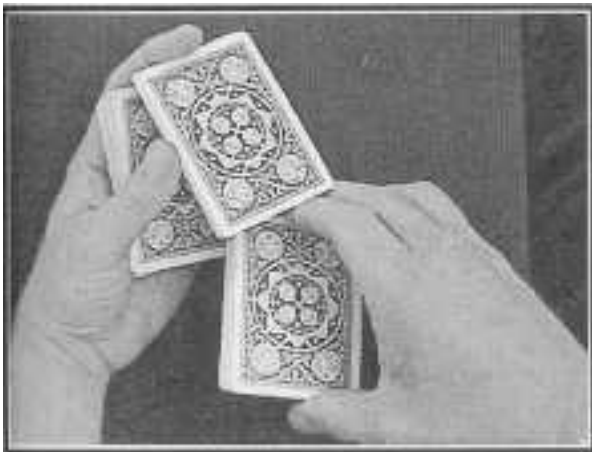


Figure 6-15



Figure 6-16



Figure 6-17



Figure 6-18

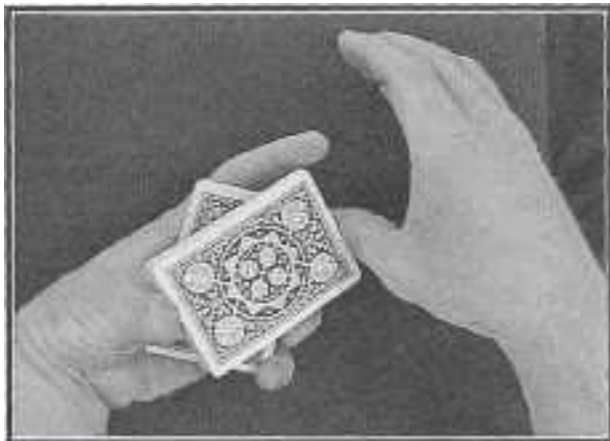


Figure 6-19



Figure 6-20

Quick Triple Cut

This little gem is based on the very beginning move of Kenner's "Sybil" cut.

Hold the deck in dealer's position in the left hand and use the right index finger to pick up the top third of the deck (Figures 6-21, 6-22). The right thumb is at the near short end of the deck and serves as a pivot point for the packet elevated by the right index finger. Next, use this same right thumb to pry up the second third of the deck (Figure 6-23), keeping the index finger's top third separated. With the second third of the deck, the left index finger acts as the pivot point. Spread the hands apart (Figures 6-24, 6-25) until the corner of the middle packet clears the corner of the bottom packet (Figure 6-26). Slide both of the other thirds underneath the bottom third as you bring the hands together (Figures 6-27 to 6-29) and square the packets back into one deck (Figure 6-30). Once the top packet clears the others at Figure 6-26, use the left ring finger and pinkie to elevate the bottom packet enough to accept the other two underneath.



Figure 6-21



Figure 6-22



Figure 6-23



Figure 6-24

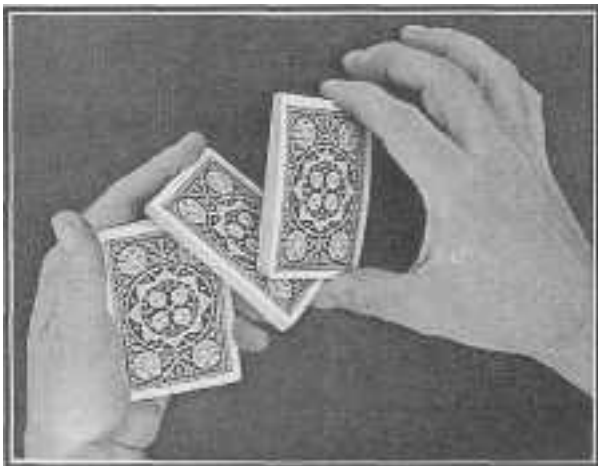


Figure 6-25

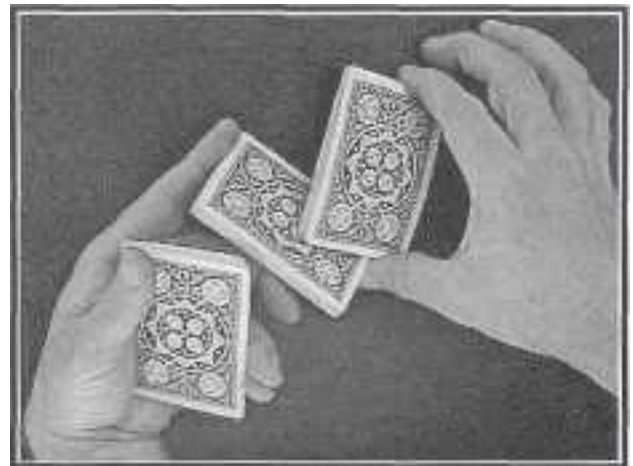


Figure 6-26



Figure 6-27

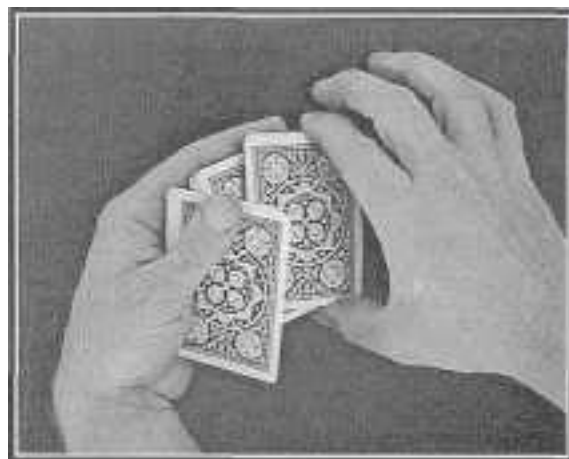


Figure 6-28



Figure 6-29



Figure 6-30

Butterfly Cut

This type of cut is frequently seen in many different forms, some with the packets revolving or twisting at some point. My simplified method amounts to doing a partial **Roll Cut** in each hand and then interpolating the packets.

Start by dividing the deck in half. A neat, simple way to do this is to riffle down the left long side of the deck to midpoint with the left thumb (Figures 6-31, 6-32). Insert the thumb into the break (Figure 6-33), and flip the top half over onto the tips of the right fingers (Figures 6-34, 6-35). Lift the left hand up enough to lift the left long side of the upper half with the left fingers until the top half completes its rotation and falls into the right hand (Figure 6-36).

Now just do **Roll Cuts** in both hands. Riffle down to the midpoint of both halves with the appropriate thumbs (Figures 6-37, 6-38). It doesn't matter if you put the index fingers under the halves to help bend them. I usually do, particularly with a stiffer deck. Insert the thumbs into the breaks (Figure 6-39). Use the thumbs to push the halves face-up onto the fingernails (Figure 6-40). Reposition the fingers of both hands so that the top portions of the respective original halves are gripped with the index fingers and pinkies beneath and the middle and ring fingers on top (Figure 6-41). Straighten the fingers (Figures 6-42, 6-43). The hands should be held close enough together so that the inner left corner of the right-hand packet falls on top of the inner right corner of the left-hand packet (also Figure 6-43). Push the hands together, put the left-hand top packet on top of the right-hand bottom packet and then put the right-hand top packet on top of the left-hand top packet (Figures 6-44, 6-45). Finish pushing all the packets into one another and square the deck (Figures 6-46, 6-47).



Figure 6-31



Figure 6-32



Figure 6-33



Figure 6-34

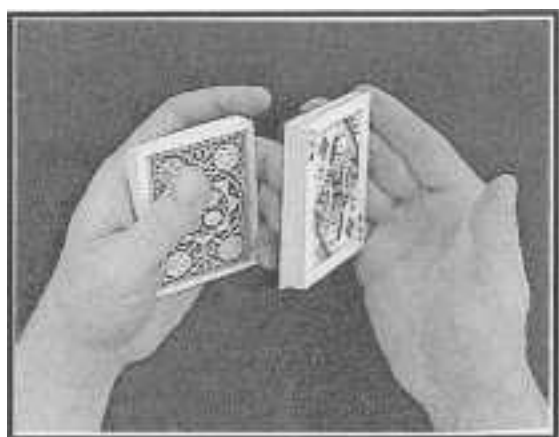


Figure 6-35

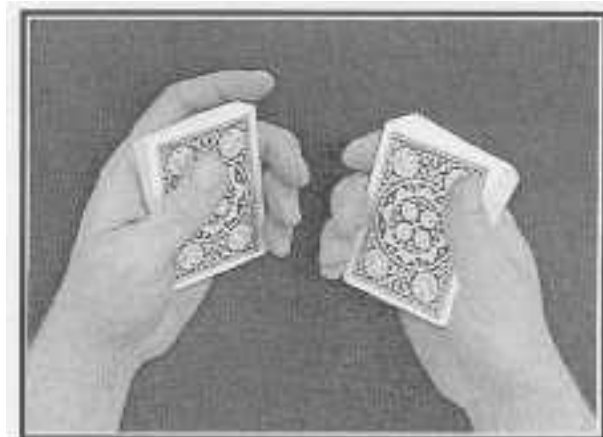


Figure 6-36

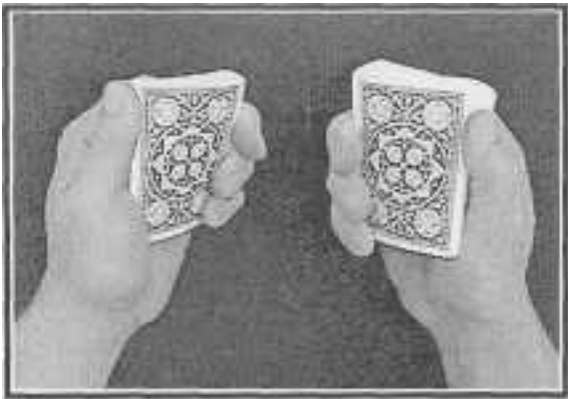


Figure 6-37

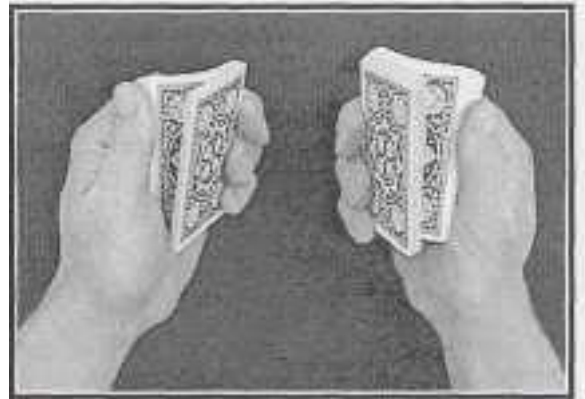


Figure 6-38



Figure 6-39

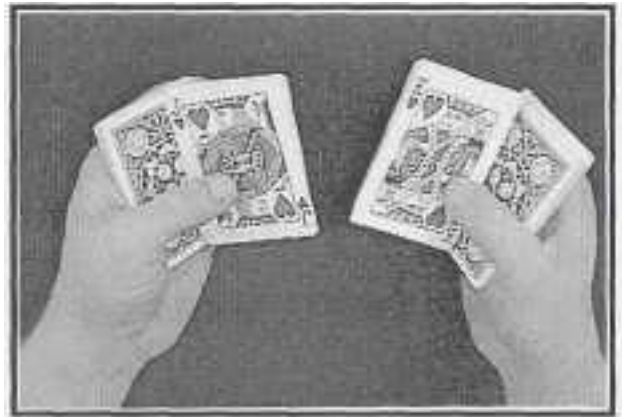


Figure 6-40

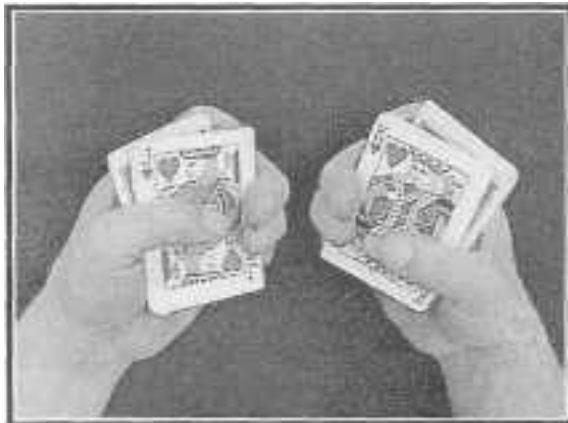


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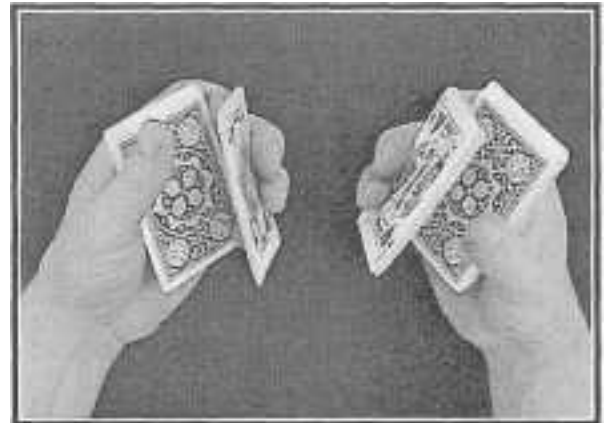


Figure 6-42

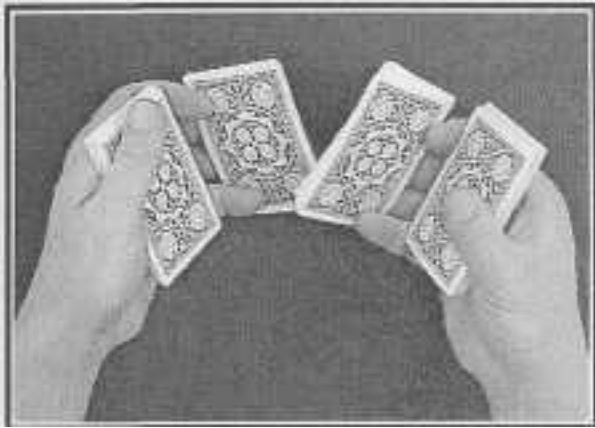


Figure 6-43



Figure 6-44

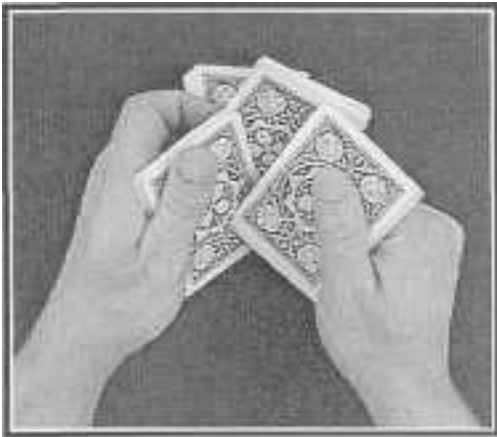


Figure 6-45



Figure 6-46



Figure 6-47

Riffle Cut

To save space, I'll illustrate this next cut with just four packets. Try to do six to eight packets when you practice and exhibit. It is easier at first to riffle off packets. After a little practice you'll be able to break the packets off without riffling. This is shown from the audience's perspective, although you can easily gain such a view of your own hands.

Hold the deck in the right hand with the thumb at one short end, the index finger curled at the back and the other three fingers at the other short end (Figure 6-48). Position the left hand under the right hand exactly as shown (Figure 6-49). Riffle a small packet off with the right second, third and fourth fingers, using the left palm and left thumb as a stop (Figure 6-50). Move the right hand to your right so that the packet riffled off is pushed onto the left fingers (Figures 6-51, 6-52). The packet rests on the left middle and ring fingers. The left pinkie and index fingers are on the sides of the packet deposited in the left hand and serve as guides to keep the cards square. Riffle off another packet with the right thumb (Figure 6-53). Use the last, bent joints of the left thumb as a stop. Move the right hand to your left and deposit the new packet on top of the first (Figures 6-54 to 6-57). Riffle off another packet with the right fingers (Figure 6-58). Put this packet on the others in the left hand (Figures 6-59, 6-60). Remember to use the left pinkie and index finger to guide and square the succession of packets. Riffle the whole last packet off the right thumb (Figure 6-61), and put this last packet onto the rest (Figures 6-62, 6-63), using the last joints of the left second and middle fingers as a stop. Pick the cards up off the left palm with the left thumb and square the deck (Figure 6-64).

When doing this cut with more packets, you might sometimes find that the last packet is riffled off the right fingers rather than the right thumb, but this is fine. You can stop the cut either way. You can also start the cut by riffling the first packet off the right thumb instead of the right fingers.

Do this cut, do the **Thumb Riffle Cut** for a while, and then finish with this cut.



Figure 6-48



Figure 6-49



Figure 6-50



Figure 6-51



Figure 6-52

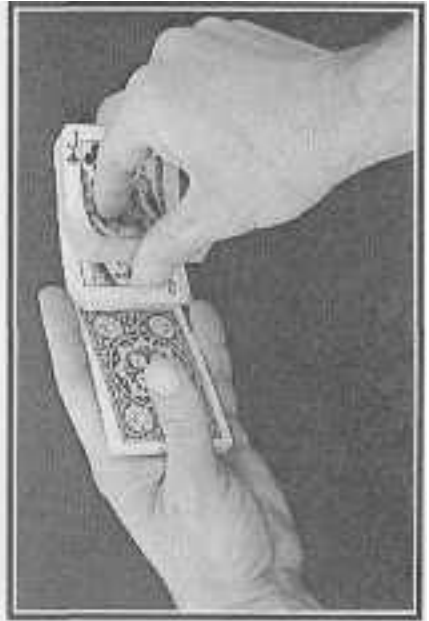


Figure 6-53



Figure 6-54



Figure 6-55



Figure 6-56



Figure 6-57



Figure 6-58



Figure 6-59



Figure 6-60



Figure 6-61



Figure 6-62



Figure 6-63

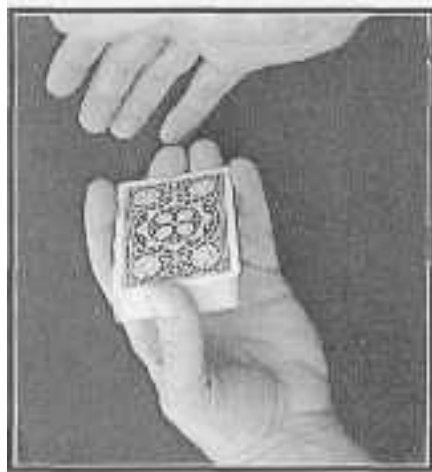


Figure 6-64

Thumb Riffle Cut

Most running cuts have to end when the supply of packets runs out. Not so with the **Thumb Riffle Cut**, a continuous, self-replenishing running cut. This cut is the thumb part of the previous cut done with both hands breaking off packets. As you get better and faster with either the **Riffle Cut** or the **Thumb Riffle Cut**, you will be able to break off packets without riffling at all. The packets will just break cleanly off.

This is shown from your perspective. Hold the deck in the left hand (Figure 6-65). The left second and third fingers are at one short end, the left thumb at the other short end. The left pinkie and index fingers are at the long sides of the deck, keeping these sides "nice and square." Curl the left index finger behind the deck and riffle off a packet with the left thumb (Figure 6-66). Use the last joint of the right second and middle fingers as a stop for this packet. Put this packet between the right second and third fingers and right thumb on the short ends, right pinkie and index finger on the long sides (Figures 6-67 to 6-69). Riffle off another packet with the left thumb (Figure 6-70). This time use nothing as a stop for the packet. Instead, learn to grip it in place with the last joints of the left second and third fingers. Rotate the right hand toward you (Figures 6-71, 6-72), and push the new packet on top of the packet in the right hand (Figures 6-73, 6-74). Riffle off a third packet with the left thumb (Figure 6-75). Rotate the right hand back the other way (Figure 6-76) and put the new packet on top of the right-hand cards (Figures 6-77 to 6-79). The cards accumulating in the right hand are boxed in and held square by the right thumb and second and third fingers at the short ends and the right index finger and pinkie at the long sides.

Switch finger positions: put the left index finger on the long side of the left-hand cards, and curl the right index finger behind the right-hand cards (Figures 6-80, 6-81).

Riffle off a packet with the right thumb (Figure 6-82). Put the packet on top of the left-hand cards (Figures 6-83, 6-84). Riffle off a second packet with the right thumb (Figure 6-85). Rotate the right hand 180 degrees and place the new packet on top of the left-hand half (Figures 6-86 to 6-89). Riffle off a third packet with the right thumb (Figure 6-90). Rotate the left hand as you place the third packet into the left hand (Figures 6-91 to 6-95).

Switch finger positions again. Curl the left index finger behind the packet in the left hand and put the right index finger at the long side of the right-hand cards (Figure 6-96). Riffle off a packet with the left thumb (Figure 6-97). Place this packet on the cards in the right hand (Figures 6-98 to 6-100). Riffle off another packet with the left thumb and place it on the right hand cards, rotating the left hand back 180 degrees as you do so (Figures 6-101 to 6-104). Repeat until you are (justifiably) institutionalized, or just put the remaining left-hand cards on top of the right-hand cards (Figures 6-105 to 6-108). Remember that a given index finger is curled behind its half to help bend the half when breaking off packets, and that the index finger of the receiving hand is at the side of its half to help square the cards that accumulate.

The cut is pictured with the deck ending up in the right hand, ready to do the straight **Riffle Cut** into the left hand. Needless to say, you can also simply arrange to end the **Thumb Riffle Cut** in the left hand.

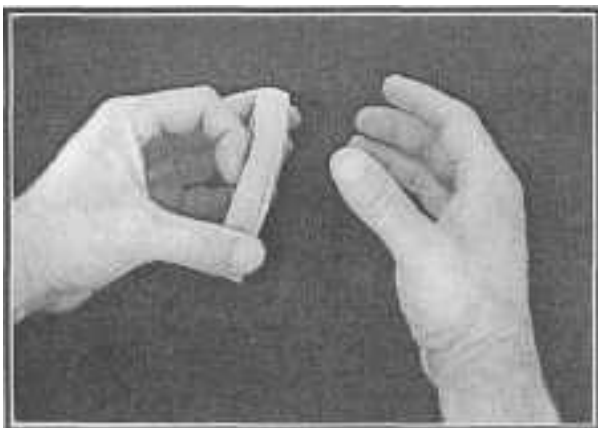


Figure 6-65



Figure 6-66

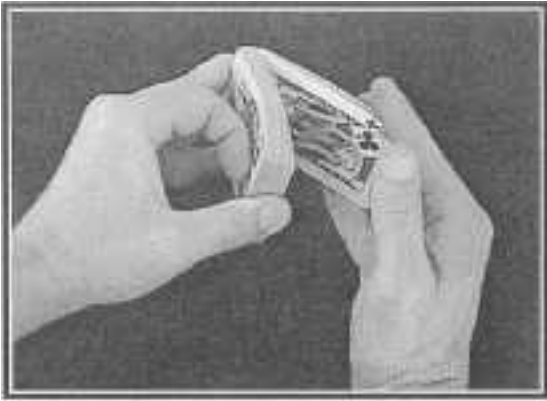


Figure 6-67

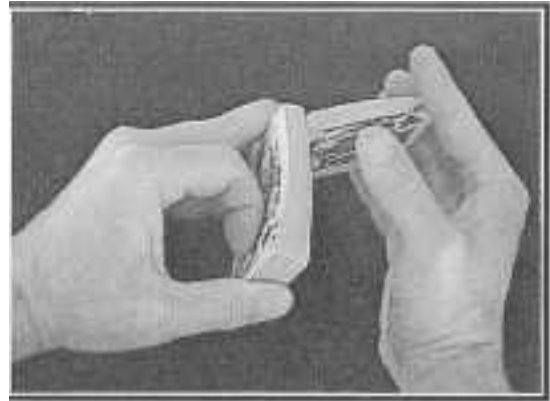


Figure 6-68



Figure 6-69



Figure 6-70

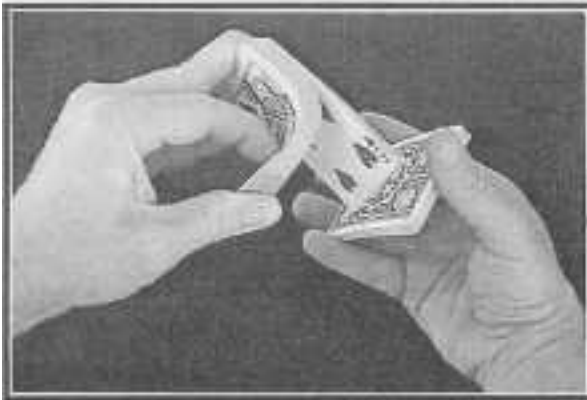


Figure 6-71



Figure 6-72



Figure 6-73



Figure 6-74

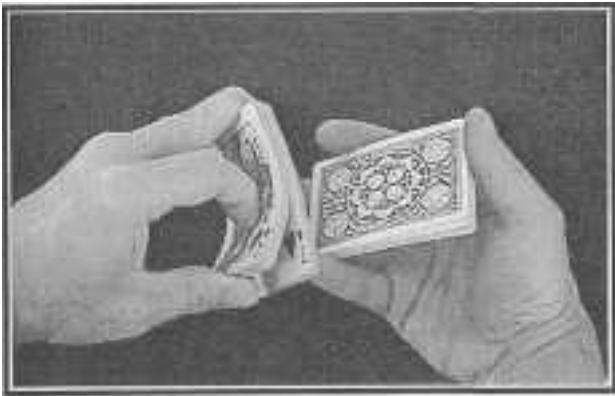


Figure 6-75



Figure 6-76

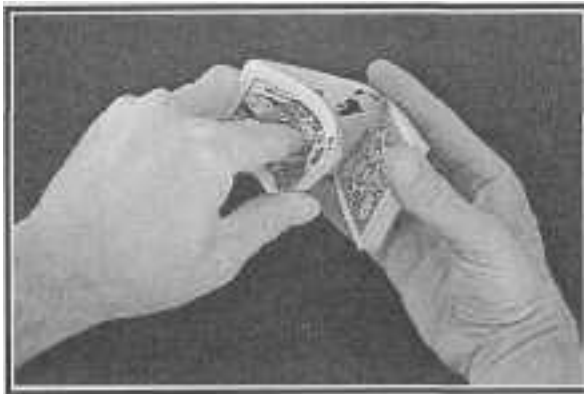


Figure 6-77

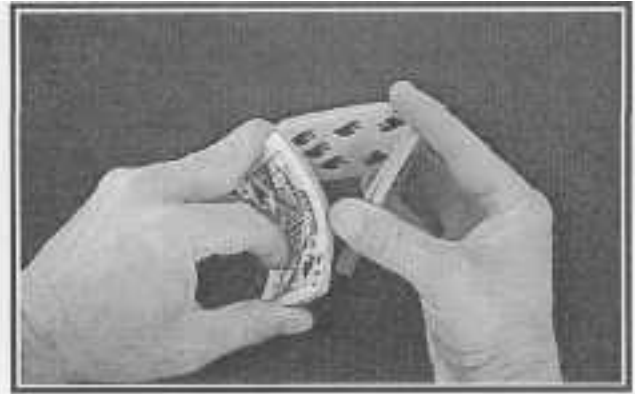


Figure 6-78

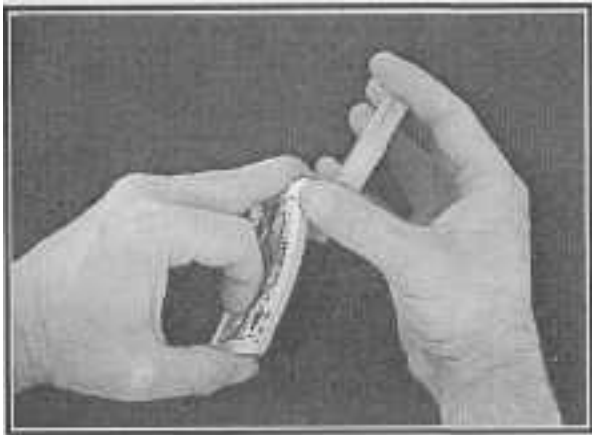


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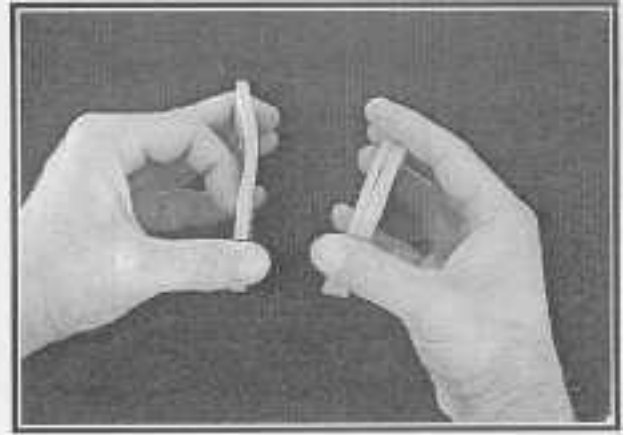


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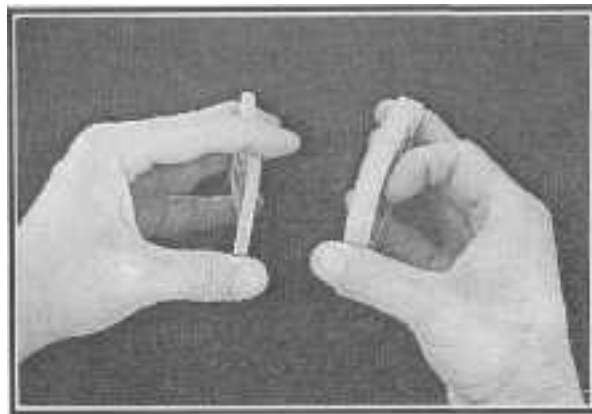


Figure 6-81



Figure 6-82



Figure 6-83

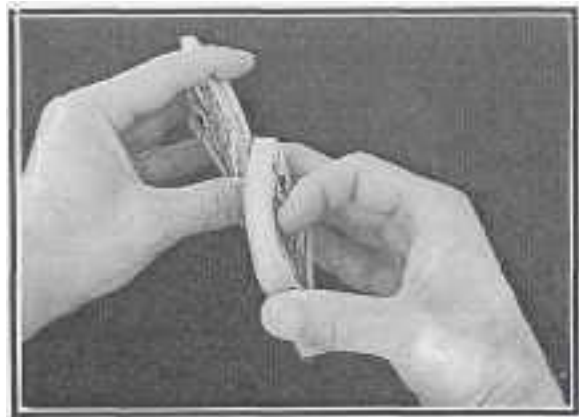


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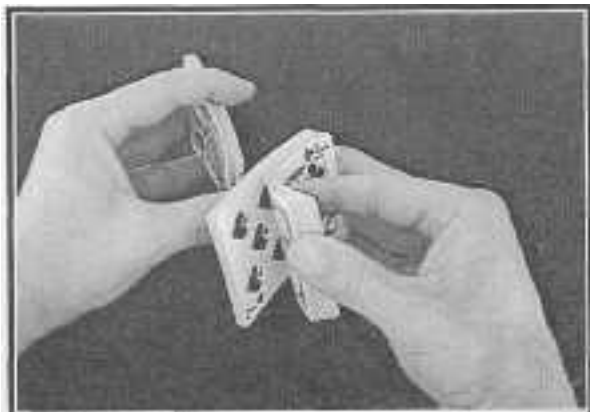


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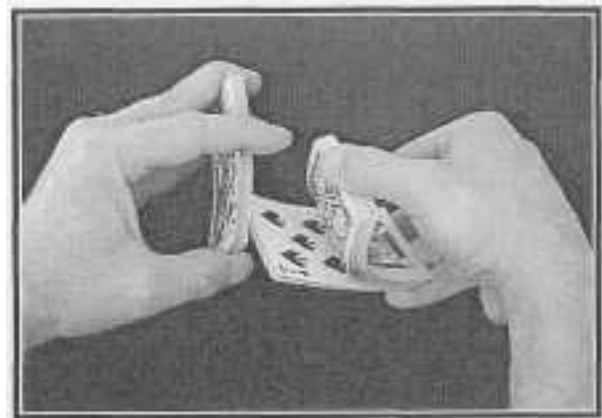


Figure 6-86



Figure 6-87



Figure 6-88

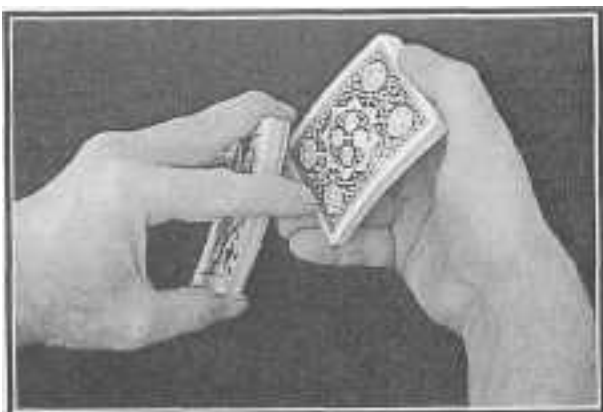


Figure 6-89

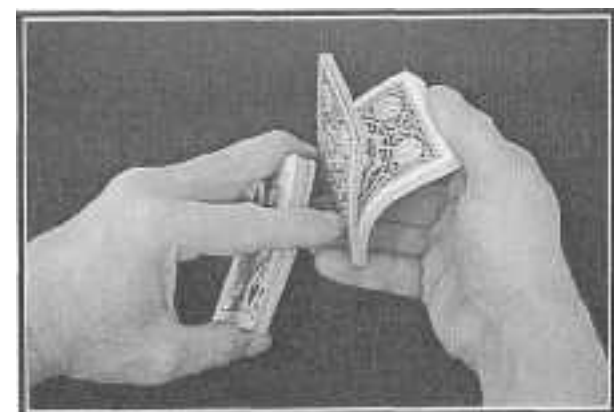


Figure 6-90

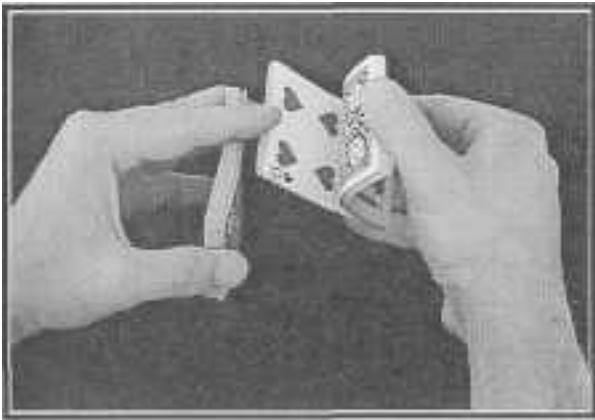


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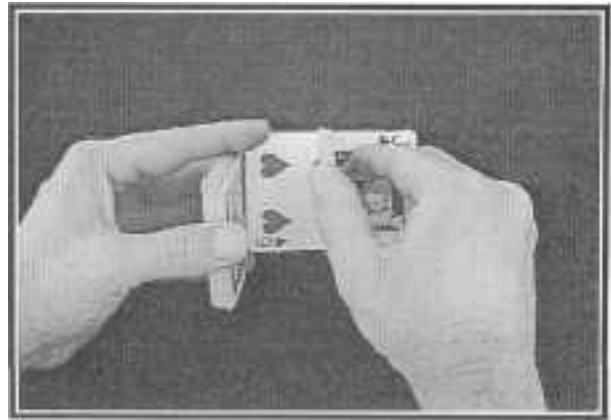


Figure 6-92

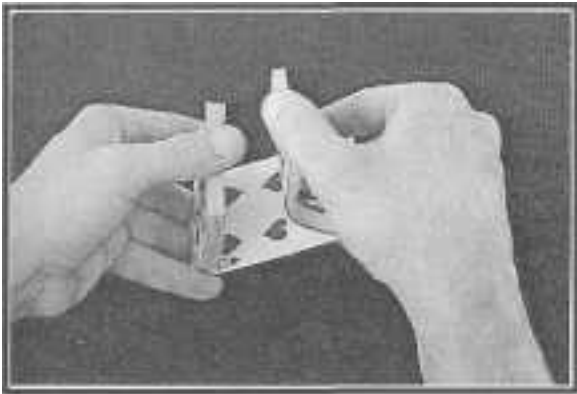


Figure 6-93

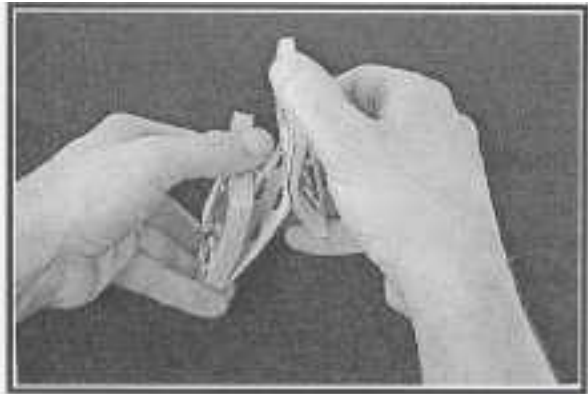


Figure 6-94



Figure 6-95



Figure 6-96

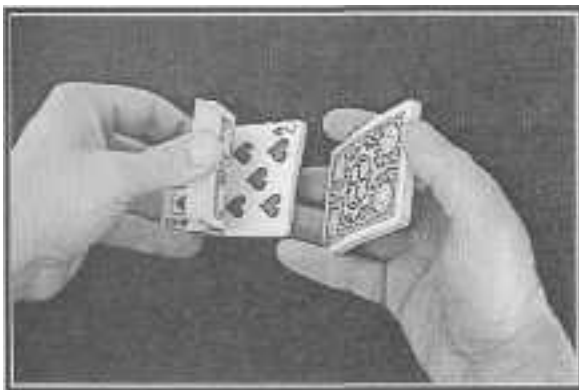


Figure 6-97

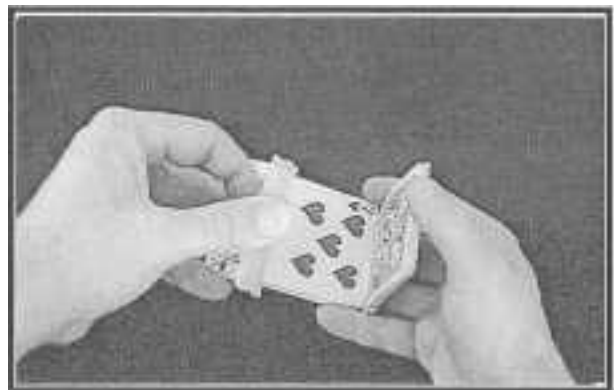


Figure 6-98

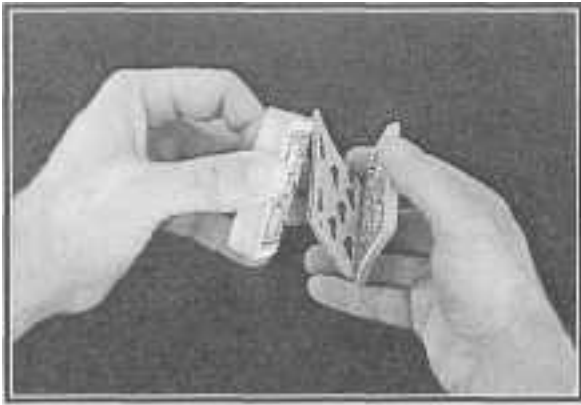


Figure 6-99

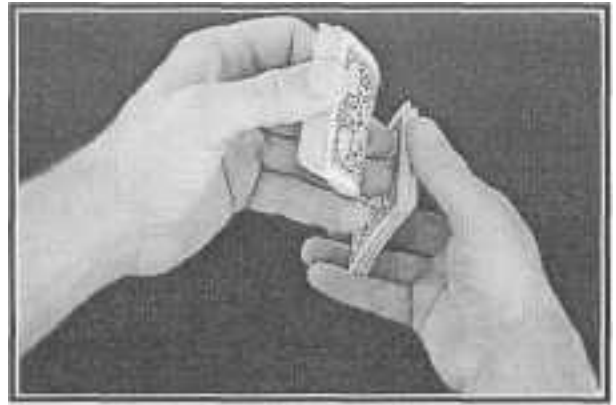


Figure 6-100



Figure 6-101



Figure 6-102

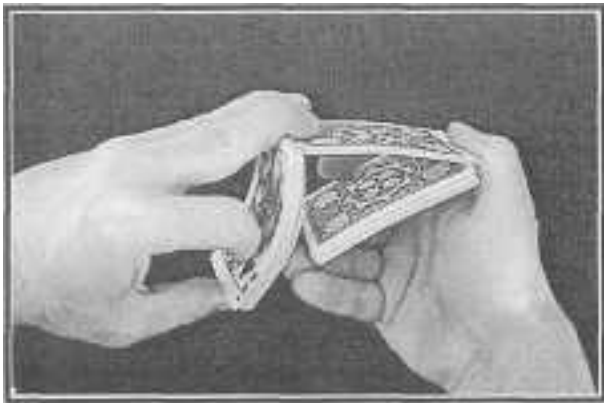


Figure 6-103



Figure 6-104

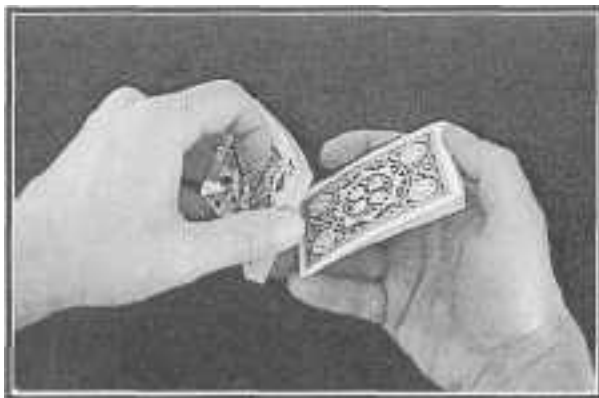


Figure 6-105



Figure 6-106

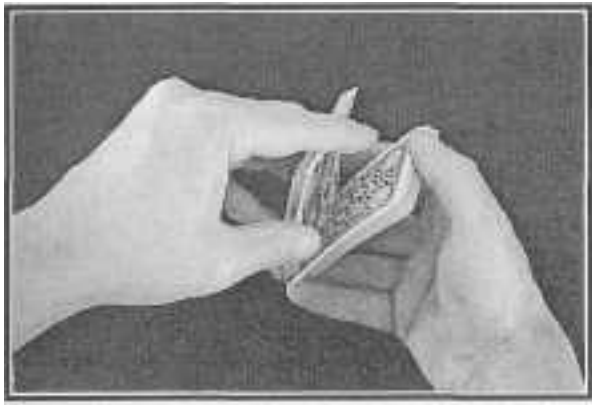


Figure 6-107



Figure 6-108

Charlier Combo Cut

The next three cuts are examples of what you can do when you start combining elements of different two-hand cuts and one-hand cuts. With the **Charlier Combo Cut** you can even combine other flourishes such as fans and packet twirls. A one-hand cut can be made to look very complex with the help of the other hand, and a two-hand cut can be made to look very complex with the addition of a one-hand cut. You have already seen the general concept applied with the **L-X Interpolation**.

The first cut combines the **Charlier Pass** and the manipulation of packets by the right hand. Start by doing a **Charlier Pass** almost to completion (Figures 6-109 to 6-112), except don't close the former bottom half on top. Instead, grab this half between the right first and second fingers underneath and the right thumb on top (Figure 6-113). Move the right-hand packet to your right and rotate the right hand toward you until the packet is face up (Figures 6-114 to 6-117). As you do this, begin another **Charlier Pass** with the left-hand cards. Drop the right-hand packet on top of the packet in the left palm (Figures 6-118, 6-119). Now grab the new top left-hand packet with the right hand, but this time with the right thumb on the bottom of the packet and the right fingers on top (Figure 6-120). Rotate the right hand toward you until the right-hand packet is face-up (Figures 6-121 to 6-123). Meanwhile, begin a **Charlier Pass** with the left-hand cards. Put the right-hand packet on top of the lower left-hand packet (Figures 6-124, 6-125). Grab the upper left-hand packet in the right hand, again with the right thumb on top and the right fingers underneath but this time at the near right corner (Figure 6-126). Rotate the right hand away from you (Figures 6-127 to 6-129). When the packet is face-up, move the right index finger to the face of the packet and the right thumb to underneath the packet (Figures 6-130 to 6-133). Now turn the right-hand packet face-down again by rotating the right hand away from you (Figures 6-134, 6-135). Of course you have begun an appropriately-timed **Charlier Pass** in the left hand. Put the right-hand packet on the lower left-hand packet and finish the **Charlier Pass** (Figures 6-136, 6-137).

Believe me, this is just a tiny fraction of the uppermost bit of the very tip of the iceberg of what you can do by combining cuts or elements of cuts. You can do many other things with the packet that is manipulated by the right hand. Try a **Regrip Flip** or another **Deck Flip** or a **Corner Twirl** from the appropriate subsequent chapter. Or do a **Right-Hand One-Hand Indices Fan** with the right-hand packet and then fold the fan back into the deck after another left-hand **Charlier Pass**. Or rotate one or both hands like with the **Inversion "Cut."** Or switch hands by doing a **Charlier Pass** with the packet grabbed by the right hand and doing something else with the left hand. Or use a right-handed **Extension Cut** to feed packets into the repeating left-hand **Charlier Pass**. Or do an elbow arm-spread on the right arm.



Figure 6-109



Figure 6-110

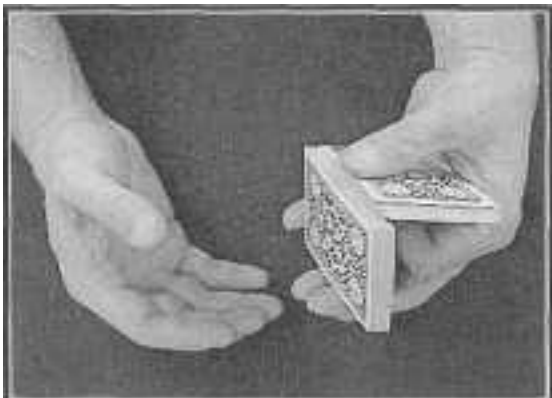


Figure 6-111



Figure 6-112

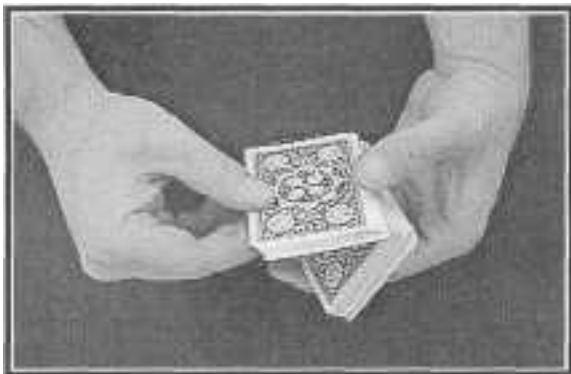


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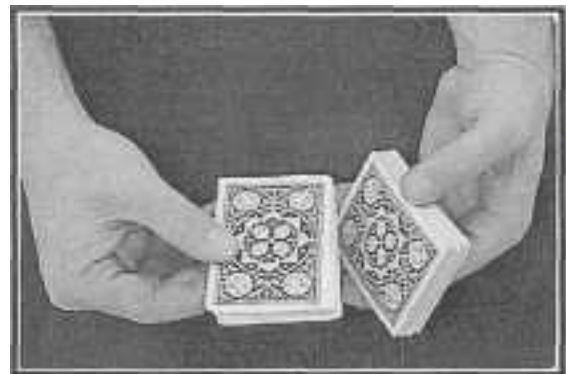


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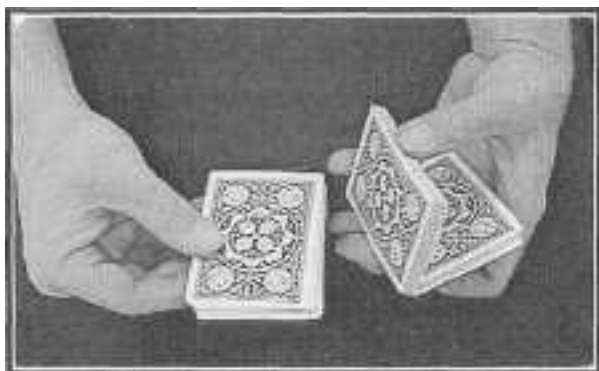


Figure 6-115

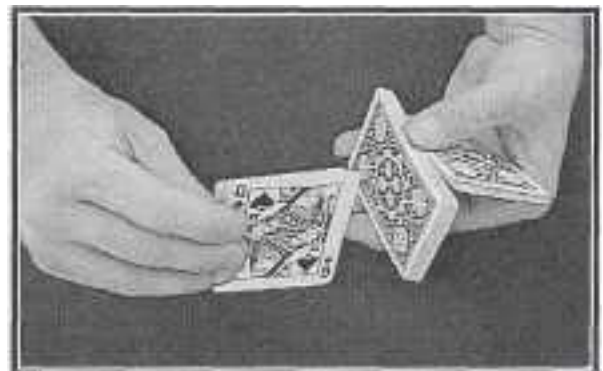


Figure 6-116

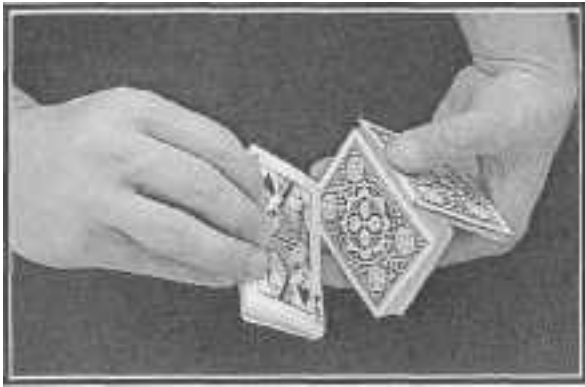


Figure 6-117



Figure 6-118



Figure 6-119



Figure 6-120

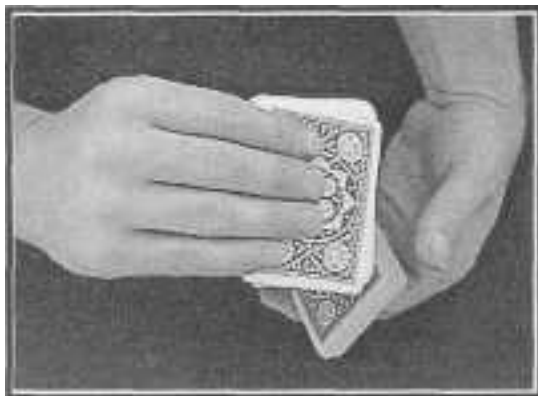


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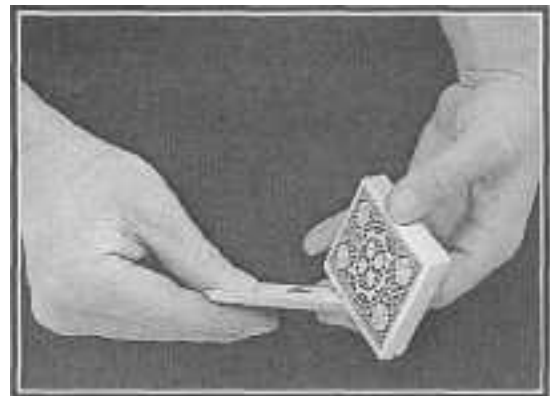


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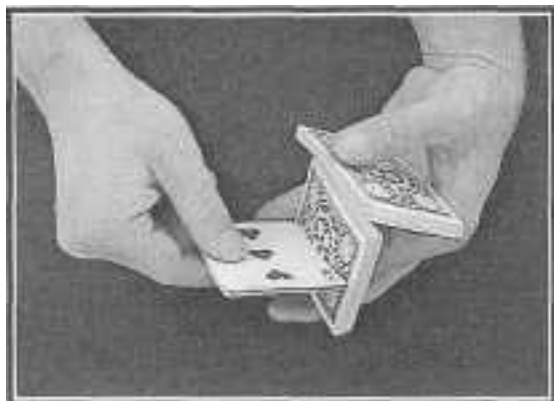


Figure 6-123



Figure 6-124

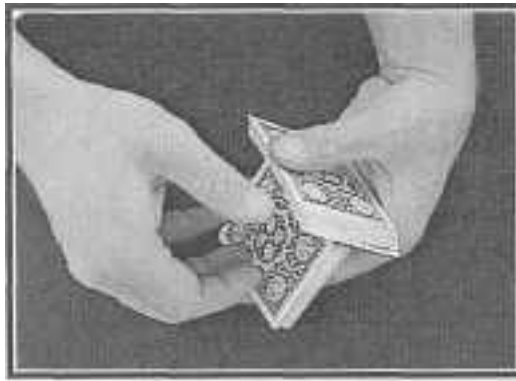


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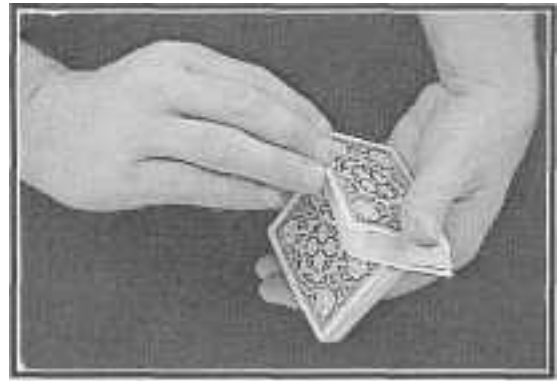


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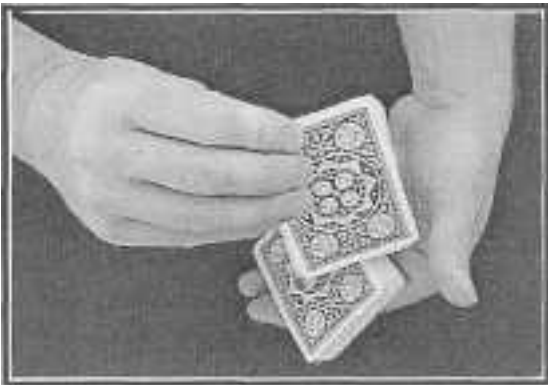


Figure 6-127



Figure 6-128



Figure 6-129



Figure 6-130



Figure 6-131



Figure 6-132

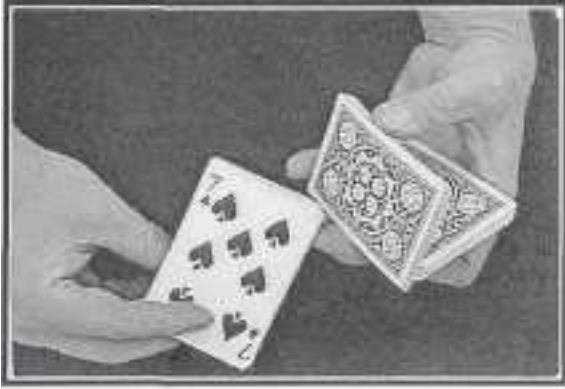


Figure 6-133

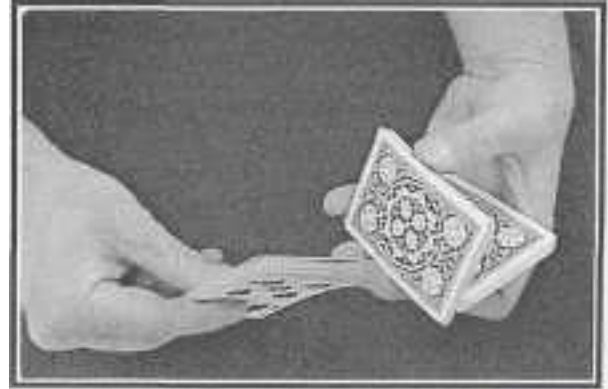


Figure 6-134



Figure 6-135



Figure 6-136



Figure 6-137

Paddlewheel Combo Cut

I wouldn't try to learn this without first learning the **Paddlewheel Cut** and the **Vertical Spin Cut**.

Start a normal **Paddlewheel Cut** from dealing position. (See the description of the first method of starting the **Paddlewheel Cut** in Chapter 5.) Undercut one-third of the deck halfway with the right hand (Figures 6-138 to 6-140). Rotate the right-hand packet clockwise and the left-hand packet counter-clockwise to realign the halves to the offset, face-up position shown in Figure 6-142 (Figures 6-141, 6-142). Move the packets to the "T" position shown in Figure 6-144 (Figures 6-143, 6-144). Remember to square the right-hand cards with the right index finger. Press the left-hand cards onto the right-hand cards, keeping the packets offset for half their length (Figure 6-145). Move the left-hand packet down to form an upside-down "T" (Figure 6-146). Press the right-hand packet on top of the left-hand packet, keeping the packets offset (Figures 6-147, 6-148). As you do so, drop the left-hand half into the left palm. Insert the left ring finger and pinkie

into the center of the left-hand cards (Figure 6-149). Break the left-hand packet in half with the left third finger and pinkie and raise the half-packet (Figure 6-150). Now do the paddlewheel motion with the right-hand packet and the just broken-off half of the left-hand packet.

There are two main mechanical differences between the regular **Paddlewheel Cut** and one done with the elevated upper half of a packet held in the left hand. First, the left thumb will be at the face or back of the moving elevated packet rather than at the long side. Second, the left fingers move from one side of the moving elevated packet to the other. You are really doing a **Vertical Spin Cut** and paddlewheeling the spinning packet with a packet in the right hand. If you try to do the paddlewheel motion of the left-hand packet with the left fingers positioned exactly as in the regular cut, the packet in the left palm tends to slide out of the hand.

Start with the "T" position (Figure 6-151). Press the active packets together but offset for half their length (Figure 6-152). Achieve the upside-down "T" of the basic **Paddlewheel Cut** (Figure 6-153). Press the right-hand packet onto the left, offset as always (Figures 6-154, 6-155). Continue the paddlewheel until you've got the upside-down "T" again (Figures 6-156 to 6-160). Elevate the lowermost packet with the index finger like in a **Charlier Pass** (Figures 6-161 to 6-163). You can hold the middle packet between the left second and third fingers or pin it between the left second finger and the uppermost packet while you elevate the lowermost packet. Another option is to elevate the lowermost packet by pressing down on the corner like in a **Herrmann Cut**. The last way is the cleanest, but most difficult way to go. Collapse the packets together (Figures 6-164 to 6-166).



Figure 6-138



Figure 6-139



Figure 6-140



Figure 6-141



Figure 6-142



Figure 6-143

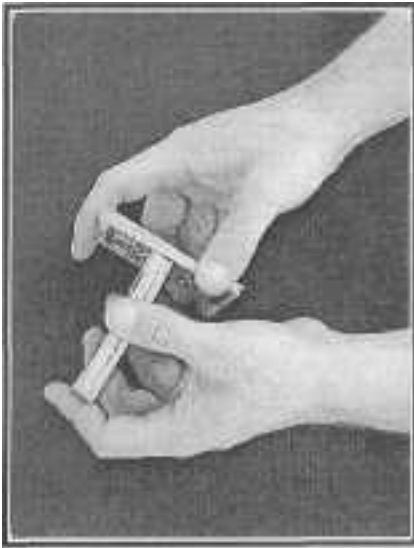


Figure 6-144



Figure 6-145

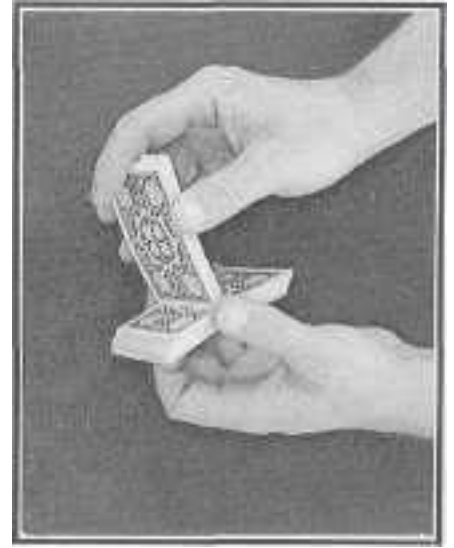


Figure 6-146



Figure 6-147



Figure 6-148



Figure 6-149



Figure 6-150



Figure 6-151



Figure 6-152



Figure 6-153



Figure 6-154

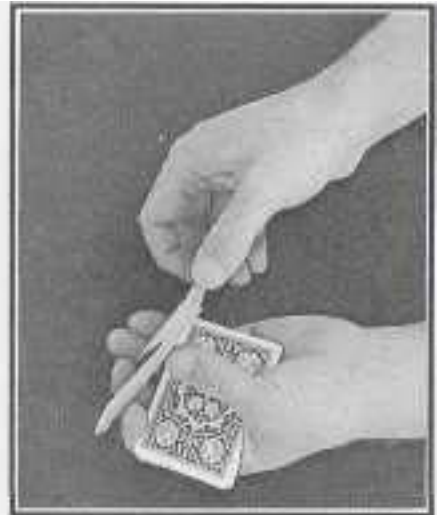


Figure 6-155



Figure 6-156



Figure 6-157

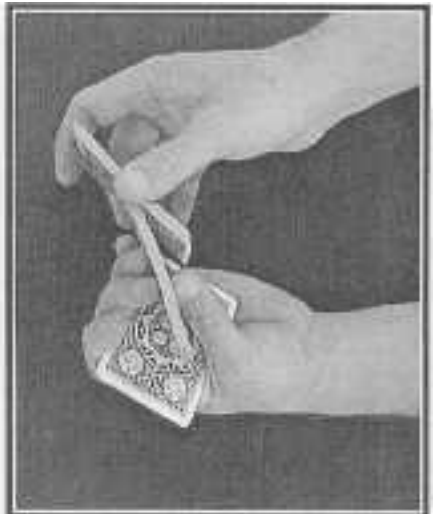


Figure 6-158



Figure 6-159



Figure 6-160



Figure 6-161

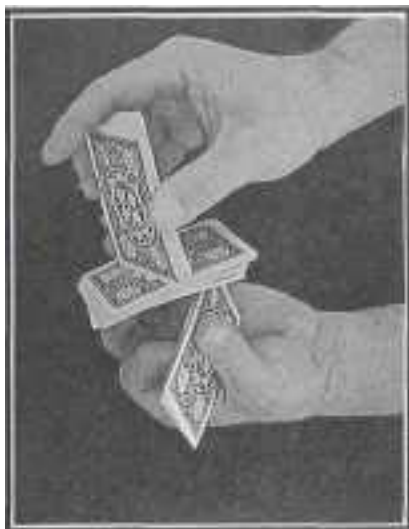


Figure 6-162



Figure 6-163



Figure 6-164



Figure 6-165



Figure 6-166

Pincer Combo Cut

Now we'll incorporate Casaubon's marvelous "**Pincer Grip Cut**" into a two-hand cut. This cut has the bonus of doing the dirty work of splitting the deck for the "**Pincer Grip Cut**" with both hands.

Hold the deck in the left hand as for the one-hand "**Pincer Grip Cut**," which is dealing position with the ring finger curled under the deck (Figure 6-167). Pluck off the top third of the deck between the right index finger and pinkie by the short ends of the cards in the unusual fashion depicted in Figure 6-168. Move the right hand to the right (Figure 6-169). Then rotate the right hand clockwise until you are in a position to Hindu undercut another packet (Figures 6-170, 6-171). Hindu undercut a third of the deck between the right index finger and thumb (Figure 6-172). Pull this new third toward you (Figure 6-173), and to the left (Figure 6-174). Keep the remaining left-hand third in "**Pincer Grip Cut**" position, with the left ring finger curled underneath the packet. Move the right hand to the left enough for the third held between the right index finger and pinkie to be grabbed between the left index finger and thumb (Figure 6-175). In fact, this third is held exactly as one would hold the upper half of the deck when doing the single "**Pincer Grip Cut**." Now you've got one third held between the right index finger and thumb, one third held between the left index finger and

thumb, and one third held between the left third finger underneath and left pinkie and second finger on top. Immediately begin a "**Pincer Grip Cut**" with the left hand as you move the right-hand packet to the right (Figures 6-176, 6-177), and back again (Figure 6-178). Put the right-hand packet under the packet that is held between the left thumb and index finger (Figure 6-179). Close the left fingers (Figures 6-180, 6-181) and square the deck (Figure 6-182).

The effect of this cut is completely lost if it is exhibited from the wrong angle. While this is true with many cuts, with the **Pincer Combo Cut** it is especially so. From the side, it looks like grime. From the same angle as these illustrations, it looks very nice.



Figure 6-167



Figure 6-168

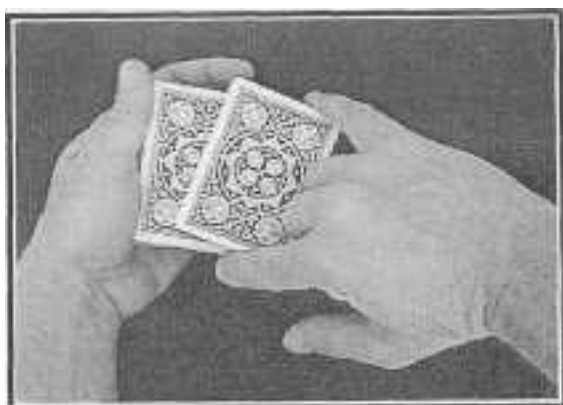


Figure 6-169

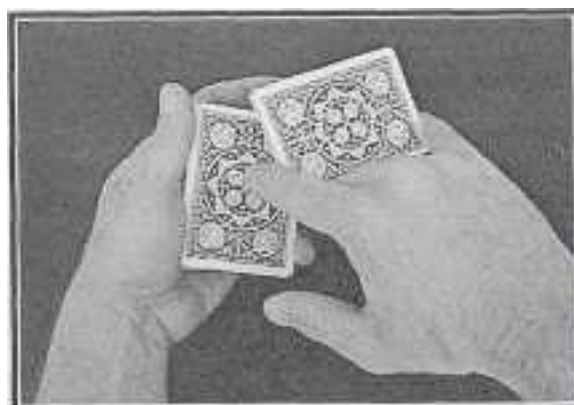


Figure 6-170

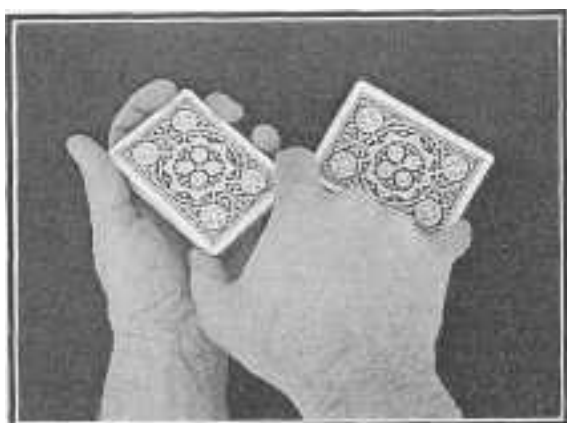


Figure 6-171

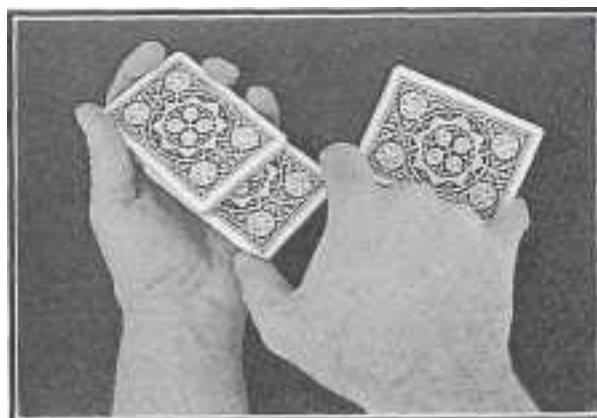


Figure 6-172



Figure 6-173



Figure 6-174

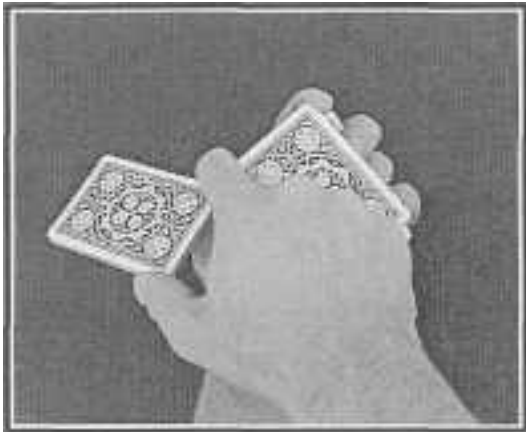


Figure 6-175



Figure 6-176

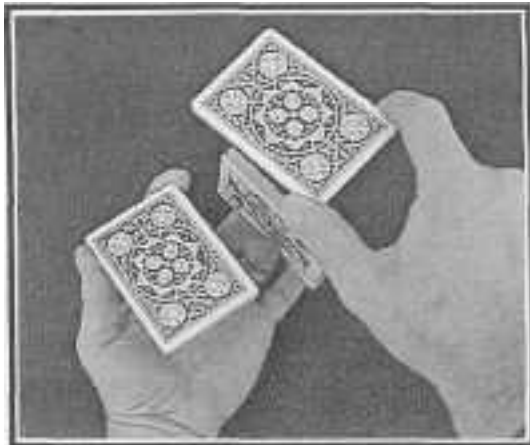


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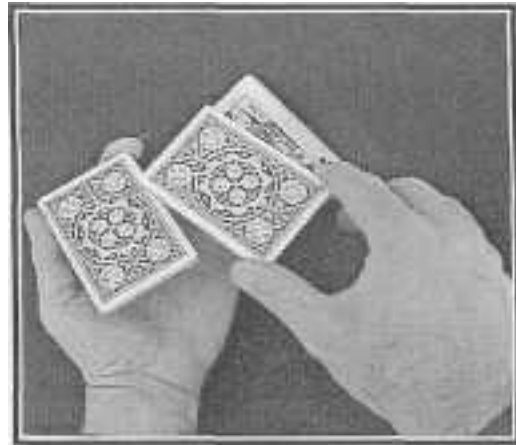


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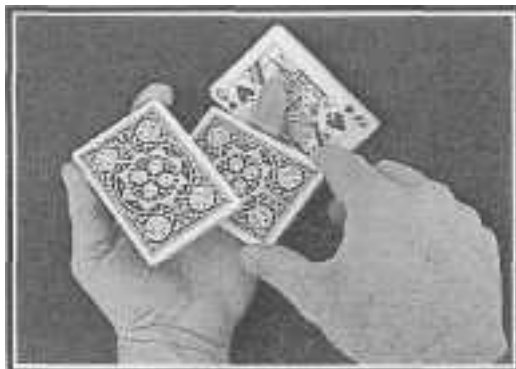


Figure 6-179



Figure 6-180



Figure 6-181



Figure 6-182

Juggle Cut

Deck in dealer's grip in left hand, right hand positioned a few inches to the right (Figure 6-183). Insert the left index finger and pinkie into the right long side of the deck, one third of the way down from the top (Figure 6-184). Roll the top third of the deck into the right hand (Figures 6-185 to 6-187). Break off the next third in the same manner (Figure 6-188), by inserting the left index finger and pinkie into the middle of the packet. Elevate the right-hand third by putting the right pinkie and index finger under the third and lifting up (Figure 6-189). Roll the second third of the deck from the left hand into the now-empty right palm (Figures 6-190 to 6-194). Put the left index finger and pinkie underneath the remaining left-hand third and elevate this third in the same way as you just did with the first third in the right hand (Figures 6-195, 6-196). Toss the right-hand third into the left palm (Figures 6-197 to 6-199). Put the right index finger and pinkie underneath the third in the right hand (Figure 6-200). Elevate the right-hand packet (Figure 6-201). Toss the left-hand elevated packet into the right hand (Figures 6-202 to 6-204). Put the left index finger and pinkie underneath the packet remaining in the left hand (Figure 6-205). Elevate this packet (Figure 6-206). Toss the right-hand elevated packet into the left hand (Figures 6-207, 6-208). Put the right index finger and pinkie underneath the right-hand packet and elevate this packet (Figures 6-209, 6-210). Toss the left-hand elevated packet into the right hand (Figures 6-211 to 6-213). Elevate the remaining left-hand packet (Figures 6-214, 6-215). Toss the elevated right-hand packet into the left hand (Figure 6-216, 6-217). Keep tossing the packets back and forth until your last scintilla of good judgment is nothing but a foggy memory. Or, should a fleeting trace of clear-headedness somehow momentarily prevail, close the left-hand packets and toss the right-hand packet on top (Figures 6-218 to 6-222). If you do the cut exactly as depicted, the deck is in original order.

Increase the distance between the hands as you get more fluent with this technique. In addition, attempt to time all the actions of the flourish so there are no pauses or gaps in the flow of packets. Slow down the throwing of the packets to match the dead time of repositioning the index finger and pinkie, and speed up the repositioning of the index finger and pinkie to match the speed of the thrown packets. The whole sequence above should take about five or six seconds. When everything is done at the correct pace, it really looks like you are juggling packets.



Figure 6-183



Figure 6-184

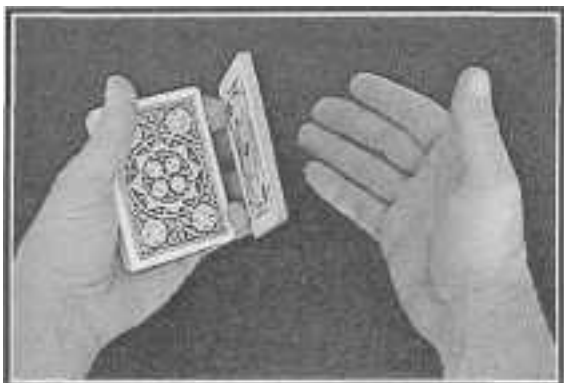


Figure 6-185



Figure 6-186



Figure 6-187

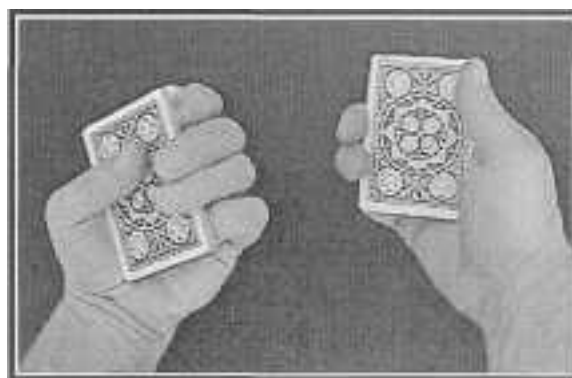


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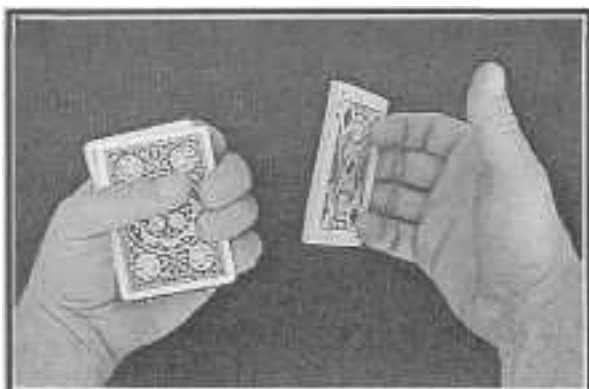


Figure 6-189

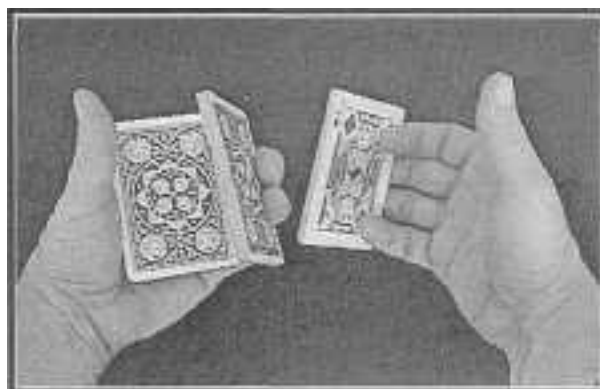


Figure 6-190



Figure 6-191

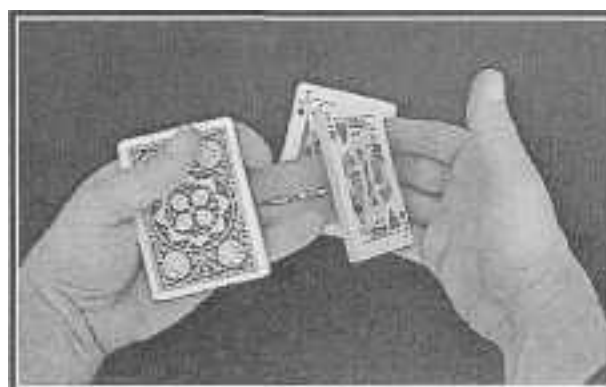


Figure 6-192



Figure 6-193

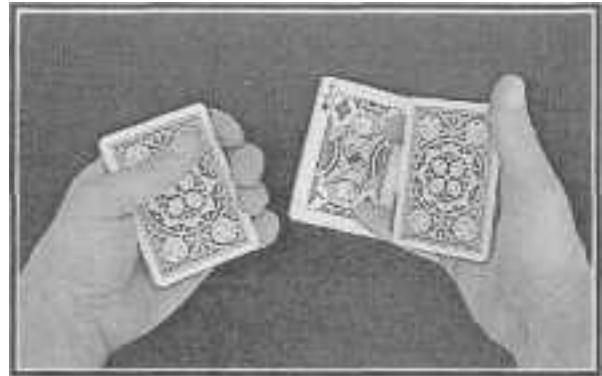


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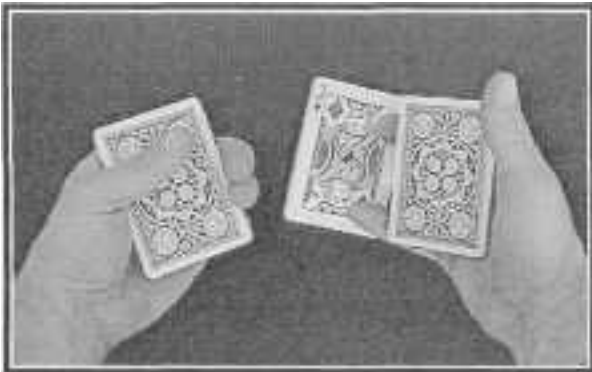


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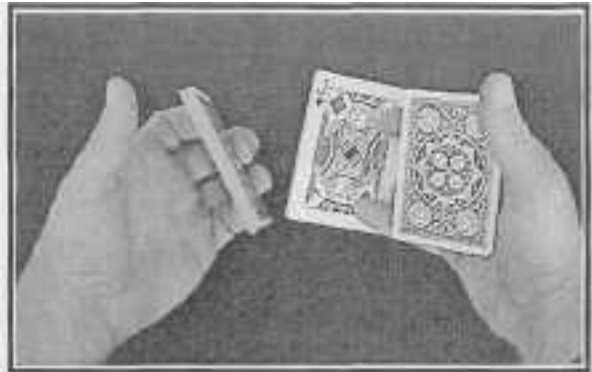


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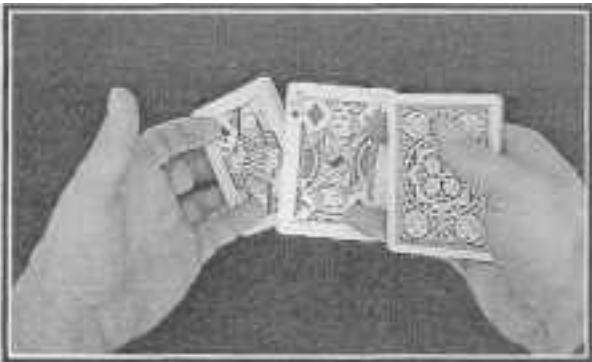


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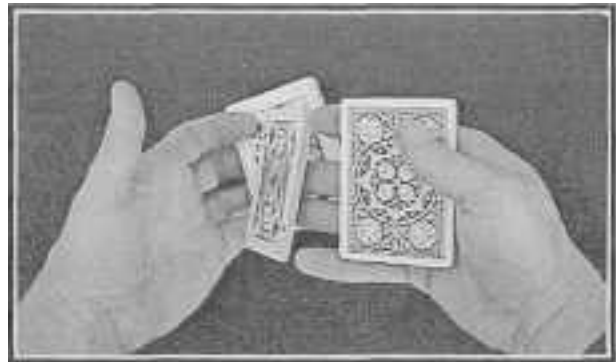


Figure 6-198

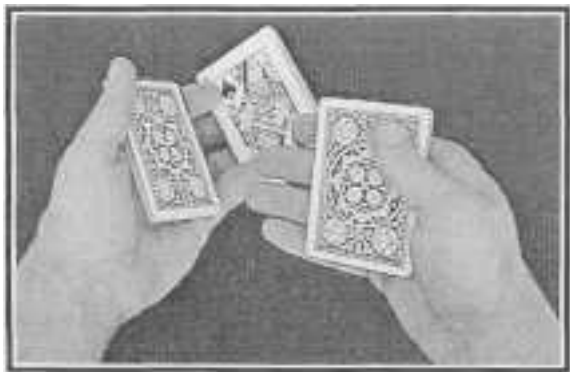


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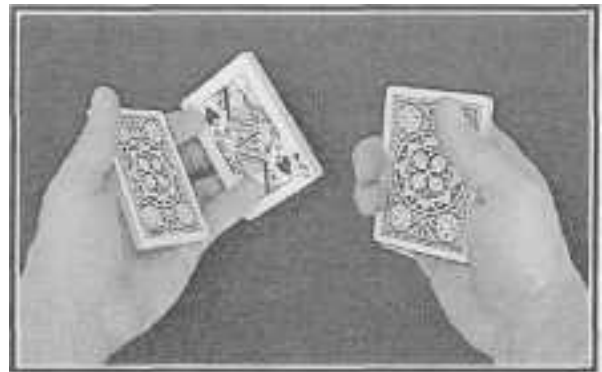


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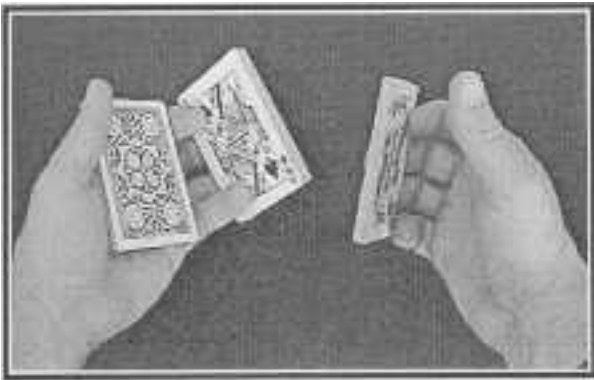


Figure 6-201



Figure 6-202

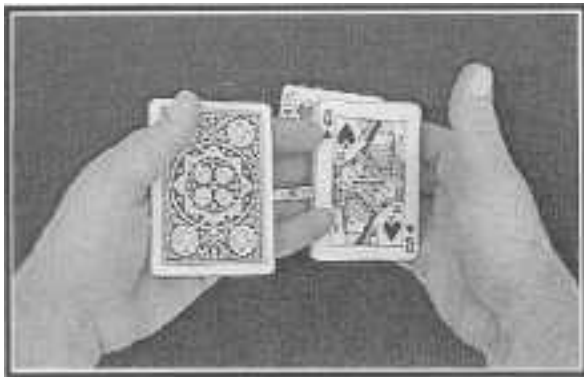


Figure 6-203

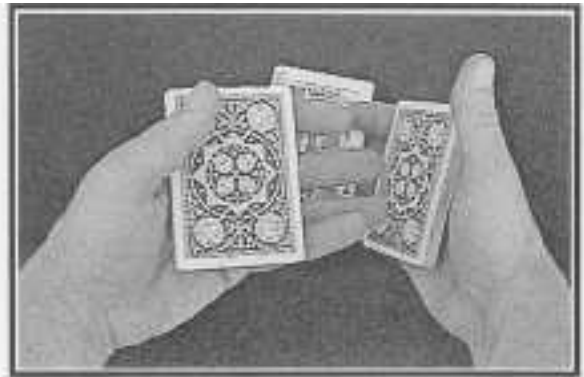


Figure 6-204



Figure 6-205



Figure 6-206

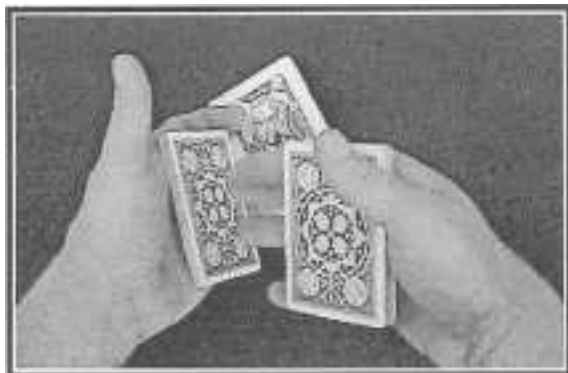


Figure 6-207



Figure 6-208

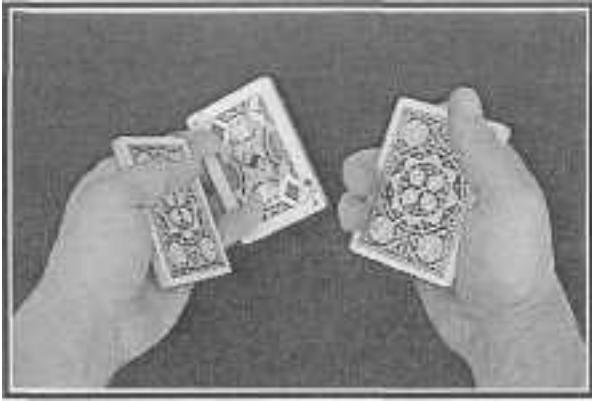


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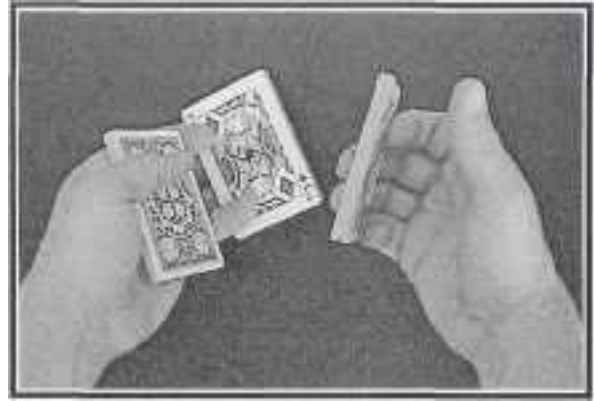


Figure 6-210



Figure 6-211

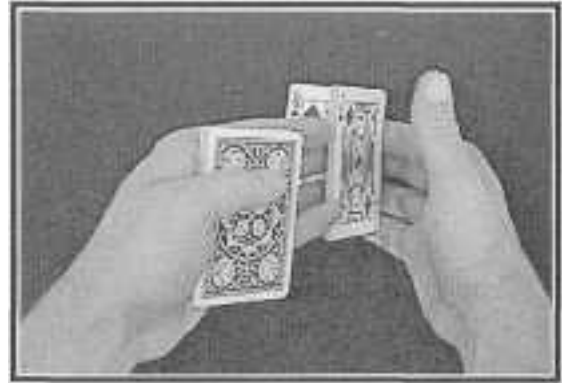


Figure 6-212

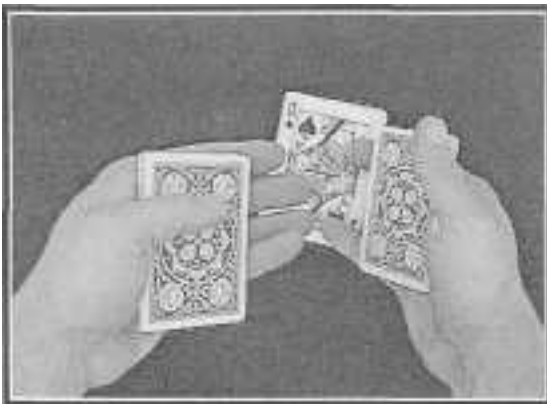


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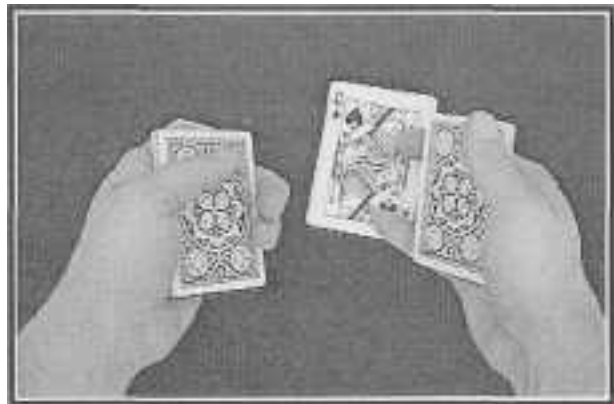


Figure 6-214



Figure 6-215



Figure 6-216

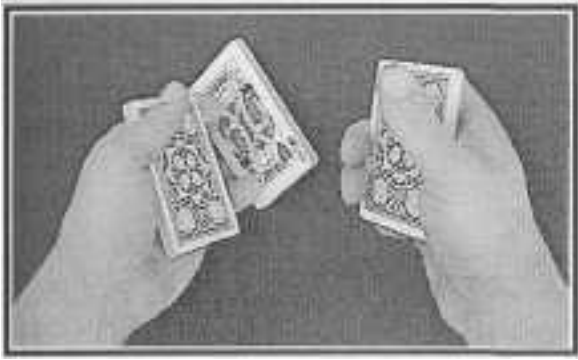


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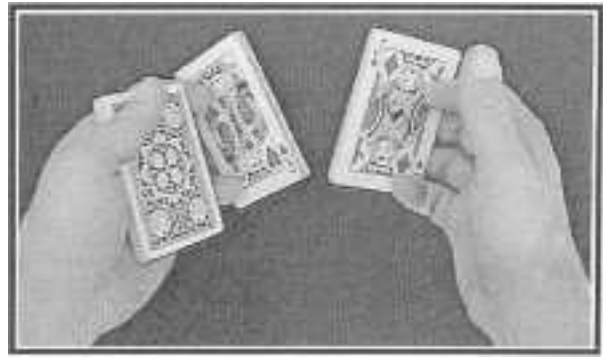


Figure 6-218



Figure 6-219



Figure 6-220



Figure 6-221



Figure 6-222

Triple Transfer Cut

The next three cuts comprise a "theme and variations" grouping. While there are three distinct cuts here, they all follow the same general pattern and depend on similar grips. The grip is that of the **Extension Cut**. Although no cards are thrown, the packets traverse the well-known three-ball cascade juggling pattern. And each variant of the cut flows smoothly into the next, making for an eye-pleasing routine. The just-described **Juggle Cut** also goes well with these, but makes use of a different grip. And whereas the **Juggle Cut** is kind of a throw cut, **Transfer Cuts** aren't aerial moves. Nevertheless, you might find it easiest to lead into these transfer cuts with some **Juggle Cuts**.

This is pictured from your point of view - you are looking down at your hands.

To get the first third of the deck going you've got to roll it into the right palm just like you did with the **Butterfly Cut** or the beginning of the **Juggle Cut** (Figures 6-223 to 6-225). Now you will switch to the **Extension Cut** grip. Put the right second finger underneath the corner of the right-hand third (Figure 6-226). Make sure the right index finger is at the front of the packet. Next, insert the left second finger at midpoint of the left-hand two-thirds of the deck, again at the corner (Figure 6-227). Position the left index finger at the front of the packet. Elevate the right-hand third by straightening the right fingers (Figure 6-228). Elevate the top left-hand packet by straightening the left fingers (Figure 6-229). Place the elevated left-hand third in the right palm (Figures 6-230, 6-231). Put the left second finger under the third remaining in the left hand (Figure 6-232). Elevate this remaining left-hand third (Figure 6-233). Place the elevated right-hand packet in the now-vacant left palm (Figures 6-234, 6-235). Put the second finger under the right-hand packet (Figure 6-236). Keep elevating and transferring packets back and forth (Figures 6-237 to 6-242). Then move to the first variation, the **Twirl Transfer Cut**. Or pile the packets into the left hand (Figures 6-243 to 6-246).

Glued-together practice packets will aid immeasurably in learning all of these juggle-pattern cuts. You will be surprised at how quickly you acquire the patterns. However, when mastering the moves with real, non-glued cards, all of your effort will be consumed with keeping the packets square. Here are four things that will help: First, fanning powder in enormous quantities will make the cards adhere to one another and behave in a more orderly fashion. Second, keep a firm grip on the packets held in the palms of the hands; clamping down with the thumbs where possible and gripping with the bases of the fingers. Third, you will find in all of these similar cuts points at which it is natural to square the packets, either by dragging them against the hand or by quickly squeezing them with the fingers. Finally, if you find that with one variant it is easier to keep everything square, revert to that cut if another starts to fall apart.



Figure 6-223



Figure 6-224

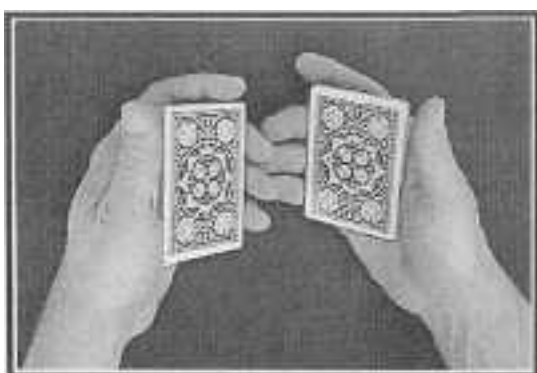


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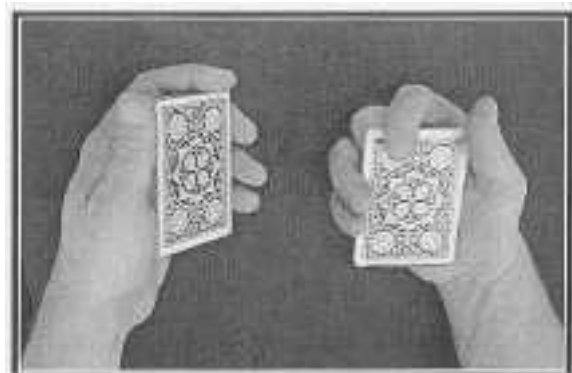


Figure 6-226

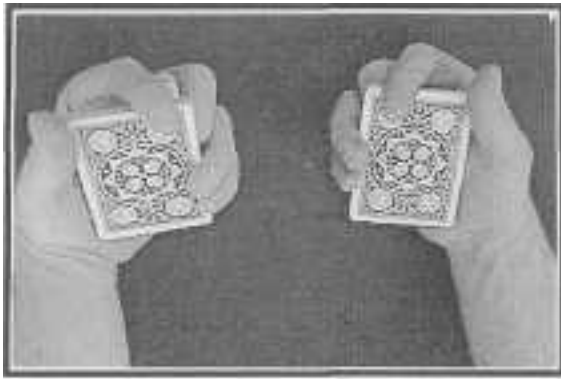


Figure 6-227



Figure 6-228



Figure 6-229

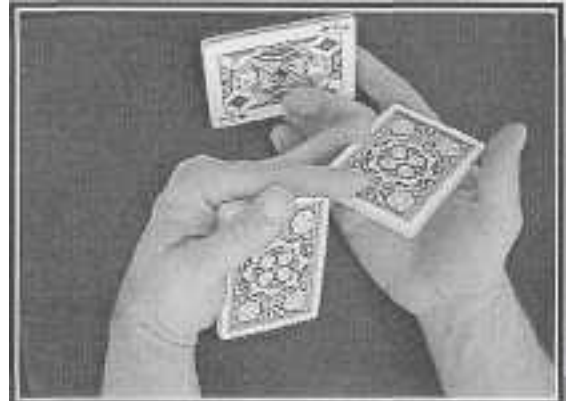


Figure 6-230



Figure 6-231

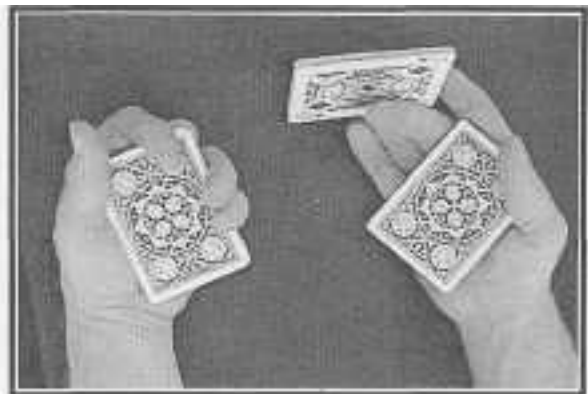


Figure 6-232



Figure 6-233



Figure 6-234



Figure 6-235



Figure 6-236

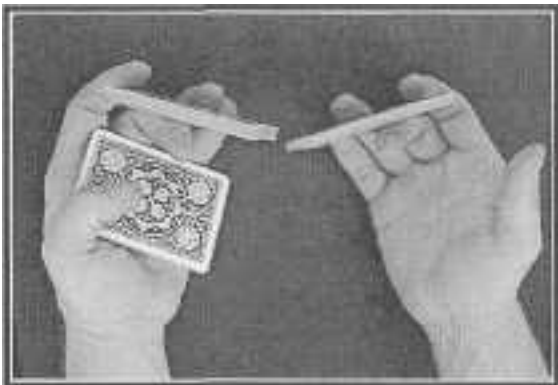


Figure 6-237



Figure 6-238

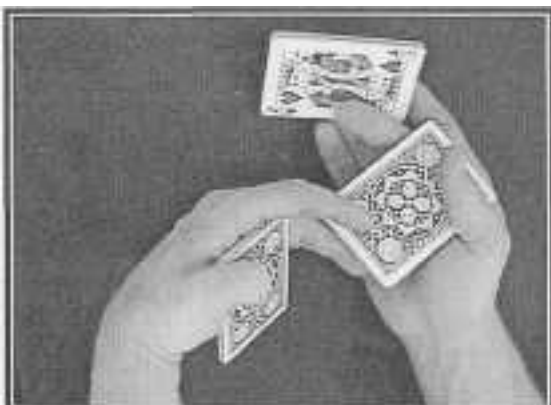


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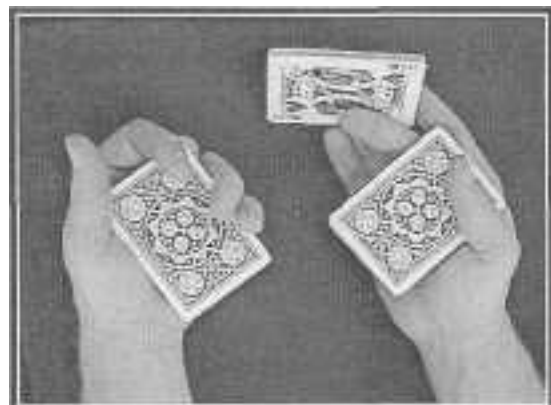


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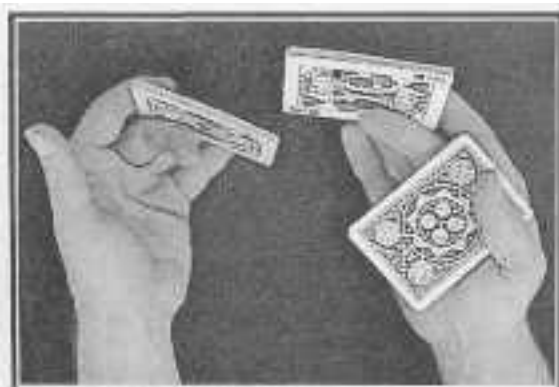


Figure 6-241



Figure 6-242



Figure 6-243

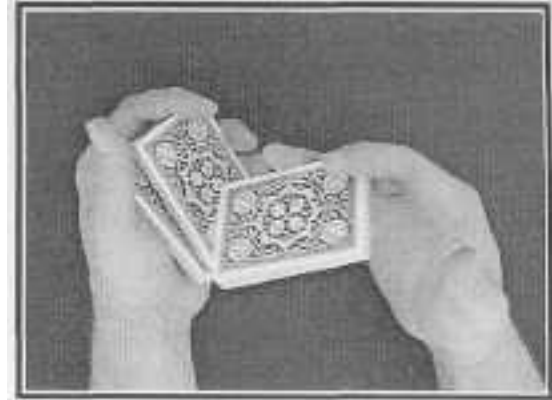


Figure 6-244



Figure 6-245



Figure 6-246

Twirl Transfer Cut

So you're in Triple Transfer Cut position, with one-third of the deck in the right hand, and two-thirds of the deck in left hand. (You are looking down at your hands again in these pictures.) The right second finger is underneath the packet in the right hand, the left second finger is inserted into the middle of the cards in the left hand (Figure 6-247). The index fingers are at the front of their packets. Elevate the right third and left top third and place the left top third in the right palm (Figures 6-248 to 6-250). Bend the right fingers to lower the right-hand elevated third until you can put the right thumb on top of the third near the long side opposite the right fingers (Figure 6-251). Release the packet with the right second finger (Figure 6-252). Push down with the right thumb and up with the right second finger, third finger and pinkie (Figure 6-253). The right index finger does nothing. All this will again elevate the right-hand top third. Put the left second finger under the third in the left hand and elevate this packet (Figure 6-254). Turn the right hand palm-down and put the elevated right-hand packet into the left palm (Figures 6-255 to 6-258). Use the right thumb to pin the lower right-hand packet in the palm of the hand when the hand turns face-down. Turn the right hand palm-up again (Figure 6-259). Now do the exact same sequence with the left-hand elevated third: Bend the left fingers to lower the left-hand elevated packet until the left thumb can touch the top of the packet near the long side (Figure 6-260). Release the hold of the left second finger and push down with the left thumb and up with the left second finger, third finger and pinkie to again elevate this packet (Figure 6-261). Raise the right-hand third as you turn the left hand completely palm-down and put the left-hand elevated packet in the right palm (Figures 6-262 to 6-265). Turn the left hand palm-up again (Figure 6-266). Now do the exact same sequence with the right-hand elevated third: Lower the right-hand elevated third until the right thumb can touch the packet (Figure 6-267). Press down with the right thumb and up with the right fingers to raise the packet (Figure 6-268). Elevate the left-hand third in the usual fashion as you turn the right hand palm-down and deposit the right-hand elevated packet in the left hand (Figures 6-269 to 6-272). Lower the left-hand elevated packet until the left thumb can touch the packet and do it all again, or move on to the next cut, or pile the packets into the left hand and square the deck (Figures 6-273 to 6-276).

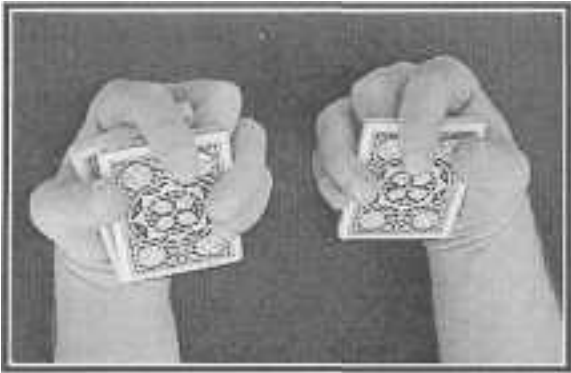


Figure 6-247



Figure 6-248

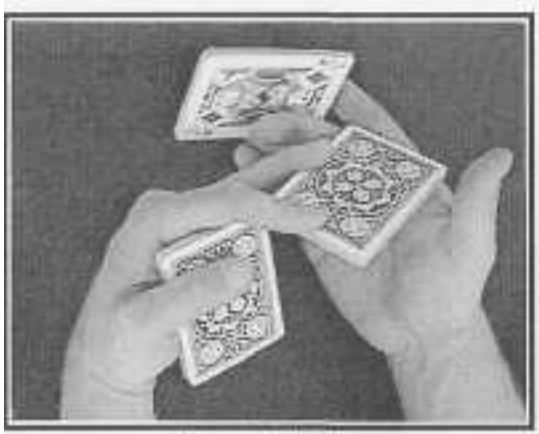


Figure 6-249

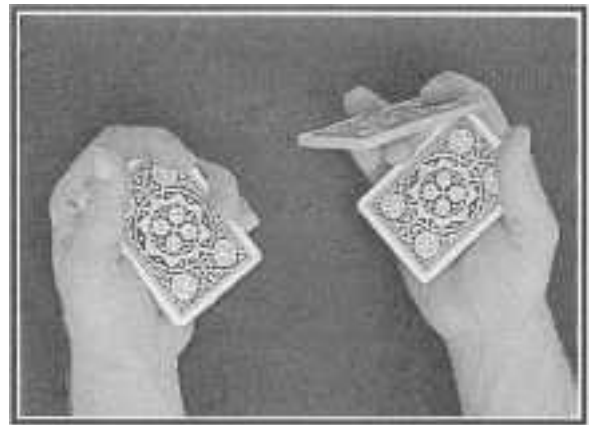


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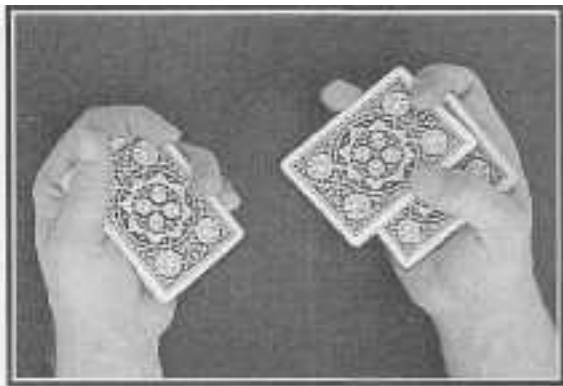


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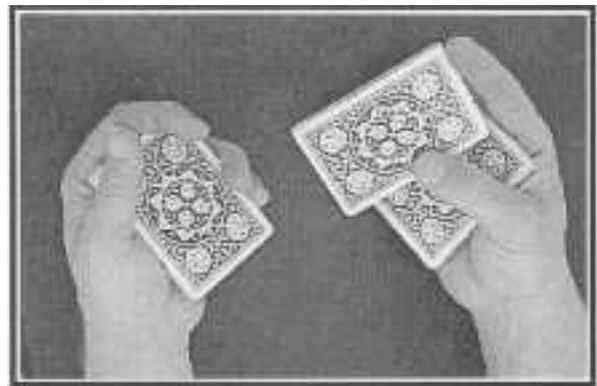


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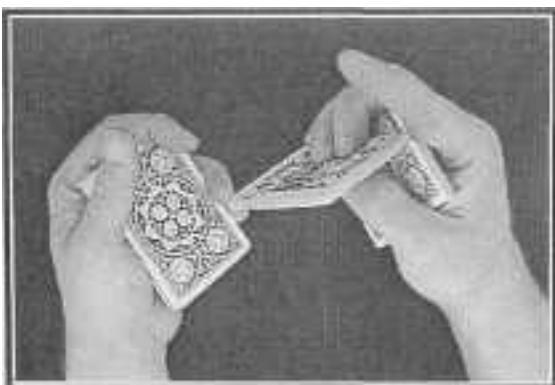


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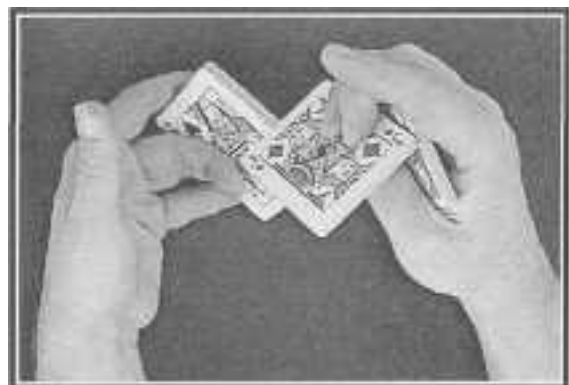


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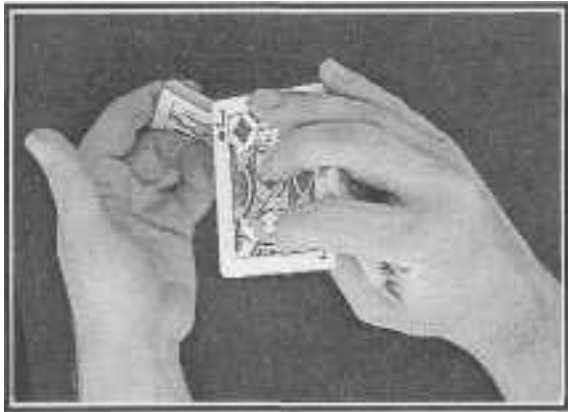


Figure 6-255



Figure 6-256



Figure 6-257



Figure 6-258

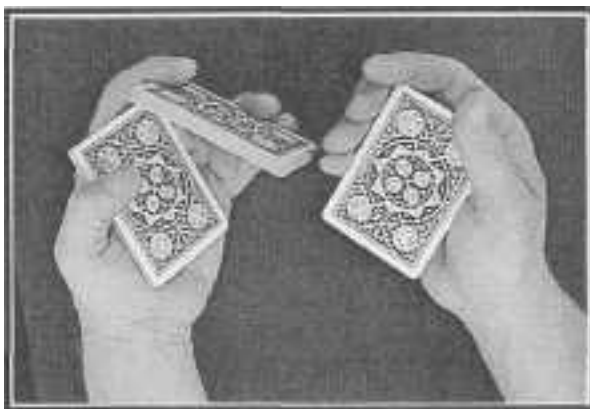


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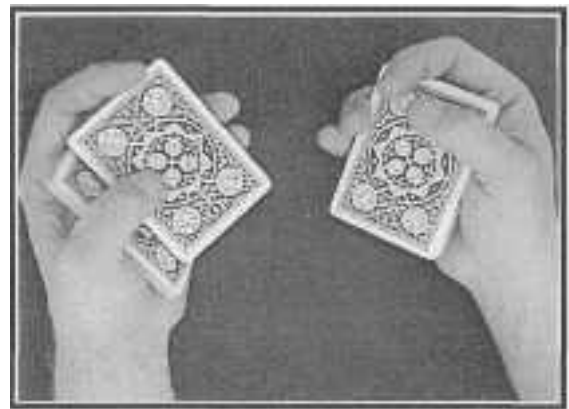


Figure 6-260



Figure 6-261

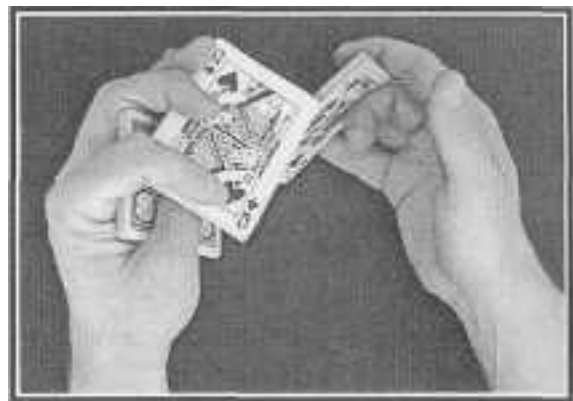


Figure 6-262



Figure 6-263



Figure 6-264



Figure 6-265

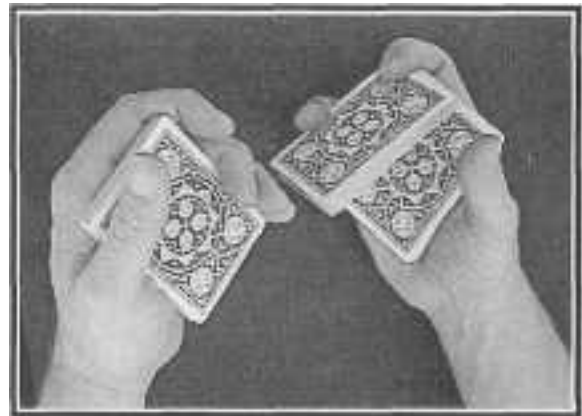


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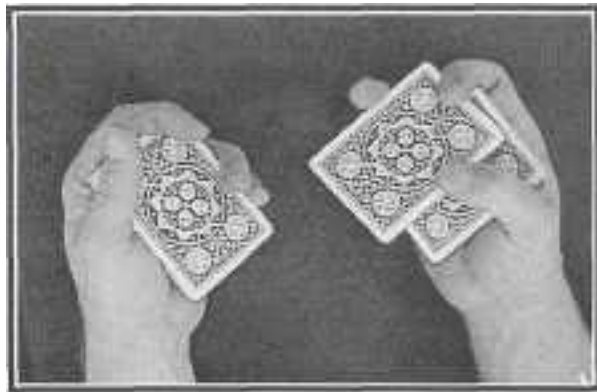


Figure 6-267



Figure 6-268



Figure 6-269



Figure 6-270

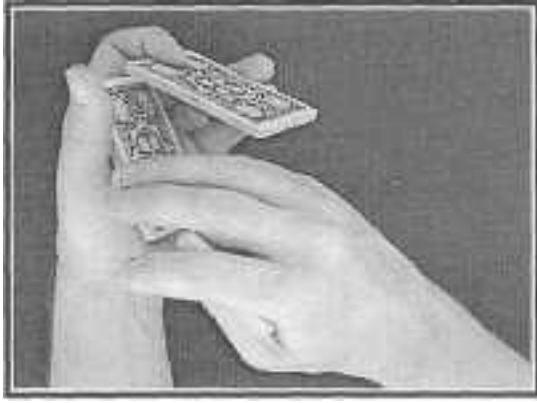


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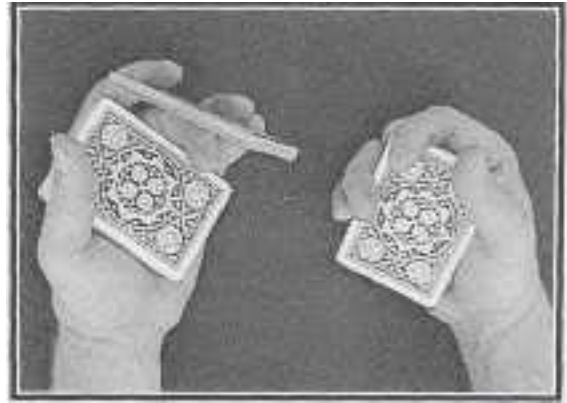


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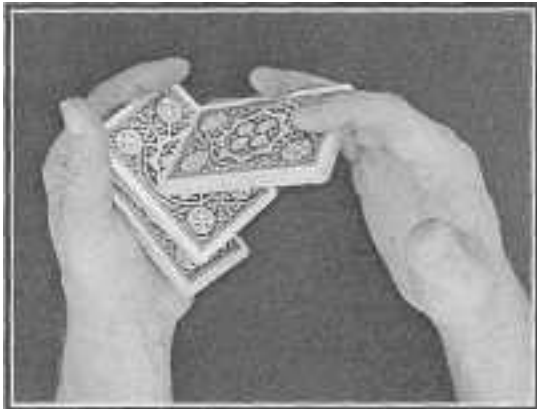


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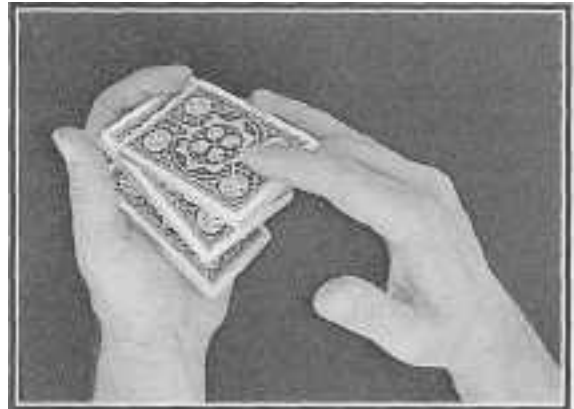


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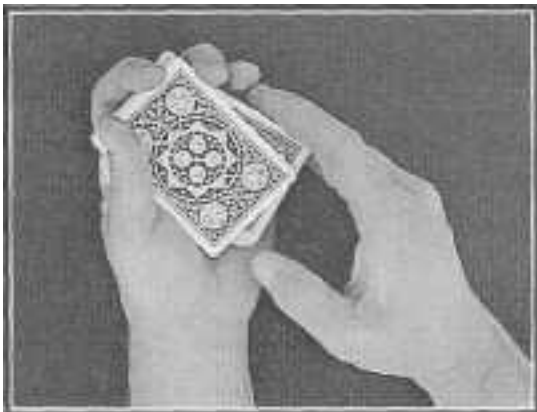


Figure 6-275



Figure 6-276

Loop Transfer Cut

This cut has more arm movement than the previous three. Broaden the arm movement even more for a climactic or comedic ending to your routine of triple cuts.

Switch to this from the basic transfer cut, or start in the usual way, with one-third of the deck in the right hand, with the right second finger curled underneath the packet and the right index finger at the front. The other two-thirds of the deck are in the left hand, with the left second finger inserted midway into the packet and the left index finger at the front of the packet (Figure 6-277). Elevate the right-hand packet and the left-hand top packet (Figure 6-278). Put the left-hand elevated packet in the right palm (Figures 6-279, 6-280). Turn the right hand palm-down (Figures 6-281 to 6-283). You can either clamp the right-hand palm packet with the right thumb, or squeeze this packet between the base of the right thumb and the right second finger and pinkie. Once the right hand is palm-down, grab this right-hand palm packet between the left thumb and fingers (Figures 6-284, 6-285). Pull the packet out of the right palm (Figure 6-286). Turn the right hand

palm-up (Figures 6-287 to 6-291). Place the packet back into the right palm (Figure 6-292). Put the left second finger underneath the left-hand third and elevate this third (Figure 6-293). Put the right-hand elevated packet into the left palm (Figure 6-294). Turn the left hand palm-down (Figures 6-295 to 6-297). Grab the left-hand palm packet with the right fingers and thumb (Figure 6-298). Pull the packet out of the left palm as you turn the left hand palm-up (Figures 6-299 to 6-301). Place the packet back into the left palm (Figure 6-302). Put the right second finger under the right-hand packet and elevate this packet (Figure 6-303). Put the elevated left-hand packet into the right palm (Figures 6-304, 6-305). Turn the right hand palm-down (Figures 6-306 to 6-309). Grab the right-hand palm packet between the left fingers and thumb (Figure 6-310). Pull this packet out of the right hand as you turn the right hand palm up again (Figures 6-311 to 6-314). Place the packet back into the right palm (Figure 6-315). Continue until The Fat Lady is hoarse and skinny, or pile the packets into the left hand (Figures 6-316 to 6-318). Move the hands and arms as you do the cut so that as much of the tops of the packets are visible to the audience as possible.

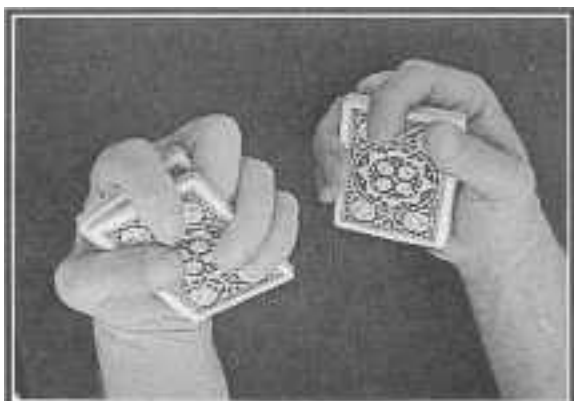


Figure 6-277



Figure 6-278

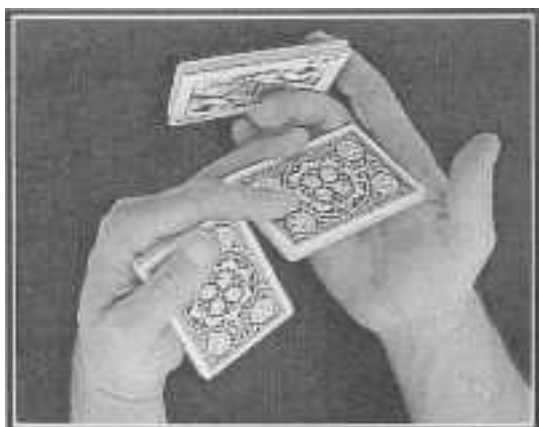


Figure 6-279



Figure 6-280

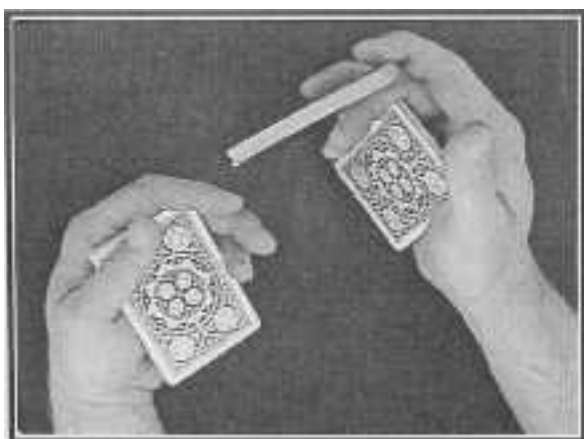


Figure 6-281



Figure 6-282



Figure 6-283

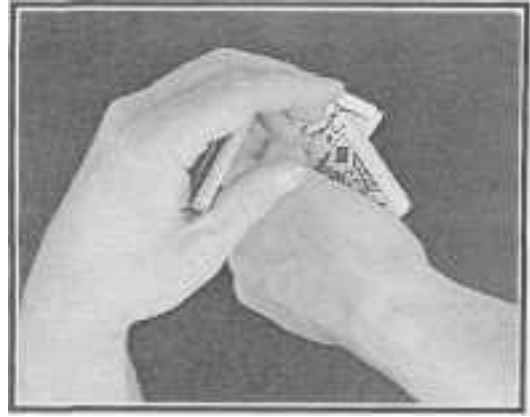


Figure 6-284



Figure 6-285

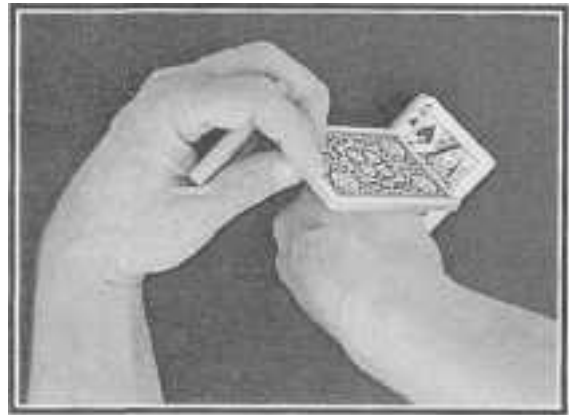


Figure 6-286



Figure 6-287



Figure 6-288



Figure 6-289



Figure 6-290



Figure 6-291

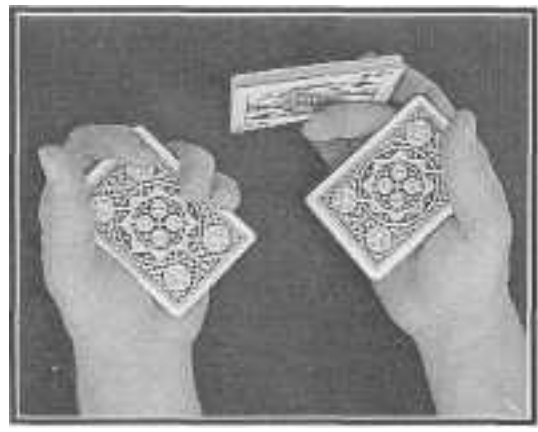


Figure 6-292



Figure 6-293



Figure 6-294



Figure 6-295



Figure 6-296

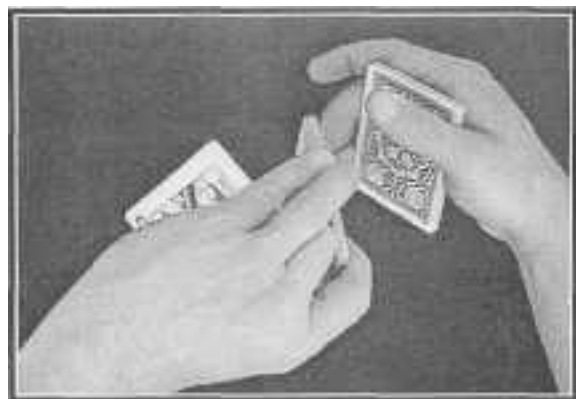


Figure 6-297



Figure 6-298

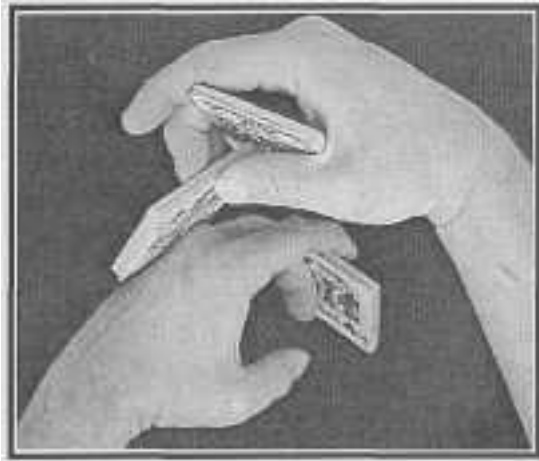


Figure 6-299



Figure 6-300



Figure 6-301

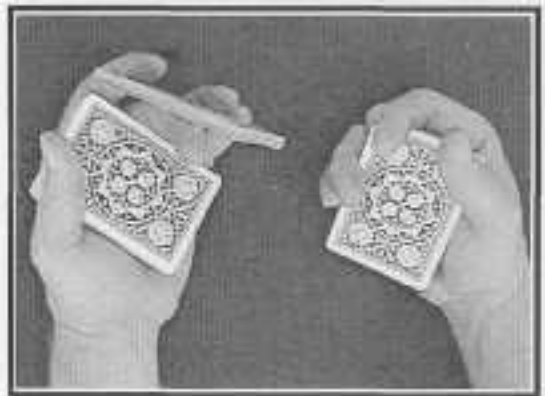


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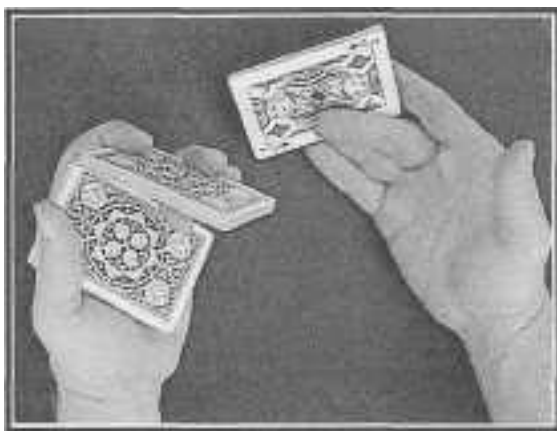


Figure 6-303



Figure 6-304

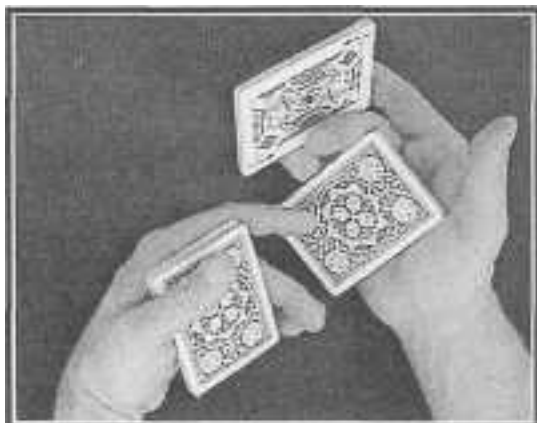


Figure 6-305

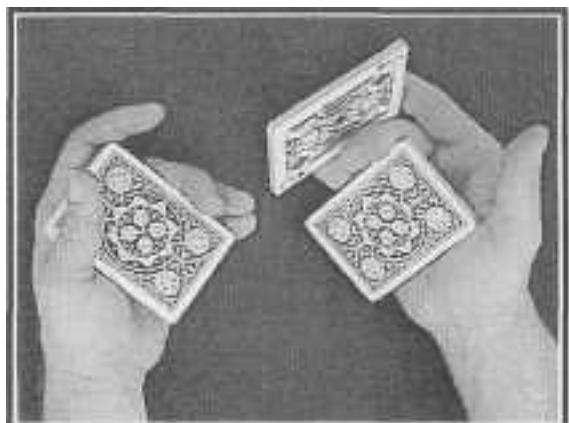


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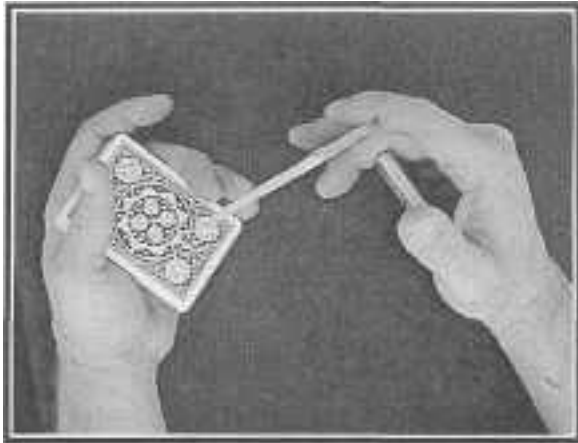


Figure 6-307



Figure 6-308



Figure 6-309

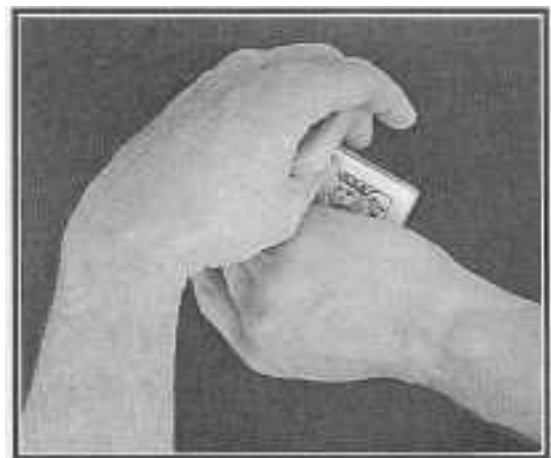


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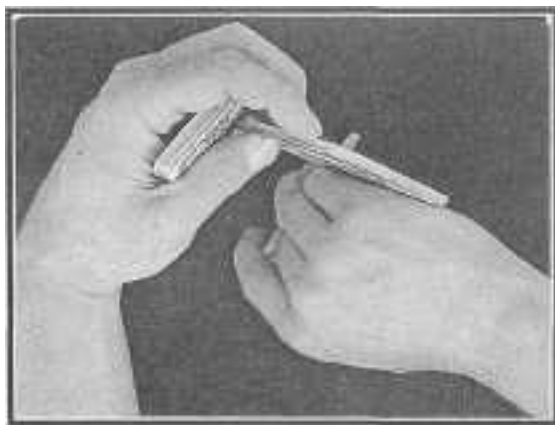


Figure 6-311



Figure 6-312

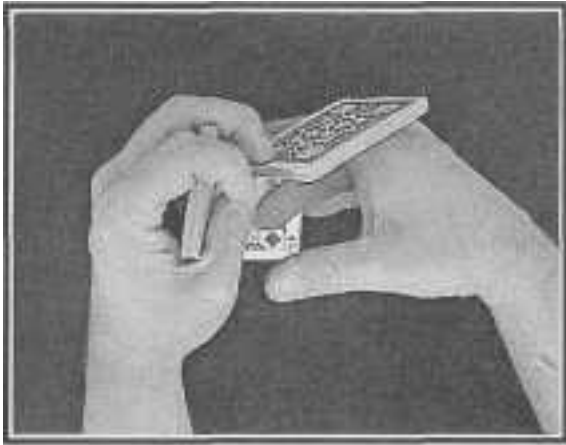


Figure 6-313



Figure 6-314



Figure 6-315

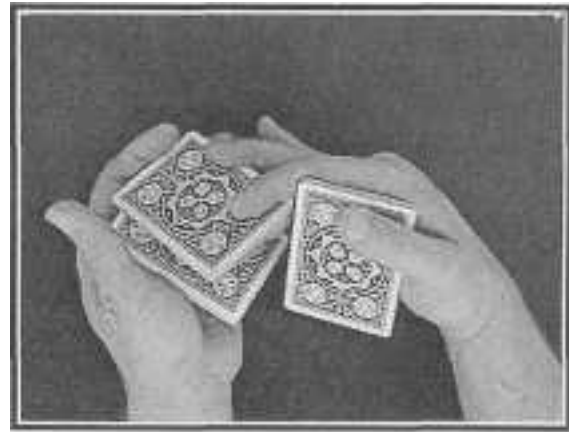


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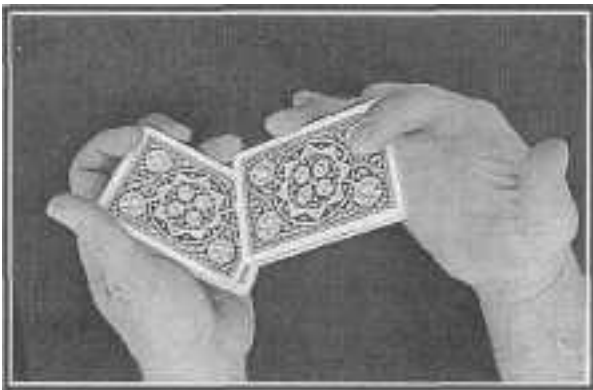


Figure 6-317



Figure 6-318

Half Gearscrew Cut

This is shown from the audience's perspective. If I started out illustrating this cut from the thumb side it wouldn't help you learn the finger movements. The thumbs don't move at all. However, both the **Half** and **Full Gearscrew Cuts** do look better from the thumb side. The fact that the thumbs don't move makes the cut look more graceful - the packets just seem to separate on their own. Plus, it is easier to see all the packets. Turn the right side of the body towards the audience and extend the arms in front of you to let them see the thumb side of these cuts. I'll show you some views from the thumb side at the end of the next cut, the **Full Gearscrew Cut**.

Even though the pictures from the fingers side show a view of the cut that you can't comfortably obtain without a mirror, the directional instructions are still going to be from your orientation. In other words, the far long side of the deck is the one farthest from you, not the audience.

Hold the deck as depicted in Figure 6-319. It doesn't matter if the deck is face up or down. The right index finger is at the upper short end, the right fingers are at the far long side, the right thumb at the near long side near the upper corner. The left hand holds the deck with the left index finger, second finger and third finger at the far long side and the thumb on the near long side near the lower corner. The left pinkie doesn't touch the deck yet, except maybe to keep the bottom short-end square. Lift off about ten cards with the left index finger (Figure 6-320). Break off about ten cards with the right pinkie (Figure 6-321). Move these packets away from the balance of the deck (Figure 6-322). Move the left-hand packet up, and the right-hand packet down, causing the packets to spread apart even more (Figure 6-323). Break off another ten cards with the right index finger (Figure 6-324). Break off another ten-card packet with the left pinkie (Figure 6-325). Raise the right hand as you lower the left (Figures 6-326, 6-327). Continue raising the right hand and lowering the left hand until the packet controlled by the right pinkie and the packet controlled by the left index finger are square with the stationary central packet (Figure 6-328). Push the remaining three packets completely together and square the deck (Figures 6-329, 6-330).



Figure 6-319



Figure 6-320



Figure 6-321

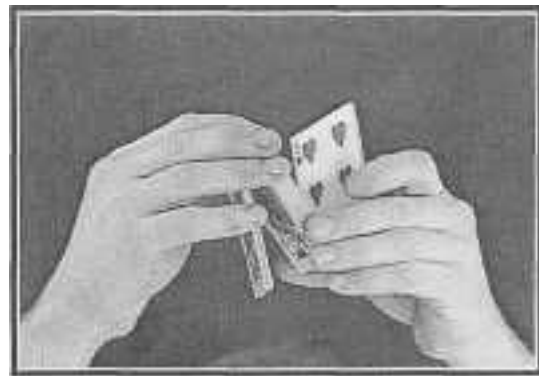


Figure 6-322

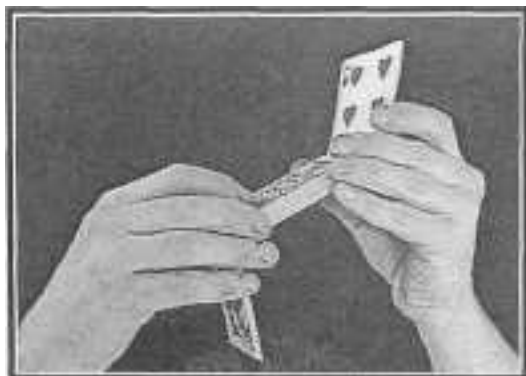


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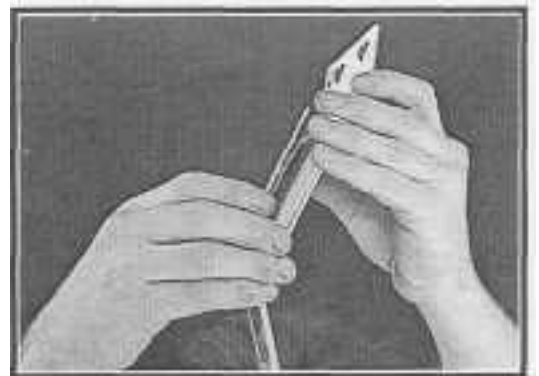


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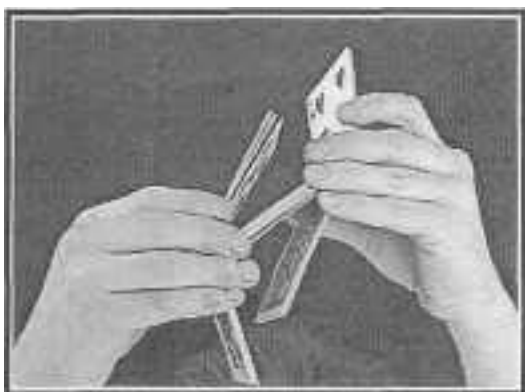


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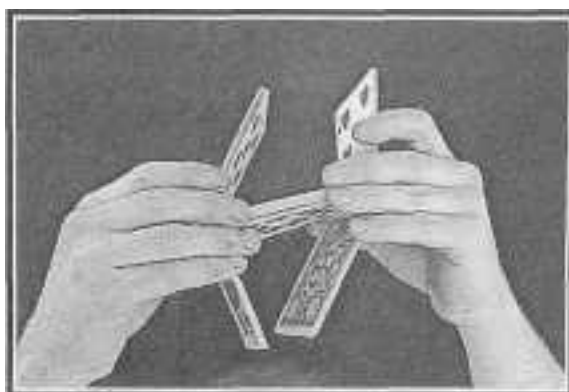


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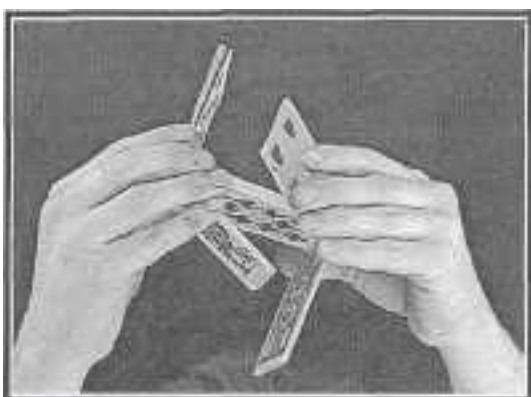


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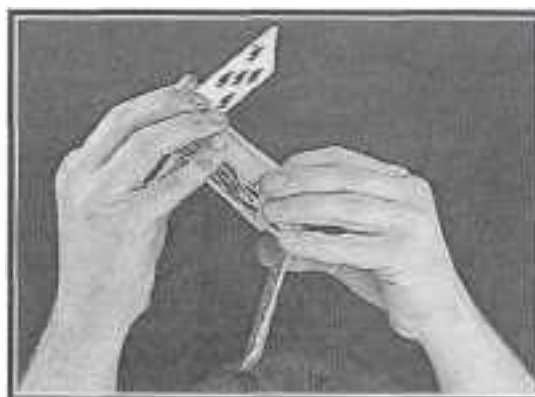


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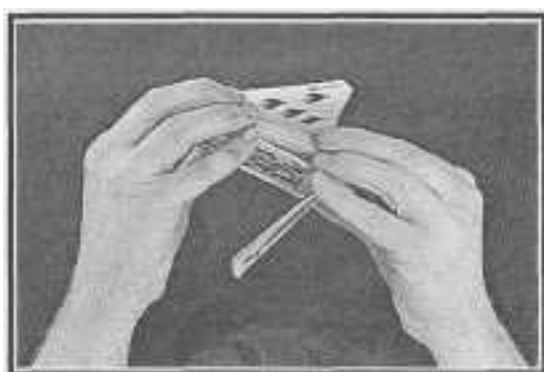


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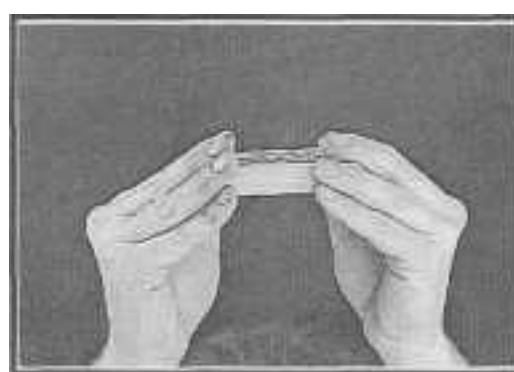


Figure 6-330

Full Gearscrew Cut

Here's a beautiful eight-packet two-hand cut. I'll show you all the finger movements, and then show you some views from the thumb side. As I have said, I think the **Full Gearscrew Cut** looks better from the thumb side. In any event, you'll know where to position your thumbs for both this and the previous cut.

Hold the deck just like you did for the **Half Gearscrew Cut**. The right index finger squares the top end, the thumbs are at one long side at opposite corners, the fingers are lined up along the other long side (Figure 6-331). Break off about six cards with the right pinkie and six with the left index finger (Figure 6-332). Spread the hands and move the left hand up and the right hand down (Figures 6-333, 6-334). Break off six more cards with the left pinkie (Figure 6-335). Break off six additional cards with the right index

finger (Figure 6-336). Move the right hand up and the left hand down (Figures 6-337, 6-338). Break off six cards with the right ring finger (Figure 6-339). Break off six further cards with the left second finger (Figure 6-340). Move the right hand slightly down and the left hand slightly up (Figure 6-341). Spread the fingers apart to put more space between the packets (Figure 6-342). Up to this point the fingers of both hands have been plucking packets from a central, immobile and ever-diminishing deck. Now break this last remainder of the deck in two with the right middle finger and left ring finger (Figure 6-343). In fact, at this point the right middle finger and left ring finger should be the only available, unoccupied finger or thumb on your body. Move the left hand to the left, the right hand to the right (Figure 6-344) and behold! - eight packets.

Now what? First, let's learn to close the array in an easy and spectacular fashion. Place one set of packets on top of the other (Figure 6-345). Slowly move the hands together and smoothly coalesce the packets upon one another (Figures 6-346 to 6-349).

Now, here are a couple of ways to move the arrays to create interesting patterns. The views from here on out are from the thumb side of the cut. Interpolate the ends of the packets into one another (Figures 6-350 to 6-355), back and forth a few times, like the intermeshed teeth of two gears. This motion looks good both from either side and from the top and bottom. From the sides you get the gear action, and from the top or bottom a kind of blossoming effect. Naturally you will want as broad and visible a motion as possible, so rotate the wrists as much as possible. Keep the packets moving briskly and smoothly.

Next, place one set of packets in front of the other, touching the right second fingernail to the left thumbnail (Figure 6-356). Move the right hand back away from the left an inch so the packets don't strike one another. Now rotate the left wrist clockwise and the right wrist counter-clockwise as you point the arrays down, and the left wrist counter-clockwise and the right wrist clockwise as you point the arrays up (Figures 6-357 to 6-365). You want the propeller-like effect of one set of packets crossing over the other. Place one array on top of the other and close the packets together (Figures 6-366 to 2-370). You can do other motions of the two sets of packets before you coalesce them together. Watch yourself in the mirror to see what looks good, and avoid disturbing the even spacing of the packets. Try to keep all packets visible, and present the thumb side of the cut when possible.

The effect of this stunt is wholly dependent on the even spacing and square condition of the packets. If even one packet is unsquare or mispositioned, the cut looks much less impressive.



Figure 6-331



Figure 6-332



Figure 6-333



Figure 6-334



Figure 6-335



Figure 6-336

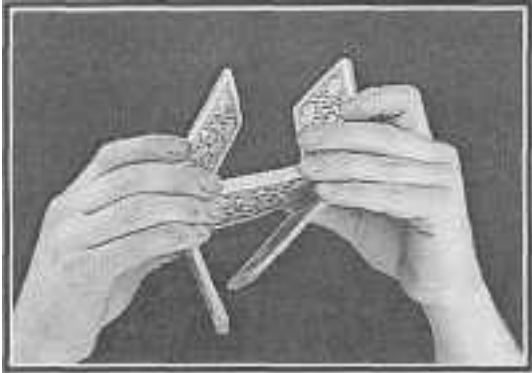


Figure 6-337



Figure 6-338

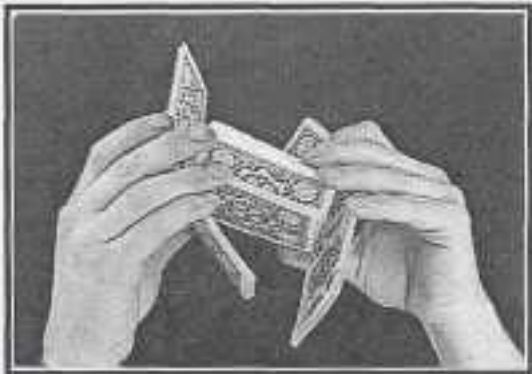


Figure 6-339



Figure 6-340

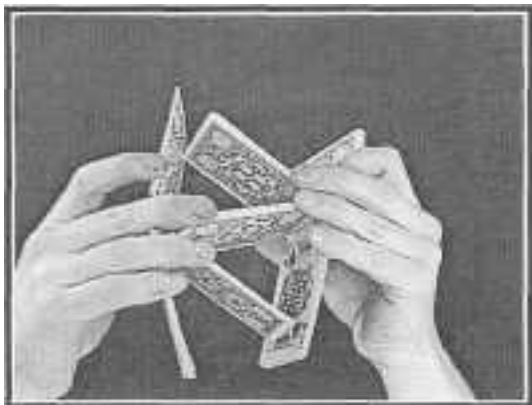


Figure 6-341



Figure 6-342

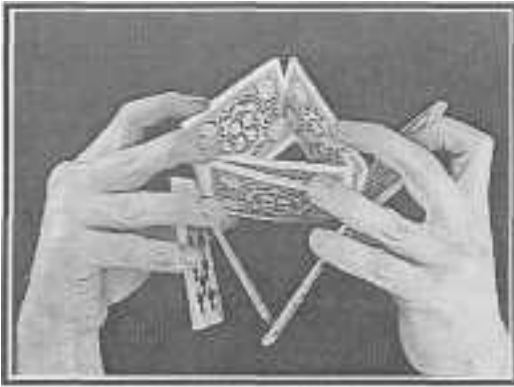


Figure 6-343

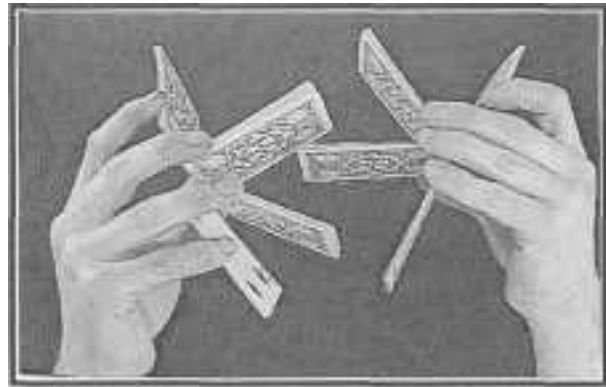


Figure 6-344

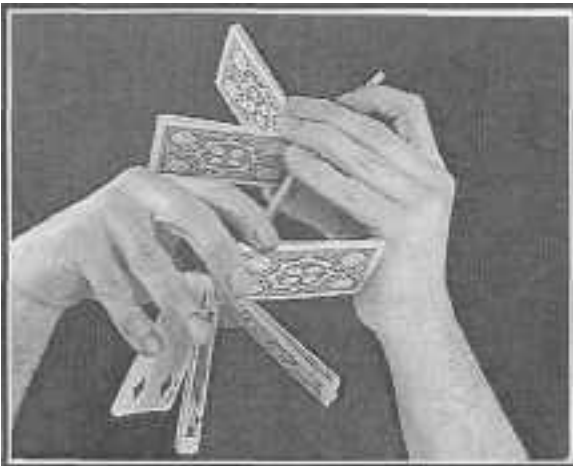


Figure 6-345



Figure 6-346

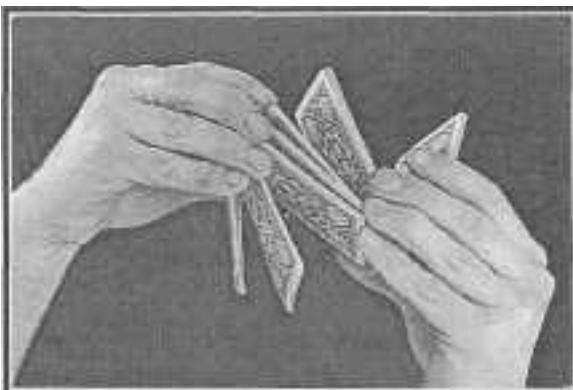


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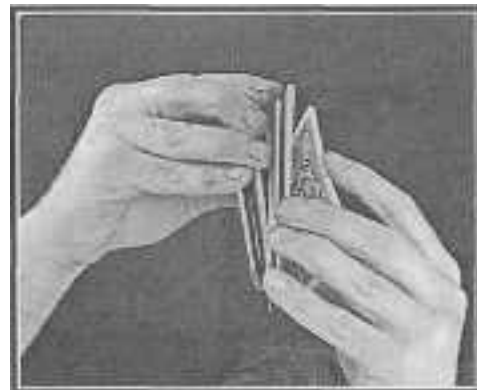


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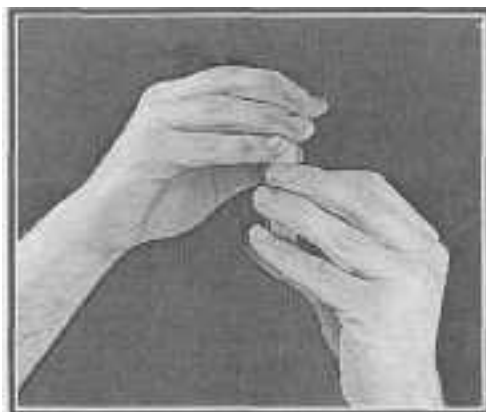


Figure 6-349



Figure 6-350



Figure 6-351



Figure 6-352



Figure 6-353



Figure 6-354



Figure 6-355

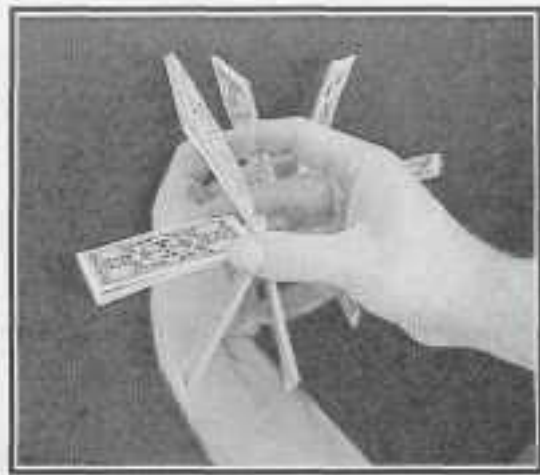


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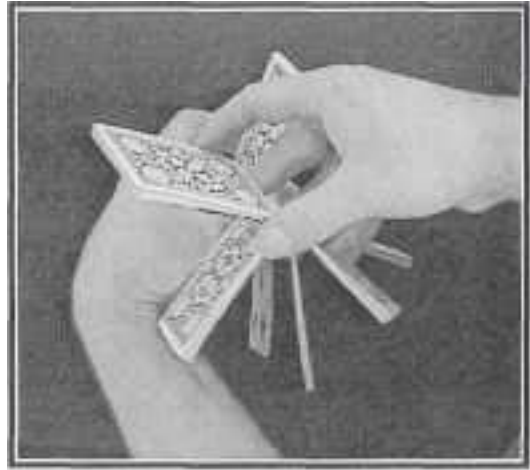


Figure 6-357



Figure 6-358

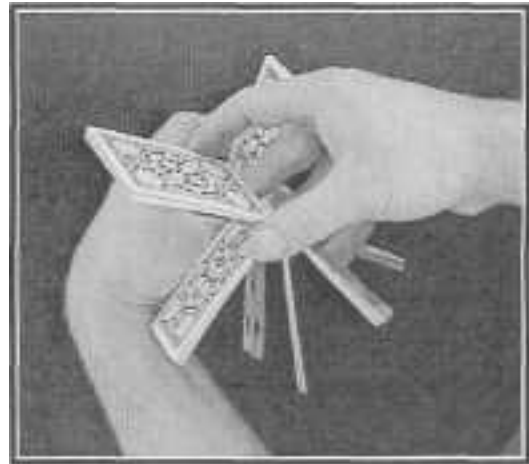


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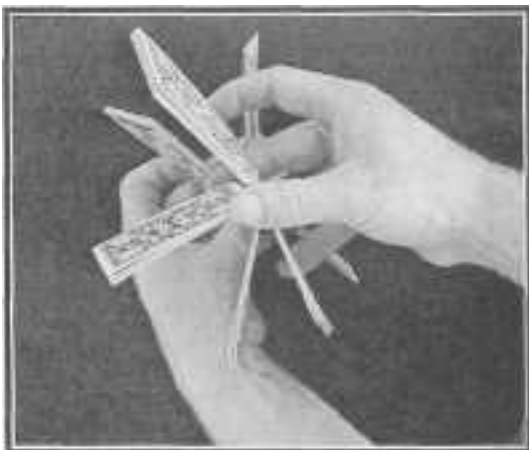


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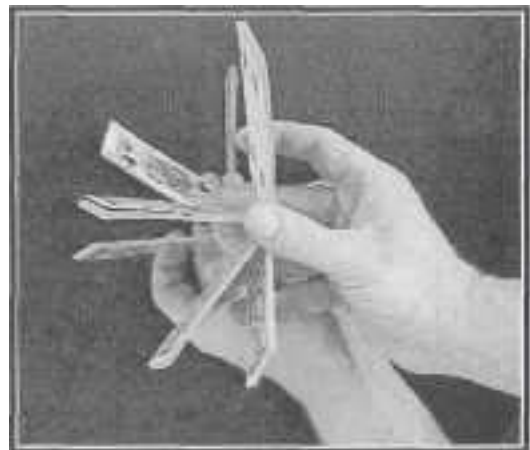


Figure 6-361

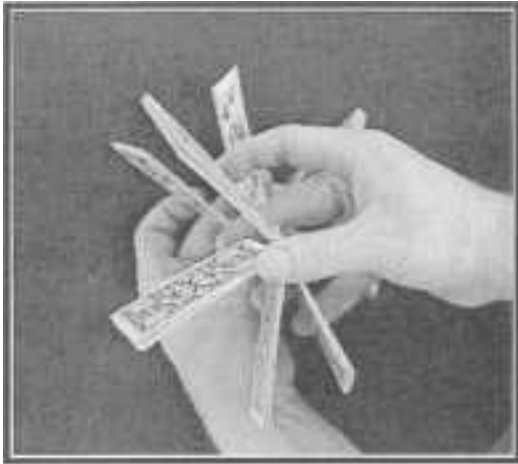


Figure 6-362



Figure 6-363

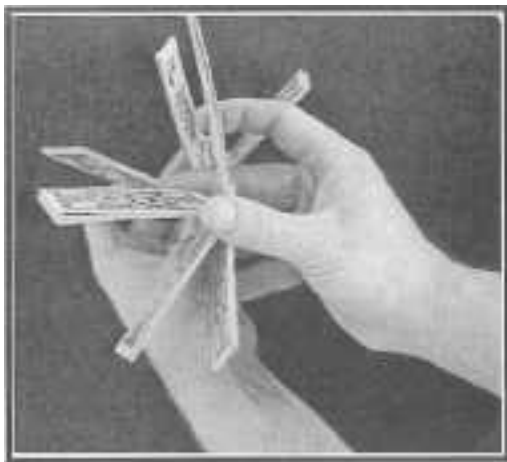


Figure 6-364

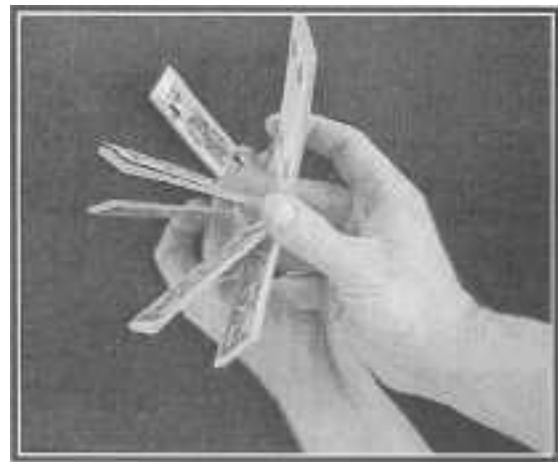


Figure 6-365

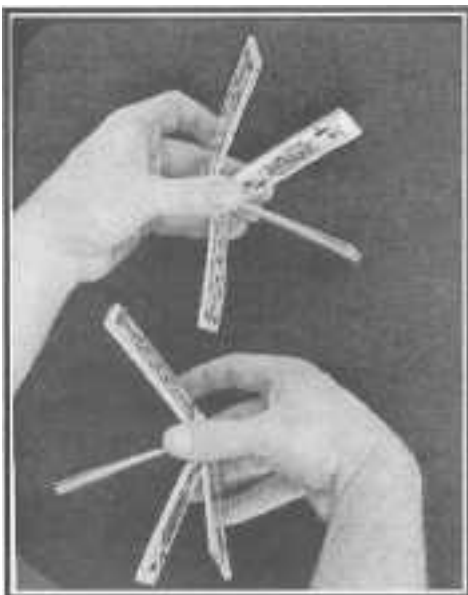


Figure 6-366

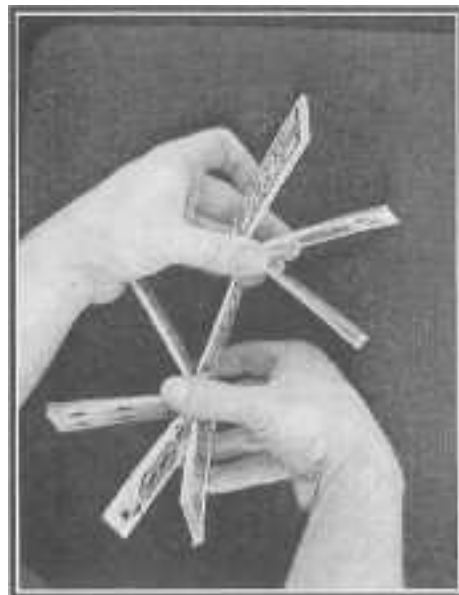


Figure 6-367

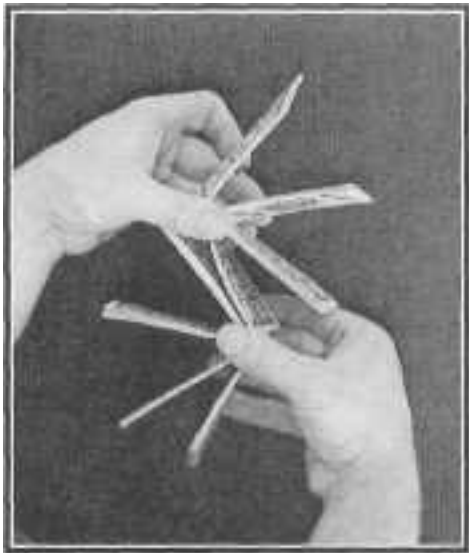


Figure 6-368

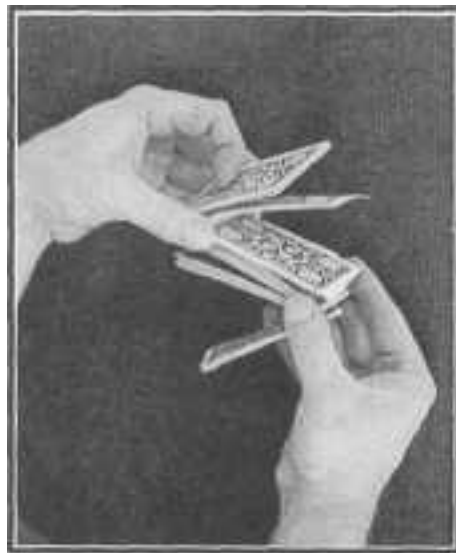


Figure 6-369



Figure 6-370

Tower Cut

The "Sybil" cutting idea is one of the best truly novel flourishes to come down the pike in years (the eighty or so brand-new flourishes in the present volume notwithstanding). Chris Kenner and Homer Liwag offer several different cuts in their wonderful *Out of Control*, as well as tricks to go with. This remarkable book is packed with mind-blowing magic with everything from cards to coins to rubber bands to ropes and more, but naturally I found the flourish cuts most interesting. If you ever see *Out of Control*, buy it, and check out the instructions for the original four and five packet "Sybil" cuts. Although you can get more than a dozen packets out of this type of configuration, I think the countable practical limit is eight. A cut of this kind with more than five packets is sometimes referred to as an "extended Sybil cut." Rather than plow through four-, five-, six- and seven-packet cuts, here is my take on an eight-packet variation.

This is a powerful display cut, particularly if you follow my advice to turn the array over and then back again before putting the packets back together. And although you can't instantly coalesce all eight packets together like you can with a five-packet cut, you can still close eight packets smoothly enough.

If you already do Kenner's cuts, this octopacket extravaganza will probably be relatively easy. Basically you will add one packet before and two packets after the classic five-packet "Sybil" cut. Hold the deck in dealing position in the left hand. Break off a packet of five or six cards from the front of the deck with the very first joint of the right pinkie (Figures 6-371, 6-372). The short end of the packet needs to be wedged in the crease between the palm and the base of the pinkie. The other short end will always remain pressed against the right thumb. Figure 6-373 is only there to show how this first packet is situated - don't lift the packet up like this. Break off another packet of five or six cards with the right index finger (Figures 6-374, 6-375). From the rear of the deck, break off all the cards but the bottom five or six cards with the right thumb (Figure 6-376). Reach down with the right second finger and pick up all but the bottom five or six cards of this right-thumb packet (Figure 6-377). So now you've got the top packet (the very first packet plucked off) wedged between the base of the right pinkie and the base of the right thumb. The next packet is held between the right index finger and right thumb. The third packet down, the thick packet, is held between the right second finger and right thumb. The next packet is held between the right thumb and left index finger. And the bottom packet is in the left palm (Figure 6-378).

Now things get tough to illustrate. If I showed the best view of each of the next three packets being generated, the view of the extant packets would change so much it would be even more confusing. So I kept the same side view for the illustrations. Just because a particular packet isn't visible in a particular photo doesn't mean that packet has ceased to be. In broad strokes, here's what happens: The thick packet is transferred to between the left second finger and left thumb. Then three-fourths of this thick packet are pinched between the right pinkie and right index finger. Then one-third of this new thickest packet is grabbed between the left pinkie and left second finger. Finally, half of the packet between the right pinkie and right index finger is broken off between the left second finger and left thumb.

From Figure 6-378, rotate the right hand clockwise (Figure 6-379) until you can grab the thick packet by the long sides between the left second finger and left thumb (Figure 6-380). Grip the entire thick packet between the left second finger and left thumb, and pull the packet toward you (Figure 6-381). Once this now-transferred thick packet is clear of the others (Figure 6-382), push the packet away from you and to your left (Figures 6-383 to 6-385). Grip and break off the bottom two-thirds of the thick packet between the right index finger and right pinkie (Figures 6-386, 6-387). Move this two-thirds, now the new thickest packet, away from you by lifting up with the right fingers (Figures 6-388, 6-389). Then move this packet to your right, back to the other side of the growing array, and then back toward you (Figures 6-390, 391). Grab this thickest packet between the left second finger and pinkie (Figure 6-392). Pluck off the bottom third of this thickest packet between the left second finger and pinkie (Figure 6-393). Pull to your right with the right hand (Figure 6-394), and move the somewhat thick packet that is still between the right index finger and right pinkie so the packet can be gripped between the left thumb and left second finger (Figures 6-395). Break off the bottom half of this packet with the left thumb and second finger (Figures 6-396 to 6-498). Separate the hands as far as you can without losing control of any packets (Figures 6-399, 6-400).

You now have the deck arranged in an extremely impressive display - milk it for all it's worth. The tower of packets looks markedly different if the hands are turned over and back again. Simply rotate the entire tower clockwise around the center packet held between the two thumbs (Figure 6-401). You can wipe your brow or look at your watch while the array is upside down. Then turn it right side up and close. The array looks interesting from many side angles as well. Look in the mirror and see which angles offer the best views of the most packets.

Now to close the cut. Replace the last packet created back where you got it from, underneath the packet held between the right index finger and pinkie (Figures 6-402 to 6-406). Separate the hands again as far as you can (Figure 6-406). Now close the hands together (Figures 6-407 to 6-411). As you do so, use the right thumb to corral the backs of the packets and reach forward with the right fingers and gather the fronts of the packets. The conglomeration will need a little more squaring than a four or five packet cut, but with practice you will be able to close the remaining seven packets almost instantly.



Figure 6-371



Figure 6-372



Figure 6-373



Figure 6-374



Figure 6-375



Figure 6-376



Figure 6-377



Figure 6-378



Figure 6-379



Figure 6-380



Figure 6-381



Figure 6-382



Figure 6-383



Figure 6-384



Figure 6-385



Figure 6-386



Figure 6-387



Figure 6-388



Figure 6-389

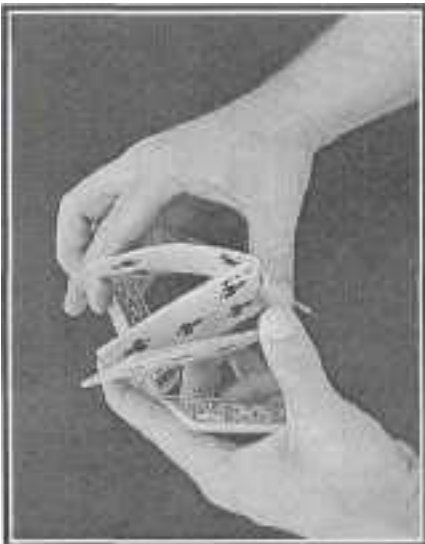


Figure 6-390



Figure 6-391



Figure 6-392



Figure 6-393



Figure 6-394



Figure 6-395



Figure 6-396



Figure 6-397



Figure 6-398



Figure 6-399

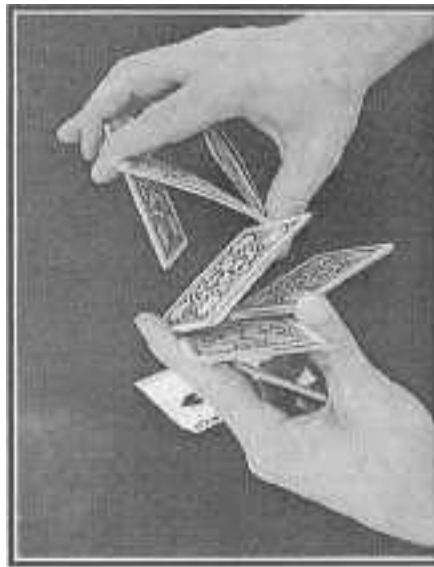


Figure 6-400



Figure 6-401



Figure 6-402



Figure 6-403



Figure 6-404



Figure 6-405



Figure 6-406



Figure 6-407



Figure 6-408



Figure 6-409



Figure 6-410



Figure 6-411

Two-Hand Cut Miscellany

Multiple throw cuts. The two-handed versions of the **Helicopter Throw Cut**, **Roll Throw Cut**, **Flip Throw Cut**, and **Arm-Roll Cut** can all be done as multiple cuts. Simply break off small packets rather than half the deck. Other ways to lend an air of multiplicity to throw cuts include throwing packets back and forth between the hands, and catching a packet between the halves of a packet held open by the other hand. Using a different method for each throw can look good as well. Just be sure to use a deck without any bent cards. See the appropriate entries for these cuts as single cuts and make the necessary adjustments. What if you catch a packet either up-side down or perpendicular relative to the already-caught cards in your hand? Usually you can correct an unwanted face-up packet by doing half a one-hand **Roll Cut** at the natural break. As for horizontally misoriented packets, try to knock them straight with the fingers and thumb.

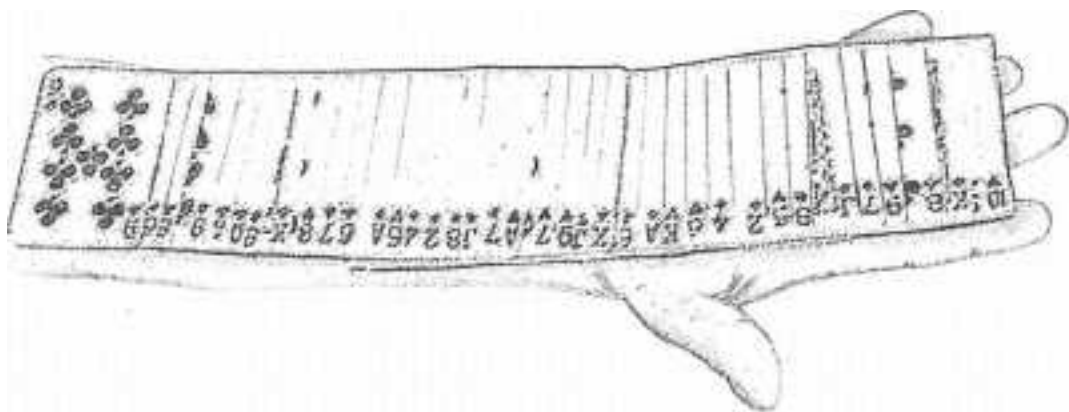
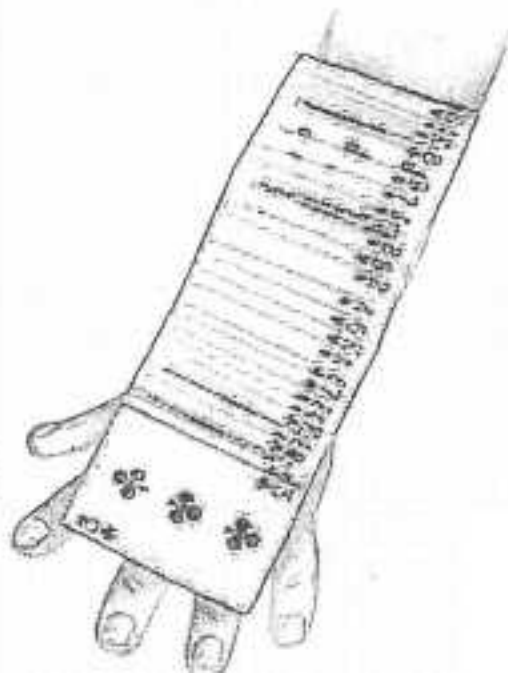
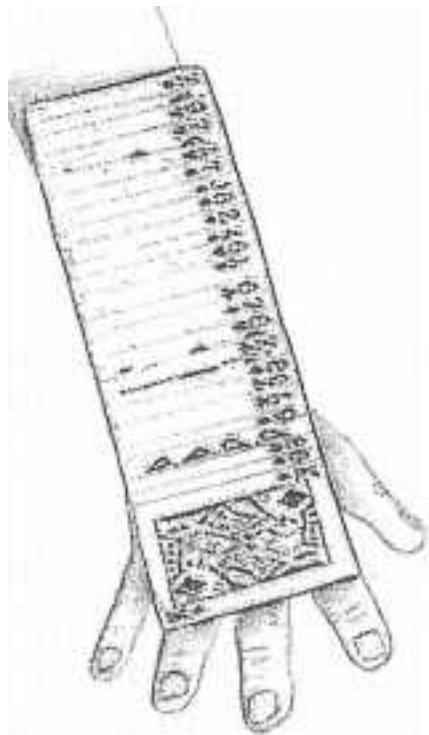
Four and five packet "Sybil" cuts. I always do the eight-packet **Tower Cut** as described in this book, but you can do the cut with as few or as many packets as you want. In *Out of Control*, doing the cut with more than five packets is only facetiously suggested, as is apparent from illustrations featuring three hands and a foot aiding with the cut. For the original treatment of the four and five packet versions plus good tricks to go with, see *Out of Control*.

More Sybil variants. Recently, there has been a spate of videos and pamphlets about flourishes. Unfortunately, they reprise the same misinformation about springing the cards. They also contain variation after variation of the Sybil cut. I like two-hand flourish cuts. I just want to see different-looking two-hand flourish cuts. While worthwhile variations and expansions of the "Sybil" cut do exist (see Brian Tudor's *Showoff* videos), there's more to life than just cuts. Rather than beat the "Sybil" concept to death, why not broaden your horizons with some long springs, graceful fans, elegant arm-spreads, and eye-boggling aerial stunts? One and two-handed cuts are just a fraction of the realm of flourishes, and fifty same-looking variants of the same technique will aggravate most everyone, magician and layman alike.

The infinitude of other two-hand single and multiple flourish cuts. By combining elements of cuts in this book, you can construct as many cuts and cut combinations as your life span and ever diminishing judgment allow. You can devise cuts that preserve the order of one or more cards, you can devise cuts that move cards from one position to another, you can devise cuts that reverse cards, reveal cards, force cards, or whatever you need to do. Add the table and the number of possible one- and two-hand cuts is truly limitless. The number of eye-pleasing, different-looking cuts is not.



ARM-SPREADS



ARM-SPREADS

"The mystery of card flourishes is that, with ten fingers and a simple deck of cards, a performer can display such dexterity." - Camille Gaultier

Few segments of the art of fancy card manipulation are more infested with misinformation than the field of arm-spreads. While the basic idea has always been to spread a deck of cards on the arm, turn the cards over domino-fashion and then recover them in some manner, how to best accomplish this has seldom been properly described. No less esteemed a magical writer than Walter Gibson exemplifies the typical inadequate and misleading treatment of arm-spreads. Check out his otherwise splendid *Complete Illustrated Book of Card Magic*. His photos show cards spread on the arm on a vertical axis, that is, the long way. This positioning of the cards produces sloppy, highly-peaked spreads that do not display the indices or generally compare with the effect achieved by spreading the cards the short, or correct way. Gibson, like many other writers, also errs in his advice to spring the cards along the arm, rather than pressure-spreading them. The venerable Jean Hugard, in his priceless *Card Manipulations* series, depicts the cards spread in the same, clumsy, long-ways position, and also makes the error of advising one to "hold the pack in the right hand in the position for springing the cards." Even Lewis Ganson, one of the most prolific writers about flourishes ever, gives the same piss-poor advice in his *Expert Manipulation of Playing Cards*. As will soon be demonstrated, the arch-enemy of successful arm spreads is air, and springing the cards puts air pockets between cards, in addition to producing unsightly serrated edges on the ribbon of pasteboards.

Why anyone would want to spread the cards longways is beyond me; cards spread this way are more unstable, harder to turn over, and just plain ugly-looking owing to the improperly displayed indices. I have seen old film of Houdini doing arm-spreads this way, and since it's Houdini, they look spectacular. Houdini could have made a rosette look spectacular. Even Houdini had to cheat a bit on his spreads though, stabilizing them with his other hand or even his body.

Speaking of Houdini, perhaps the most egregious misstatement in Walter Gibson's section on arm-spreads concerns the feasibility of the double arm-spread and turnover. Harry Houdini's "King of Cards" promotional poster shows Houdini doing the turnover with a deck of cards spread on each of both arms (albeit in ugly, long-ways, peaked spreads). Gibson states that such a feat "is impossible, even for Houdini, as he could not have spread both packs." This myth has been perpetuated by others. On the back of a reproduction of the "King of Cards" poster is this assertion by one Lee Jacobs: "The feat illustrated in the upper left corner of the 'King of Cards' poster is impossible, no matter how expert a card manipulator Houdini might have been, according to some of the best living card manipulators of today." Jacobs wrote this in 1980, so I wonder who the best living card manipulators of the day were who would make such a claim. I have a feeling Jacobs was either merely reiterating Gibson or referring to others who were reiterating Gibson.

Well, it turns out that there are several ways to do double arm-spreads, and although the double **Back-Arm Reverse** method is damned hard, it is far from impossible. Moreover, both Farelli and Gaultier described the back-arm reverse method of the double arm-spread long before Gibson or anyone else pronounced it impossible. If Houdini could do a double arm-spread, then he almost certainly used either the single **Back-Arm Reverse** or the double **Back-Arm Reverse** method.

You will find the **Elbow Double Arm-Spread** method, the simplest and best way to do a double arm-spread, described for the very first time here.

Arm-spreads are big, risky-looking crowd-pleasers. Arm-spreads make great finales to flourish routines. The problem you may encounter in this regard has to do with moisture on the arms. Even in a non-humid environment your arms may still sweat, and any moisture on the arm is fatal with this flourish. You don't want to do three minutes of unbelievable cuts, fans, shuffles and springs, only to be unable to do your planned finale arm-spreads on account of moist arms. Find the correct shirt or coat sleeves and your problem is solved. I have illustrated the spreads bare-armed.

In this chapter you will get the correct methods for the basic arm-spreads and catches. You will also get the correct methods for the most advanced and spectacular arm-spreads and catches ever to see print. And yes, you will see the impossible double arm-spread.

Basic Arm-Spread, Turnover and Glide Catch

The left arm is bent at the elbow at about a 120 degree angle. The left forearm is held straight out in front of the body, fingers extended, forearm perfectly level, palmside up. The right hand, applying substantial pressure, spreads the deck evenly up the length of the left forearm. Fanning powder is essential, as is plenty of pressure with the right fingers as the cards are spread. The ribbon terminates an inch or so from the crook of the left arm. Care must be taken to leave enough space between the biceps and the last cards of the ribbon to allow for the deck to be turned over. Brand-new, unpowdered cards are very difficult to control. Remember, moisture on the arm is extremely fatal.

You will be starting the basic spread in one of two ways. You can have the deck in the right hand in dealing position and place the deck on the left hand at the left fingertips and begin spreading (Figures 7-1 to 7-3). Or you can have the deck in the left hand in dealing position (Figure 7-4). In this case, keep the deck square in the left hand, pick it up with the right hand, and move it to the tips of the left fingers with the right hand (Figures 7-5 to 7-7). No matter which hand the deck starts in, keep the deck square. Then, just as you start the spread, bevel the bottom of the deck forward with the right thumb (Figures 7-8, 7-9). You may also find it helpful to arch the left hand up to meet the first card of the spread (Figure 7-8 again). Beginning at the left fingertips, spread the deck up the palm side of the left forearm toward the elbow, ribbon-fashion (Figures 7-10 to 7-14, views from the other side). Bend the left fingers and the cards turn over, like very thin, misprinted dominoes (Figures 7-15 to 7-17). The turned-over spread may now be turned over again, transferred to the other arm, or thrown into the air and caught in any of numerous ways. Or you can do the **Glide Catch**. The **Glide Catch** is accomplished by simply lowering the arm or thrusting the arm forward to cause the cards to glide down into the cupped hand (Figures 7-18, 7-19). With a normal spread, the move is a little un-ultra-spectacular, but it is a clean and attractive way to terminate double **Giant Arm-Spreads** and will get you out of many situations that involve damaged or rickety spreads. After some practice, you can do the glide without much lowering of the arm by just thrusting the arm forward and drawing the hand quickly back to catch the cards. Do this with your damaged or bad spreads and spectators won't see the condition of the spread. With an intentional glide and a perfect spread, lower the arm so the audience can see the cards smoothly slide into the hand.



Figure 7-1



Figure 7-2



Figure 7-3



Figure 7-4



Figure 7-5



Figure 7-6



Figure 7-7



Figure 7-8



Figure 7-9

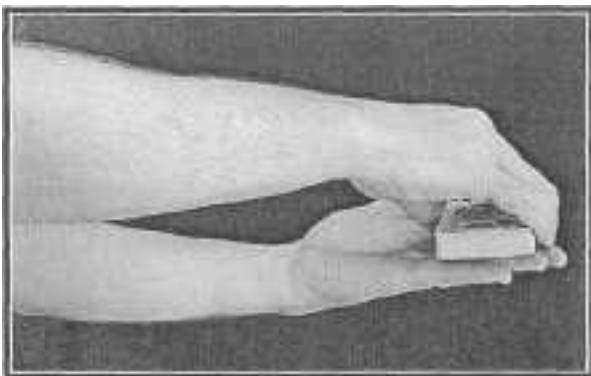


Figure 7-10

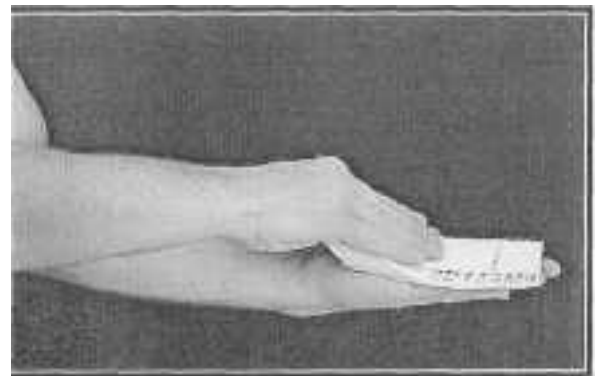


Figure 7-11



Figure 7-12

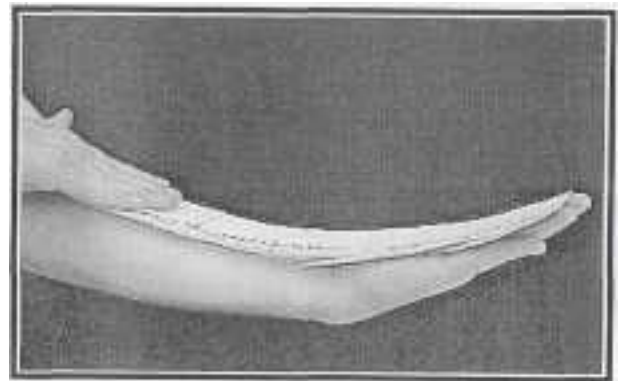


Figure 7-13

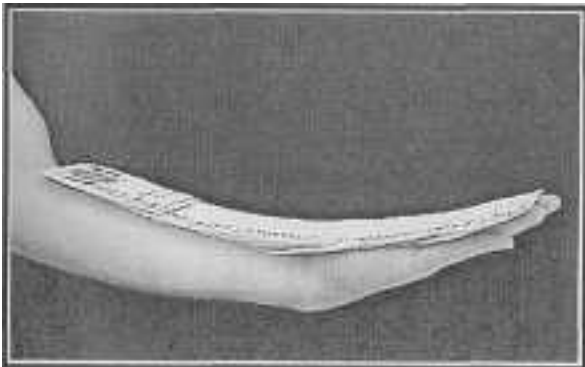


Figure 7-14

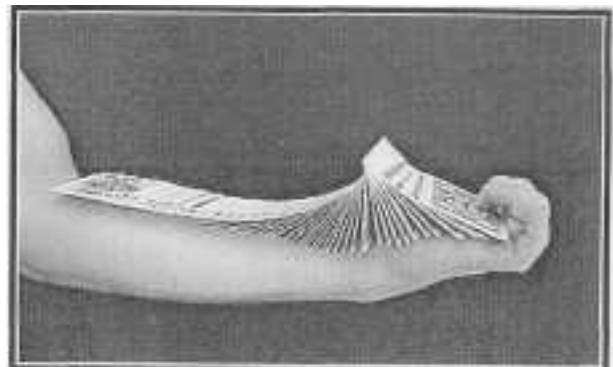


Figure 7-15

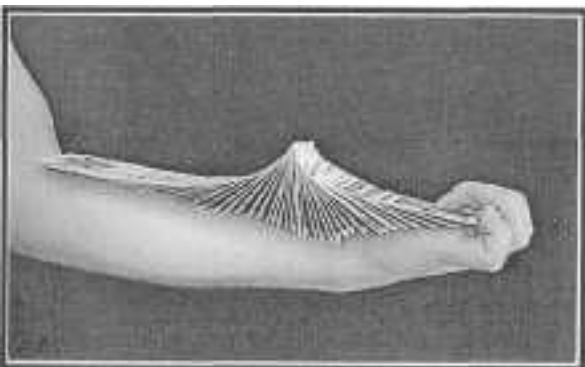


Figure 7-16

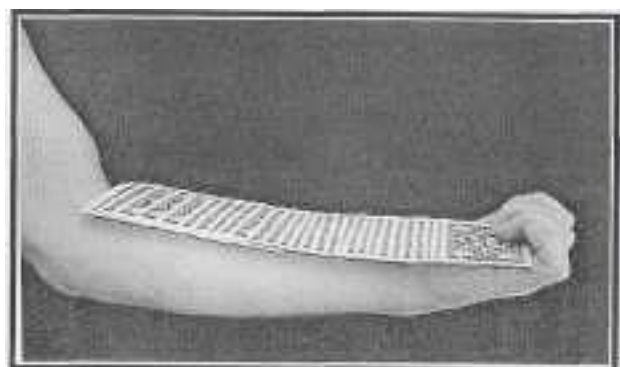


Figure 7-17



Figure 7-18

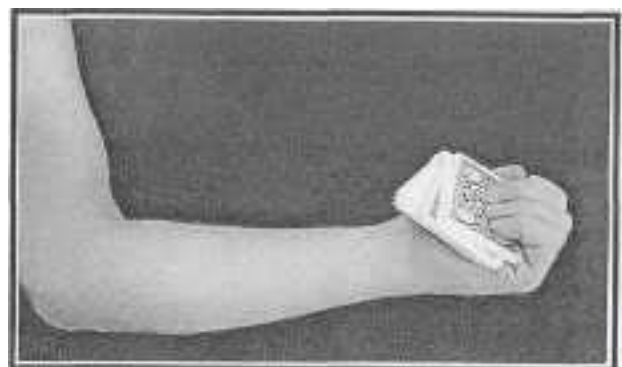


Figure 7-19

Opposite-Hand Scoop Catch

This is the catch you see most often with arm-spreads; predictably, it is one of the least spectacular of catches. Like the glide catch, however, it is useful as a recovery move with a damaged or uneven spread. You can make this catch look better by throwing the spread as high as possible and lowering the left arm instantly after the throw, so that the spread seems suspended for a second. When exhibiting this catch, turn the left side of the body towards the audience so the right hand doesn't block the view of the spread.

Spread the deck on the left arm (Figures 7-20 to 7-26). If you are *planning* to do a scoop catch, position the right hand in back of the spread as it is being turned over. This will allow the last cards of the spread to fall on the right thumb. If using the scoop catch as a recovery move, just stick the right thumb under the end of the spread so that it looks like Figure 7-26. Quickly elevate the left arm, then quickly lower the left arm, then quickly dart the right hand forward (Figures 7-27 to 7-29). If your right thumb is under the end of the spread as shown, you should have little difficulty with this catch. You can do a same-hand scoop catch, but I would recommend the far less difficult, similar back-arm flourishes instead.

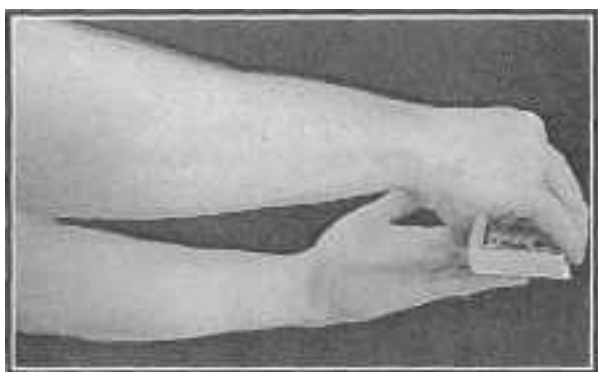


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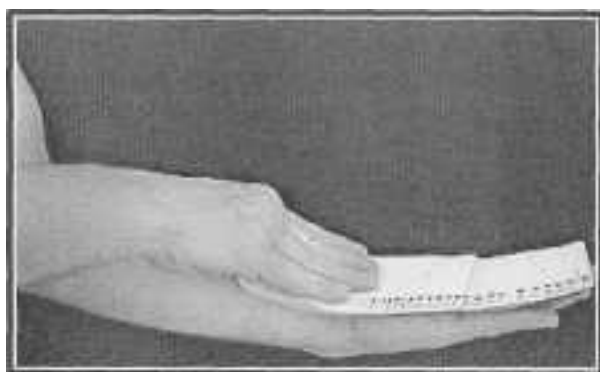


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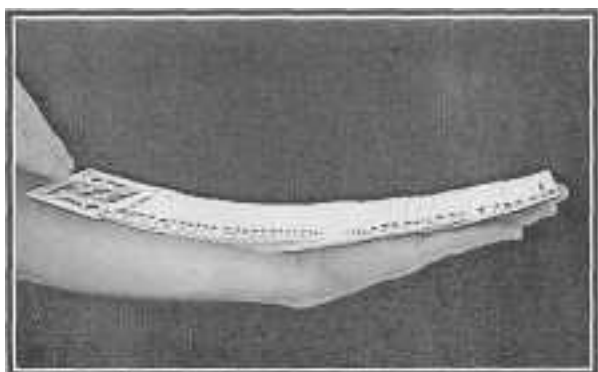


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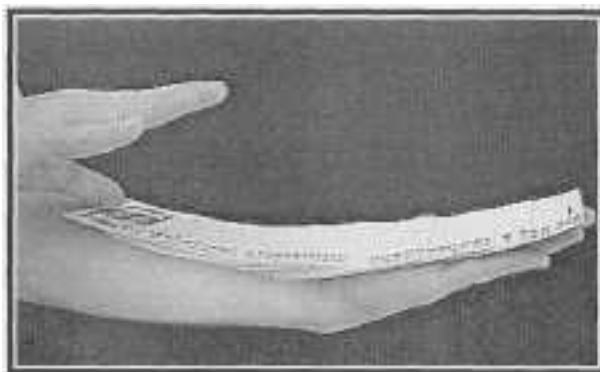


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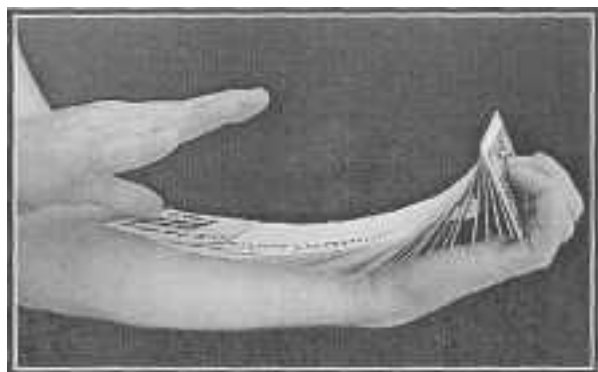


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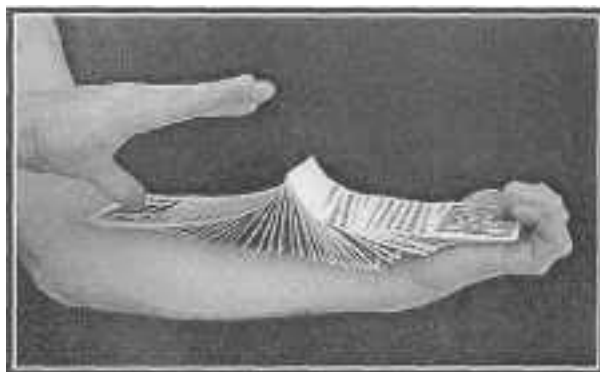


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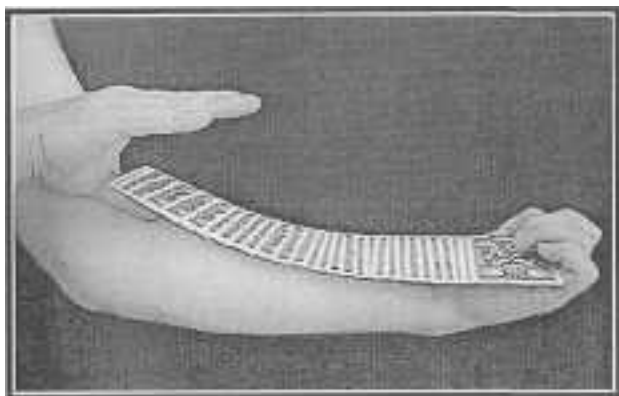


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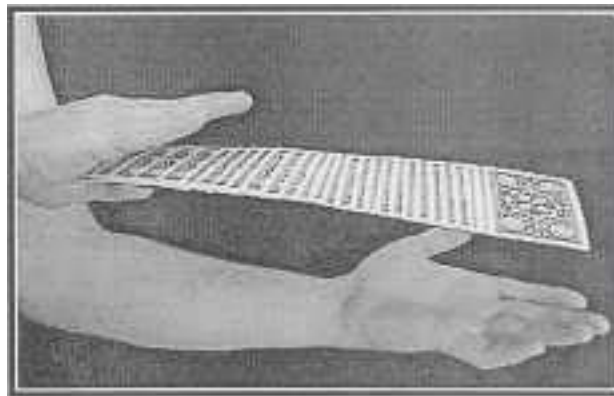


Figure 7-27



Figure 7-28

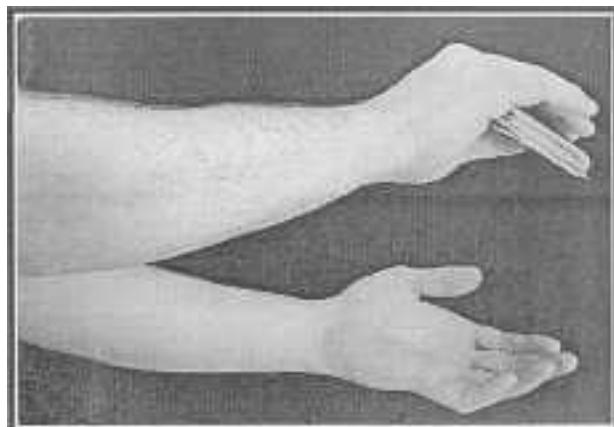


Figure 7-29

Same-Hand Fall Catch

Now we get to the really good catches.

You've just turned a spread over on your left arm (Figure 7-30). Your right hand is occupied juggling two cards. What to do? Slightly lower and then quickly elevate the left arm and bend it at the elbow (Figures 7-31, 7-32). With just the right amount of momentum, the spread will be tossed into the air to a vertical attitude (Figure 7-33). Quickly draw the left hand back and lower it into a position to catch the spread when it falls (Figures 7-34, 7-35). With the thumb behind and the fingers in front, catch the spread as it falls (Figures 7-36, 7-37). With this spread, as with all others, make sure you leave enough room between the end of the spread and the elbow to allow for the spread to turn over without hanging up on your biceps. Practice this with both arms in preparation for the blockbuster **Elbow Double Arm-Spread** soon to come.

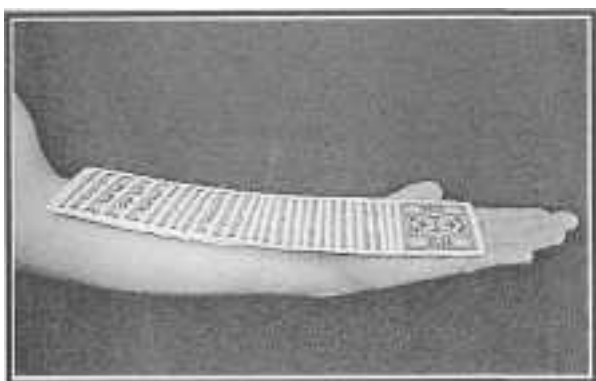


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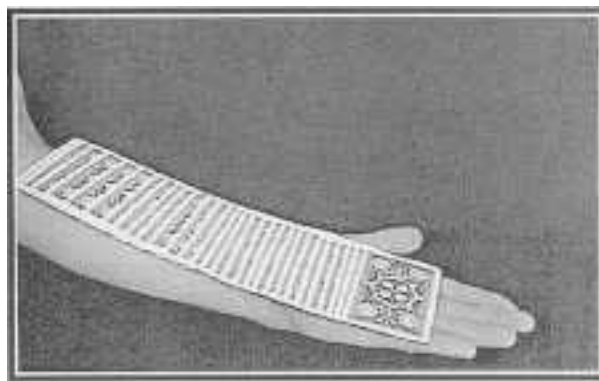


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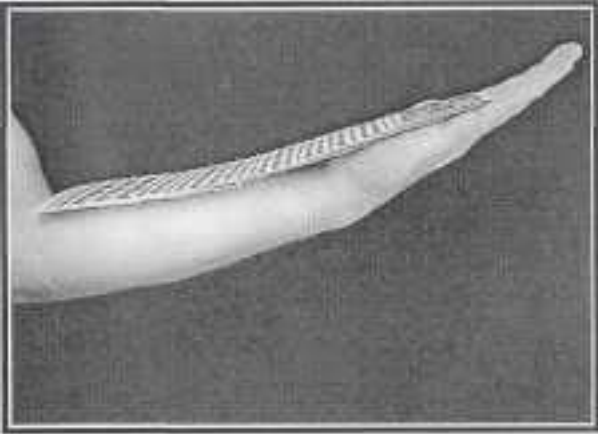


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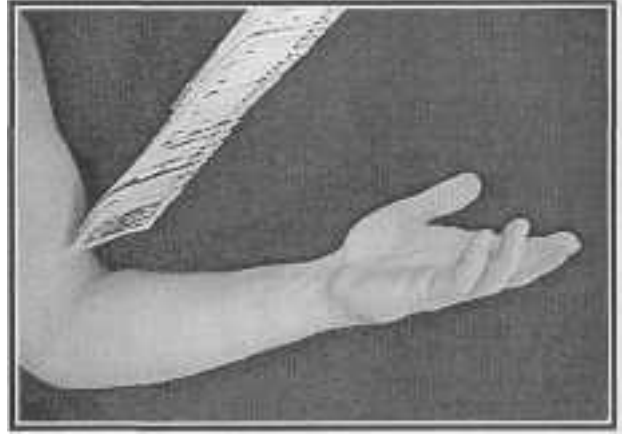


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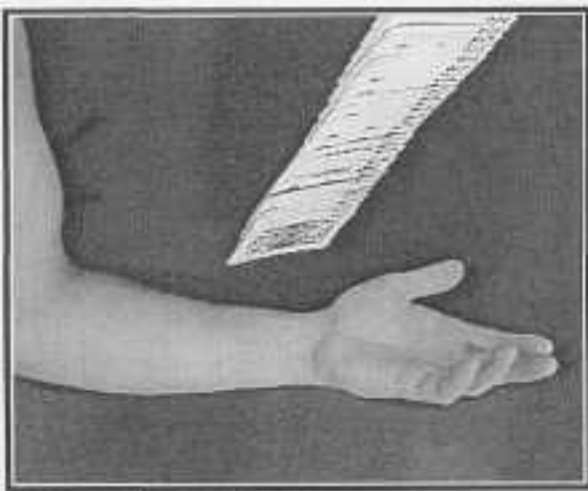


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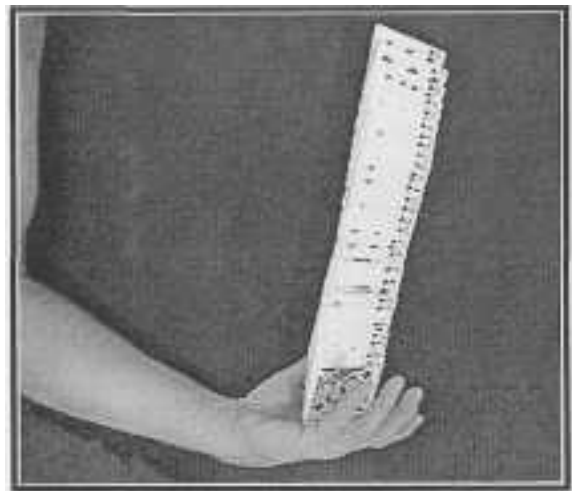


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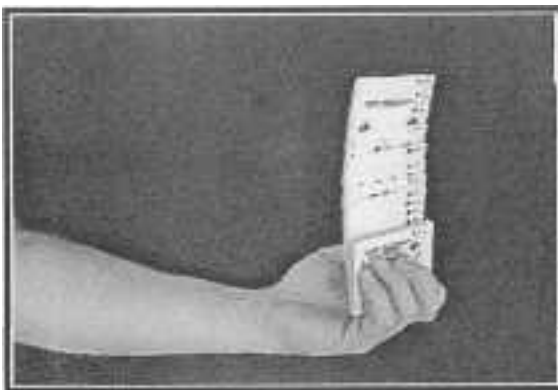


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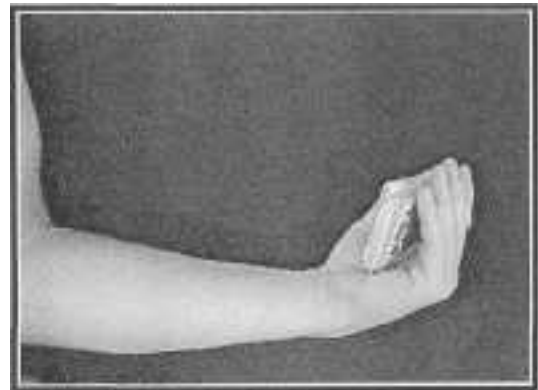


Figure 7-37

Opposite-Hand Fall Catch

The fall catch is a versatile method of concluding an arm-spread. Say the right hand has just spread the cards on the front of the left arm, and the left fingers have turned the deck over once. The left arm now elevates and the arm is bent at the elbow. The spread is tossed so that it angles up and away from the performer who then catches it with the right hand. The performer catches the spread in the same manner as he did with the left hand in just-described **Same-Hand Fall Catch** (Figures 7-38 to 7-40). It helps to angle the cards up enough so they fall like a waterfall. Not only does this make the catch easier, but the flourish is visually bigger because more cards are seen from a front view.

The most important thing to do is to position your catching hand close to the catching-end of the spread. With the **Same-Hand Fall Catch** you really didn't have a choice in the matter, the end of the spread is already near the left hand when you toss up a left-hand spread to vertical. With the **Opposite-Hand Fall Catch**, position the right hand near where the catching end of the spread will be when the left-hand spread is tossed up to vertical. Angle the spread up so that it falls into the catching hand.



Figure 7-38



Figure 7-39



Figure 7-40

No-Turnover Down Catch

The selling point of this catch is that you can drop a really long ribbon, faces of the cards to the audience, and make an extremely risky-looking catch. I say risky looking, because the catch is remarkably easy and stable. Since you don't turn the ribbon over, the cards are in a position to be easily gathered as the hand lunges down. If you tried this with the ribbon running the other way, the catch becomes quite risky because you are kind of catching against the grain of the cards. If the cards are in good enough shape, you can do a double-turnover down catch, since turning the ribbon back over will orient the cards correctly.

Spread the deck face-down on the front of the left arm (Figure 7-41). Position the right hand at the far end of the ribbon (Figure 7-42). Elevate the left arm until the spread is vertical (Figures 7-43, 7-44). Move the left arm to the left and down, so that the observer's view of the airborne ribbon of cards is unobstructed (Figure 7-45). Quickly lower the right hand and catch the cards (Figures 7-46 to 7-48). It really is that easy. Toss the caught deck into dealer's grip in the left hand or do another spread with the right hand. You can move the left arm to the right and cross the arms during the catch for an even better effect. Another good thing about this spread is that it works well with underpowdered or unpowdered cards. The turnover is the tricky thing about arm-spreads. You can do this and the next catch with just about any borrowed deck, assuming the cards will spread at all. When you get good with this catch, elevate the left arm first and then quickly move the right hand to the top of the spread and catch as before.

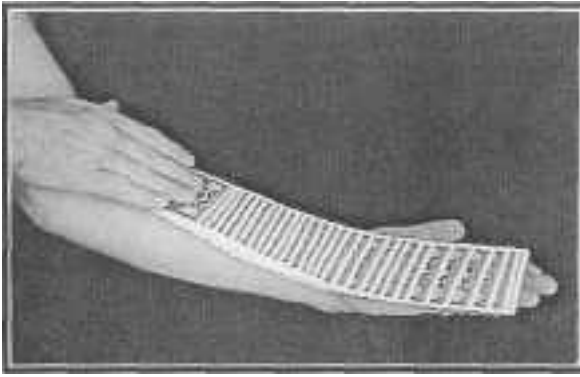


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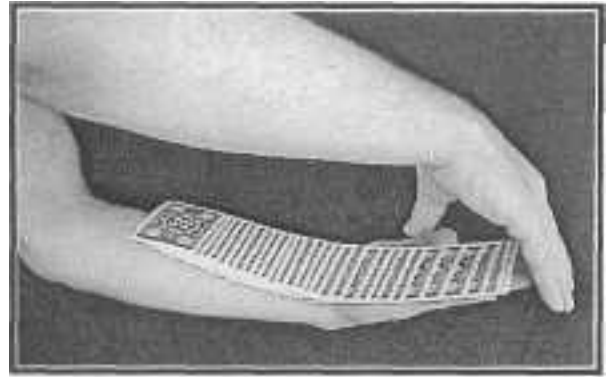


Figure 7-42



Figure 7-43



Figure 7-44



Figure 7-45

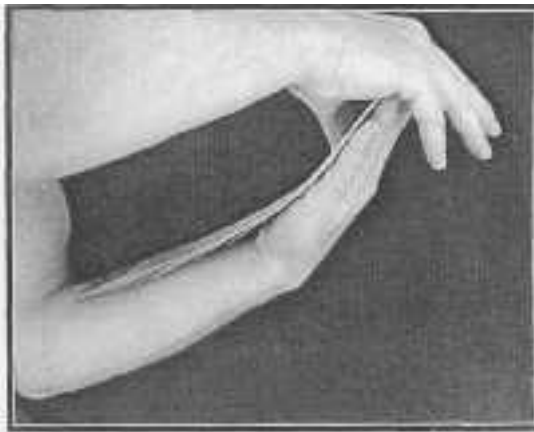


Figure 7-46



Figure 7-47



Figure 7-48

Full-Deck Cross Catch

This is similar to one of the back-arm cross catches in the **Continuous Alternating Back-Arm Catches** entry, except here you are using a whole deck on one arm instead of half the deck on each arm. While this may seem to violate my rules about minor variants, I need to illustrate the cross catch here with the whole deck to make some important points about the catch. First, while you would never do successive back-arm cross catches with anything other than a pristine deck, this full-deck version can be done with worn, unpowdered cards. Also, the ribbon is very large and exposed, and the catch looks very casual yet implies great finesse. Finally, while the various back-arm catch sequences are probably the province of the flourish specialist, the **Full-Deck Cross Catch** is for everyone.

Spread the face-down pack on the back of the right arm (Figures 7-49 to 7-51). You only have to balance it there for a second. In fact, with iffy cards, you can spread the left fingers out on the back of the spread and press it down on the right arm to stabilize the cards until you move the left hand to make the catch. Position the left hand to the left of the far end of the spread (Figure 7-52). Elevate the right arm, roll the right arm in toward you a little, and toss the spread up and to the left (Figures 7-53 to 7-55). Of course you want the faces of the cards visible to the audience; this is why you roll the right arm until the spread is correctly oriented. The ribbon starts out facing down. You rotate the arm and the spread faces the audience. You also need to immediately lower the right arm and draw it to the right. The spread, having been imparted leftward momentum, will coalesce neatly into the left hand, into dealing position (Figures 7-56 to 7-59). The catch looks best if the left hand is absolutely stationary from Figure 7-52 on.

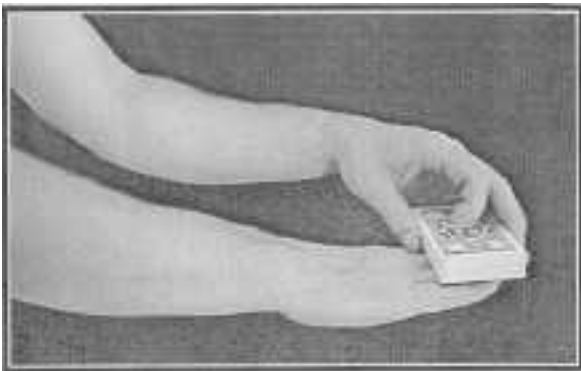


Figure 7-49

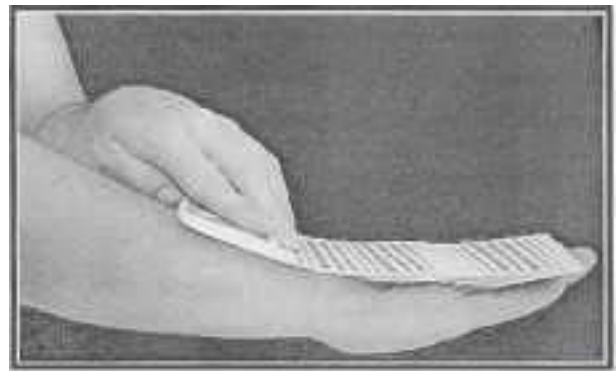


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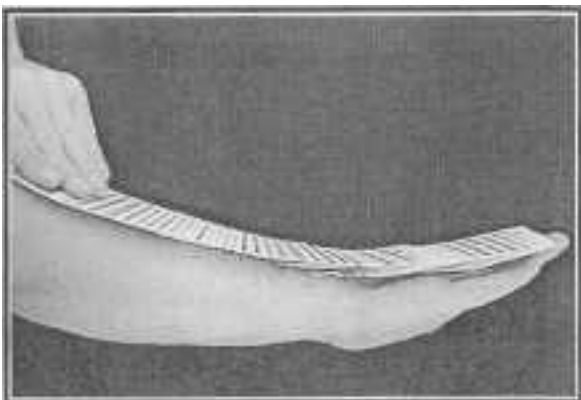


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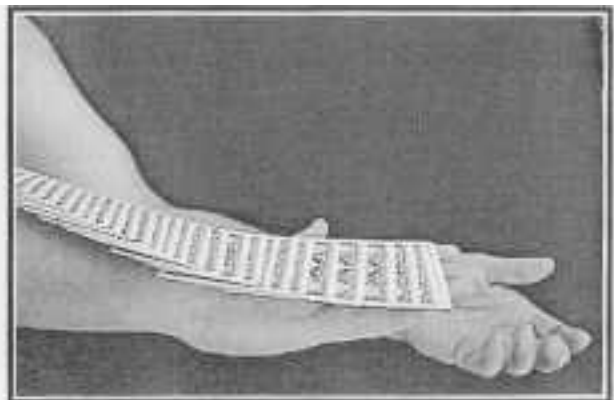


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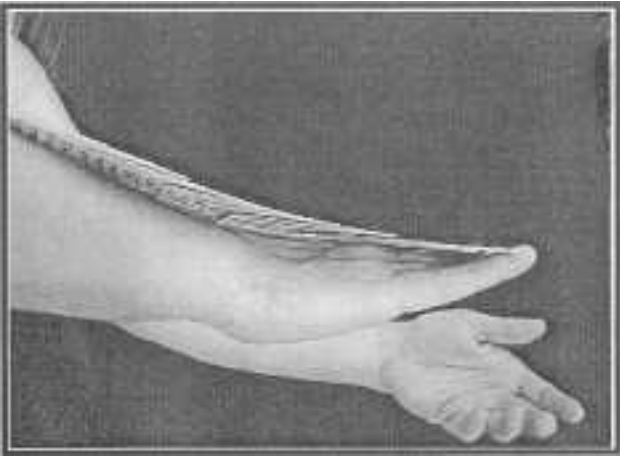


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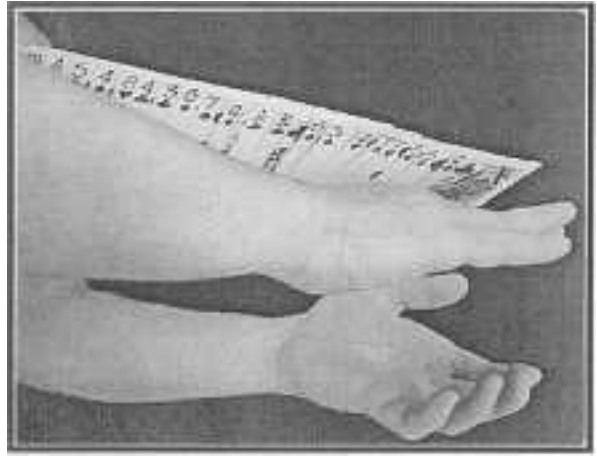


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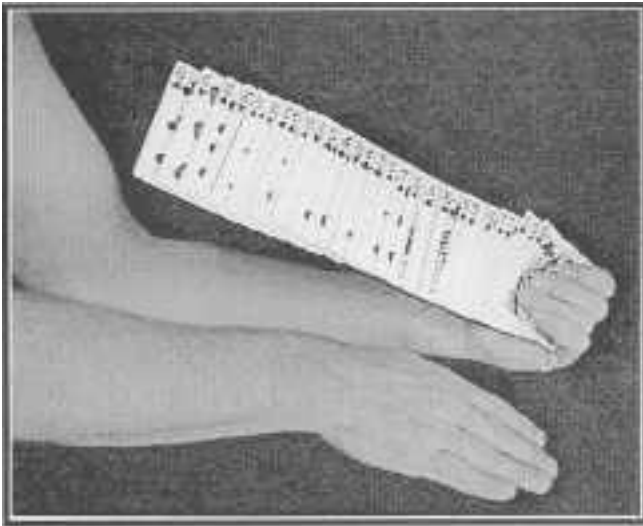


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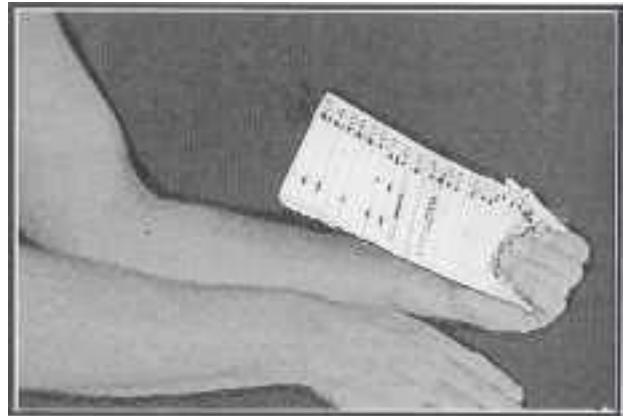


Figure 7-56

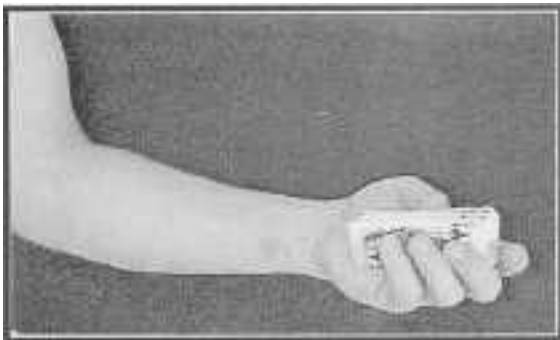


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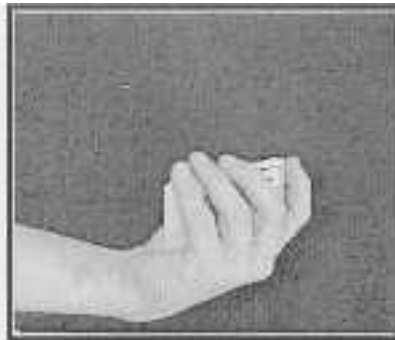


Figure 7-58



Figure 7-59

Half-Turnover Down Catch

Here's a definite winning proposition. It is just as easy to do this catch and make it look as if the cards are almost going to hit the floor as it is to do a short, snappy lunge. And although both look good, I recommend the to-the-ground **Half-Turnover Down Catch**, and not only because it has more amplitude. The fact that it looks like you are barely catching the cards before they hit the floor implies an element of apparent risk that the audience can readily appreciate. Unlike the last four catches, this one must be exhibited with one side of the body toward the audience. I'm illustrating it with the left side of the body toward the audience.

Spread the cards on your left arm, and turn them over halfway (Figures 7-60 to 7-62). Arrange it so the palm of the right hand is lightly touching the summit of the peaked spread (Figure 7-63). Keep the right hand open as wide as you can. Quickly move both arms up about three inches and then quickly dart the left arm down and out of the way (Figures 7-64, 7-65). Lunge down with the right hand and the falling spread will be gathered into the palm-down right hand (Figures 7-66 to 7-68). Spread the right hand open very wide at the start, and then clamp the right thumb and fingers shut to catch the cards. Varying the speed of the lunge will vary the amount of distance the cards fall before you catch them. You can gather all the cards before they fall a foot, or follow the falling spread all the way to the floor before the last card is caught.

If you have difficulty in getting the spread to stop turning over midway, you are either bending the left fingers too quickly to start the turnover or you do not have enough fanning powder on the cards. Turned-over arm-spreads need a thoroughly powdered deck. If the cards fall too quickly to catch, you are probably not raising the arms up a little first.

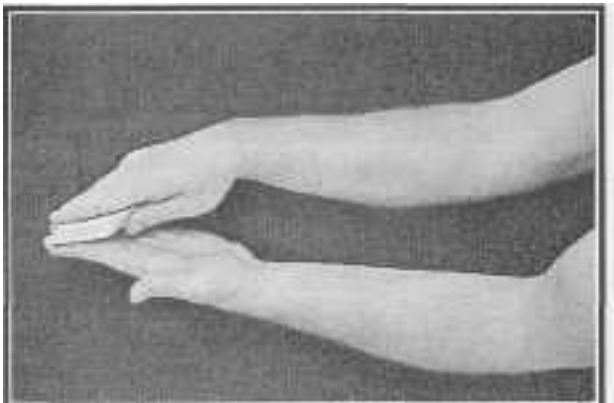


Figure 7-60

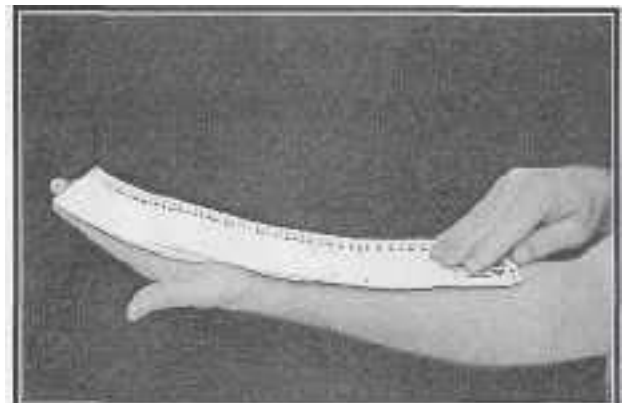


Figure 7-61

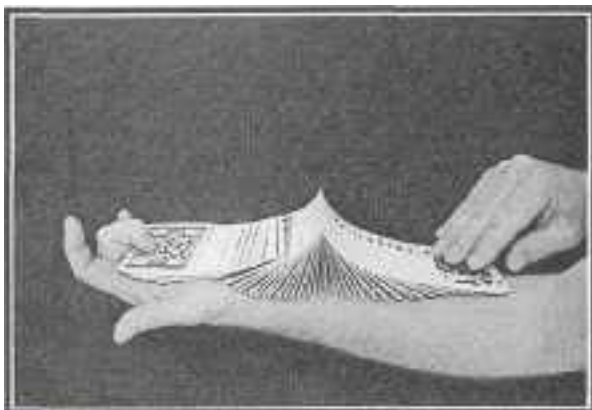


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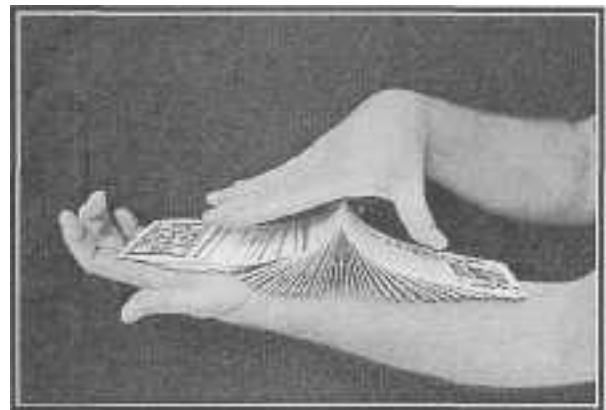


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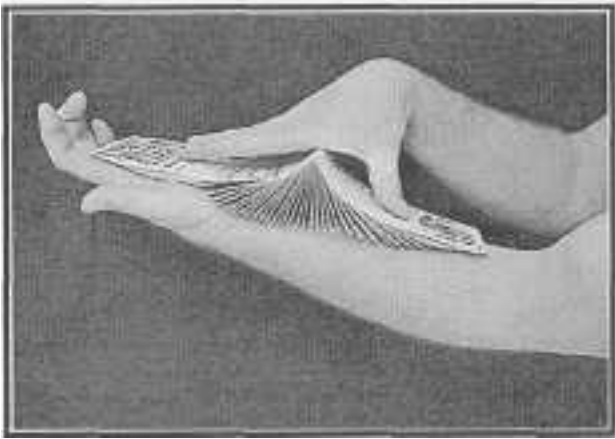


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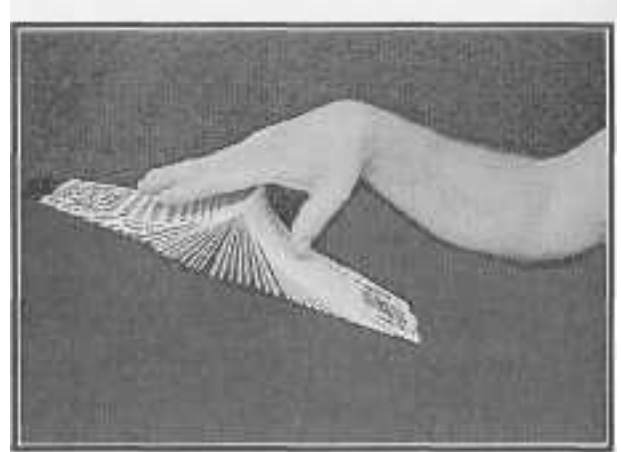


Figure 7-65



Figure 7-66



Figure 7-67



Figure 7-68

Half-Turnover Up Catch

Although this catch is considerably more difficult than the just-described down-catch version, it is not monstrously hard and it is well worth the effort. This one must also be seen from the side. Here I'm showing it from the left side.

Spread the pack on the left arm and turn the spread one quarter of the way over (Figure 7-69). Position the right hand above the middle of the spread, then raise the right arm and elevate the right hand as high as it will go. Keep the right hand centered over the peak of the spread. Toss the spread sharply up by quickly raising the left arm (Figures 7-70, 7-71). Keep the left arm straight. A sharp and strong enough toss will propel the spread all the way up into the right hand (Figures 7-72, 7-73). The right hand catches the spread in the same way as with the down catch, by closing the thumb and fingers together with the peak of the spread in-between. You actually want a little excess momentum on the spread, enough to drive the cards up into the right hand with enough force to keep them there long enough for the right fingers and thumb to close. While you may have to lower the right hand slightly when you are first learning this flourish, to do so in exhibition greatly diminishes the effect. The selling point of this catch is that you are throwing the spread *up* into the right hand.

Turning the spread over only a quarter or a third of the way makes the catch much easier and does not diminish the effect.

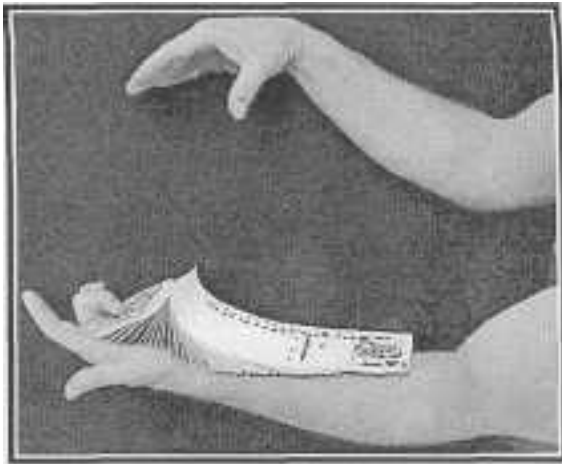


Figure 7-69

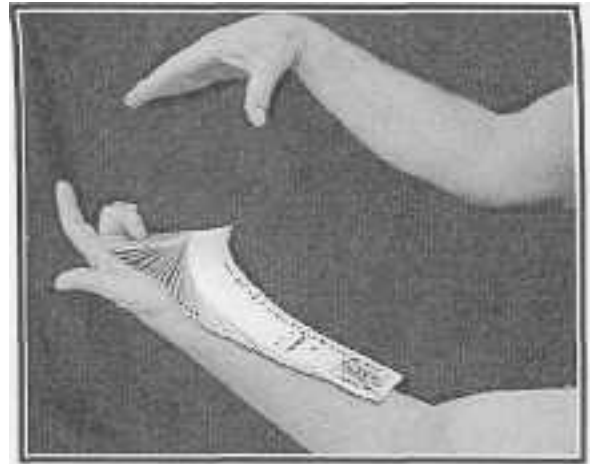


Figure 7-70

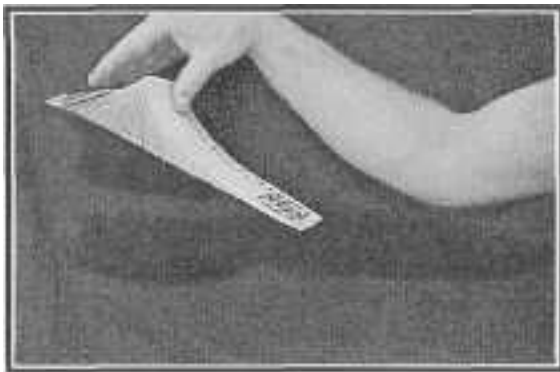


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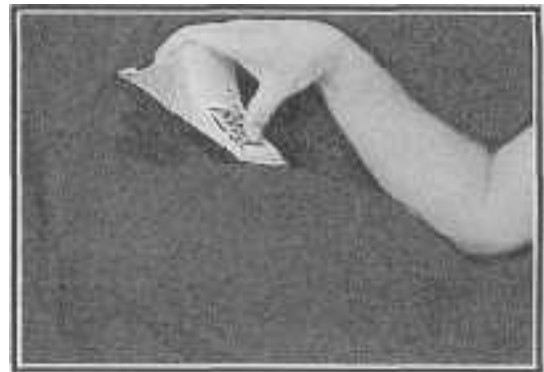


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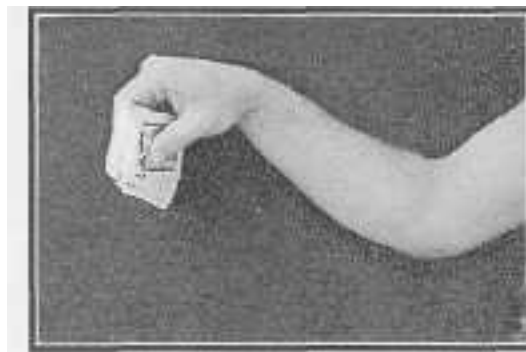


Figure 7-73

Changeover Arm-Spread

This is from the amazing Jeff Edmonds. The deck has been spread on the left arm. After the spread is turned over it is transferred to the other arm by pressing the right arm on the left, sandwiching the spread between the arms which clamp firmly together. The entire sordid sandwich is then inverted, the arms rotating clockwise, the cards ending up on the right arm, still perfectly spread. Once the right arm is level, the left arm is lifted up and out of the way, and the right fingers turn the spread over again.

Start with a standard, face-up spread on the left arm and turn the spread over with the left fingers (Figure 7-74). Put the right arm right on top of the spread, palm to palm with the left (Figures 7-75, 7-76). Squeeze the arms together tightly enough so that the ribbon is firmly held, but not so tightly that the spread is smeared or disarranged. Turn both arms over as a unit with the spread sandwiched in between (Figures 7-77, 7-78). Remove the left arm from the spread (Figure 7-79), taking care not to disarrange the spread. Just avoid lateral motion with either arm and you should be fine. Turn the spread over with the right fingers. Finish with a **Same-Hand Fall Catch** or any other striking fancy catch that strikes your fancy.

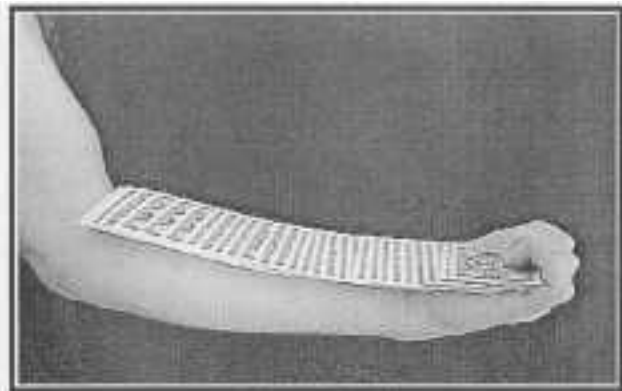


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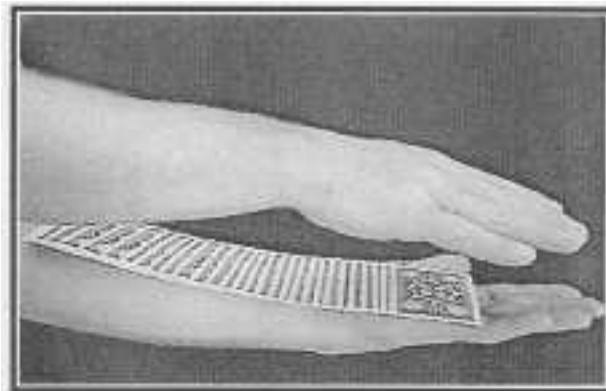


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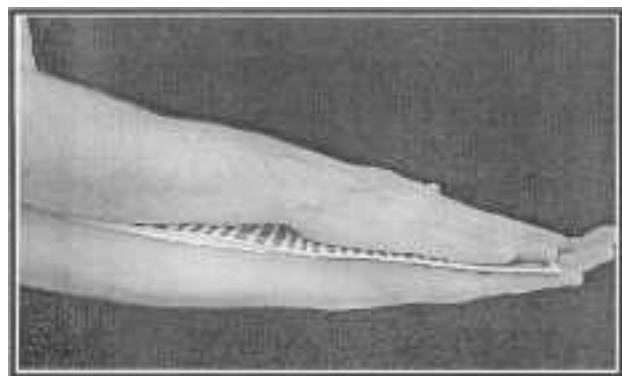


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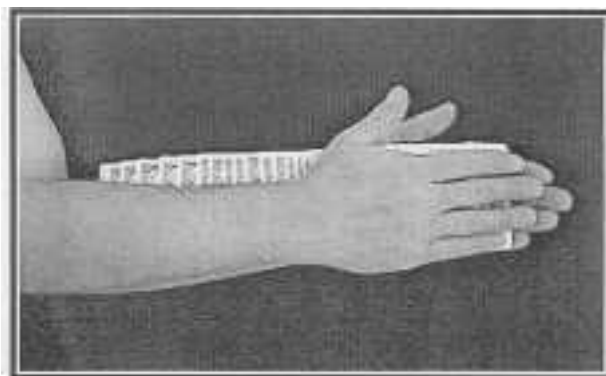


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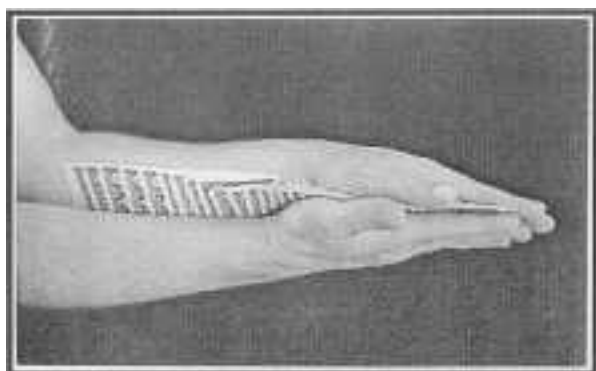


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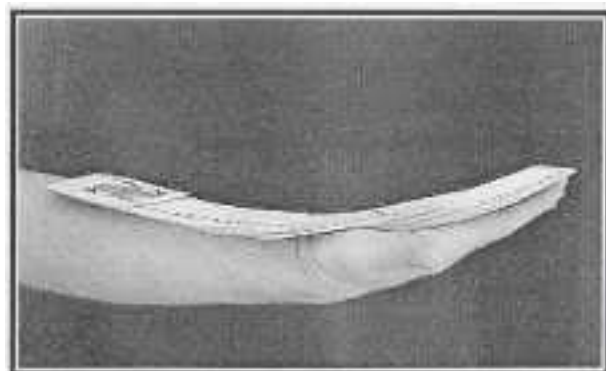


Figure 7-79

Upright Arm-Spread

Here's an arm-spread that can't be turned over. It actually consists of two overlapping spreads, but owing to the ease and rapidity of the formation of the two spreads it looks just like a normal spread that is somehow balanced on its edge on the arm. I believe it is original, even though it is based on an oft-seen but much less-impressive table spread. Andrus has something involving the same principal in *Andrus Deals You In*, both as a table spread and a weak arm-spread. He has the cards spread the long way and never raises the spread, content instead with picking it up by one end.

Lewis Ganson, in *Expert Manipulation of Playing Cards*, gives a completely different "sandwich" version of this, as does Hugard and others. The goal of these sandwich spreads is to display the indices of the cards, which are spread shortways and sandwiched between the arms, which are rotated ninety degrees to display the indices as much as possible, which isn't much. If you really want to do this, simply stop the **Changeover Arm-Spread** at the halfway point with the deck spread and sandwiched between the arms. Or better yet, do the full-blown **Upright Arm-Spread**, which is infinitely more impressive. Inexplicably, Ganson does not recommend the shortwise, indices-displaying, correct orientation of the cards for any spread other than his weak "sandwich" version of the upright spread.

The present version of the **Upright Arm-Spread** is a great flourish. Always show it after a few simpler spreads and catches but before finale moves like the **Elbow Double Arm-Spread** or **Forearm Double Down Catch**. You first want to establish the "norm" of the regular flat catches and turnovers to provide the audience with the background necessary for the appreciation of the apparent defiance of gravity that is the main selling point of the **Upright Arm-Spread**. Nonetheless, I think the move lacks the finale-amplitude of any double arm-spread flourish.

Hold the deck in the right hand in the same manner as you would in preparation for any regular arm-spread. Spread only half the deck, face-up, along the left forearm from fingers to elbow (Figures 7-80 to 7-83). The spread is sparser than normal but you should get sufficient coverage. The condition of this first spread is not as important as, and can even contain slightly fewer cards than, the spread you next make. Spread the remaining half of the deck away from you, from the elbow to the fingers, over the first spread (Figures 7-84 to 7-86). While the right fingers spread the cards for the normal-direction, fingers-to-elbow-spread, the right thumb spreads the cards in the unusual, elbow-to-fingers spread.

If you have trouble with the spreading of the first half of the deck, it's most likely due to lack of fanning powder. Try taking half the deck only in the right hand and spreading it smoothly. Then take the whole deck and just spread only the bottom half. When you can do that, spread the top half back over the first ribbon.

Since the top spread is the one the audience will see when the spread is moved to its upright position, it must be perfectly even and can contain a few more cards than the lower spread. The lower spread, which becomes the rear spread when the spread is moved to upright position, is there only to stabilize the front spread.

Once you can make the two spreads smoothly and neatly in quick succession, you are ready to raise the ribbon. Grip the far right corner of the two-layered spread with the right thumb on top and the right index, second and middle fingers underneath (Figure 7-87). Tip the left arm up as you simultaneously rotate the right arm clockwise until the spread is upright (Figures 7-88 to 7-90). The spread must be centered on the right forearm, in the same place as an ordinary flat spread. If you try to position the spread anywhere else on the right forearm, the spread will probably fall apart. The unstable part of this spread is the end nearest the biceps, otherwise the spread is remarkably stable. Try really short spreads at first and then gradually lengthen the spread until the end of it almost touches the biceps, as would a normal, single-layered spread. You can slowly raise the spread to enhance the appearance of difficulty, or (after some practice) quickly toss the ribbon up to its raised position. You can also milk quite a deal from the apparent difficulty of keeping the spread balanced.

I know two ways to catch this spread. The first, the one-hand catch, is a good recovery move for an upright spread that is rickety or has a falling-apart near end. Say you've just raised a spread, but it's not the greatest, and you're having to actually touch the near end of the spread with the left fingers just to keep cards from falling. Move the left hand out of the way, and quickly dart the right hand toward you as you loosen the grip of the right fingers and thumb. The spread will telescope in on itself and you will be left with a recoverable deck. If you don't let up on the grip with the right fingers and thumb somewhat, the cards will have no place to go. Too loose a grip with the right hand and the closed spread will be too messy to square quickly and may even fall to pieces.

The second catch is much more elegant and looks more difficult, even though it is a two-handed catch. Elevate a spread. No cards are loose; there is no need to do the one-hand recovery catch. Instead, position the left hand at the near end of the spread with the left thumb at the front of the spread and the left fingers behind it (Figure 7-91). Dart the left hand toward the right fingers and gather the cards into the left hand (Figures 7-92 to 7-94). Note that the right hand does not relinquish its grip on the spread - the spread is not dropped. This catch looks even better if you initially hypersupinate the left hand clockwise so that the left thumb is at the front of the spread. Another variant of this catch: bend the right arm at the elbow until the spread is vertical and simply feed the spread into the left hand. This time the right hand is lowered to meet the left, with the spread accordioning (!) closed in between. Keep the left hand stationary during this version of the catch.

This spread appears prettier with the cards face up to start so that the standing spread displays the indices of the cards. If you do display the backs of the cards, the spread must be very even or the effect is spoiled. For best effect give no emphasis at all to the formation of the spreads. The audience should be unaware that there are two overlapping spreads and should believe instead that you managed to balance one of your "normal" arm-spreads.

Contrast this with the much weaker "Upright Spread" in Hugard's *Card Manipulations*.

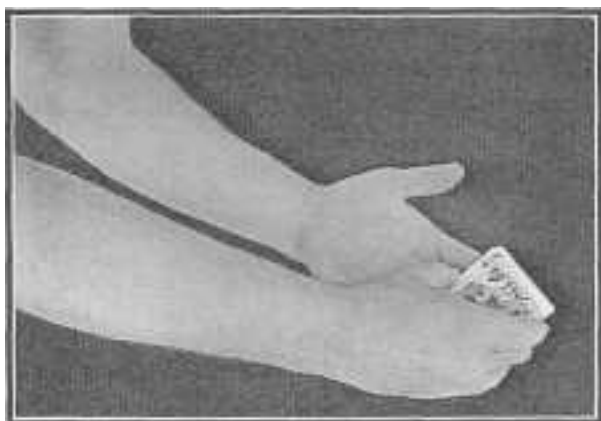


Figure 7-80

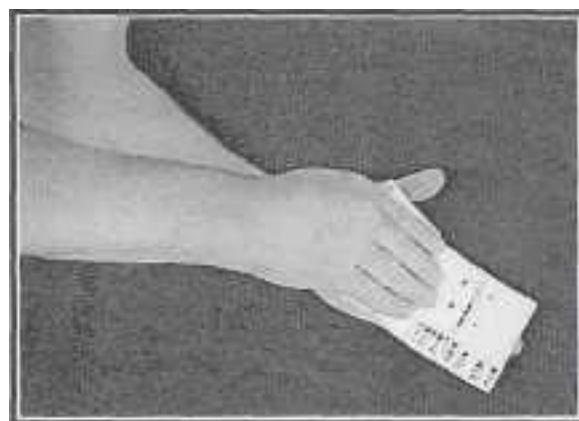


Figure 7-81



Figure 7-82

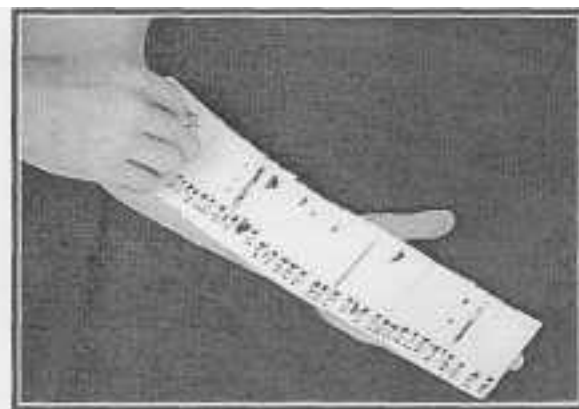


Figure 7-83

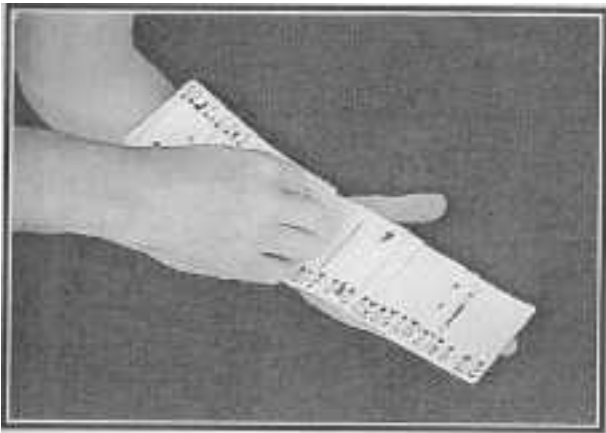


Figure 7-84

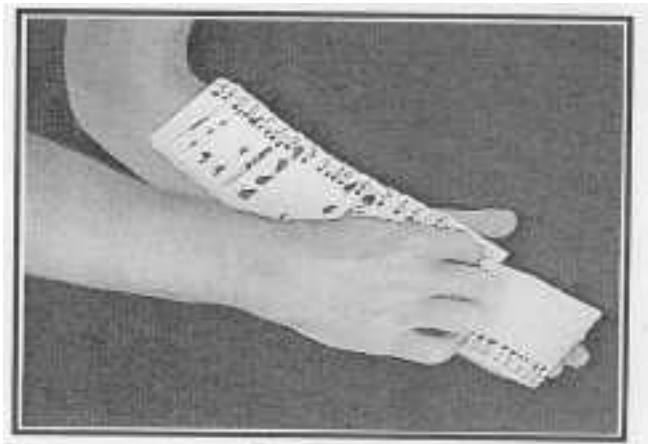


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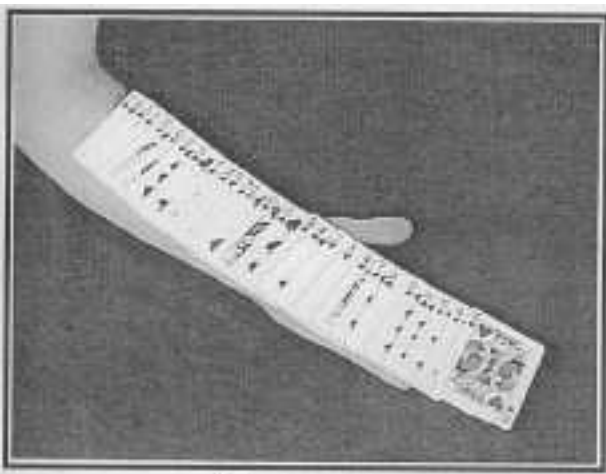


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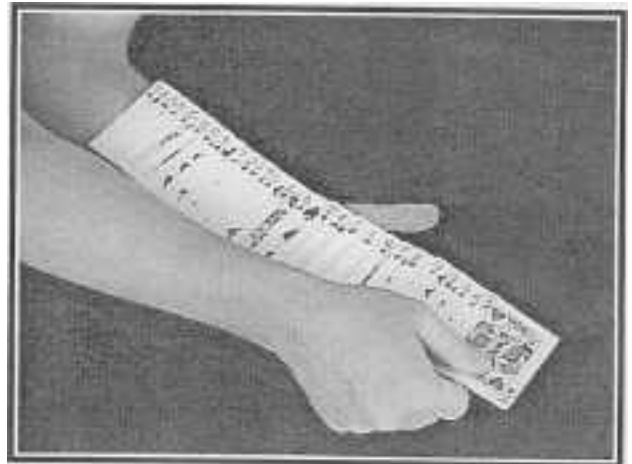


Figure 7-87

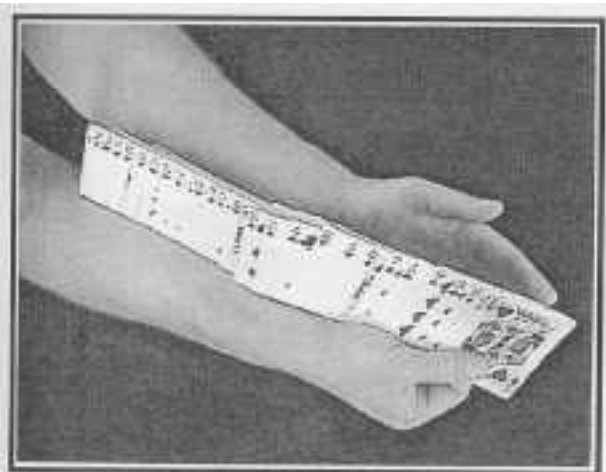


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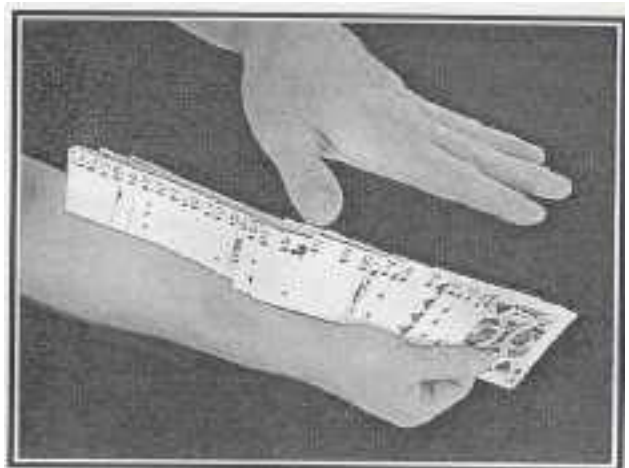


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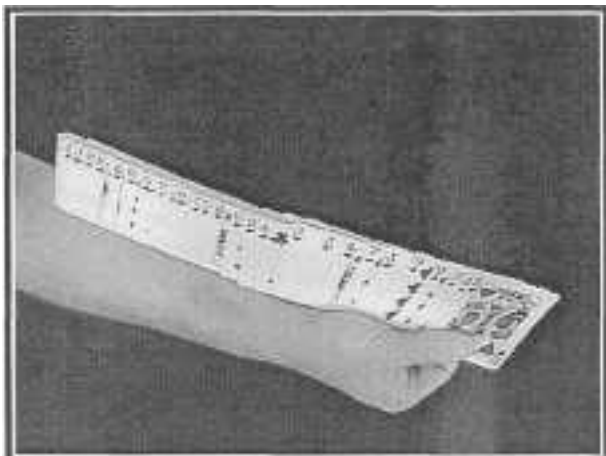


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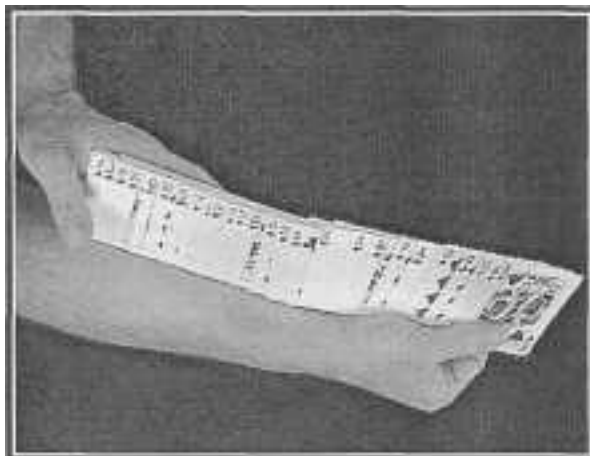


Figure 7-91

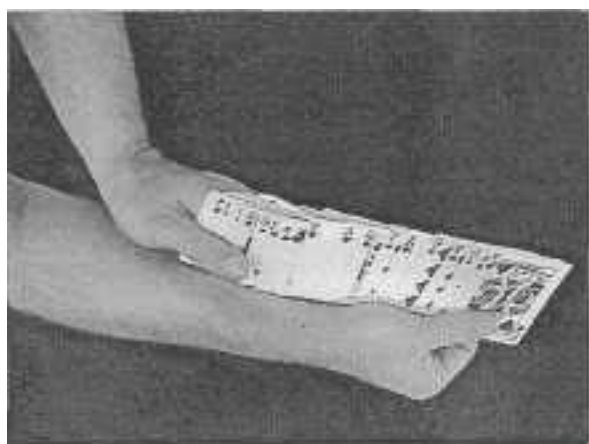


Figure 7-92

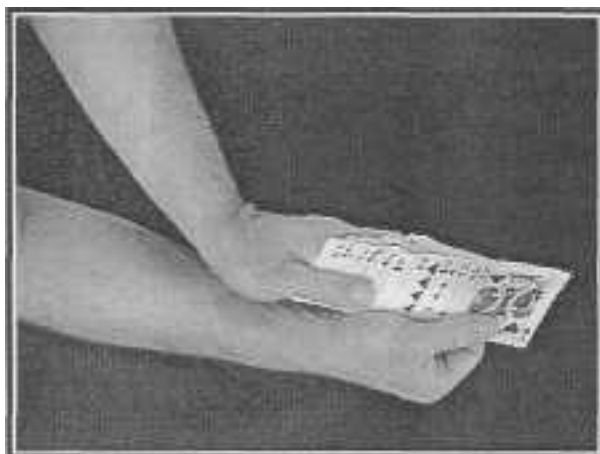


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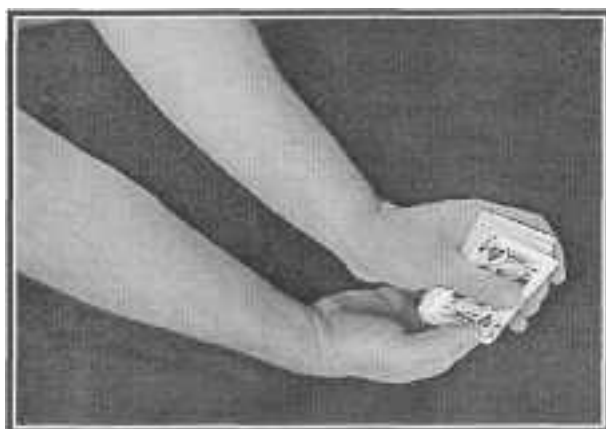


Figure 7-94

Giant Arm-Spread

Weave the deck and offset the top half to the right a quarter-inch (Figure 7-95). Spread the woven pack from fingertips to the crook of the arm, just like with a classic regular **Basic Arm-Spread** (Figures 7-96 to 7-100). In fact the whole thing is just your **Basic Arm-Spread** with a woven deck. Care must be taken to weave the cards so the end cards of one half don't fall. Just push the halves together for more of their length. Turn the spread over and finish with a **Behind-the-Back Catch** or a **Same-Hand Fall Catch**. If you spread the cards and you don't like the spread and are not confident of the viability of a turnover, terminate the effect with a **No-Turnover Down Catch**. If you turn the spread over and doubt the cards will stay together for an aerial catch, terminate with a **Glide Catch** or **Opposite-Hand Scoop Catch**.



Figure 7-95



Figure 7-96



Figure 7-97



Figure 7-98

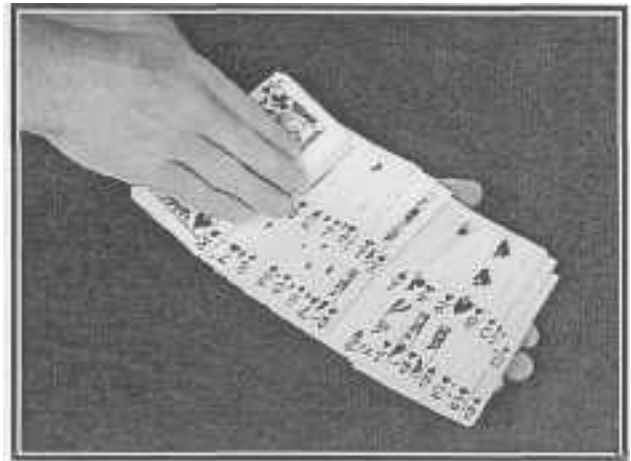


Figure 7-99

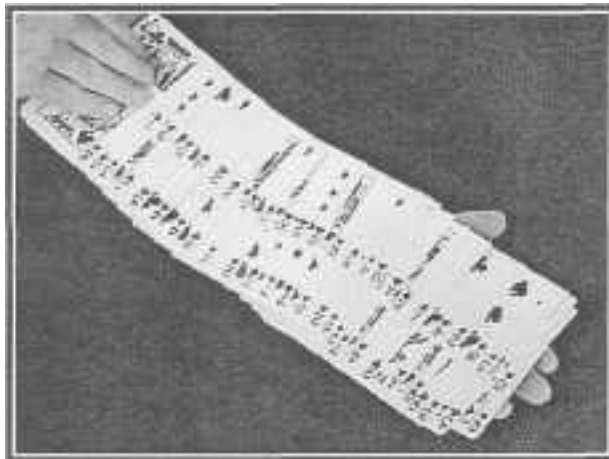


Figure 7-100

Behind-the-Back Catch

If you will pay careful attention to the details of this near-blind catch, you will likely receive big payoffs in terms of effort expended for effect achieved. Always position the elbow-end of the spread directly above the catching hand, and just pour the cards into that hand.

Begin by spreading and turning over the deck on the left arm. Place your right arm behind your back as far as you can, so the right hand is visible from the front of your body (Figure 7-101). If you don't have long arms, not to worry. Simply turn your left side toward the audience until your right hand is visible. You shouldn't have to turn your body all that much though. It also helps to arch your back. Touch the right thumb to the left elbow to orient the right hand. Now, do the **Opposite-Hand Fall Catch** into the right hand (Figures 7-102 to 7-106).

If the spread is tossed up so it is nearly perpendicular to the ground, and if the right catching hand is positioned at the bottom end of the spread at the left elbow, the catch is not so hard. Look at the spread for as long as possible before catching it. If you have long arms, you may be able to see the catch occur.

You can also do a same-hand behind-the-back catch, but unlike the comparatively easy opposite-hand behind-the-back catch just described, the same-hand behind-the-back catch is a losing proposition when considered as a function of effort versus effect.

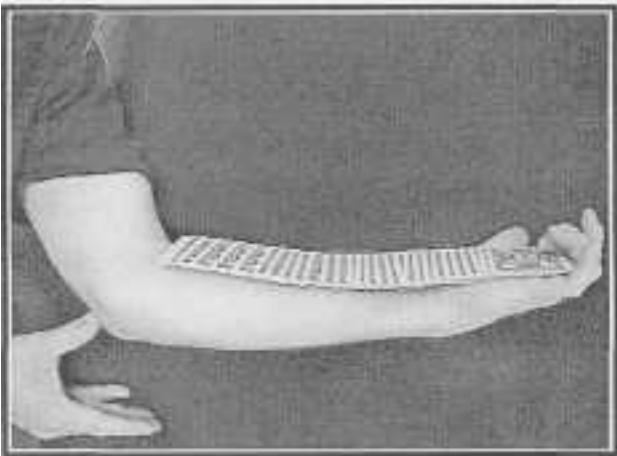


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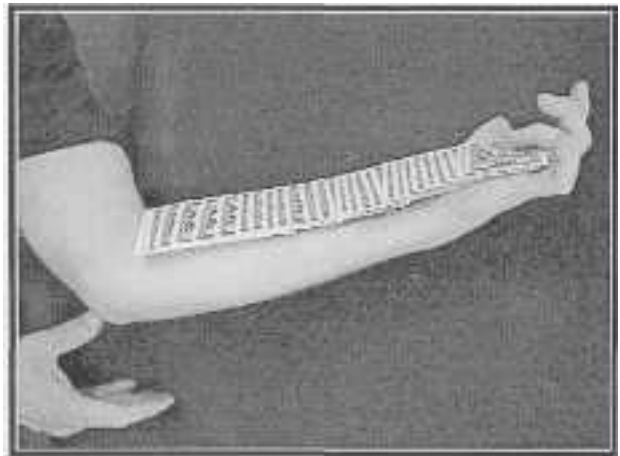


Figure 7-102

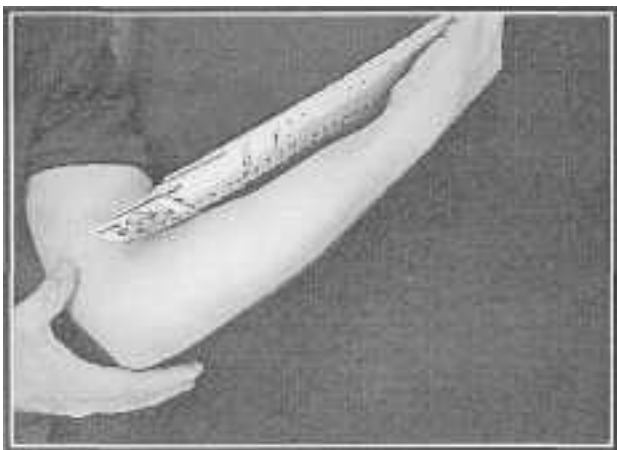


Figure 7-103



Figure 7-104



Figure 7-105

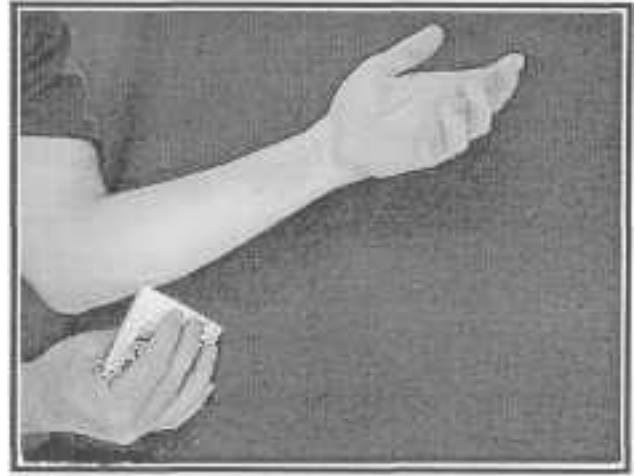


Figure 7-106

Elbow Double Arm-Spread

Half the deck is spread on each arm, both spreads are turned over, both spreads are simultaneously thrown up into the air and caught. The audience has a clear view of both spreads turning over, and especially of all 52 cards as they are being caught. This is truly a blockbuster effect. Although extremely difficult, it is well worth the effort, and it is the easiest way to do a genuine double arm-spread.

At first thought, spreading the cards with the elbow instead of the more nimble fingers might seem awkward or inelegant. However, the elbow is in the perfect position, the audience won't notice, and most importantly, there is no easier way to do a genuine double arm-spread.

Hold the deck in the right hand in standard arm-spreading position (Figure 7-107). Spread half the deck face-up on the left arm (Figures 7-108 to 7-110). This is kind of like the first part of the **Upright Arm-Spread**, except with the **Elbow Double Arm-Spread**, the deck is divided exactly in half, and the right hand keeps the upper half. The right hand shifts its grip so that the half is held between the thumb tip underneath and the fingertips on top (Figures 7-111, 112). Rotate the right hand clockwise until it is palm-up (Figure 7-113). All you have done is turn the right-hand packet over, but you must do this or one spread will be face up and one face down - a bad thing. Once the right-hand half is face-up, grip it as shown in Figure 7-114, with the right pinkie and index fingers at opposite short ends, thumb at the left long side but not touching the cards, and second and third fingers at the left long side but not touching the cards. This grip is very important, and will enable you to keep the right-hand half square even without the aid of the right thumb or right second and third fingers. You should be able to hold the half between the pinkie and index finger only. One more crucial thing: The right-hand half must be slipped toward the fingertips so that once the cards are spread, the right fingers can initiate a turnover. To do this, press forward on the half with the right thumb. Since the half is held between the right pinkie and index finger, the half should remain square as you do this.

So you've got a perfectly even, absolutely stable spread with half the deck on the left arm. And you've got the other half of the deck face-up and square in the right hand, in the correct forward position, firmly boxed between the index finger and pinkie. You now do what Walter Gibson pronounced "impossible, even for Houdini." You spread the other half. (As explained elsewhere, Houdini used a different method for the double arm-spread - either the single or double **Back-Arm Reverse**.)

Position the right hand palm-up with its face-up half of the deck underneath the left elbow (Figure 7-115). Press the center of the face card of the right-hand half against the left elbow. Do not move the left arm at all until the right hand is properly positioned and the left elbow is touching the center of the face card of the right-hand half. Keep the right-hand cards boxed and square until you are ready to spread this half. When you are, straighten all the right fingers and thumb and move the left arm straight back and the right arm straight forward (Figure 7-116). Continue this motion to spread the right-hand cards into a ribbon on the

right arm (Figures 7-117 to 7-119). The cards are spread from the right fingers to the crook of the arm, the same way as the first, left-arm spread. The right elbow is merely acting as a large fingertip, and you should have little difficulty getting the cards to spread. If you do have trouble, try placing the deck on a close-up pad or table cloth and making table ribbon spreads with your elbow. You'll see it's not too hard. Indeed, the hard part of the **Elbow Double Arm-Spread** is not making the spreads, but dealing with them after you make them.

Which is what you now must do. Keep the arms perfectly level. If you're doing the stunt close-up, you can keep the arms parallel. For stage, or simply for optimum viewing, turn the left side of the body toward the audience and raise one arm, keeping the arms level. You can either turn the spreads over simultaneously or one at a time. Bend the fingers and slowly turn the spreads over just as you would a single spread (Figures 7-120 to 7-122). Do simultaneous **Same-Hand Fall Catches**. Bow.

The most common trouble spots are not being able to initiate a turnover, dropping cards before, during, or after the turnover, and dropping cards during the catches.

If you can't start a turnover, it's probably because the far end of the right spread does not extend far enough forward. Start the right spread so that the front card touches the middle fingertip. And start the right spread after the half has been pushed forward to the last joint of the middle finger of the right hand. If you can't do a left-arm turnover, you might have jostled the spread while moving the arm around.

Dropping cards after the spreads are made is usually due to one of three factors: insufficient fanning powder, uneven spreads, or excessive arm motion. Don't start the turnover too quickly either - this could cause the last cards of the spread to shoot out toward the elbow. You need tons of fanning powder. The spreads will stick together with lots of drag on the cards, so make sure your deck is in perfect condition and thick with powder. Make absolutely even spreads, and don't move your arms at all once the spreads have been made, except to maybe slowly raise the always level right arm for optimum visibility.

Dropping the cards during the catching phase of the stunt can be avoided mainly by completely mastering the **Same-Hand Fall Catch** in each hand before attempting simultaneous catches. Sometimes you may have to do a **Glide Catch** of a rickety spread on one arm, and then a **Same-Hand Fall Catch** with the remaining good spread. Or do non-simultaneous **Same-Hand Fall Catches** for spreads of questionable stability, since you can give full concentration to each individual ribbon.

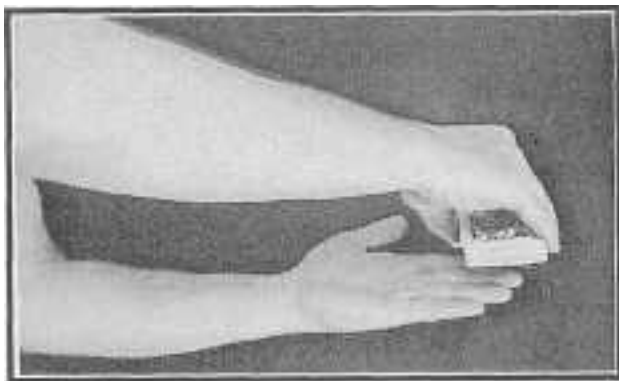


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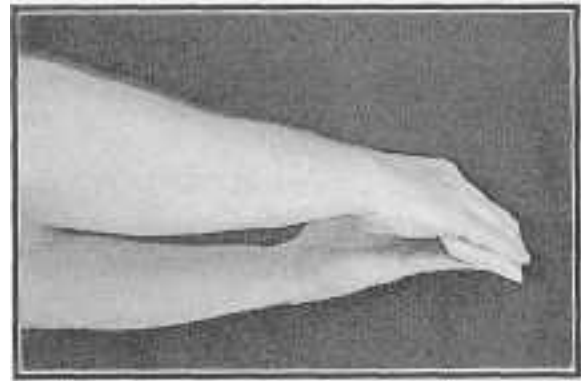


Figure 7-108

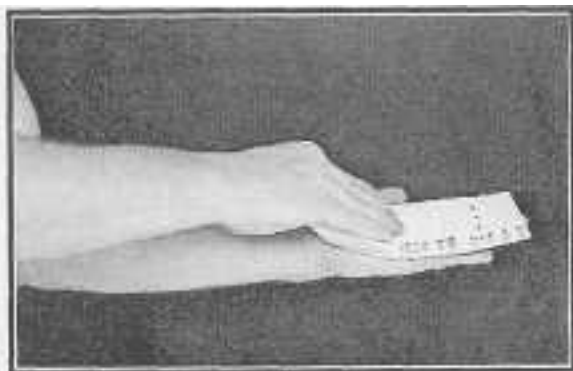


Figure 7-109

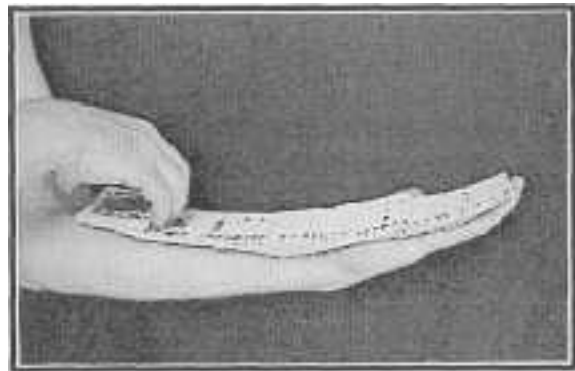


Figure 7-110

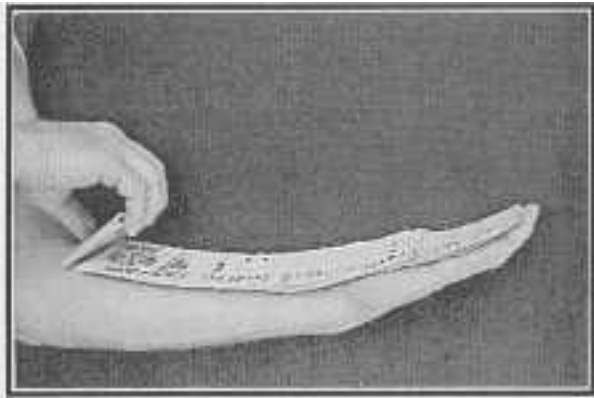


Figure 7-111

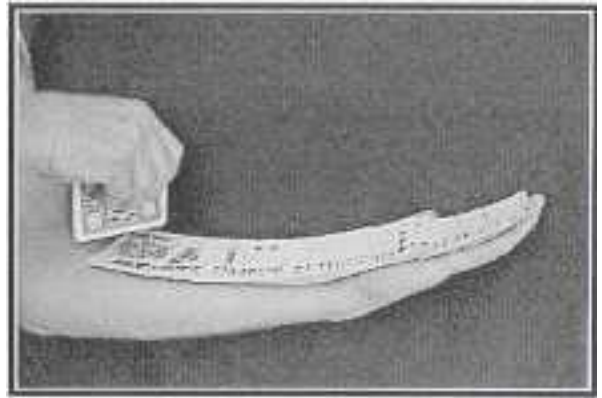


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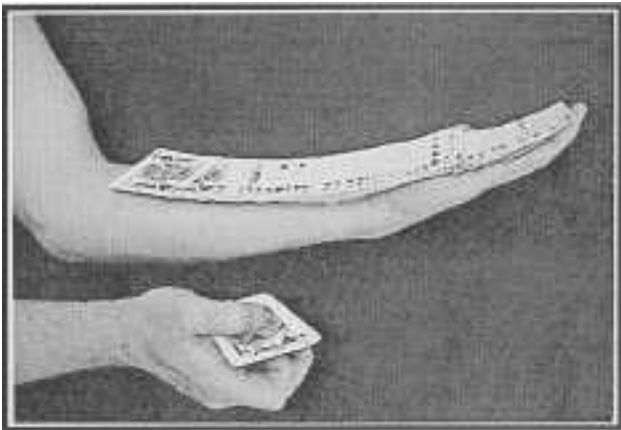


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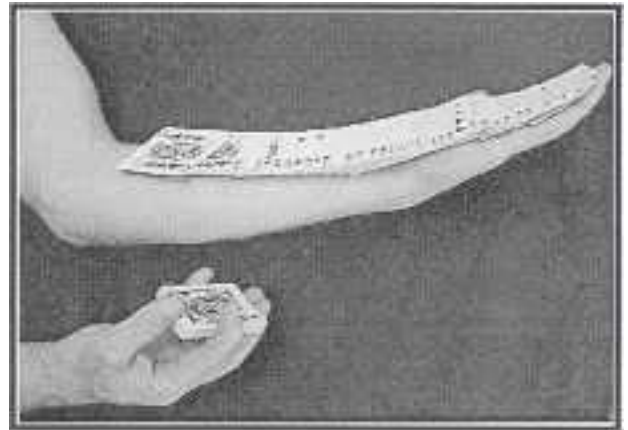


Figure 7-114



Figure 7-115

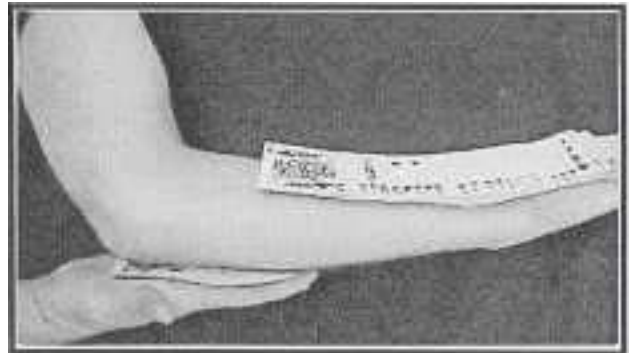


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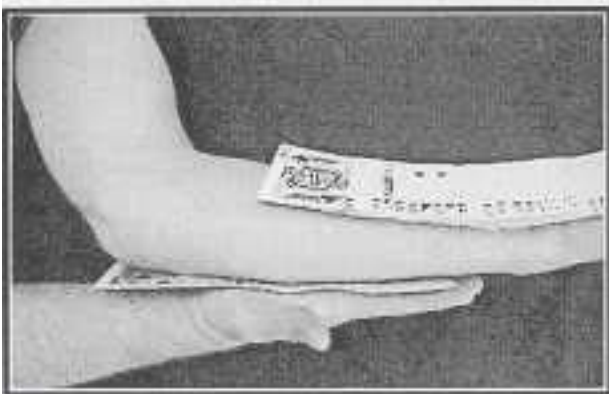


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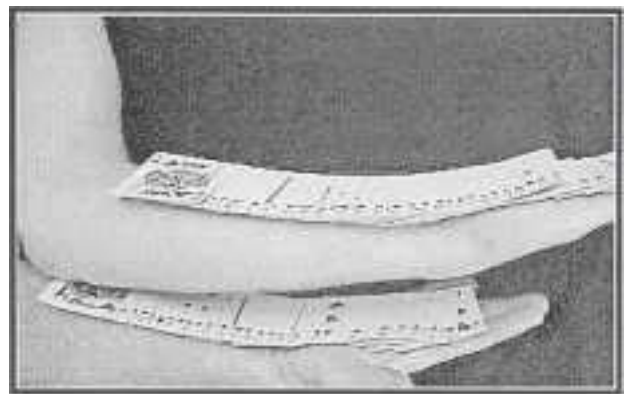


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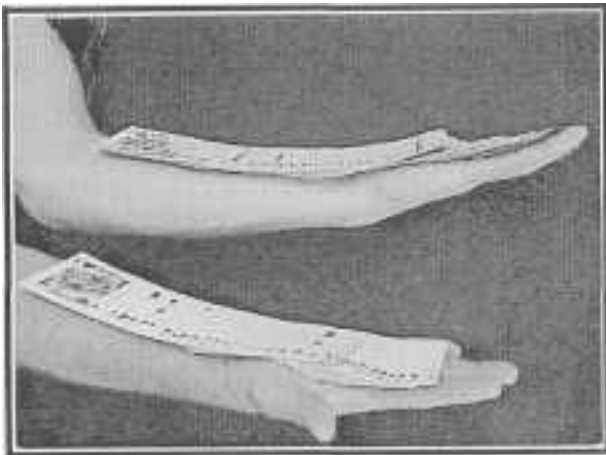


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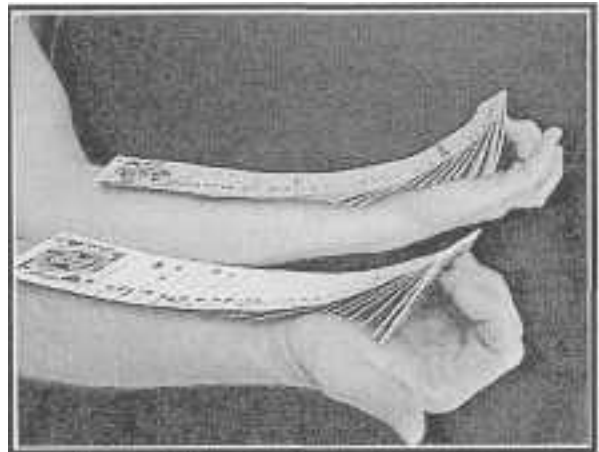


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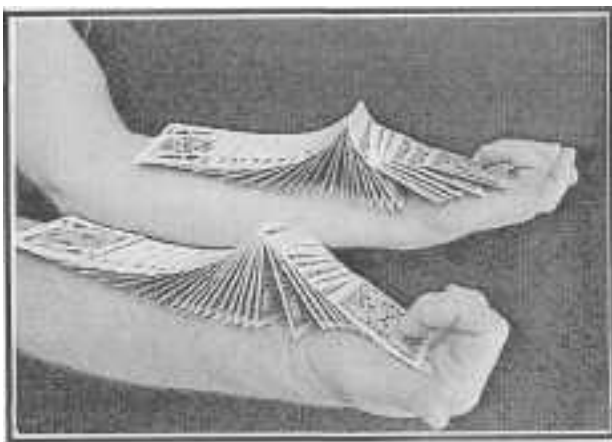


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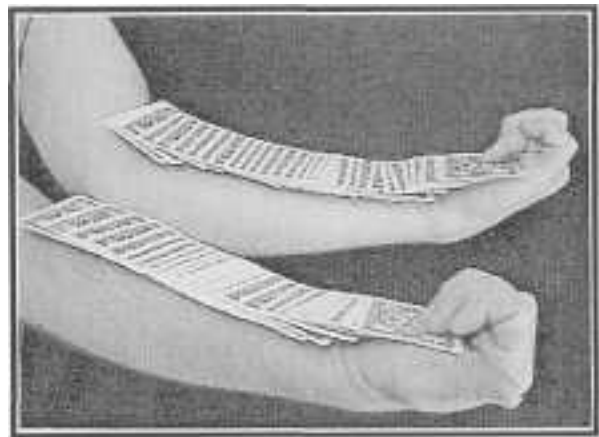


Figure 7-122

Forearm Double Down Catch

The spreading part of this is the same as the **Elbow Double Arm-Spread**, but the ribbons are not turned over. The catch is very different. Although not as difficult as the "regular" double arm-spread, this is still a finale move. You can learn this on one arm first, but it doesn't look one-tenth as good when exhibited merely as a one-arm flourish. It is also considerably more difficult to catch a whole deck than half. I only illustrated this on one arm, but you know what I mean when I say "spreads" in the description.

Divide the deck in half and do an **Elbow Double Arm-Spread** up to the point where you would normally begin turning over the spreads. The spreads should be a little shorter at the fingers end of the spreads. Instead of turning the spreads over, keep them flat on the arms. Curl the fingers of each hand over the end of each spread (Figure 7-123). Quickly raise the forearms to vertical as you move the arms to either side of the body (Figures 7-124, 7-125). Keep the elbows bent. Only centrifugal (or centripetal - who gives a damn which) force keeps the spreads in position, and not for very long. Immediately lunge down with both hands and gather in the spreads from the tops (Figures 7-126 to 7-128). The catch is basically a **Glide** Catch with the forearms raised. Clamp down on the cards after the last one is thrust under the rest.

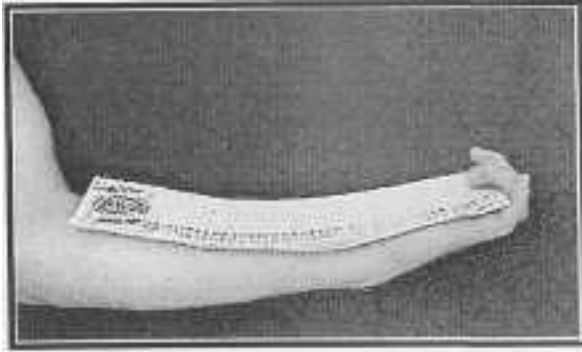


Figure 7-123



Figure 7-124

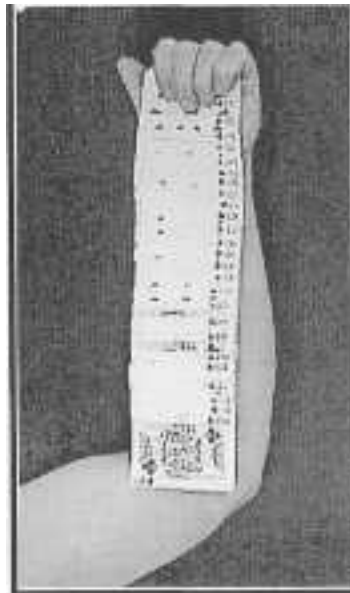


Figure 7-125



Figure 7-126



Figure 7-127



Figure 7-128

Back-Arm Reverse

To spread the cards on the back of the arm, follow the same procedure as with the front, but take even more care that the arm is level, since the back of the arm isn't as smooth and level a surface on which to be spreadin'. You already had a taste of back-arm spreading with the **Full-Deck Cross Catch**. Usually and fortunately, you will only spread half the deck on the back of any given arm at any given time.

I personally never try to turn over back arm-spreads; they just aren't nearly as stable as regular front arm-spreads. I find back arm-spreads more spectacular when not turned over or tossed to the front of the hand. **Back-Arm Reverses** are too much risk for the effect. Instead, I think back arm-spreads are much better if used in the fashion described in the three entries immediately following this one.

Another difference between back and front arm-spreads is that you will be spreading the cards in either direction on the back of the arm with back arm-spreads. You almost never spread the cards from the elbow to the fingers with front arm-spreads. In fact, I think the only time it is really necessary is for the **Upright Arm-Spread**.

The back arm-spread can be followed by a **Back-Arm Reverse**, which entails tossing the ribbon up several inches, quickly rotating the arm palm-up again, and catching the still-perfect spread on the front of the arm (Figures 7-129 to 7-132). The spread is then turned over (Figure 7-133) and caught. The success of the move is mainly dependent on the lightness of the toss and the timing of the catch. Quickly but carefully elevate the arm, leave the spread momentarily suspended in the air, quickly rotate the arm palm up, and catch the spread on the front of the arm. Don't try to launch the spread up with a whip-like motion of the arm. Instead, envision the move as an elevation of the spread on the arm, the removal of the arm, and **the** catching of the then descending spread on the now-rotated, palm-up arm. Time the raising and lowering of the arm so that it moves at the exact same speed as the rising and falling spread. Follow the spread with the arm as you toss the spread up, quickly dart the arm down a little and rotate it palm up. Then follow the falling spread down so instead of smacking into the forearm, it is gradually slowed and stilled by the lowering arm. The concept is like catching an egg, where you dissipate momentum by moving the hand down to slow the egg rather than abruptly stopping it.

Here, then, is the method Houdini almost certainly used to do his double arm-spread, even though Houdini spread the cards longways. I have seen film of Houdini doing a single **Back-Arm Reverse**. Since you can do a double arm-spread with only one single **Back-Arm Reverse**, Houdini certainly could have done a double arm-spread if he wanted to. I'm not going to use pictures to illustrate the double arm-spread achieved by means of just one single **Back-Arm Reverse**, but here's the procedure: Divide the deck in half with one half in dealing position in each hand. Spread the right-hand half from fingers to elbow on the back of the left arm. Now spread the left-hand half on the front of the right arm, taking care to keep the left arm absolutely level as you spread the cards. Now do the **Back-Arm Reverse** with the left arm, and you are ready to do simultaneous double turnovers and spectacular simultaneous double fall catches. Or glide catches if the spreads aren't in very good shape.

Or, do the double arm-spread with two **Back-Arm Reverses**. Divide the deck in half so that the halves are face down in each hand (Figures 7-134 to 7-136). Spread the left-hand half on the back of the right arm, from fingers to elbow (Figures 7-137 to 7-139). Do the same with the right-hand half on the back of the left arm (Figures 7-140 to 7-143). Do successive or simultaneous **Back-Arm Reverses**.

If the spreads are in good shape after the reverses, turn them over in the normal fashion. If the spreads are still in good shape after the turnover, do simultaneous fall catches. If the spreads are unstable after the initial back-arm reverse action, do the **Forearm Double Down Catch**.

So far, I've described two distinct methods for doing double arm-spreads: the elbow and the **Back-Arm Reverse**. Plus, you can do either a single or double **Back-Arm Reverse**. There is one other way, by far the weakest, and that is utilizing the "100% one-handed arm-spread" described in the Arm-Spread Miscellany section.

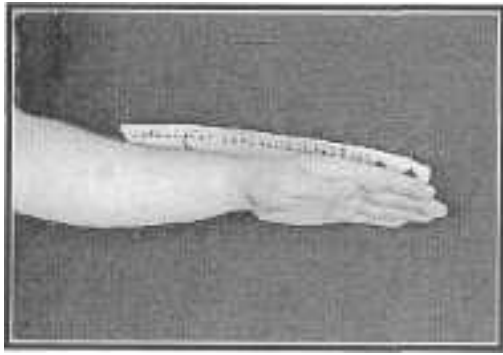


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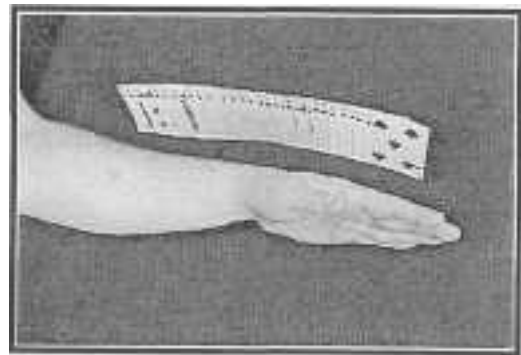


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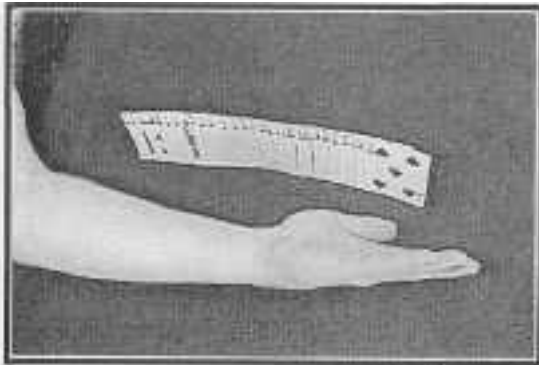


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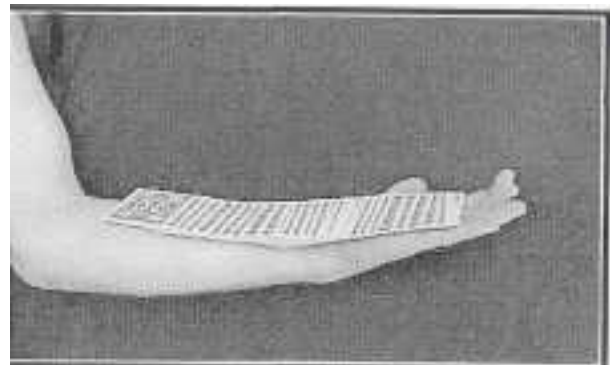


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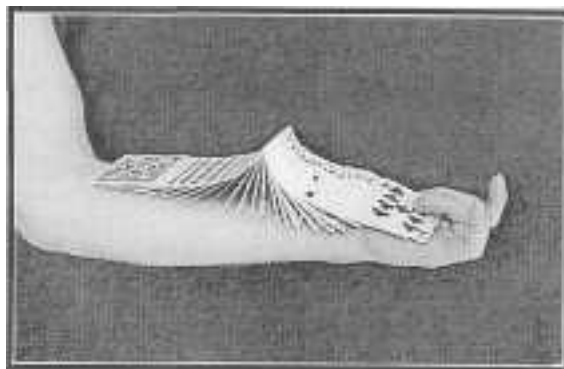


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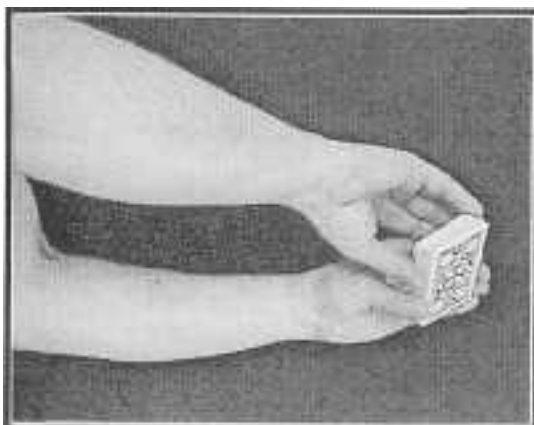


Figure 7-134

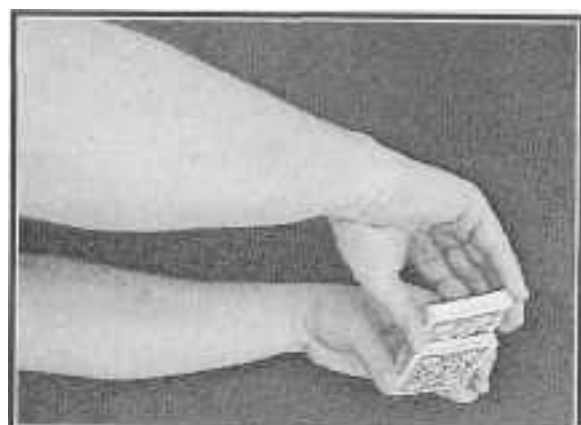


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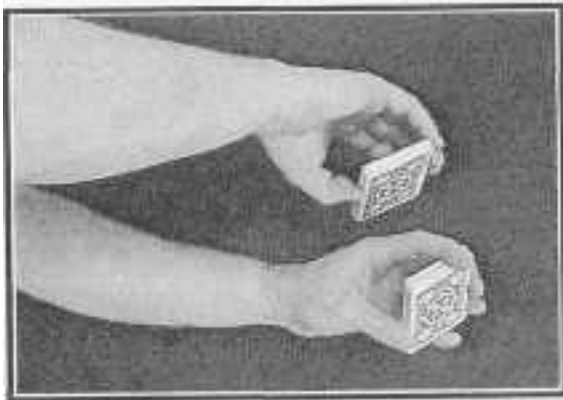


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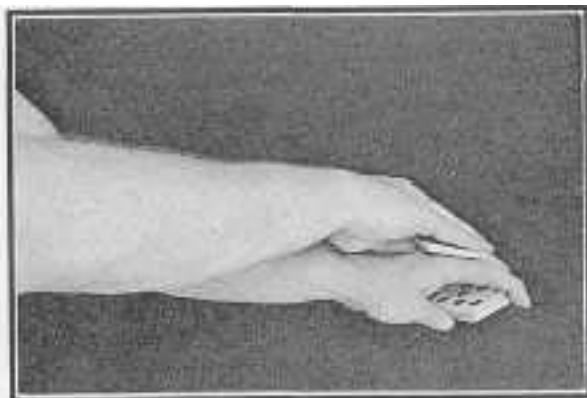


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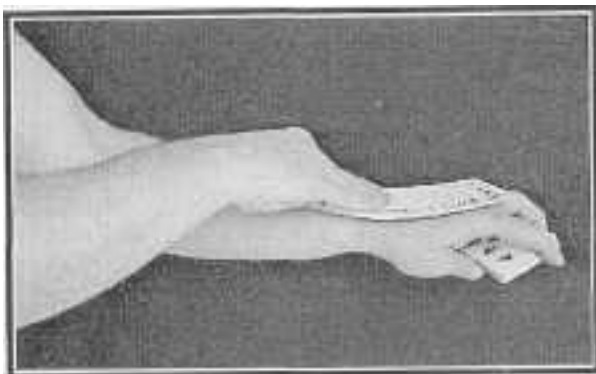


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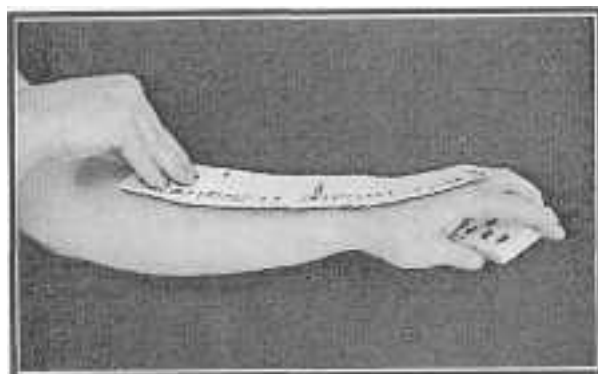


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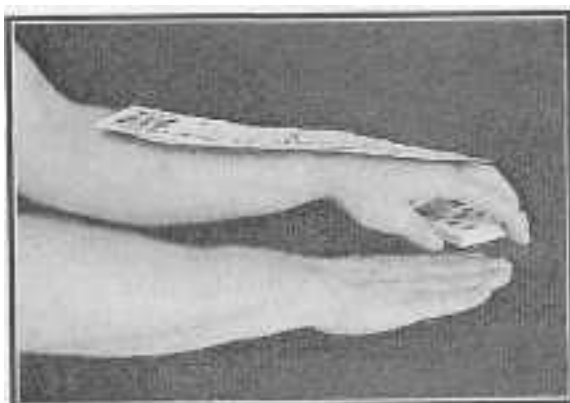


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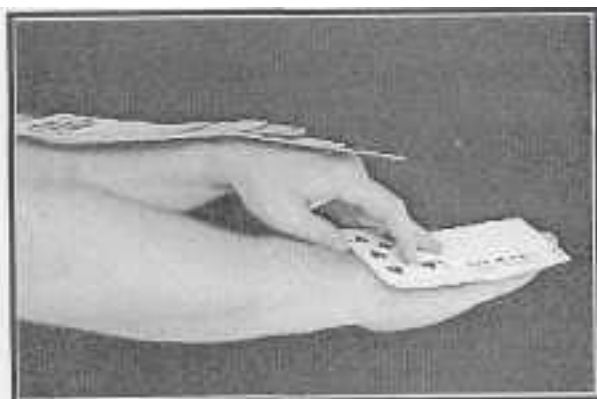


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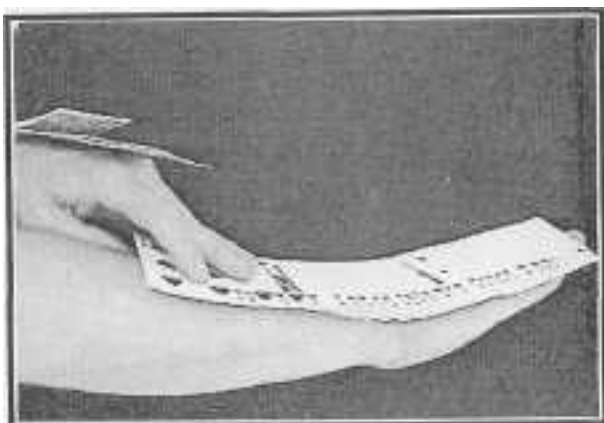


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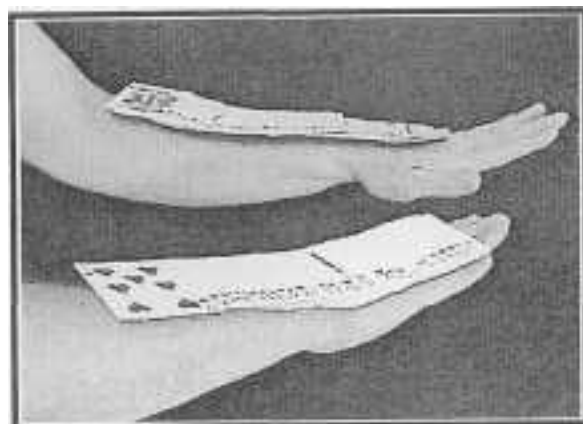


Figure 7-143

Continuous Same Back-Arm Catch

Farelli, Gaultier and others describe various back arm-spreads and catches. As they describe them, the effects are short and difficult to appreciate. I have come up with a way to systematize back arm-spreads and catches. With my methods, you can perform twelve or fifteen spreads and catches in smooth, crisp succession and squeeze a pleasing, time-filling routine out of what is normally a three-second curiosity.

The first sequence to learn is the repeated spreading of halves of the deck on the back of the left arm and catching the tossed (but never turned over) spreads in the left hand.

Grip the deck face-up in dealing grip in the right hand. Bend the left arm at the elbow and hold the left forearm straight out in front of you, palm down. Turn the right hand and the deck palm down and spread half the deck on the back of the left arm, starting at the crook of the arm (Figures 7-144 to 7-147). Spread all the way to the tips of the left fingers. Raise the left arm to vertical as you lightly launch the spread off the arm (Figures 7-148 to 7-150). Once the spread is vertical, quickly turn the left hand palm up and drop the left hand to the bottom of the airborne spread (Figures 7-151, 7-152). Do a **Same-Hand Fall Catch** (Figures 7-153, 7-154). Indeed, the present flourish is a **Same-Hand Fall Catch** initiated from the back of the arm.

Turn the left arm palm-down again (Figures 7-155, 7-156). As you do this you can square the just-caught half with the left fingers. Now spread the right-hand half in the same way as you did the first half: face-down, from the left elbow to the left fingers (Figures 7-157 to 7-159). As the right hand finishes spreading the cards, it is conveniently positioned to grab the first half out of the left hand (Figure 7-160). Maneuver the right-hand half so it is face up in the right hand, ready to spread (Figure 7-161). Toss the new spread up and catch it (Figures 7-162 to 7-166).

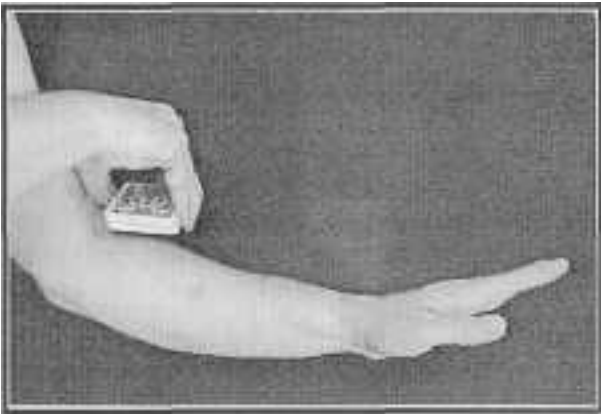


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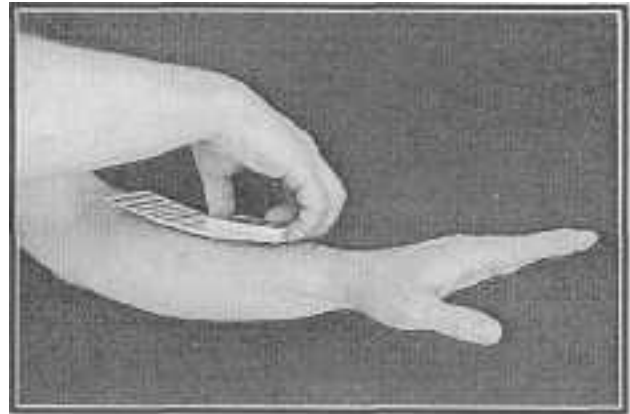


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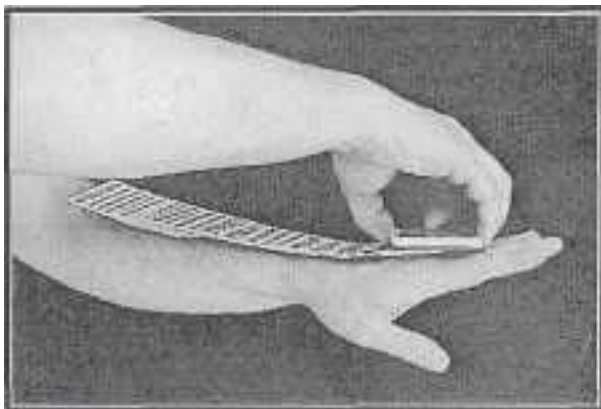


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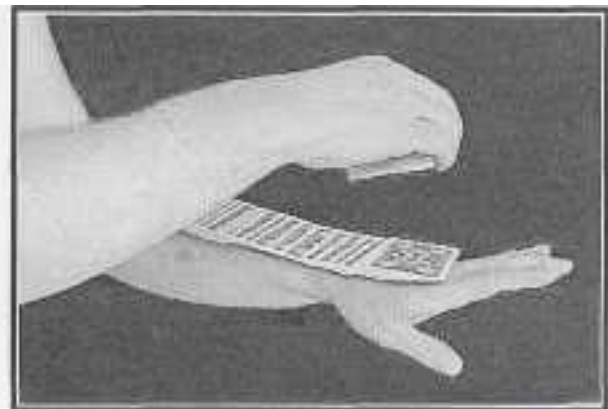


Figure 7-147

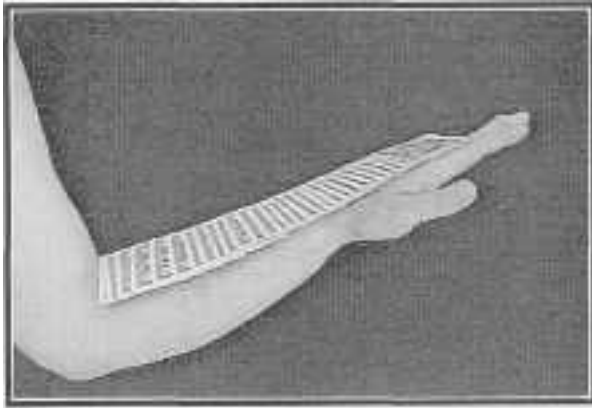


Figure 7-148



Figure 7-149



Figure 7-150



Figure 7-151

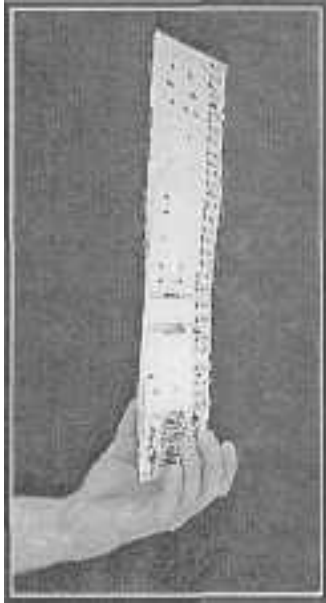


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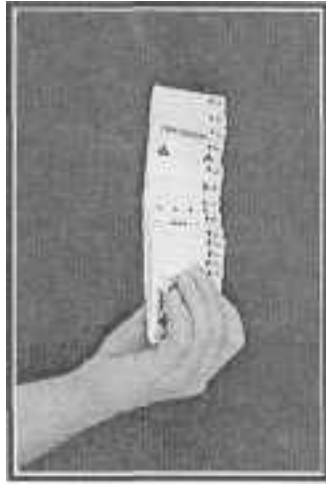


Figure 7-153



Figure 7-154

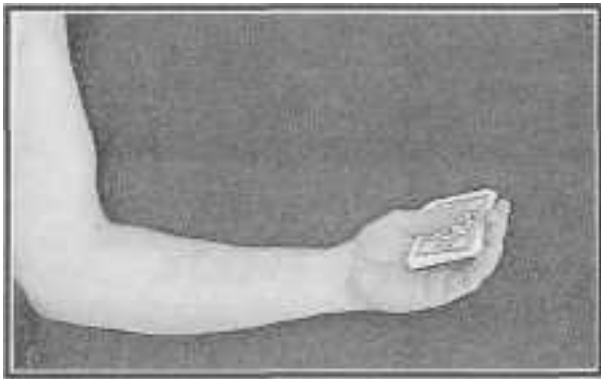


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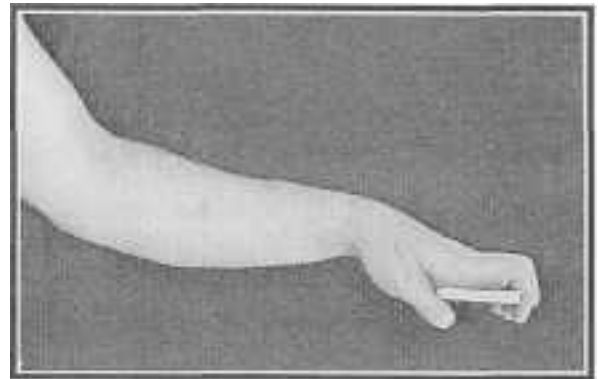


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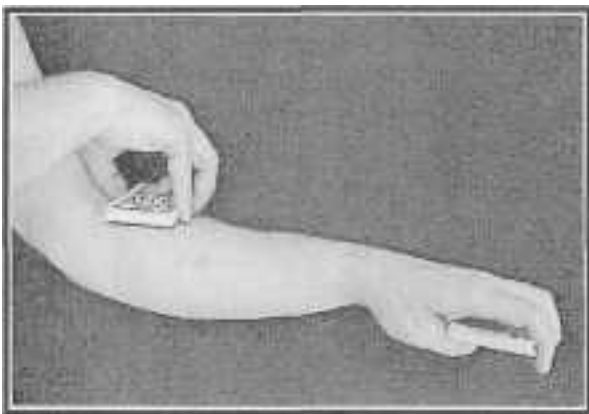


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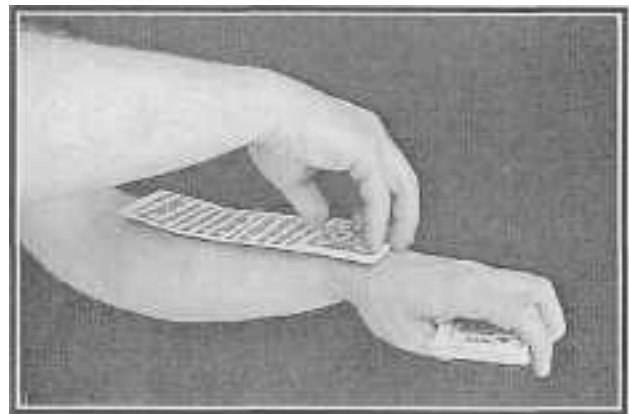


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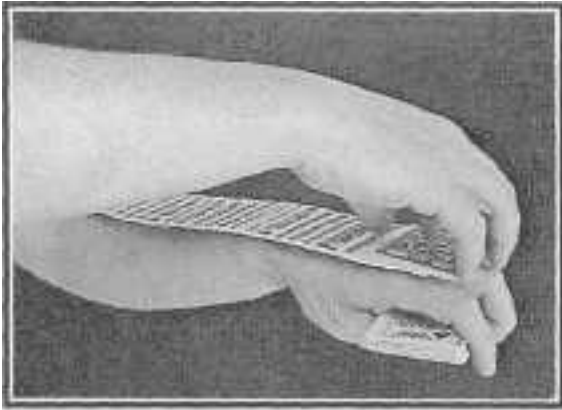


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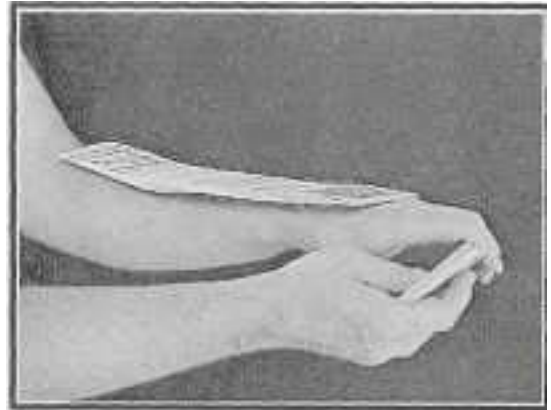


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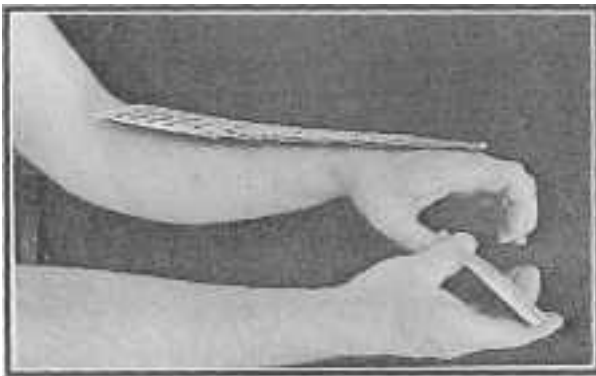


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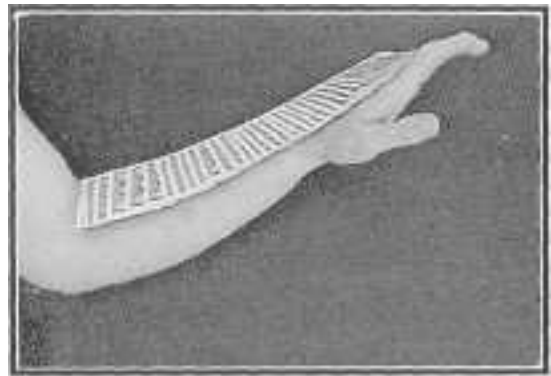


Figure 7-162



Figure 7-163

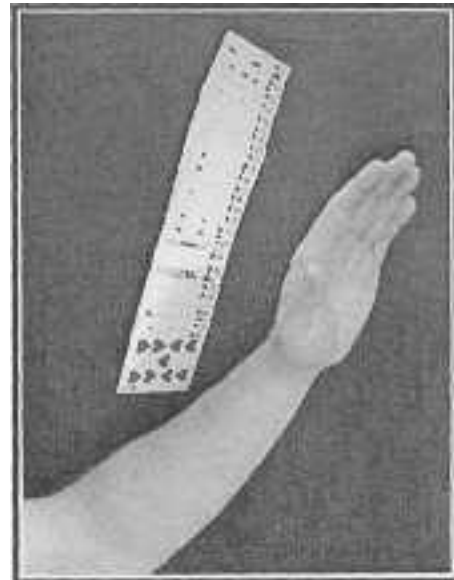


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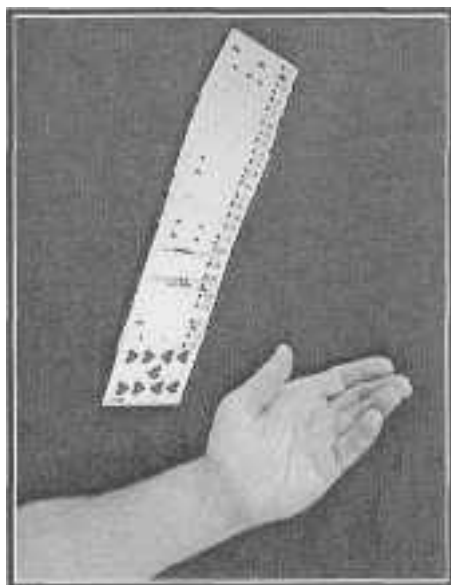


Figure 7-165



Figure 7-166

Continuous Alternating Back-Arm Catches

Here are three flashy ways to catch back arm-spreads. These catches are designed to be repeated several times to form a pattern of airborne ribbons. All are shown from your perspective.

One way to get into these catches is to perform the previous flourish. Spread half the deck on the back of the left arm, elbow to fingers, and retain the other half in the right hand. Toss the spread up and do a **Same-Hand Fall Catch**. Now you have half the deck in each hand. You could also simply divide the deck in half. Just make sure the halves are oriented such that all spreads you make are face down. This will ensure that the audience sees the indices of the cards when the spreads are tossed and caught.

Here's the first catch. Divide the deck in half (Figure 7-167). Spread the right-hand half on the back of the left arm from fingers to elbow (Figures 7-168 to 7-171). Position the right hand at the fingers end of the left-hand spread (Figure 7-172). Bend the left arm at the elbow and elevate the arm and the spread to vertical (Figure 7-173). Quickly move the left arm to the right, lunge down with the right hand and catch the spread (Figures 7-174, 7-175). Reach around the caught cards with the right thumb to reposition this half in spreading position (Figure 7-176). Uncross the arms and spread the left-hand half on the back of the right arm from fingers to elbow (Figures 7-177 to 7-179). Position the left hand at the fingers end of the right spread (Figure 7-180). Elevate the right arm and spread to vertical, quickly move the right arm to the left, lunge down with the left hand and catch the spread (Figures 7-181 to 7-183). Regrip the just-caught half for spreading (Figure 7-184). Uncross the arms and once again spread the right-hand half on the back of the left arm (Figures 7-185 to 7-187). Continue or move onto the next catch. Or, since the deck is already separated in half, do some one-hand cuts in both hands simultaneously. Or **Twin Fans**, or **S Fans**, or whatever. Or, you can finish with one of the **Double Back-Arm Catches**.

All this catch boils down to is a series of half-deck **No-Turnover Down Catches** from the backs of the arms. Your goal is to afford the audience an unobstructed view of the ribbons of cards as they are caught.

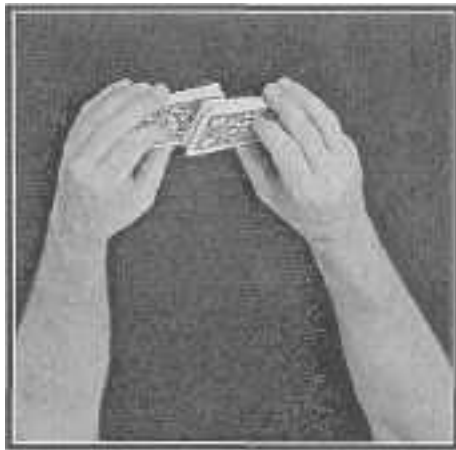


Figure 7-167



Figure 7-168



Figure 7-169



Figure 7-170



Figure 7-171



Figure 7-172



Figure 7-173

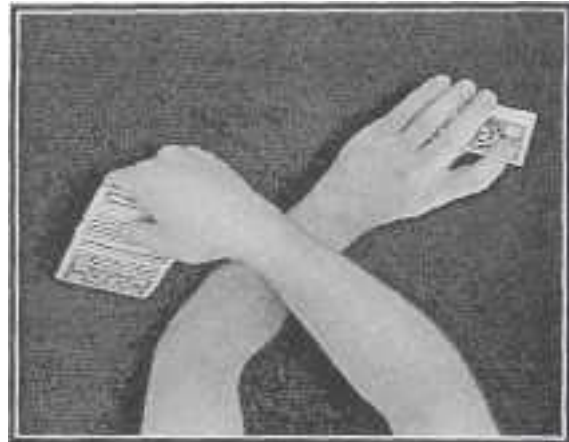


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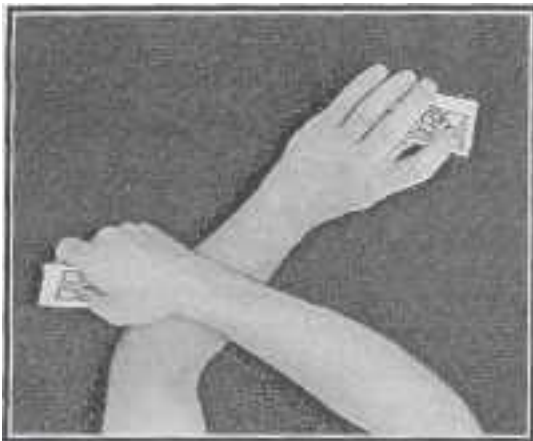


Figure 7-175



Figure 7-176



Figure 7-177

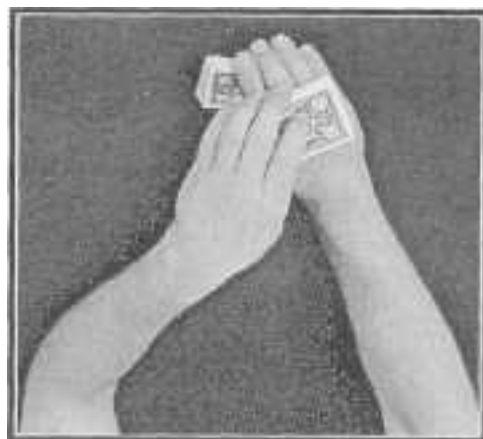


Figure 7-178



Figure 7-179



Figure 7-180



Figure 7-181



Figure 7-182

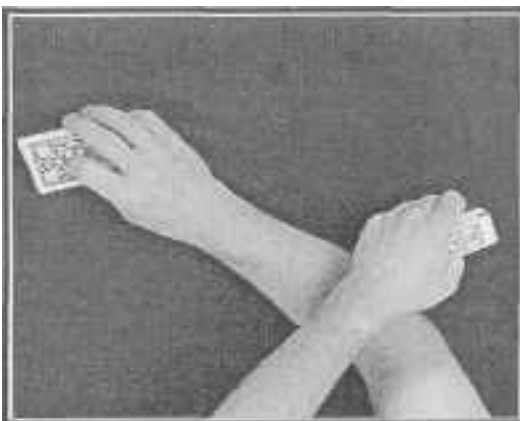


Figure 7-183



Figure 7-184

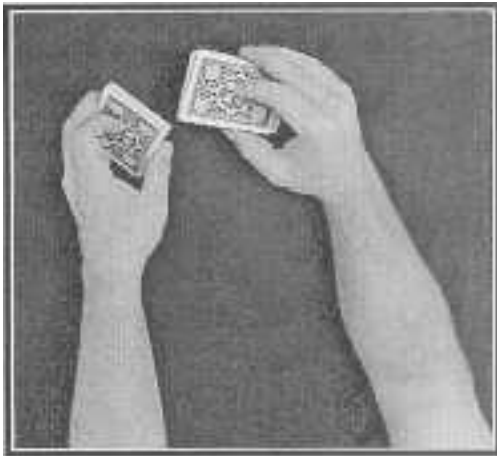


Figure 7-185



Figure 7-186



Figure 7-187

The next series involves all the same actions except this time you will start with the forearm at a right angle to the upper arm so that the forearm crosses the body. You will now launch horizontally-oriented ribbons so that the audience can see the faces of all the cards.

Divide the pack any way that leaves the halves ready to be spread face down on the backs of the arms (Figure 7-188). With the left forearm level in front of the body, spread the right-hand half on the back of the left arm from fingers to elbow (Figures 7-189 to 7-191). Position the right hand at the fingers end of the spread (Figure 7-192). Launch the spread up by quickly raising and lowering the left forearm, momentarily leaving the spread suspended in the air (Figure 7-193). Sweep the right hand from right to left and snatch up the spread (Figures 7-194, 7-195). As you uncross the arms, regrip the just-caught half in spreading position in the right hand (Figures 7-196, 7-197). Spread the left-hand half, which has always been in spreading position, on the back of the right forearm (Figures 7-198 to 7-200). Position the left hand at the fingers end of the spread (Figure 7-201). Launch the spread up and catch it (Figures 7-202 to 7-204). Uncross the arms, regrip the left-hand half in spreading position (Figures 7-205 to 7-207). Spread the right-hand half on the back of the left forearm (Figures 7-208, 7-209), etc., etc., etc.



Figure 7-188

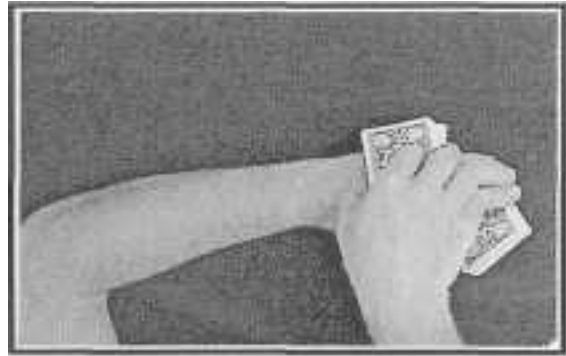


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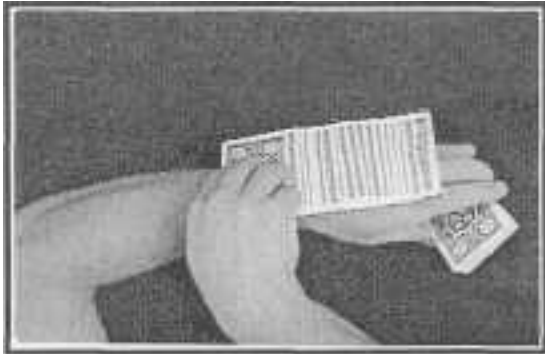


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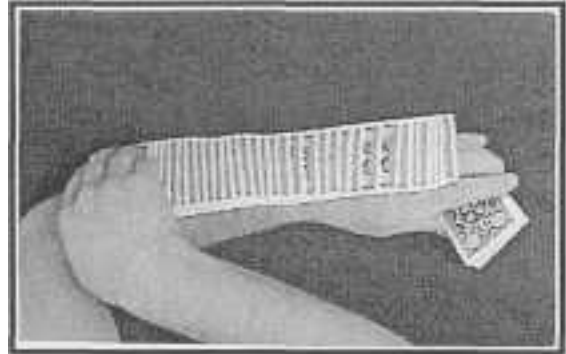


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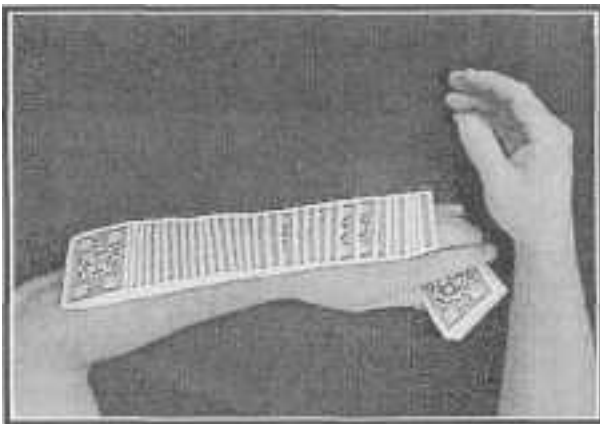


Figure 7-192



Figure 7-193

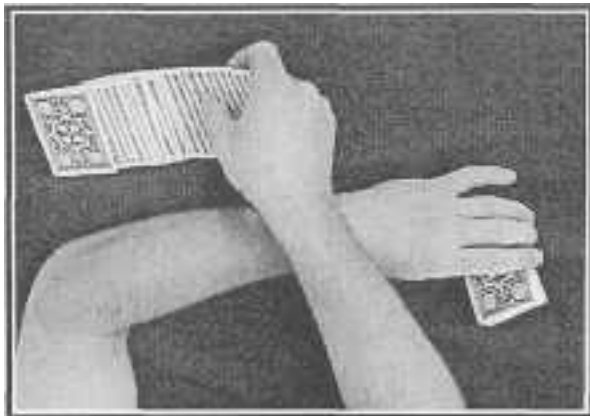


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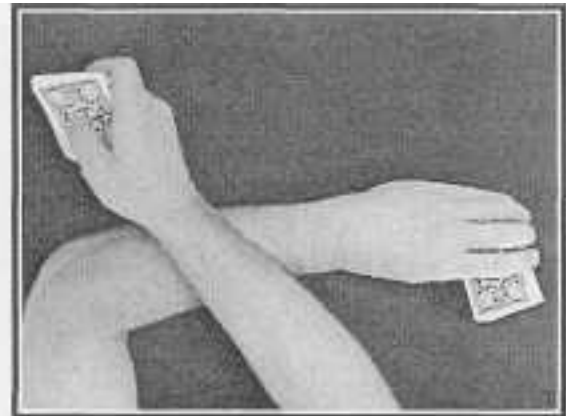


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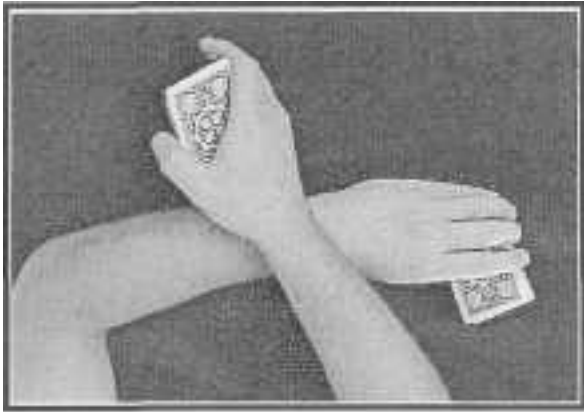


Figure 7-196



Figure 7-197

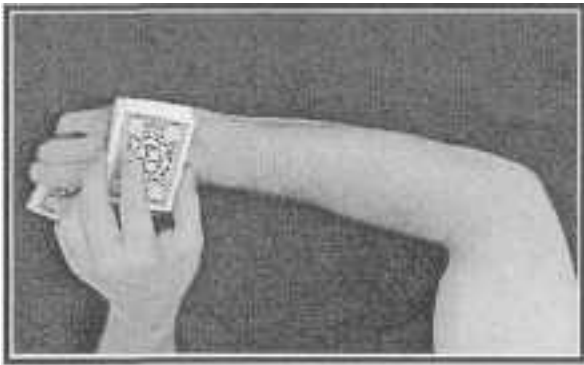


Figure 7-198



Figure 7-199



Figure 7-200



Figure 7-201

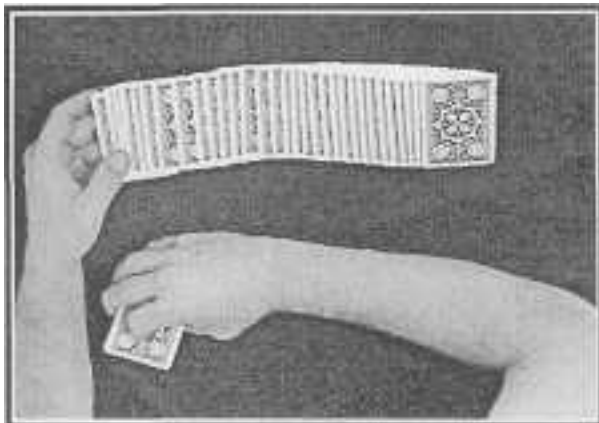


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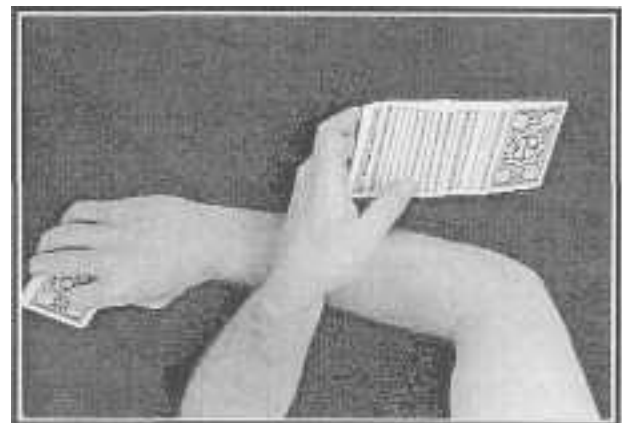


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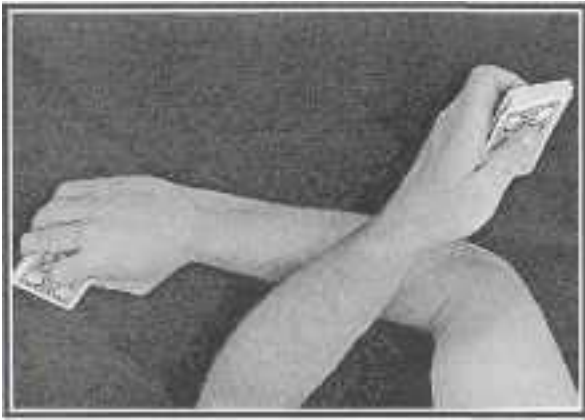


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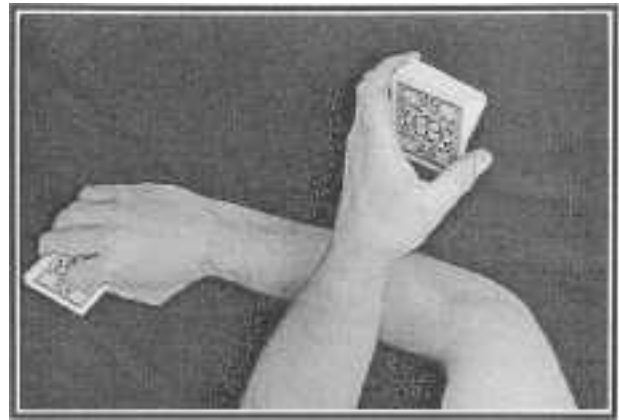


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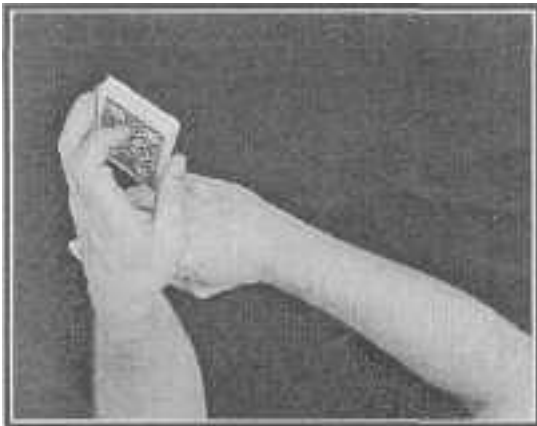


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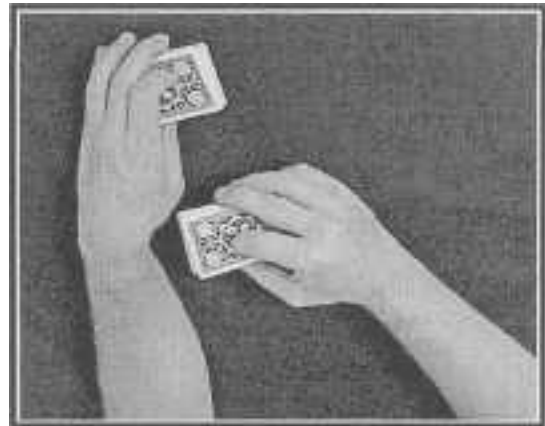


Figure 7-207



Figure 7-208

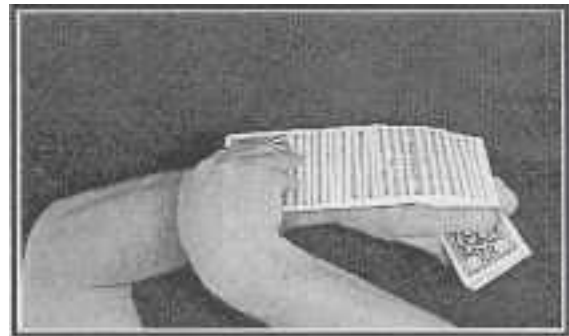


Figure 7-209

Finally, try the same kind of sequence with the halves spread the opposite direction, that is, elbow to fingers. Like the last spread and catch, this one has the forearm held crossed in front of the body. Unlike the last catch, the orientation of the ribbons as they are caught are vertical rather than horizontal.

Why reverse the direction of the spreads at all? Try the previous two **Continuous Alternating Back-Arm Catches** with the cards spread elbow to fingers and you'll see why. While all catches of spreads in either direction are possible, I believe the catches are markedly less difficult when done in the manner just described. Verify this for yourself by trying catches spread in both directions.

Half the deck in each hand in face-down spreading position. Spread the left-hand half on the back of the right forearm from elbow to fingers (Figure 7-210). Launch the spread to vertical by sharply bending the right arm to vertical (Figures 7-211, 212). Cross the left hand under the right elbow and let the ribbon fall into the left hand (Figures 7-213, 7-214). Regrip the just-caught left-hand half in face-down spreading

position. Spread the right-hand half on the back of the right forearm, elbow to fingers (Figures 7-215 to 7-217). Launch the spread to vertical and catch it in the right hand (Figures 7-218 to 7-221). Regrip the just-caught right-hand half in face-down spreading position. Spread the left-hand half on the back of the right forearm, elbow to fingers (Figures 7-222, 7-223), etc., etc., etc.

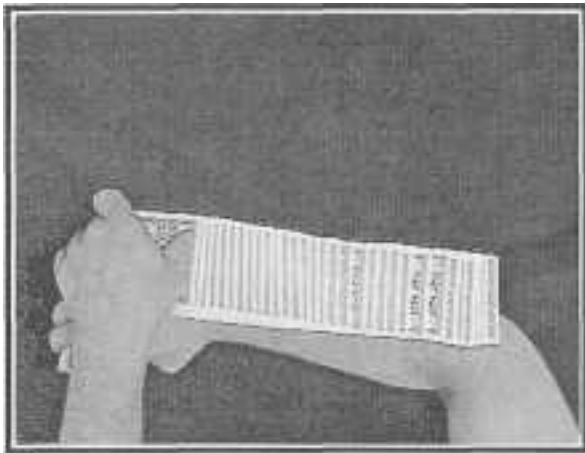


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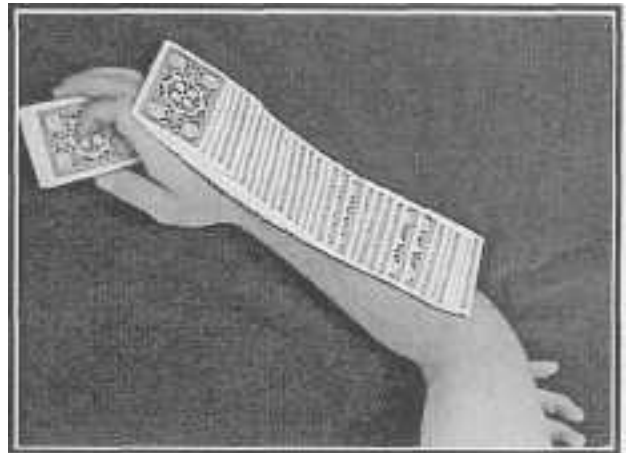


Figure 7-211



Figure 7-212

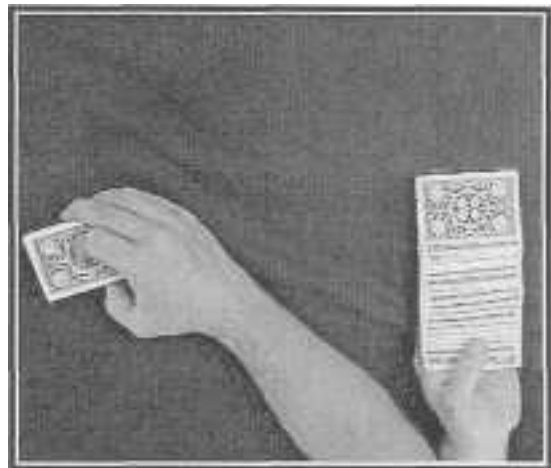


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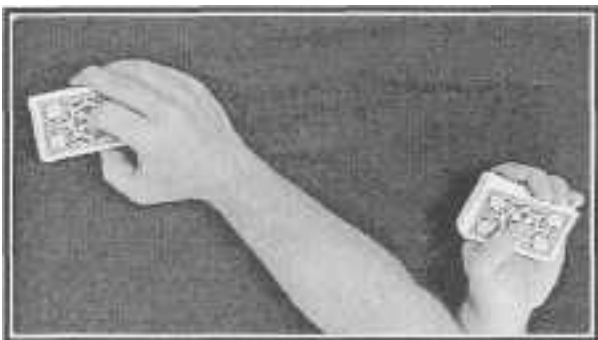


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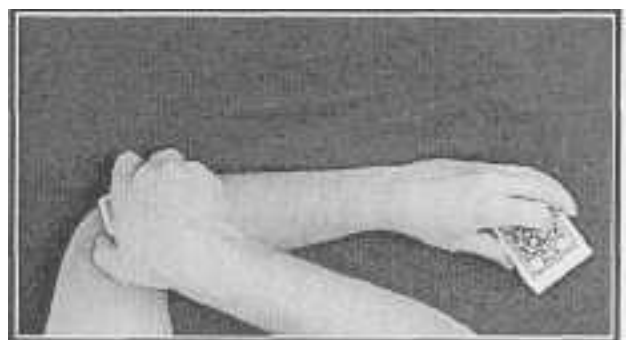


Figure 7-215



Figure 7-216

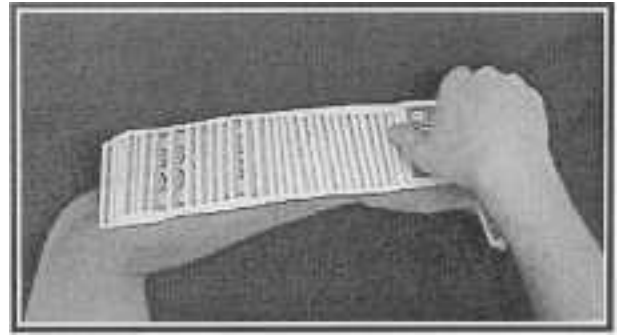


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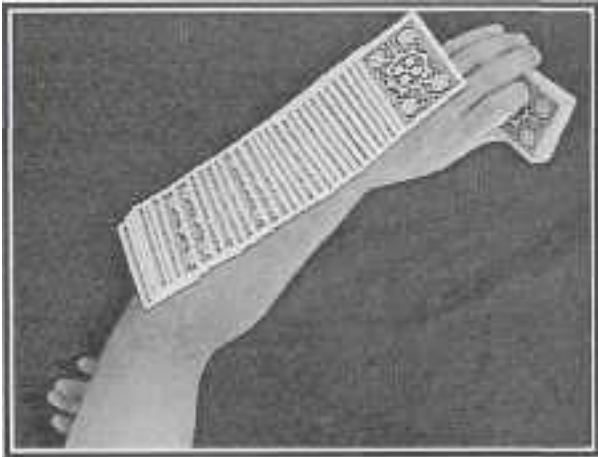


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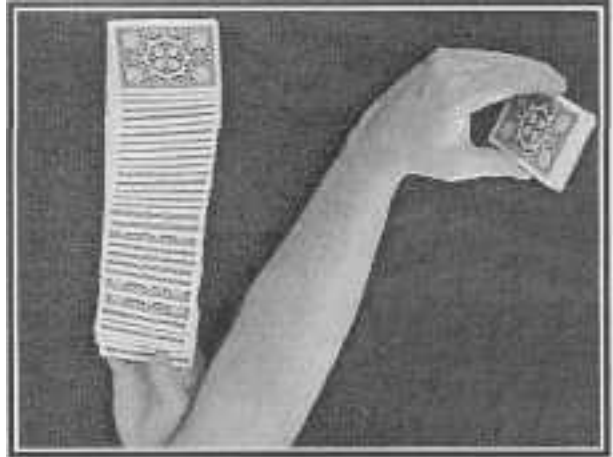


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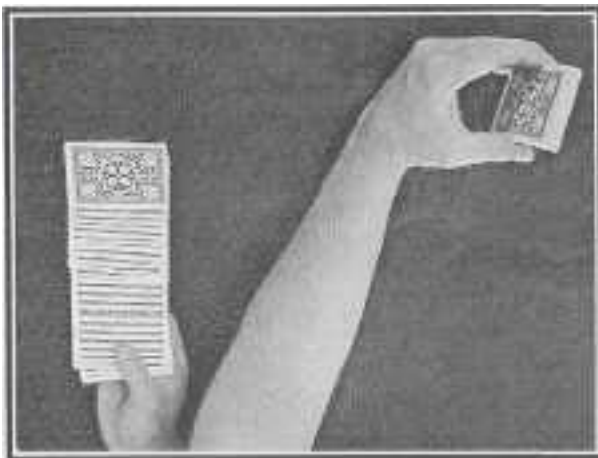


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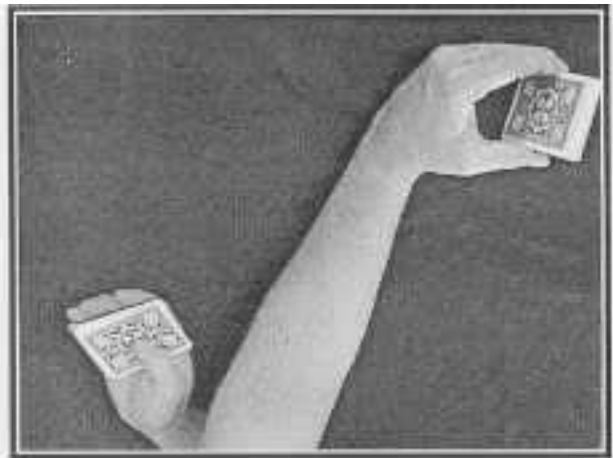


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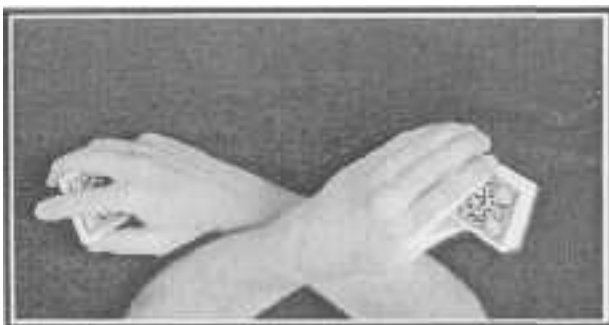


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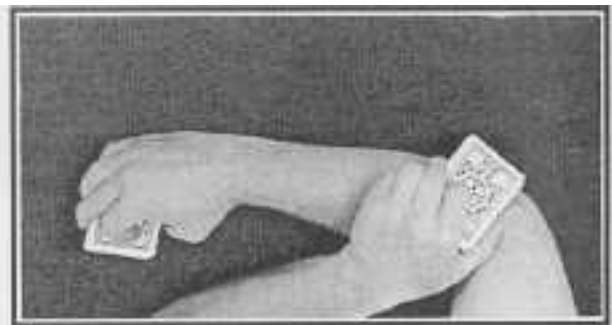


Figure 7-223

Double Back-Arm Catches

Here are perfect ways to finish a routine of back-arm catches. I've already given you pictures of all the requisite catches. Now you just need to do them off both arms at the same time. You can spread halves of the deck in either direction on the back of either arm, and you can catch the spreads either with simultaneous **No-Turnover Down Catches**, **Same-Hand Fall Catches**, **Opposite-Hand Fall Catches**, and sideways sweep catches, or any combination of these catches. Spread half the pack on the back of the left arm from elbow to the fingers. Spread the other half on the back of the right arm in similar fashion, from elbow to fingertips. Throw both spreads up and do double **Same-Hand Fall Catches**. Or, shoot the arms and spreads up above the head and do simultaneous overhead **Same-Hand Fall Catches** with arms fully extended straight up. Or cross the hands and do cross-handed overhead **Same-Hand Fall Catches**. Or spread the halves on the forearms with the forearms in front of body, launch the spreads up and cross the arms as you catch the airborne spreads. Always remember to tilt the spreads' faces to the audience so that the audience sees perfect ribbons of indices momentarily suspended in the air.

Arm-Spread Miscellany

Behind-the-Head-Catch. This is really a behind-the-head no-turnover up catch. A behind-the-head fall catch is much harder but possible if you throw the ribbon into the air high enough. Spread the face-down deck on the left forearm. If the deck allows, turn the ribbon over once with the left fingers and then back again with the right fingers. Otherwise, don't turn the cards over at all. Position the right hand behind your head. Quickly elevate the left arm with the spread and toss the spread up into the right hand. Like the **Half-Turnover Up Catch**, you must propel the spread up with sufficient momentum to slam the spread shut in the right hand. The right thumb and fingers clamp together when the spread is coalesced together. Don't bend down or try to lower the right hand. You are feeding the cards up into the right hand. Master the **Half-Turnover Up Catch** and then do the same throw of a not-half-turned-over spread for the *Behind-the-Head Catch*. A mirror is a must for learning and perfecting this catch. Initially, look for the left hand to almost touch the right hand as the spread is being launched up. This is what you want, to start, and will help you get the hang of the catch. For exhibition however, you want to *maximize* the distance between the hands when tossing the spread skyward. This makes the catch look much more difficult and much less like you are just feeding the deck into the right hand. Try to produce an easy-to-see, cleanly airborne ribbon that smoothly telescopes shut in the right hand.

Pirouette Catch. Here's a sad truth: If you can do a pirouette properly, you can probably acquire this catch relatively quickly, provided you can do a decent spread, turnover and **Same-Hand Fall Catch**. If you, like me, have never had any even rudimentary dance instruction, then the catch will take a long, long time to learn. Just as if you learn to juggle cards without learning to juggle balls first, so will you suffer if you try to just whirl around fast enough to catch the spread. Plus, there's more to it than that, whether you've had dance lessons or not. You have to decide which arm to spread on, which direction to spin around, and which hand to catch the spread in. Different combinations of body-spin direction, right or left arm-spread, and right- or left-hand catch, will produce slightly-different looking effects of varying degrees of difficulty for various people. If you already do a decent pirouette or are used to spinning around one direction or the other, adapt the card flourish to take advantage of your existing skill rather than adapting your existing skill to the card flourish. The same is true of finger twirls and spins.

Biceps Catch. After a standard spread and turnover on the front of the left arm, do a reverse **Glide Catch** - that is, elevate the hand and let the ribbon glide closed toward you. Raise your arm enough and the cards will slide into the crook of the arm. You can close the arm slightly, then lower the arm to kind of square the cards. Then pop the forearm up and make the deck fly from the crook of the arm to be caught in the left hand. Must be presented relatively close-up for an arm-spread.

Elevated Forearm Catch. Chavez gives a unique forearm catch, which, while not strictly a back-arm catch, is similar in effect. In his version the cards are spread the long, incorrect way, and the forearm is held high, at head level. Compare with the infinitely superior **Forearm Double Down Catch**. Also note that Chavez inexplicably calls the standard arm-spread and turnover the "revolution."

Andrus' "East Indian Cobra." Just as bizarre as the name implies, this stunt entails spreading the cards long-ways underneath the palm-down left arm and contriving to press them there with the right hand. No turnovers, no catches, nothing exciting.

Most of the back arm-spreads and catches you will see elsewhere in print. The cards will be spread the long, or incorrect, way. And the catches will be hurried, barely visible snatches instead of the controlled, grand, floating ribbons achievable with my system of back-arm catches. The main problem with these spreads is that the thin edge of the ribbon is all the audience gets to see. You want the faces of the cards and all the indices exposed to the audience for all catches.

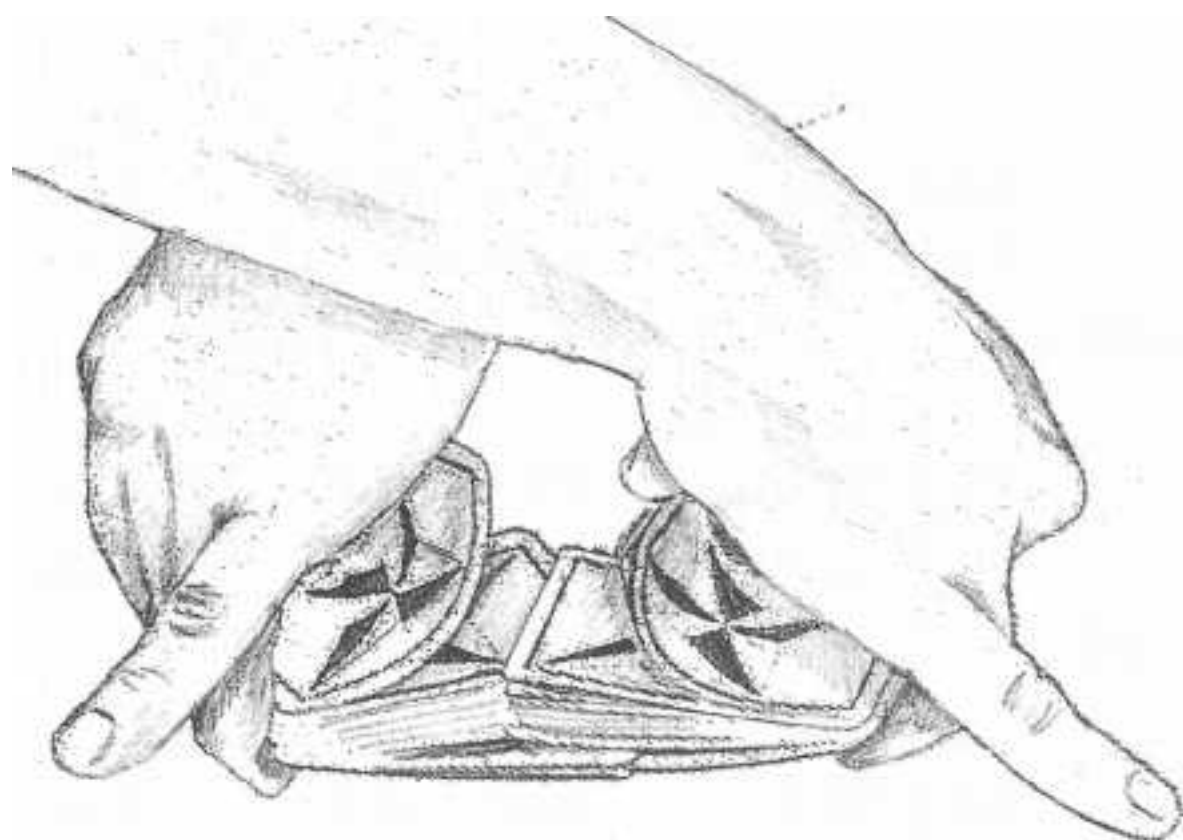
Ganson's Upper Arm-Spread. This is in *Expert Manipulation of Playing Cards*. Hold the left arm straight out in front of you. Bend the arm to the right at the elbow, keeping the whole arm level. The arm now forms a horizontal right angle. Spread the deck on the upper arm, from elbow to shoulder. Drop the arm from under the spread, step back, and glide catch the spread toward you. This is weak, in my opinion, again because the audience only sees the thin edge of the spread. Adapt my techniques for back arm-spreads and catches to upper arm-spreads and you might have worthwhile variants.

Mulholland Grab. It is the **Half-Turnover Down Catch** with the cards spread lengthwise.

Faux Arm-Spread. This is in McBride and elsewhere. You point the left arm at the audience but angled up so they can't see the forearm. Then starting at the left fingers, pretend to spread the deck with the right hand, but really just riffle the deck and keep it square in the right hand. Toss the left arm up as you lower the right hand with the deck hidden as best you can. Just as lame as the faux spring, although if you could vanish the deck by means of a pull or dropping the deck into your shirt or jacket pocket, and the audience was *really* convinced you had spread the cards, you might have something.

100% One-Handed Arm-Spread. Incidentally, it is (just barely) possible to do a 100% one-handed arm-spread by holding the deck at the tips of the outstretched fingers of the bent arm and thrusting the arm forward so that sheer momentum of the arm causes the cards to spread and glide back toward the biceps. The concept is similar to that of the "throw table spread" and the condition of the cards is paramount. It is easier if the deck is only lightly powdered, and while a pretty effect, this method isn't quite worth the effort. The spreads are short and nowhere near as even as a real arm-spread. Amazingly, this stunt has been described in a magic magazine.

TWO-HAND SHUFFLES



TWO-HAND SHUFFLES

"In the first place, you should be able to handle your props gracefully. No matter how puzzling your tricks are, your skill will be discounted if you shuffle like a deacon with a sore thumb." Bill Turner

The flourish that more laymen can do than any other is the Waterfall, or Dovetail, or Bridge shuffle. The only reason I describe it is in the astronomically extremely unlikely event you haven't ever seen it, and because the **Cross-Hand Waterfall Shuffle** is based on its smooth and correct execution. I almost didn't include the small **Double and Triple Waterfall Shuffles**, but laymen seem to like them, probably because they can relate to the waterfall action.

The first two-handed true flourish shuffle I ever saw was on the '70s television comedy *Sanford and Son*. Redd Foxx did some half **Spring Shuffles** to make it appear as if he could really play poker well.

I have two versions of the **Double Fan Shuffle** here. The ordinary **Double Fan Shuffle** is often seen as the terminus for **Twin Fans**, but you've never seen the true **Double Fan Shuffle** described before, although Scarne brags that he could do it in *The Amazing World of John Scarne*. Technically, the standard **Double Fan Shuffle** is a false shuffle and the true **Double Fan Shuffle** is a real shuffle. I have been asked dozens of times if I'm "really" shuffling the cards with the standard fake shuffle. Rather than telling the truth ("No-1 ain't shufflin' a single dang card") I say "why, yes, I am shuffling the cards," and then do the true **Double Fan Shuffle** to disingenuously prove it.

Giobbi has one good flourish shuffle and a couple of weak flourish shuffles in his splendid *Card College*. The good one is a version of the **Double Waterfall Shuffle**. One weak one is the previously-referred-to side shuffle; the other weak one is a kind of expanded-deck side shuffle. In my opinion, if a flourish requires a lot of concentration by the audience to enjoy it, it is not a good flourish. The pretty aspect of the flourish must be obvious. With side shuffles, you have a different way to shuffle cards that is not obviously pretty enough.

Basic Waterfall Shuffle

There's virtually no chance you don't already do this; the shuffle has been described a million times and many laymen can do it. Nevertheless, here it is real quick just in case. If you currently only do the shuffle on the table, here is the way to do it in the air. Here also is the correct method of dividing the deck so that no repositioning or resquaring of the halves is necessary. You will need to be able to do this shuffle very smoothly in order to do the impressive crossed-hands shuffle coming up.

Hold the deck by the short ends from above with the right hand, and curl the index finger on top of the deck. Bow the deck, and position the left hand as shown with the index finger bent (Figure 8-1). Divide the deck by riffling off half with the right thumb onto the other three left fingertips (Figure 8-2). Grip the riffled-off half between the left index finger on top and the other three fingers underneath (Figure 8-3). Lever the end of this half up with the right fingers until you can grip the short end with the left thumb (Figures 8-4, 8-5). Now the left thumb is at one short end of the half, the left index finger is curled at the back, and the other three left fingers are at the other short end of the deck. The right-hand half should already be in the same position in the right hand. Bend both halves (Figure 8-6), and riffle the halves evenly together (Figures 8-7, 8-8). Put both thumbs on the shuffled-together ends (Figure 8-9). The left and right pinkies, middle fingers and ring fingers grip the other ends of the halves by bending at the last joint. The last phalanges of these fingers serve as a fleshy table that keeps the cards from plummeting while the cards are being shuffled. Once the halves are meshed, grip the non-shuffled ends with the last two joints of these same fingers (Figure 8-10). Bend the shuffled deck up so that the juncture of the halves is pressed up against the thumbs (Figure 8-11). Partially straighten all the fingers, and slowly let the cards interpolate (Figures 8-12, 8-13). Draw the deck into dealing position with the right hand (Figures 8-14, 8-15). You can do the waterfall part of the shuffle upside-down, either by inverting the hands or by bowing the shuffled pack down, away from the thumbs (Figures 8-16 to 8-19).

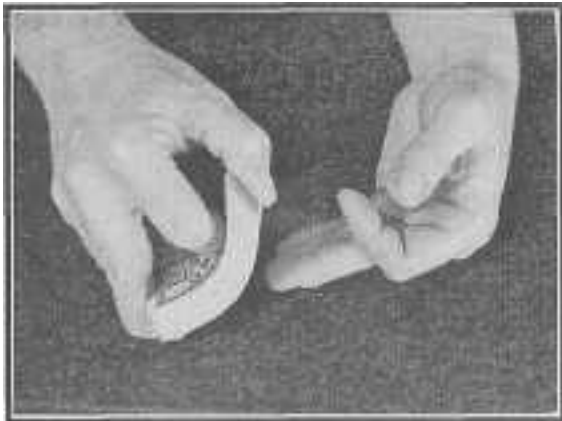


Figure 8-1



Figure 8-2



Figure 8-3

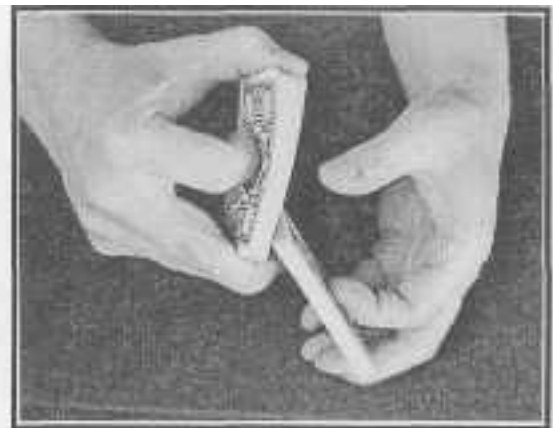


Figure 8-4

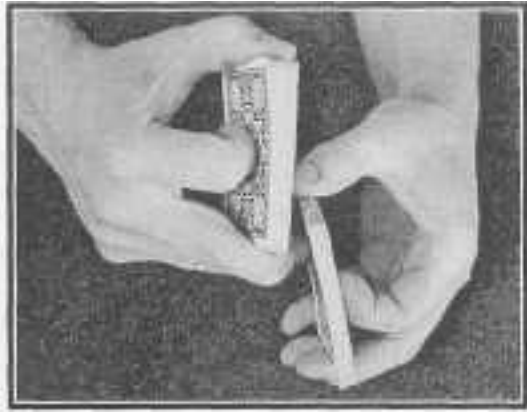


Figure 8-5



Figure 8-6



Figure 8-7



Figure 8-8

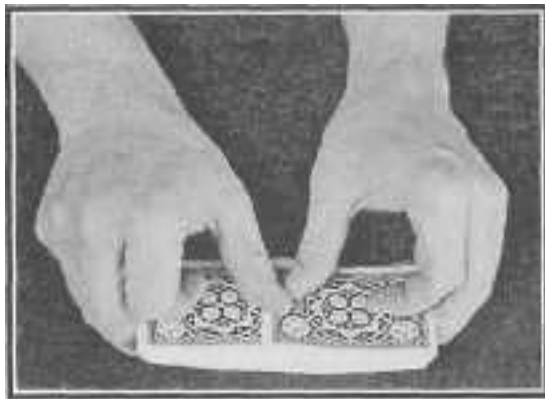


Figure 8-9



Figure 8-10

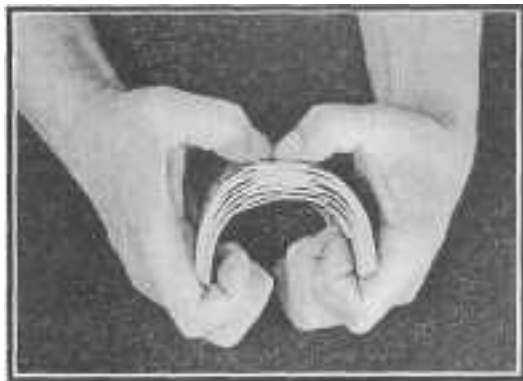


Figure 8-11

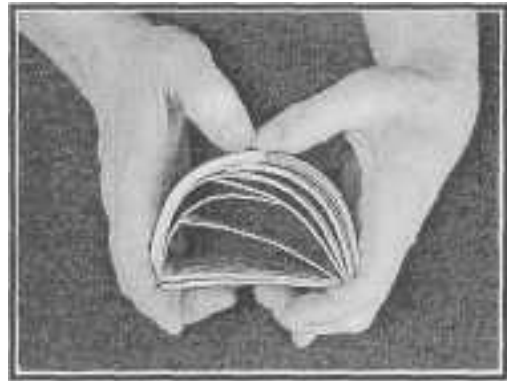


Figure 8-12



Figure 8-13



Figure 8-14



Figure 8-15



Figure 8-16



Figure 8-17



Figure 8-18



Figure 8-19

Cross-Hand Waterfall Shuffle

Divide the deck in half in exactly the same manner as the preceding shuffle. Once the halves are in their proper positions, with the index fingers curled on the tops (Figure 8-20), turn both halves face-up (Figure 8-21). The right wrist revolves clockwise and the left wrist revolves counter-clockwise. Now cross the arms at the wrists (Figure 8-22). It doesn't matter which wrist is on top, just always put the same wrist on top. Keeping the wrists touching, roll both hands in toward you to turn both halves face-down again (Figures 8-23 to 8-28). Shuffle the halves together (Figures 8-29 to 8-31). Put both thumbs on the juncture of the halves (Figure 8-32). Finish with the waterfall interpolation (Figures 8-33 to 8-35). Square the deck as much as possible cross-handed, and then grip the whole deck with just the right hand. Revolve the right hand clockwise around the left until the deck is in dealer's grip in the left hand (Figures 8-36 to 8-39). You can do the waterfall interpolation upside-down with this shuffle as well. Keep the hands crossed at the wrists and roll the hands palm-up. Then waterfall the cards upside-down. The most important thing to remember about this shuffle is to give the audience as full a view of the action as possible - don't block their view of the shuffle with your hands.

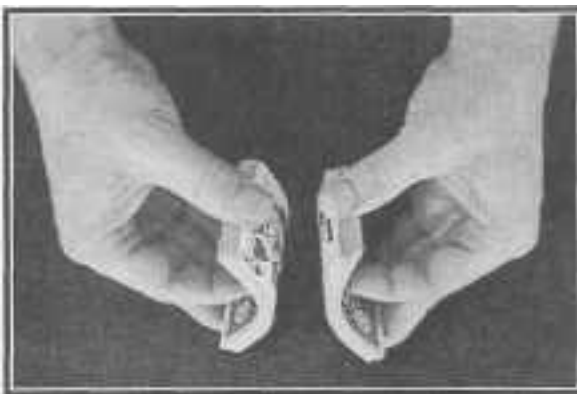


Figure 8-20

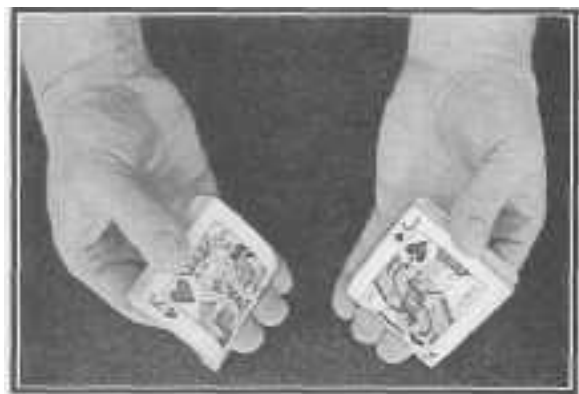


Figure 8-21



Figure 8-22

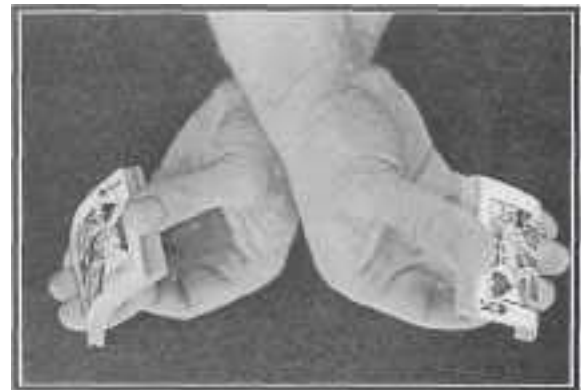


Figure 8-23

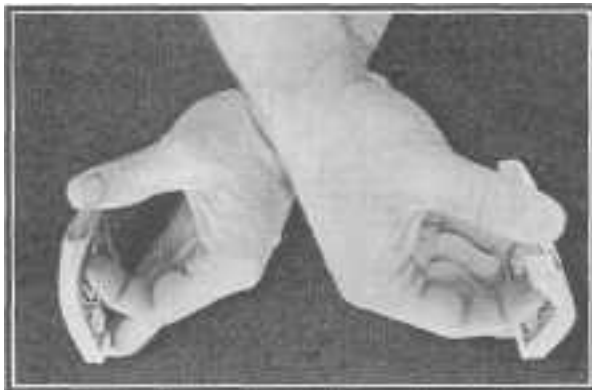


Figure 8-24

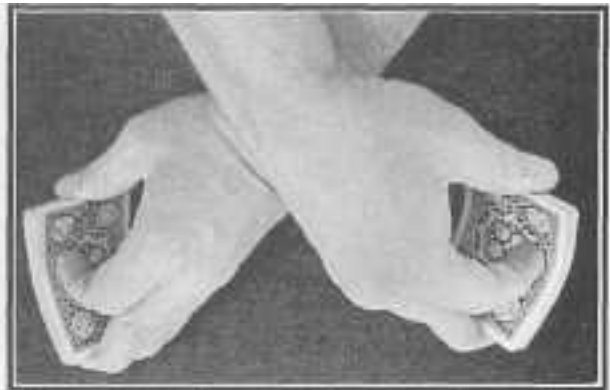


Figure 8-25



Figure 8-26

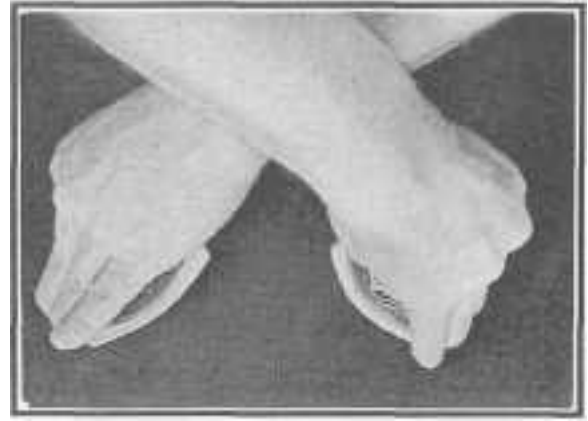


Figure 8-27



Figure 8-28



Figure 8-29

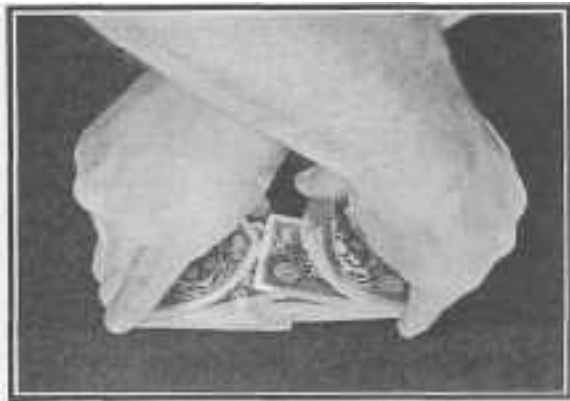


Figure 8-30



Figure 8-31



Figure 8-32



Figure 8-33

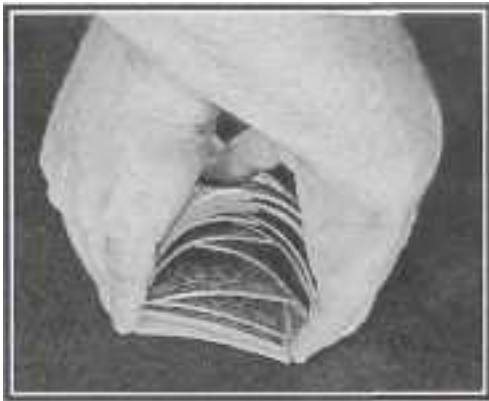


Figure 8-34



Figure 8-35



Figure 8-36



Figure 8-37



Figure 8-38



Figure 8-39

Double and Triple Waterfall Shuffles

These are kind of small, but fancy two-hand shuffles are hard to come by.

I'll give you two double waterfalls and one triple waterfall.

The first **Double Waterfall Shuffle** is by far the weakest. Shuffle the halves of the deck together for one eighth of an inch (Figures 8-40, 8-41). Waterfall the halves together, but only slightly (Figures 8-42 to 8-45). Then waterfall the halves the rest of the way (Figures 8-46 to 8-48). Whoopee. Farelli describes this. It looks a little better if the second waterfall is upside down.

The second **Double Waterfall** looks quite a bit better. Shuffle the halves together for a quarter of an inch but with the halves offset side to side for all but half an inch (Figures 8-49, 8-50). Waterfall the halves

together lengthwise (Figures 8-51, 8-52). Grip the shuffled deck with the left hand only while you reposition the right hand above the shuffled deck (Figures 8-53, 8-54). Then waterfall the cards together widthwise like you would with a one-hand shuffle (Figures 8-55 to 8-57). Giobbi has a version of this in his excellent *Card College*.

The **Triple Waterfall Shuffle** combines the above two concepts. Shuffle the halves for an eighth of an inch and offset the halves side to side for all but one-quarter of an inch (Figure 8-58). Waterfall the halves together halfway, keeping the halves offset side to side (Figures 8-59 to 8-62). Hold the shuffled deck with only the left hand so you can reposition the right hand above the shuffled pack (Figures 8-63, 8-64). Grab the shuffled deck by the long sides from above with the right hand and squeeze the long sides of the deck with the right fingers and thumb as you press up from underneath with the left index finger (Figure 8-65). Waterfall the halves widthwise (Figures 8-66, 8-67). Hold the shuffled deck with only the left hand so you can reposition the right hand (Figures 8-68, 8-69). Finish with an ordinary waterfall the rest of the way (Figures 8-70 to 8-72). To make everything smoother, make sure that during the initial shuffle the top and bottom cards come from the left-hand half.

Since laymen who can do the **Basic Waterfall Shuffle** are invariably proud of it, they seem to appreciate these particular little twists.



Figure 8-40



Figure 8-41



Figure 8-42

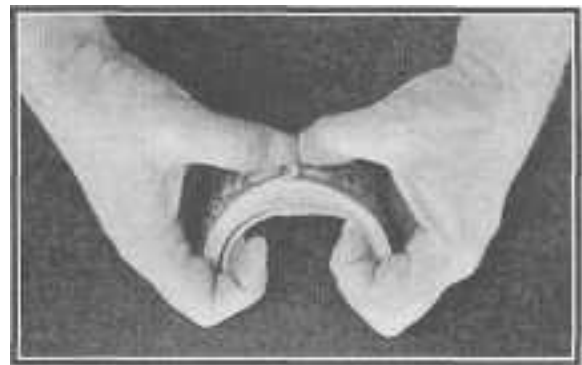


Figure 8-43



Figure 8-44

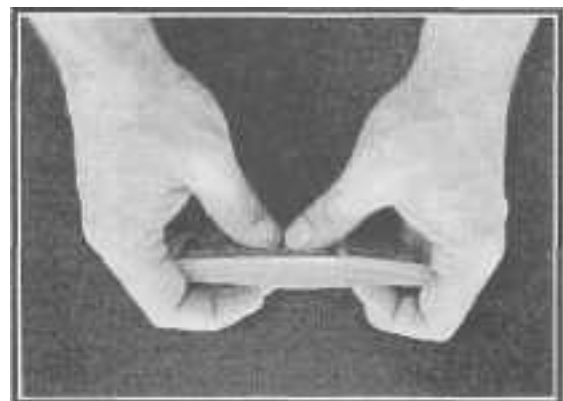


Figure 8-45

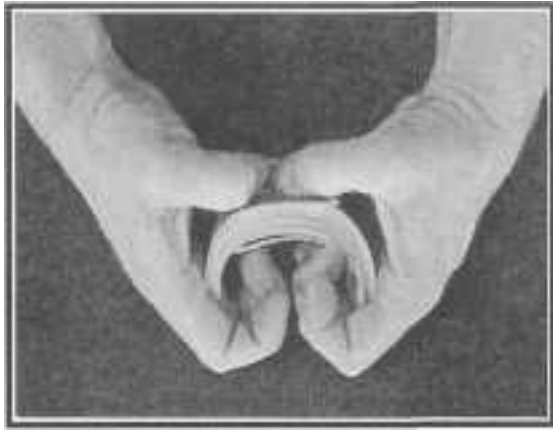


Figure 8-46



Figure 8-47



Figure 8-48

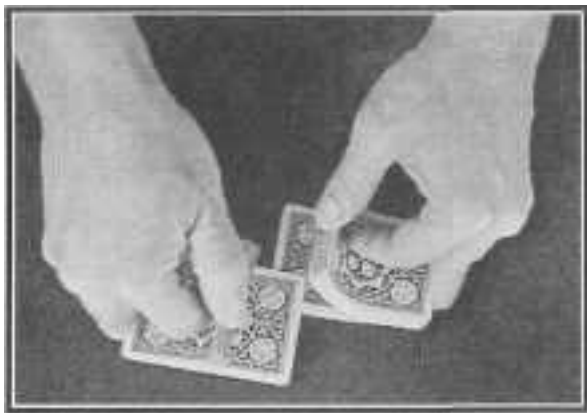


Figure 8-49



Figure 8-50



Figure 8-51



Figure 8-52



Figure 8-53



Figure 8-54



Figure 8-55



Figure 8-56



Figure 8-57

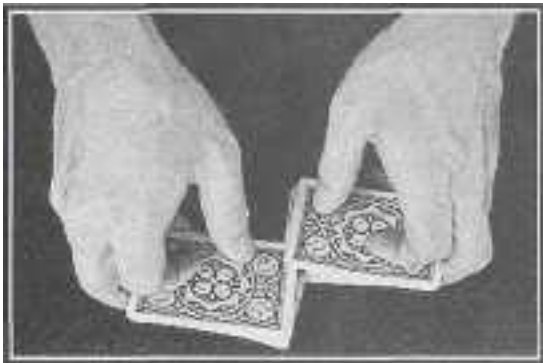


Figure 8-58



Figure 8-59



Figure 8-60



Figure 8-61



Figure 8-62



Figure 8-63



Figure 8-64



Figure 8-65



Figure 8-66



Figure 8-67



Figure 8-68



Figure 8-69

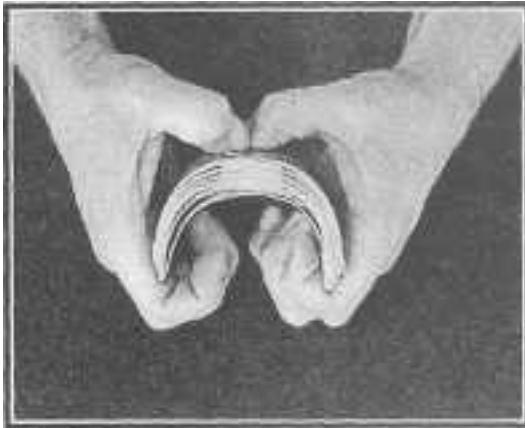


Figure 8-70



Figure 8-71



Figure 8-72

Spread Shuffle

This is an adaptation of the **Meshing Spread** from the Table Flourishes chapter. Divide the deck in half. Place both halves face up on a close-up pad or like surface. Touch the inner corners of the halves together (Figure 8-73). Angle the halves exactly as shown in Figure 8-73. Now spread the halves toward you (Figure 8-74). The inner corners don't have to touch, but they need to be very close for the entire length of the double spread. Reach forward with both hands and simultaneously turn the spreads over (Figures 8-75 to 8-77). As you do so, apply slight pressure toward the juncture of the spreads by pushing

the hands toward each other a little. If all goes well, you will find the spreads have meshed like a zipper, virtually card-for-card (Figure 8-78). Gather the cards by sweeping the hands forward (Figures 8-79, 8-80). Reposition the hands for the standard waterfall finish (Figures 8-81, 8-82). In a cozy close-up situation this shuffle helps present an air of casual mastery. If you have trouble, study the **Meshing Spread**.



Figure 8-73

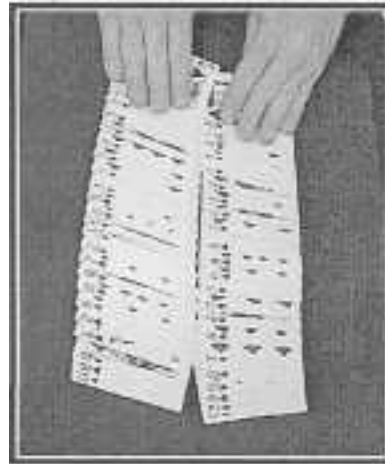


Figure 8-74



Figure 8-75



Figure 8-76



Figure 8-77



Figure 8-78



Figure 8-79



Figure 8-80



Figure 8-81



Figure 8-82

Flat Drop Shuffles

There are two **Flat Drop Shuffles**, the half and the full.

A **Flat Drop Shuffle** is much easier to control than a **Spring Shuffle**, and the half **Flat Drop Shuffle** is probably all you will ever really need in this regard. Divide the deck in half as for the **Basic Waterfall Shuffle**. Grip the left-hand half on the table in standard riffle shuffling position and hold the right-hand half several inches (to start) above the left (Figure 8-83). The right-hand half is in the corner springing grip. Flat drop the right-hand half on the table such that the cards interpolate with the riffling left-hand half and overlap by a quarter of an inch (Figures 8-84 to 8-86). Waterfall the shuffled halves together (Figures 8-86 to 8-89).

For the full **Flat Drop Shuffle**, drop both halves from corner springing grip so that the halves overlap (Figure 8-90). Finish with the normal waterfall. The full **Flat Drop Shuffle** is tough to master because if the drops aren't smooth, the effect is spoiled. Practice **Flat Drops** onto the table from each hand until you can get smooth foot-high columns. Then practice neatly meshing the falling cards.



Figure 8-83



Figure 6-84



Figure 6-85



Figure 8-86



Figure 8-87



Figure 8-88



Figure 8-89



Figure 8-90

Spring Shuffles

The photographs of the half **Spring Shuffle** would look almost exactly like the photographs of the half **Flat Drop Shuffle**. For the half **Spring Shuffle**, divide the deck in half and grip the right-hand half in the corner springing grip. The left hand holds its half in standard **Basic Waterfall Shuffle** position. Spring the right-hand half as you riffle the left-hand half. Get as much height as you can on the spring. As you get better, the sprung half will land more and more squarely. You must also keep the left-hand half perfectly square. Keep the left pinkie, third and second fingers between the face of the half and the table, and press down firmly with the left index finger.

The full **Spring Shuffle** is more impressive, but much, much more difficult to do neatly. This time divide the pack in half and hold both halves in corner-grip springing position. Now spring both halves onto the table so that the halves overlap just enough to waterfall the cards together at the end. This action will be very sloppy at first, for two reasons. One is that you don't have the benefit of a left-hand half stabilized by the left fingers. The other is that you are probably not accustomed to springing cards with your left hand.

Fortunately, just springing the halves onto the table is a lot easier than springing the cards from hand to hand. Plus, if you practice springing the halves simultaneously, the left hand will learn from the right. Soon you will find that, although the height of the springs are limited by the aptitude of the left hand, you can still get respectable height. The hard part is getting the sprung halves to land in neat enough square piles to waterfall them together at the end. In fact, this is so difficult that I personally would advise you to cheat in one of the following manners: First, do a half **Spring Shuffle** with the waterfall finish. Then do the full **Spring Shuffle** but spring the cards so they land atop one another rather than just overlapping a little. Then square the deck without the waterfall finish. Or just do the much-easier-to-control **Flat Drop Shuffles**. Farelli describes the full **Spring Shuffle** without the waterfall finish.

Double Fan Shuffles

The false **Double Fan Shuffle** merely entails properly formed **Twin Fans** being closed together so it looks like they are being shuffled (Figures 8-91 to 8-100). Notice that both fans are closed against the pinkie side of the left palm. This ensures that the cards are square at the lower long side. If you do this as a table shuffle, use the table as a substitute for the left palm. Naturally, if you are displaying the faces of the cards you should use indices fans. When displaying the backs of the cards any old pair of perfectly round, absolutely even fans will do. You can display the thumb side of the shuffle shown in the photos by facing left and extending the arms.

The true **Double Fan Shuffle** uses a left-handed indices fan and a right-handed blank fan and actually shuffles the cards. Make two such fans (Figure 8-101). If you look carefully at the edges of these fans, you will notice that there are actually two raised rows of card corners on each fan (Figure 8-102). Press the edges of the fans near the pinkies together so that the *left front row goes in between the two right rows* (Figures 8-103 to 8-105). If you firmly press the edges of the fans together as you close them, the rows of corners will interlock and the halves will weave together (Figures 8-106, 8-107). This time you can't use the left palm to square the cards against. If you do the true shuffle on the table, you can still use the table to square the fans again. If, however, you do the true shuffle in the air you will have to close the fans mainly by slowly tightening your grip on the fans. Once the cards start to weave, firmly grip the cards nearest the pinkies (the first cards to weave) and weave and close the remainder of the fan onto this more or less stationary block of woven cards. When the fans are almost totally closed, you can press the woven pack against both palms to help square the cards.

The weave will by no means be card-for-card, but after you get the knack you will find that you can shuffle the cards and finish with a normal waterfall (Figures 8-108 to 8-110).

So why bother with the true shuffle if it is so much more difficult? Well, you don't have to if you don't want to. I only use it if a layman asks if the cards are really being shuffled by the other way, and for magicians, most of whom also seem to appreciate the improbability of actually shuffling the cards in this manner. The main reason I do it sparingly is because it is hard on the edges of the cards. You will, particularly when learning, find that some of the corners of the cards begin to split because they are binding together rather than smoothly interweaving. Practice this with decks that you are not going to use for practicing the **Behind-the-Back Deck Separation**.

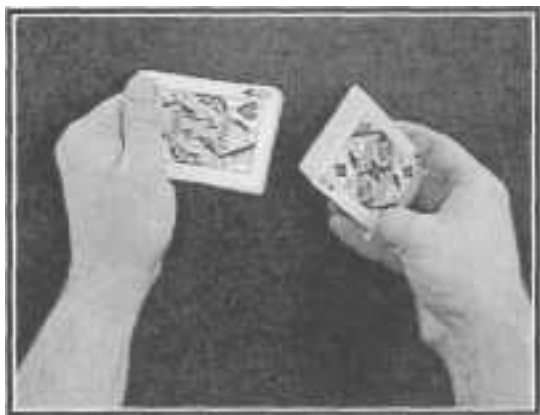


Figure 8-91

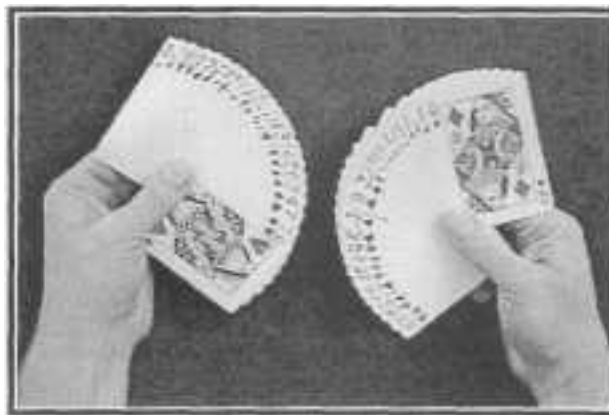


Figure 8-92

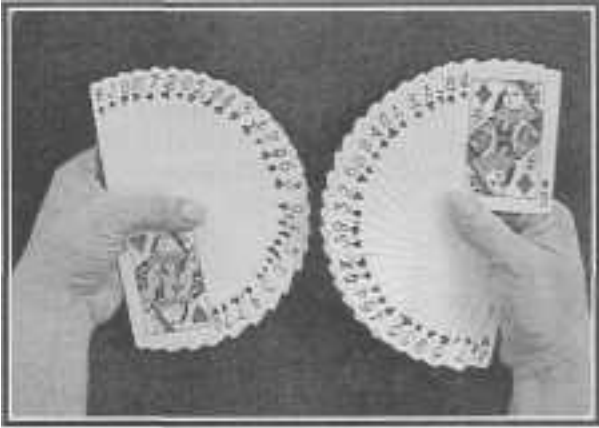


Figure 8-93

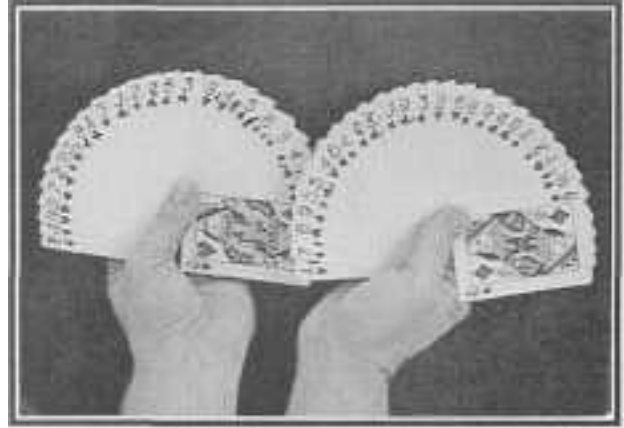


Figure 8-94

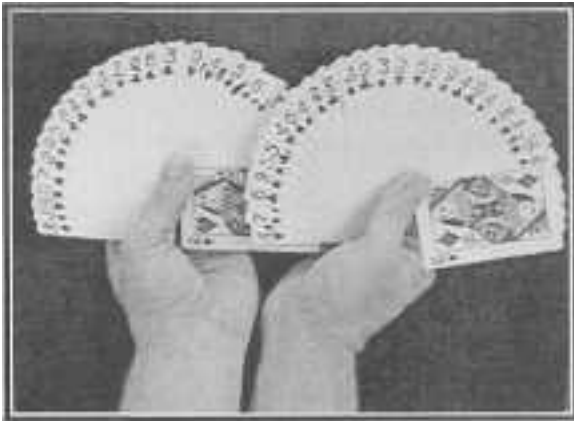


Figure 8-95



Figure 8-96



Figure 8-97



Figure 8-98



Figure 8-99



Figure 8-100

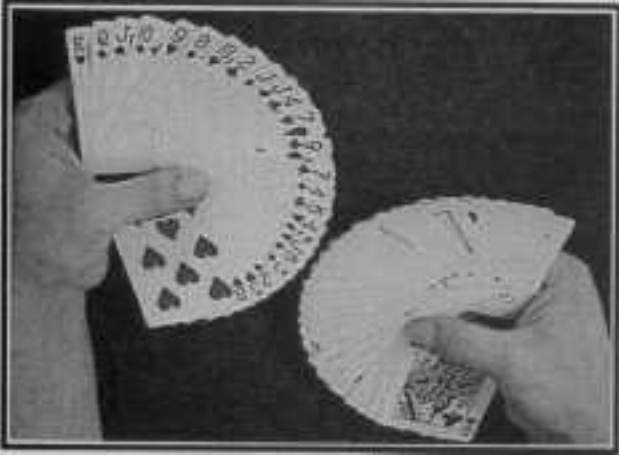


Figure 8-101

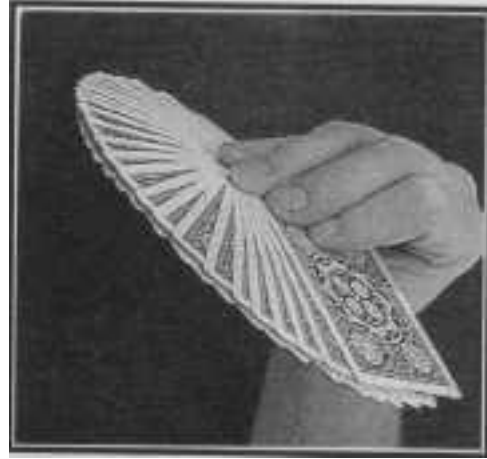


Figure 8-102

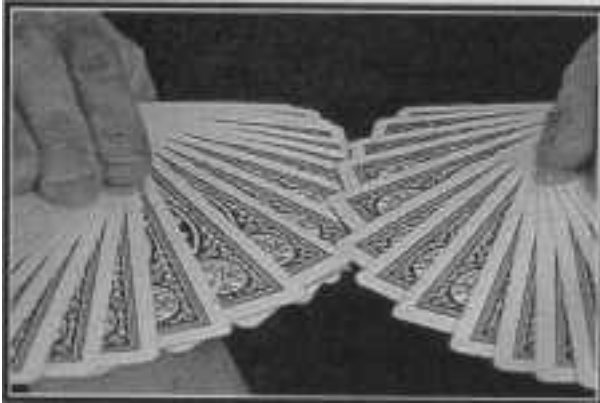


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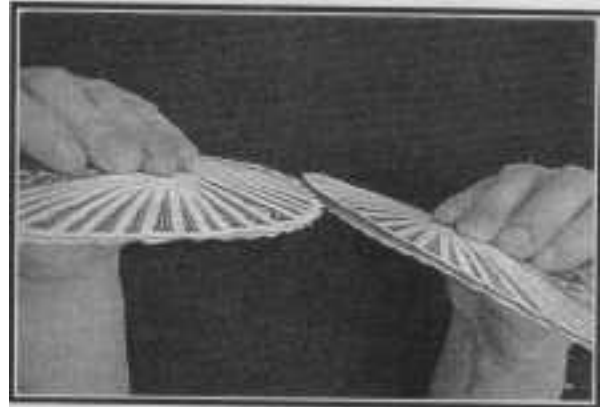


Figure 8-104

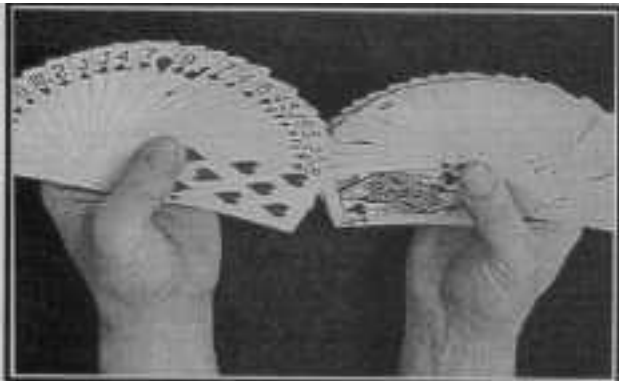


Figure 8-105

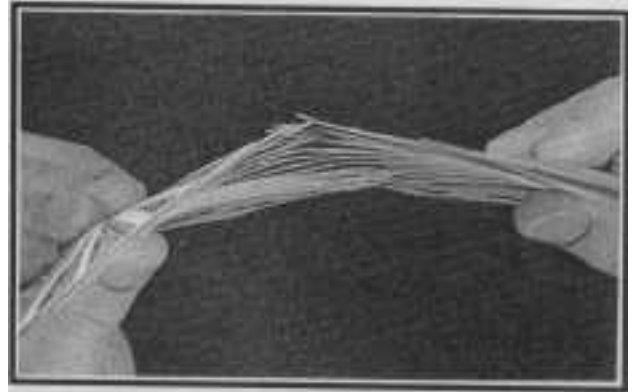


Figure 8-106

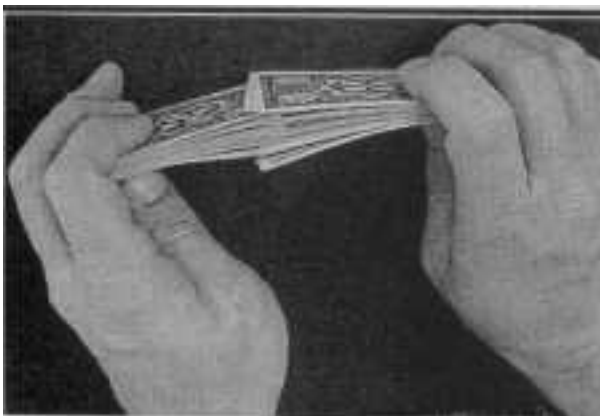


Figure 8-107

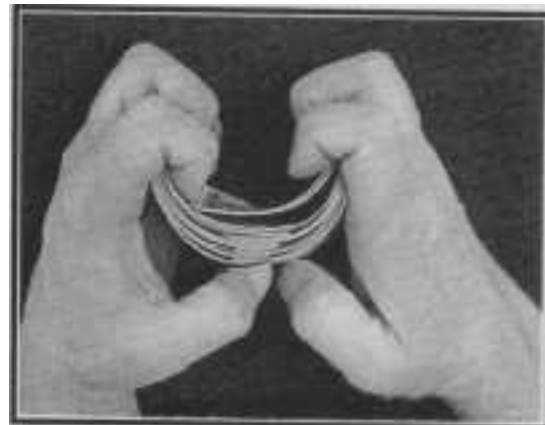


Figure 8-108

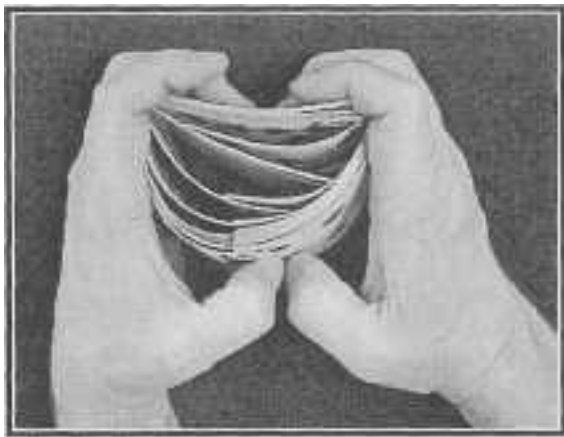


Figure 8-109

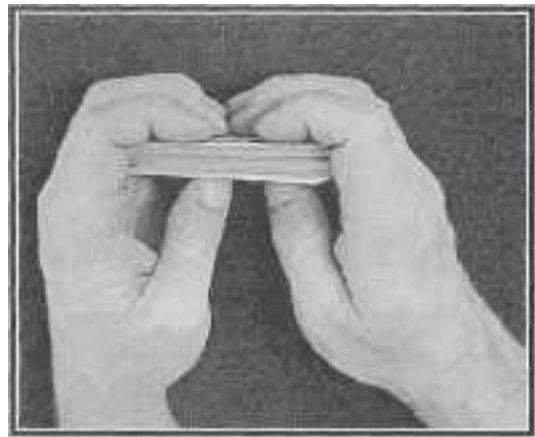


Figure 8-110

Turning Overhand Shuffle

Here is a nice trick two-hand overhand shuffle - a very scarce commodity. You can actually get several different patterns of motion out of this shuffle, as will soon be explained. No matter what pattern you do, the rotation of the right-hand portion of the deck must be absolutely smooth and perfectly timed to mimic the rhythm of a normal overhand shuffle. Don't throw packets from the right hand though, peel them from the right hand with the left thumb.

For the basic shuffle, hold the deck in ordinary overhand shuffle position and pull off a small packet in typical overhand shuffle fashion (Figures 8-111 to 8-113). I learned to overhand shuffle cards with my right index finger at the top long side of the right hand cards. If you overhand shuffle the cards with the right index finger at the short end with the rest of the fingers, that's fine. If you shuffle like me, you will need to extend the right index finger behind the left hand as you do the turning portion of the shuffle. Which is now. Rotate the right hand 180 degrees clockwise from your perspective (counter clockwise in these photos) (Figures 8-114 to 8-117). Strip off another packet with the left thumb (Figures 8-118 to 8-121). Rotate the right hand back to normal orientation (Figures 8-122 to 8-124). Strip off a packet normally (Figures 8-125 to 127). Rotate the right hand again (Figures 8-128, 8-129) and strip off a packet (Figures 8-130 to 8-133). Rotate the right-hand cards back to normal and toss them on the left hand cards (Figures 8-134 to 8-137). That's the basic shuffle.

Now, here's another twist. From normal shuffling position (Figure 8-138) rotate your right hand 180 degrees in a counter-clockwise direction from your perspective (Figures 8-139 to 8-141). Strip off a packet (Figures 8-142, 8-143).

Now you can strip off packets from a right hand that is oriented three different ways. So let's call way number one, the normal way shown in Figure 8-113, Way A. The right hand twisted clockwise from your perspective is Way B (Figure 8-117). And the right hand twisted counter-clockwise from your perspective is Way C (Figure 8-141). The basic shuffle is thus A, B, A, B, A. Add Way C and two more good patterns are possible. First, try A, B, A, C, A, B, A, C, A. Then, for the maximum amount of motion, try A, B, C, B, C, B, A.

You will find it easier to rotate your wrists the required amount if you hold the cards in a plane parallel with the front of your body. In other words, if you are looking down at your left hand in front of your body, rotate your left hand clockwise until your fingers are pointing at, but not lodged in, your navel.



Figure 8-111

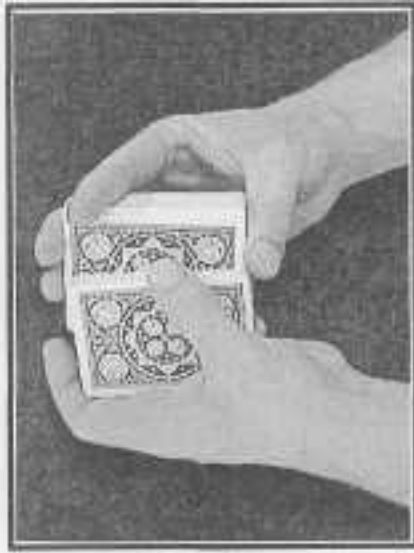


Figure 8-112

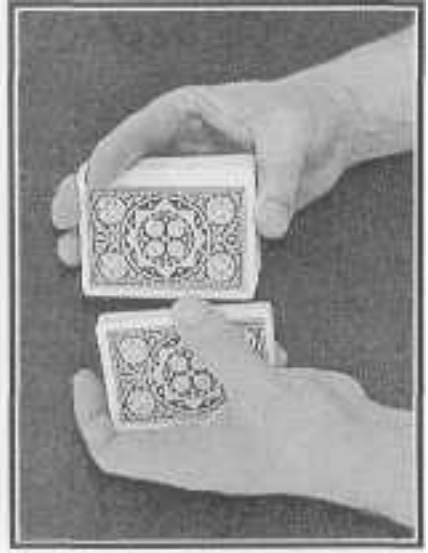


Figure 8-113



Figure 8-114



Figure 8-115



Figure 8-116



Figure 8-117



Figure 8-118



Figure 8-119



Figure 8-120



Figure 8-121



Figure 8-122



Figure 8-123



Figure 8-124



Figure 8-125



Figure 8-126



Figure 8-127

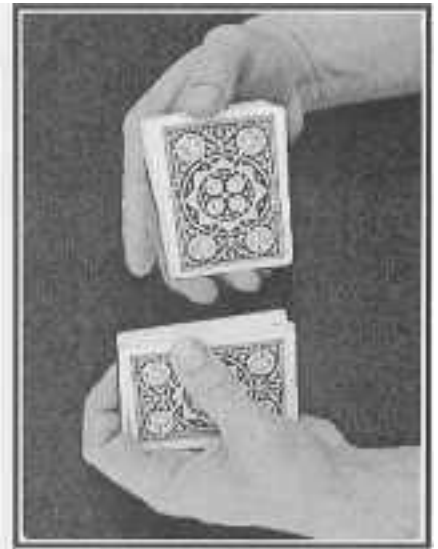


Figure 8-128



Figure 8-129



Figure 8-130



Figure 8-131



Figure 8-132



Figure 8-133



Figure 8-134



Figure 8-135



Figure 8-136



Figure 8-137



Figure 5-135



Figure 8-139

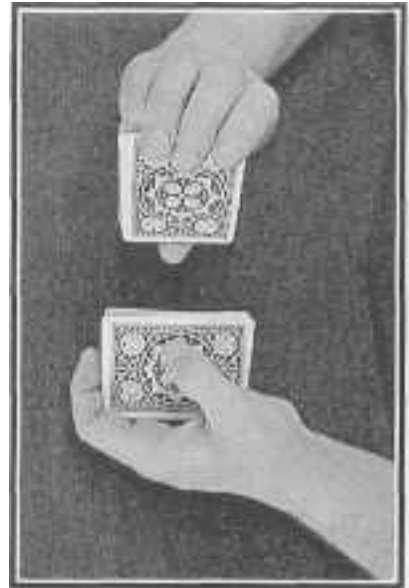


Figure 8-140



Figure 8-141

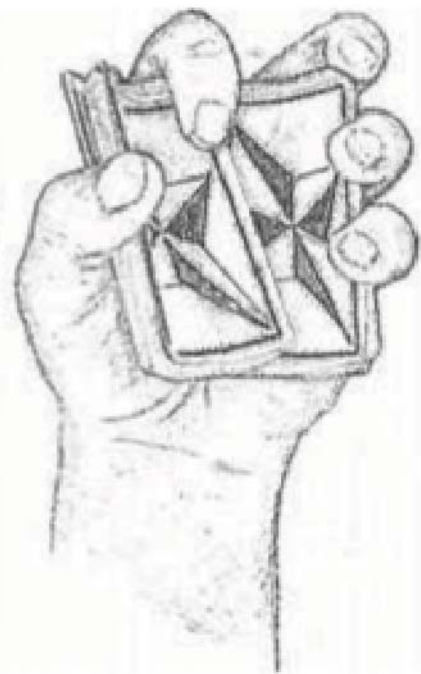
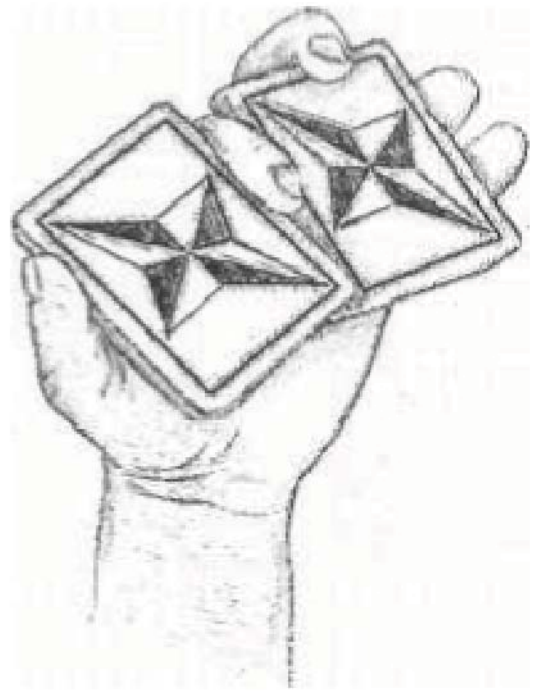
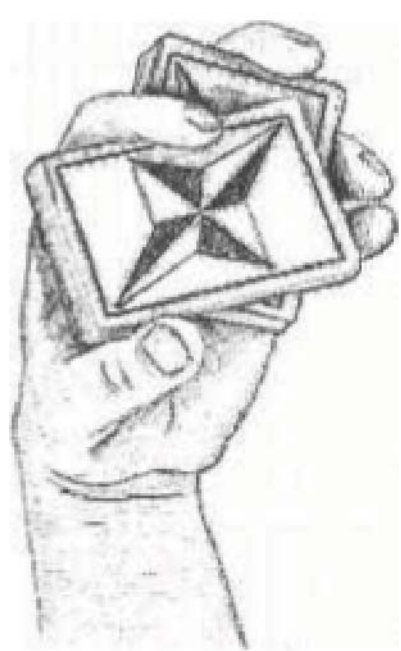


Figure 8-142



Figure 8-143

ONE-HAND SHUFFLES



ONE-HAND SHUFFLES

"In his early career Houdini advertised himself as the 'King of Kards,' and he was without doubt one of the master manipulators of his time. Being a showman, he aimed for the spectacular in his card work, so while he was well versed in more subtle sleights, he stressed card flourishes in his public performances." Walter B. Gibson

A one-hand shuffle is distinguished from a one-hand multiple cut because it is obviously a thorough shuffle and because it deliberately imitates the action of a two-handed shuffle. The **One-Hand Overhand Shuffle** and **"Pincer Grip Shuffle"** meet these requirements. Although these two shuffles could theoretically be classified as glorified multiple cuts, their inclusion here is justified in my "mind." I think the **"Pincer Grip Shuffle"** makes an excellent one-hand Hindu shuffle if billed as such, and the **One-Hand Overhand Shuffle** obviously imitates the two-hand version. Conversely, if a one-hand multiple cut looks more like a multiple cut than a shuffle, then it's a cut. That's why the **Charlier/Thumb "Shuffle"** is a multiple cut - it certainly mixes the cards but doesn't look like a shuffle. Same with the not-described **"Casaubon Shuffle"** actually a running Scissor Cut.

While we are being technical, the one-handed riffle shuffles are really weave shuffles. It's just that the layman doesn't know (or care to know) about Faro shuffles, butt-riffle shuffles, weaves, riffles or whatever. I always try to see a flourish through a layman's eye, and to a layman the one-hand weave most resembles the two-hand riffle shuffle with which he is so familiar. All this assumes that you do the waterfall to finish the shuffle, as opposed to just pushing the shuffled halves together. About the only time I think merely pushing the shuffled halves together is justified is if you are exhibiting the **One-Hand Table Riffle Shuffle** as the one-handed correlate to the standard two-handed gambler's shuffle. Remember, real gamblers never exhibit waterfall shuffles or card flourishes of any kind. Although some can one-hand shuffle piles of casino chips with disquieting fluidity.

The serious student should master at least one method of the one-hand weave/riffle shuffle in both the right and left hands because this will enable delivery on the improbable claim of being able to shuffle two decks of cards, one in each hand, simultaneously. I recommend my **Turning One-Hand Riffle Shuffle** for such a feat, since it is easier to do while blindfolded, or better yet, with both hands tied behind the back.

Very few methods of true one-handed shuffles have ever found their way into print. Bill Turner, in his wonderful *How to Do Tricks With Cards*, misnames a one-handed multiple cut a one-handed shuffle. So does Lynn Searles, in the excellent little *The Card Expert*. So do many other authors. Lewis Ganson, in *Expert Manipulation of Playing Cards*, under the rubric "One-Handed Waterfall Shuffle," tells you to shuffle the cards with two hands and then do just the waterfall part in one hand. This is obviously not a one-hand shuffle. In Dai Vernon's prolific output there are at least three different one-hand shuffles described, although one of them, *"Benzon's Shuffle,"* is a rather bizarre pseudo-riffle shuffle and one, *"The Notis Cascade,"* is described merely as an adjunct to a **Cascade**. There have been a couple of recent descriptions, including the invaluable insight of the physically one-handed Renee Levand. (Levand even describes a one-handed false weave/riffle shuffle.) In this chapter I'll describe one-hand riffle (actually weave) shuffles, a one-handed overhand and Casaubon's **"Pincer Grip Shuffle,"** which to me is a one-handed Hindu shuffle.

A crowd-pleasing demonstration consists of doing all of the common two-hand shuffles with one hand. Do a two-hand overhand shuffle. Then the **One-Hand Overhand Shuffle**. Do an on-the-table two-hand gambler's riffle shuffle (shuffle cards by corners, no waterfall). Then do the **One-Hand Table Riffle Shuffle** sans waterfall. Then a two-hand Hindu shuffle. Then the **"Pincer Grip Shuffle."** Then a two-handed in-the-hands waterfall shuffle. Finally do either of the in-the-hands one-hand weave shuffles. You don't need to name any of the shuffles, but you can if you want. I would just say something like "mere mortals shuffle like this:" for the two-hand versions. One other touch: If you do the **One-Hand Overhand Shuffle** immediately after a two-hand overhand shuffle in this sort of demonstration, shuffle with the same hand both times. In other words, if you do the **One-Hand Overhand Shuffle** in your left hand, precede it with a left-handed two-hand overhand shuffle. This is so the audience can more appreciate the degree to which the one-handed version resembles the ordinary version. Same with the **"Pincer Grip Shuffle"** used as a one-hand Hindu shuffle. Naturally, it is easier to temporarily switch hands on the two-hand overhand and Hindu shuffles rather than switching hands on their one-handed counterparts.

Standard One-Hand Riffle Shuffle

I have seen this method attributed to one Howard DeCoursey. Dai Vernon has illustrated this shuffle several times. Joe Cossari also describes this method, although he superfluously advises you to bend the cards along their width before the shuffle and to always use the same deck for the one-hand shuffle. Neither is necessary.

Hold the deck in the left hand, high in the hand at the first knuckles, with the pinkie and index finger at opposing short ends and the thumb and third and ring fingers at opposite long sides (Figure 9-1). Riffle down the corner of the deck and break the deck in half with the index finger (Figure 9-2). Stick this finger into the break (Figure 9-3) and grip the lower half between the thumb and index finger. You must tilt the hand toward the middle, ring and pinkie fingers and use gravity to help keep the upper half in position as you spread the hand and move the lower half to the left and the upper half to the right (Figure 9-4). This momentary reliance on gravity is the trickiest part of the shuffle, and it is obviated in the superior, soon-to-come **Turning One-Hand Riffle Shuffle**. When the packets are spread far enough apart (Figure 9-5), insert the index finger between the two halves without releasing the grip on the upper half. Straighten the halves and they should end up positioned as in Figure 9-6. The other hard part of this shuffle is keeping the halves perfectly square so that when you push the two inner corners together (Figures 9-7, 9-8), the cards start to weave (Figure 9-9). It is possible to weave the cards from the top to the bottom; if this is easier for you, fine. Continue to press the corners together and continue to weave the cards (Figure 9-10). While you are learning, you might find it helpful to kind of rock the corners up and down to try and initiate the weave. Later on, the weave happens all at once - as soon as the first cards weave, the rest instantly follow. In fact, in extreme close-up situations, you might even want to slow the weave down to more resemble a riffle.

To start, you'll just want to try to get the knack of weaving. Sooner or later, though, you must focus on some of the finer points, the most important of which involve top and bottom card positioning. Unless you want one or two cards to fall off this shuffle, the right (fingers-controlled) half must be slightly larger than the left (thumb-controlled) half, and the right half must contain the top and bottom cards of the shuffled deck. In other words, the first and last cards of the shuffle come from the right half.

Once the cards are woven (Figure 9-11), remove the index finger from between the halves (Figure 9-12) and push the halves together for about a quarter-inch of their width (Figure 9-13). Use the index finger to keep the halves square (also Figure 9-13). Curl the index finger over the juncture of the halves and press into the palm (Figure 9-14), keeping a firm grip on the cards with the other fingers and thumb. Release the pressure of the index finger and the cards should begin to waterfall up(!) and continue to coalesce together (Figures 9-15, 9-16). Square the deck in usual one-hand fashion.

A lot of people turn their hands over and do the waterfall portion with the cards face-up, or start the shuffle with the cards face up and then turn them over for the waterfall, apparently on the theory that the waterfall thus exhibited more resembles that of the two-hand waterfall shuffle. This slightly irritates me. No one I know turns the cards face up when shuffling. I almost always do the waterfall as shown in these pictures and no layman has ever complained that the shuffle looked "upside down." However, for the true purist, here is a way to do the waterfall "right side up," and without turning the deck face up at any point. Since this method is slightly more difficult than the waterfall just shown, I usually save it for a really focused exhibition of one-hand shuffles done in just the left hand to mimic two-hand shuffles, and use the other, easier method for one-hand shuffles in both hands simultaneously, behind-the-back one-hand shuffles, one-hand shuffles done while doing another flourish in the other hand, and other one-hand shuffles performed under duress. Please rest assured that the preceding sentence is the longest in this book.

When the halves are woven, put the index finger on top of the juncture of the halves. Then bend the second finger enough to put it underneath the woven halves. Press down hard with the index finger as you press up hard with the second finger. Then pull down with the thumb on one side and third and pinkie fingers on the other. Now the deck is bowed up and you can waterfall the cards together in right-side-up orientation.



Figure 9-1

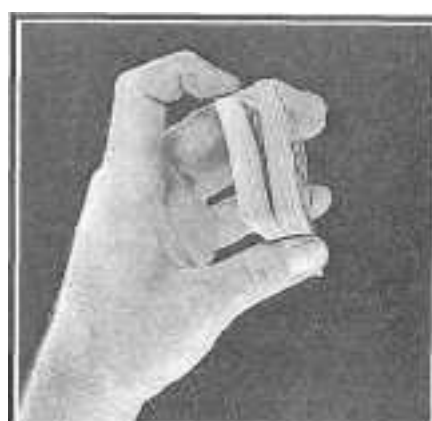


Figure 9-2

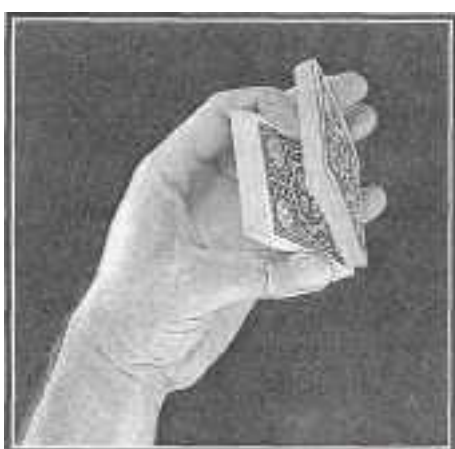


Figure 9-3



Figure 9-4



Figure 9-5



Figure 9-6



Figure 9-7



Figure 9-8

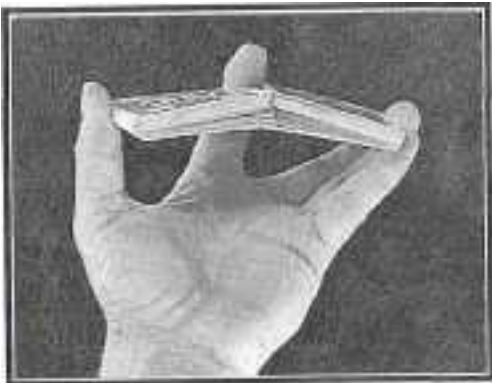


Figure 9-9

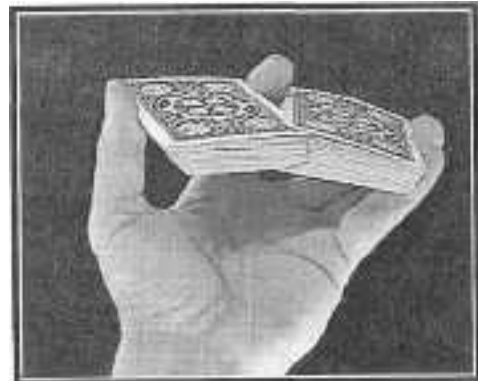


Figure 9-10



Figure 9-11



Figure 9-12



Figure 9-13



Figure 9-14



Figure 9-15



Figure 9-16

Turning One-Hand Riffle Shuffle

This is the most stable method of doing the one-hand weave, because of a better method of dividing the deck in half. Normally, merely dividing the deck in a different way prior to a shuffle would not equate to a separate flourish. However, with the **Turning One-Hand Riffle Shuffle**, the method of deck division gives you an overall easier and superior flourish. I would never exhibit the previous method and this one in immediate succession and expect laymen to get a big rise out of the difference.

I have seen a couple of other scissor-like deck divisions prior to one-hand shuffles; these are truly minor variants, and none is as sure and stable as this one.

Hold the deck in the left hand with the middle finger at the far short end (Figure 9-17). You can easily and quickly walk the fingers counter-clockwise around to this position from dealing position. Riffle down the inner right corner with the thumb to midpoint (Figure 9-18). Insert the thumb into the break at the knuckle (Figure 9-19). Push to the left with the edge of the thumb to disengage the top half (Figure 9-20). Sweep the thumb to the left, rotating the top half clockwise 180 degrees (Figures 9-21, 9-22). Keep both halves absolutely square throughout and press the inner corners together (Figure 9-23). Weave the inner corners together (Figures 9-24 to 9-26). Remove the index finger from between the halves (Figure 9-27). Press the halves together and place the index finger on the juncture of the halves (Figure 9-28). Bow the woven deck down toward the palm with the index finger and waterfall the halves together (Figures 9-29 to 9-31). The shuffle is much more stable if the top and bottom cards come from the right, fingers-controlled half. You can do this whole shuffle upside-down, it is so durn stable.*



Figure 9-17



Figure 9-18



Figure 9-19

*read: dang stable



Figure 9-20



Figure 9-21

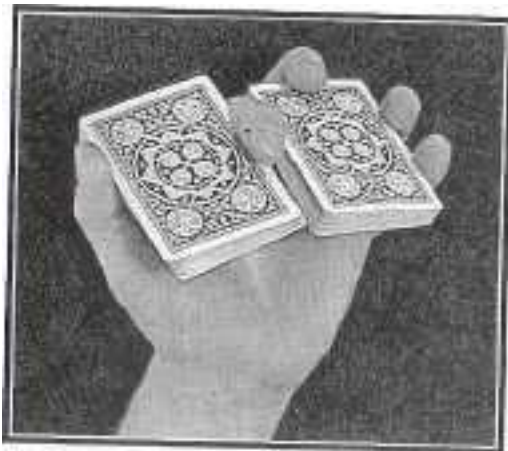


Figure 9-22



Figure 9-23



24
Figure 9-24



Figure 9-25



Figure 9-26

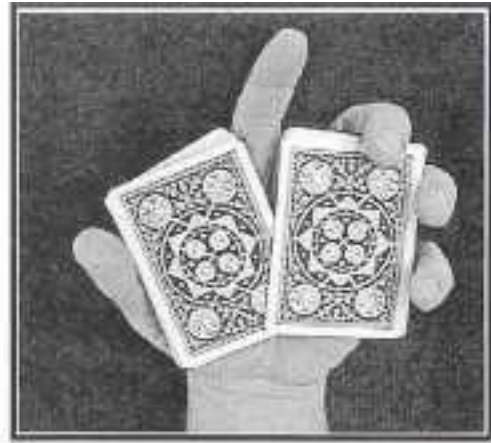


Figure 9-27

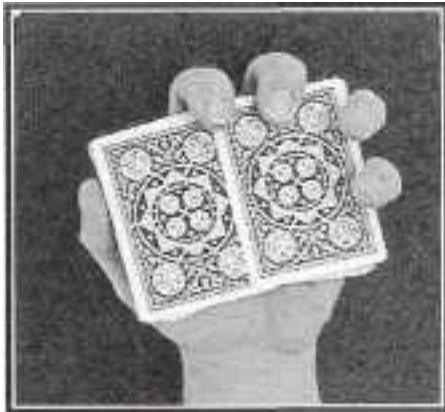


Figure 9-28



Figure 9-29



Figure 9-30



Figure 9-31

One-Hand Table Riffle Shuffle

Dai Vernon describes this one. You can do it with or without the waterfall finish to suit your needs. One variant of this shuffle involves using the thumb to do the work of the index finger. I think that's too minor to be a separate shuffle. Another variant of the **One-Hand Table Riffle Shuffle** entails shuffling the cards long sides to the audience. The cards are shuffled in the same orientation as the two-hand **Basic Waterfall Shuffle**. This looks really good if you can do it. The hard part is, you need a wide reach to be able to get your fingers around the short ends of the halves of the deck. When I try it, it hurts my hand.

For the normal version, place the deck on the table, short end to the audience (Figure 9-32). Separate the deck by lifting up half with the left hand between the left thumb and fingers on the long sides (Figure 9-33), and moving this half one quarter of an inch to the right of the bottom half (Figures 9-34, 9-35). Keep both halves absolutely square. Tilt the lifted-off half such that the far corners (from your perspective) touch (Figure 9-36). Position the pinkie behind the left half. Place the index finger at the far juncture of the two halves (Figure 9-37). The index fingertip needs to be touching the table. Press the palm of the hand firmly down on both halves (Figure 9-38). Now press the halves together with the thumb and second and third fingers as you draw the index finger up along the juncture (Figures 9-39 to 9-41). The cards should weave from bottom to top. Keep the palm pressed down on the halves throughout.

Waterfall the halves together in the following fashion. Put the index finger under the juncture of the woven halves. Lift the woven deck at the juncture of the halves until the juncture firmly presses against the palm (Figure 9-42). Release the index finger and the halves should waterfall together on the table (Figures 9-43/9-44).

If the cards don't weave, try a couple of things. First, make sure you are trying to weave the bottom cards first, rather than all the cards at once or the top cards first. Once the weave starts with the bottom cards, the rest will automatically follow. Second, remember to keep firm pressure with the palm throughout the weave, and make sure the palm touches both halves of the deck. Finally, the halves must be absolutely square and not beveled.



Figure 9-32



Figure 9-33



Figure 9-34



Figure 9-35

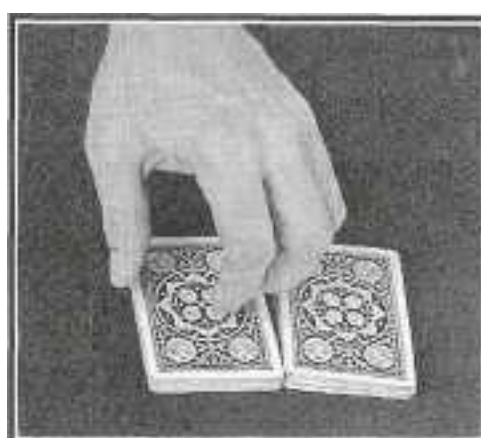


Figure 9-36



Figure 9-37



Figure 9-38



Figure 9-39



Figure 9-40



Figure 9-41



Figure 9-42



Figure 9-43



Figure 9-44

One-Hand Overhand Shuffle

This is an elegant and visually interesting imitation of the standard two-handed overhand shuffle.

Hold the deck by the short ends between the left thumb and index fingers at the lower corners (Figure 9-45). The index finger and thumb must be as close to the corners as possible. Lower the deck onto the other three fingers (Figure 9-46). The middle finger is at the lower right corner of the deck to start; when the shuffle commences, this middle finger must move a little, around to the far short end of the deck to receive and square packets. If you start out with the middle finger on the short end, the index finger won't have room to break off the first packet. When you become proficient with the shuffle you can quickly move from dealing position to Figure 9-46 and start the shuffle. Lift all but the top ten cards or so with the thumb and index finger (Figure 9-47). To cause the ten-card packet to disengage from the balance of the deck, roll and draw back the thumb-tip and index fingertip so that the cards separate. Draw back the thumb and index finger a lot, and you could cut the deck in half. Draw them back only a tiny bit, and you could release just one card off the top.

Move the middle finger to the far short end of the small packet to help hold and square it. Continue to lift the rear majority of the deck (Figures 9-48, 9-49), letting the small packet sit on the ring finger and pinkie. Continue to lift the rear lion's share of the deck until it clears the side of the small packet (Figure 9-50). Bring this large portion of the deck to the front of the small packet (Figure 9-51). Release a second small packet in the same manner (Figures 9-52, 9-53). Again elevate the main part of the deck until it clears (Figure 9-54), and the second packet falls on the first. Lower the big part of the deck with the thumb and index finger (Figure 9-55), and break off another packet (Figure 9-56). Continue to shuffle off (Figures 9-57 to 9-60). It actually looks more like a regular overhand shuffle if you are a little sloppy with the breaking off of some packets. Too messy though, and the packets won't clear at all. When you only have a few cards remaining between the thumb and index finger, throw these cards on top and you're finished (Figures 9-61 to 9-63). While the shuffle is illustrated with only four packets shuffled off, you will need to do seven or eight for optimum effect.

A pretty bit with comic potential consists of doing a two-hand overhand shuffle, and removing and then replacing one hand without interrupting the shuffle. This can be done very casually, the deck being shuffled as the performer uses one hand to adjust his tie, look at his watch, etc. The secret is never to do a genuine two-handed overhand shuffle. Instead, do the one-hand version with the other hand cupped in front of the hand doing the work of the one-hand shuffle. Say you do the **One-Hand Overhand Shuffle** in your left hand. Cup the right hand in front of the deck so it looks like it is aiding in a two-hand shuffle. Move the right thumb so it looks like it is stripping off packets. Then you need only remove and replace the right hand during the middle of the one-hand shuffle. Since I learned the **One-Hand Overhand Shuffle** in my left hand, I pretend to do the two-hand version left-handed also. If you have no pre-existing prejudice one way or the other, and you do the ordinary two-hand version right-handed, it might behoove you to learn the one-hand version with your right hand instead of your left.

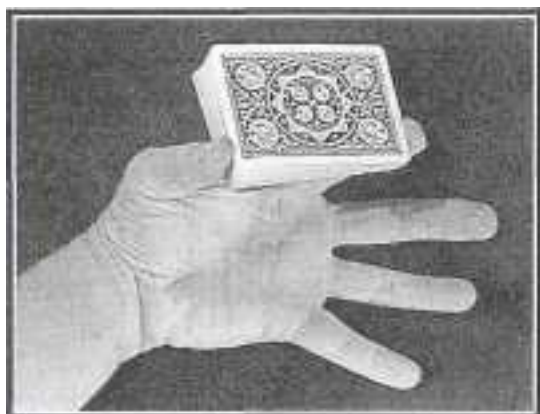


Figure 9-45

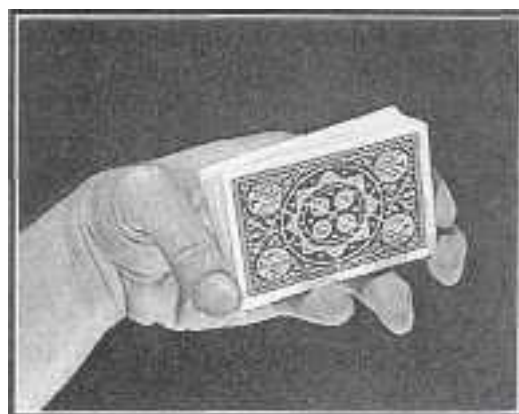


Figure 9-46

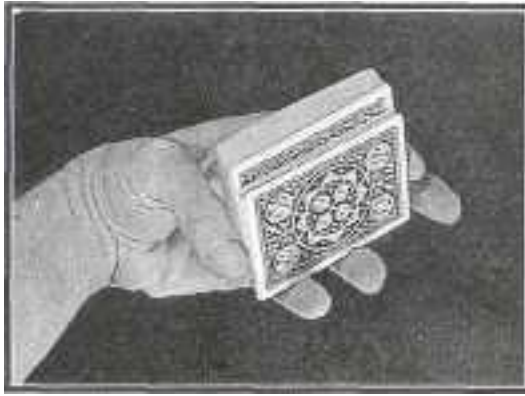


Figure 9-47

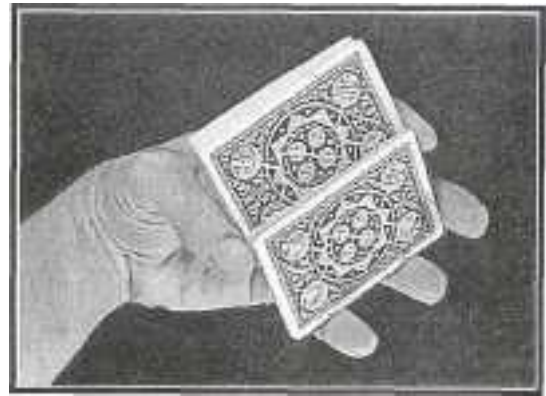


Figure 9-48



Figure 9-49



Figure 9-50



Figure 9-51

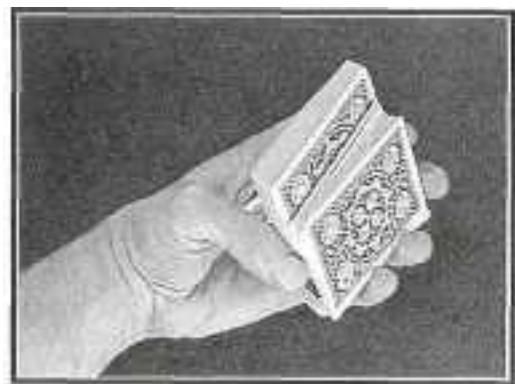


Figure 9-52

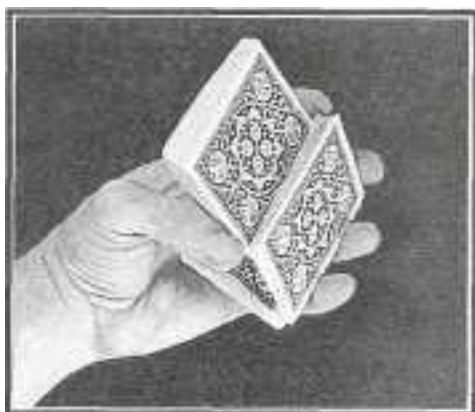


Figure 9-53



Figure 9-54



Figure 9-55

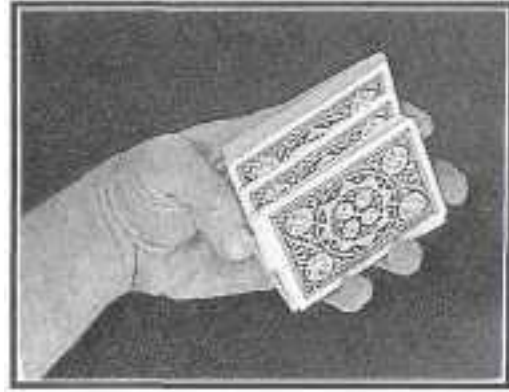


Figure 9-56



Figure 9-57

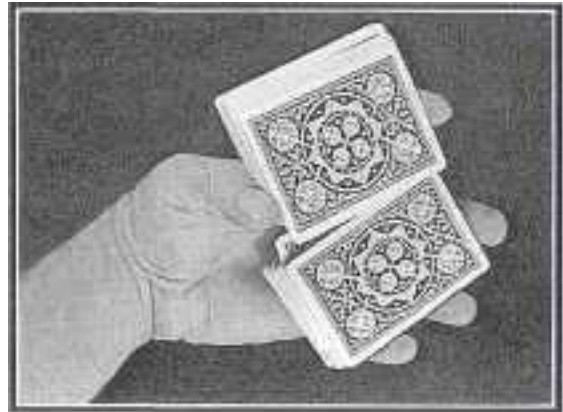


Figure 9-58

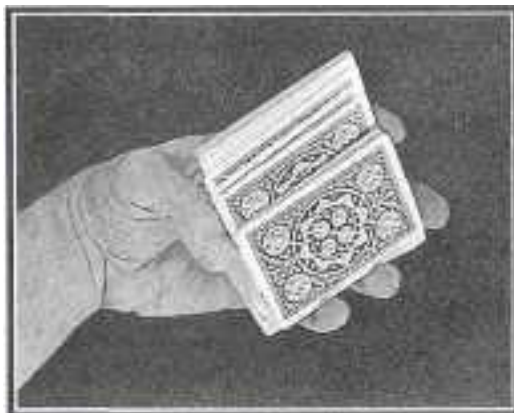


Figure 9-59



Figure 9-60



Figure 9-59



Figure 9-62



Figure 9-63

Pincer Grip Shuffle

Grip the deck as for the "Pincer Grip Cut." The third finger is curled underneath the deck, the index finger is at the far right corner, the thumb is at the far left corner (Figure 9-64). Pinch the top five or six cards between the thumb and index finger (Figure 9-65). Pull this packet off the deck by drawing the thumb and index finger away from you as you draw toward you with the other fingers (Figure 9-66). Continue until the packets clear (Figures 9-67, 9-68). You will likely have to straighten the pinkie, ring and second fingers to get the packets to clear. Drop the packet into the palm (Figures 9-69, 9-70). Pluck off another packet between the index finger and thumb (Figures 9-71 to 9-73). Pull the packet off the deck and put it onto the packet in the palm (Figures 9-74 to 9-79). Repeat with more packets (Figures 9-80 to 9-86). When all but a few cards have been transferred to the palm, close the fingers and square the deck (Figures 9-87 to 9-89).

As with the single cut version of this stunt, the tricky part is cleanly breaking off cards with the thumb and index finger. Try lifting up on a packet with the thumb prior to pulling the packet forward. Try moving the pinkie to the near short end of the deck to keep more than the desired cards from being plucked off.

This is one of many wonderful items in Dr. George Casaubon's chapter on one-hand cuts in *Ross Bertram on Sleight of Hand*. I always employ it as a one-hand Hindu shuffle.



Figure 9-64



Figure 9-65



Figure 9-66



Figure 9-67



Figure 9-68



Figure 9-69



Figure 9-70



Figure 9-71



Figure 9-72



Figure 9-73



Figure 9-74



Figure 9-75



Figure 9-76



Figure 9-77



Figure 9-78



Figure 9-79



Figure 9-80



Figure 9-81



Figure 9-82



Figure 9-83



Figure 9-84



Figure 9-85



Figure 9-86



Figure 9-87



Figure 9-88



Figure 9-89

Shuffle Miscellany

Benzon's Shuffle. This strange shuffle is in Dai Vernon's *More Inner Secrets of Card Magic*. Not quite a one-hand cut, not quite a one-hand shuffle, it involves meshing small packets together through the use of sheer brute force. It lacks the elegance of a one-hand weave and has little to offer beyond sheer novelty of method. Substitute the **Charlier/Thumb "Shuffle"** for virtually the same effect.

More Andrus Weirdness. I like Jerry Andrus, but sometimes I just wonder. I think his *Card Control* is loaded with practical magical sleights. *Andrus Deals You In* is a mixture of neat original effects and risible monstrosities. And *Kurious Kards* contains much material that is unworkable or unwatchable. Among the most impractical offerings of all is the ludicrous **"Square Shuffle."** It is a table shuffle in *Andrus Deals You In*. Get ready. Divide the deck in half. Weave the halves. Turn the halves so that they are at right angles to one another, like an 'L'. Divide the weaved, L-shaped deck. Riffle shuffle one short end each of the two woven, L-shaped halves for an inch or so. Divide this new, U-shaped, four-packet shuffled deck in half. Riffle shuffle for an inch. The deck now resembles a square. I don't know where to start on this one. First, there are eight packets in all, so that means the last four packets you "shuffle" together only contain five to seven cards. Andrus' illustrations for this cut depict a deck that looks like it contains at least 300 cards. Second, riffle-shuffling is not a card-for-card method of shuffling, so the cards are always somewhat messy. And finally, what the hell do you do with the square once you've so onerously constructed it? If you do Andrus' suggested *"O. U."* trick, your audience (if any remain after the shuffling part) may turn violent.

Side Shuffles. Both Fox and Giobbi give shuffles where the cards are interlaced by the long sides instead of the short ends. Giobbi has a table shuffle in *Card College*, and Fox used his pinkies to shuffle the cards from top to bottom as an in-the-hands shuffle. And Jack Merlin describes yet another side shuffle in *"...and a Pack of Cards."* I think all of these shuffles are too small. They amount to different ways of shuffling a deck of cards, but not visually interesting ways. The **Double and Triple Waterfall Shuffles** I did include barely rise above this category, and I mean barely.

In-the-Hands Spring False Shuffle. This entails thumb-springing one half on top of the other with the hands held close together. It's a false shuffle that doesn't look like a real shuffle and is too messy to be a flourish. From Andrus.

In-the-Hands Side Spring Shuffle. The above shuffle with the cards held by the long sides instead of the short ends. The thumbs spring the cards into each other, shuffling them quite thoroughly. I think this is too small and messy. I wish there were more good flourish shuffles.

Deck Expansion Shuffle. Expand the deck as for a **Waterfall Drop**. Divide the deck, keeping the halves expanded. Push the expanded halves into one another by the sides to shuffle the cards. Another different way to shuffle cards that just isn't fancy enough.

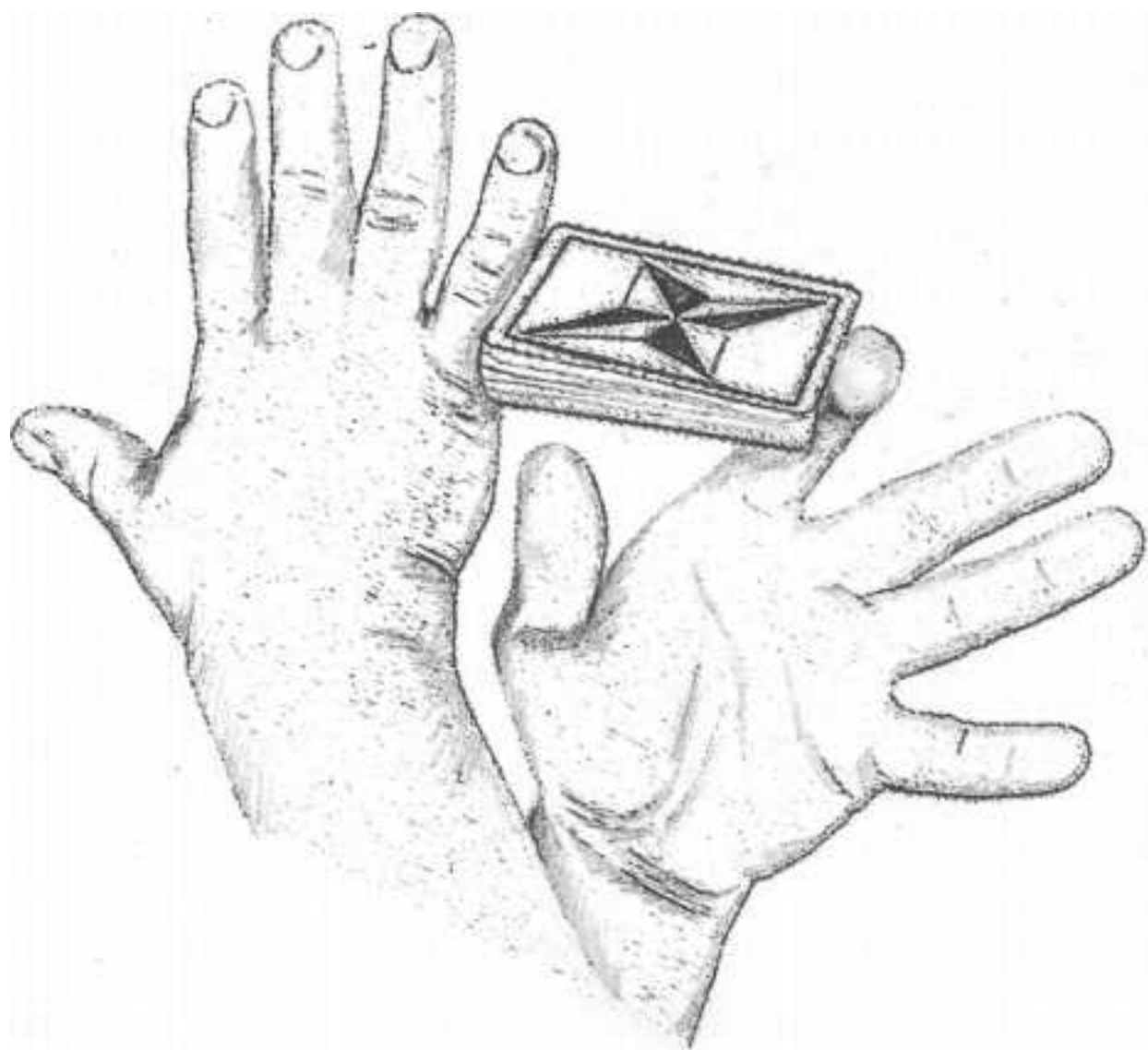
"Casabon Shuffle." A running **Scissor Cut** in my opinion, nice but not a shuffle. Tudor has a version of this. Almost but not quite a **One-Hand Overhand Shuffle**. Speaking of which, then there is

Casabon's ***"Stand-up Shuffle."*** Hold the deck as for the **One-Hand Overhand Shuffle**. Now put **the** lower long side on the table. Lean the deck against the hand and do the one-hand overhand action. This *is* a shuffle - a one-hand table overhand shuffle. The problem is that there is no such thing as a two-hand table overhand shuffle. In other words, Casabon's shuffle doesn't mimic a regular shuffle, even though the cards are obviously shuffled. Still a nice move, it looks even better with half a deck in each hand.

One-hand ***Wide-Reach Scissor Shuffle.*** If you have unusually large hands or an unusually wide reach, you can do the **Scissor Cut** wide enough to weave-shuffle the deck together by the short ends. You'll need considerably more hand-span to do this than the already suggested wide-reach, short-ends table shuffle.

Somersault Riffle Shuffle. This is where you try to riffle two face-up halves such that the cards land face down and shuffle together. It looks fine if you manage to do it cleanly, but it is too hard and iffy to warrant the effort.

Roll Shuffle. Here's a late entry in the two-hand shuffles category. Do a **Basic Waterfall Shuffle**, making sure the top and bottom cards are on the right-hand half. Release the left-hand half, holding onto the woven pack with the right hand. Rotate the right hand clockwise until the woven deck is face-up. Cross the left hand under the right and reach under the woven pack. Grab the face-up right half between the left thumb at the juncture of the halves underneath and the left fingers on top. The left index finger must contact the card on top of the left half as well. Release the grip of the right hand and rotate the left hand clockwise until the woven pack is face-down again. Waterfall the halves together.



**DECK FLIPS,
TWIRLS
AND
SPINS**

DECK FLIPS, TWIRLS AND SPINS

"It is through the use of the flourish that the card conjurer imparts to his performances those small touches of wit and sparkle which are expected of those who walk with their feet in the clouds, for the flourish is the spice with which the conjurer seasons his ephemeral diableries..." Hugard and Braue

This section contains some whole-deck maneuvers where the entire pack is flipped, twirled, rolled or spun. One-hand **Deck Flips** can be effectively interpolated with a flourish deal; try alternating the simple single **Deck Flip** or **Helicopter Deck Spin** with a **Twirl Deal** for instance. One-hand flips and spins can also be executed simultaneously in both hands, with half the deck in each hand, to add variety to a i

routine of one-handed cuts. Try the ingenious

Flip Back in this capacity. The two-hand pattern twirls and

spins can be used as transitional elements in a routine, or as tempo-altering eye-pleasers thrown in just for spice.

By pattern I mean you will be repeating some of these moves over and over to form a smooth, discernible configuration of motion. Twirling a baton consists of a basic twisting and turning motion done over and over. Same with some of the flourishes that follow.

By transitional I mean that deck twirls, particularly the **Palm Twirl** and **Corner Thumb Twirl**, can take you smoothly from one flourish to the next. When dancers go from one area of the stage to another, they don't just walk there, and when they go from one step or move to another, they usually don't pause in-between. Similarly, you can do a full-deck pattern maneuver while turning your body, or while moving your hands from one place to another. The sustainable twirls can add comic touches as well - try the **Finger Twirl** while waiting for a slow spectator to perform some assigned task.

The **Flash Toss**, the **Deck Twist**, and the **Quick Deck Spin** are quintessential, casual, quick, show-off bits that will instantly engender spectator's confidence in your ability with cards.

The aerial deck flourish seen most often in print is my least favorite. Position the deck either on your left palm or the edge of a table, with about one third of the length of the deck protruding over the edge. Now hold the right hand, fingers straight up, and hit the underside of the overhanging deck. This should cause the deck to start to flip end-over-end. Most descriptions tell you to catch the deck between the right thumb and fingers after a death-defying one-half rotation. I think even trying to do a full 360 degree flip in this fashion is rather dumb because the action of striking the deck is a very card-unstraightening way to initiate a deck flip. A one-hand **Deck Flip** or the two-hand **Twisting Deck Flip** looks better. And more spectacular than any aerial **Deck Flip** are some unique deck pattern twirls seeing print here for the first time ever.

Thumb Twirl

This is the smallest of the deck pattern maneuvers but is very useful as a bridge from one kind of twirl to another. You will need it for the **Corner Thumb Twirl** and **Flash Toss**. You may already do the **Thumb Twirl** and not even know it if you do the **Forward Tumble Cut** or if you have skipped ahead to the **Deck Bounce**. The action is also very similar to the well-known method of showing the same side of a card while appearing to show both sides of a card.

Deck in dealing position (Figure 10-1). Stick the left thumb under the whole deck and lever the deck up to vertical (Figures 10-2, 10-3). Turn the left hand palm-down (Figure 10-4). Place the deck on the right thumb (Figure 10-5). Grip the deck between the right thumb and fingers (Figures 10-6, 10-7). Turn the right hand palm-down and place the deck in the left hand on top of the left thumb (Figures 10-8, 10-9). Grip the deck between the left thumb and fingers (Figure 10-10). Turn the left hand palm-down (Figure 10-11) and put the deck on the right thumb (Figure 10-12). Grip the deck between the right thumb and fingers (Figures 10-13, 10-14). I think you get the idea (Figures 10-15 to 10-22). To quit, just plop the deck back into dealing position in the left hand (Figures 10-23, 10-24). All you are doing at this point is handing the deck back and forth between the hands, but speeded up the deck looks as if it is twirling. With most flourishes, speed is bad. With all of the deck twirls, the quicker the better. Another way to add to the illusion of twirling is to exaggerate the rotation of the wrists as if you were spinning a baton. Try to achieve as broad a range of wrist motion as possible so the deck appears to rotate more than it does. Don't move the arms as a whole much or the motion of the deck will be overshadowed.



Figure 10-1



Figure 10-2

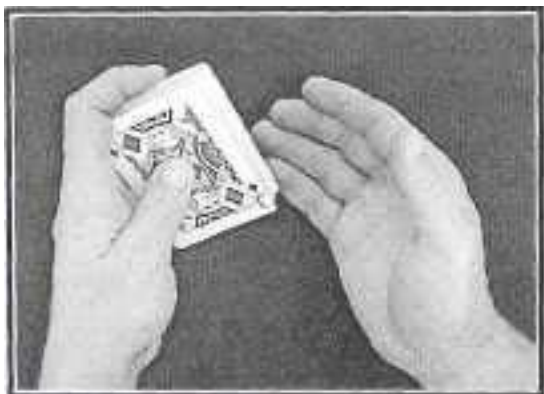


Figure 10-3

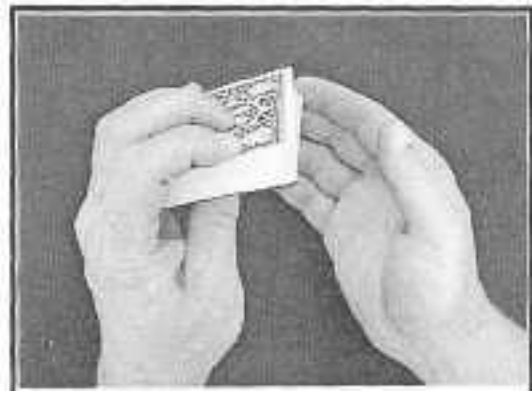


Figure 10-4

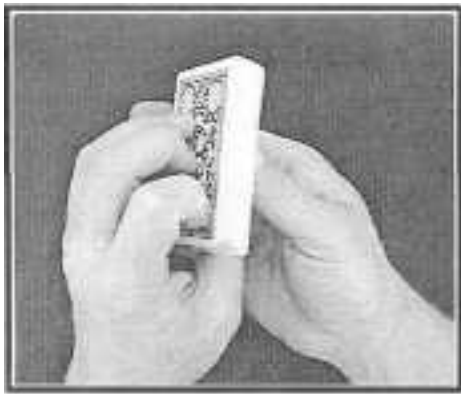


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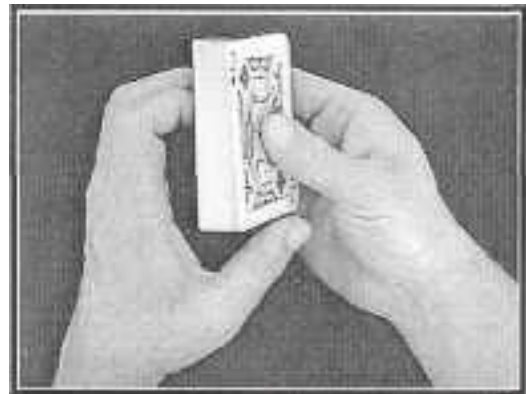


Figure 10-6



Figure 10-7

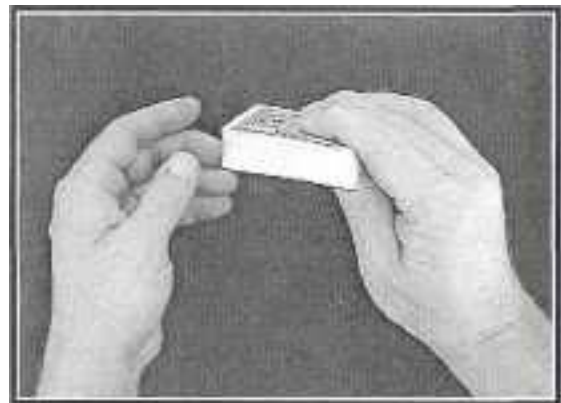


Figure 10-8



Figure 10-9



Figure 10-10



Figure 10-11

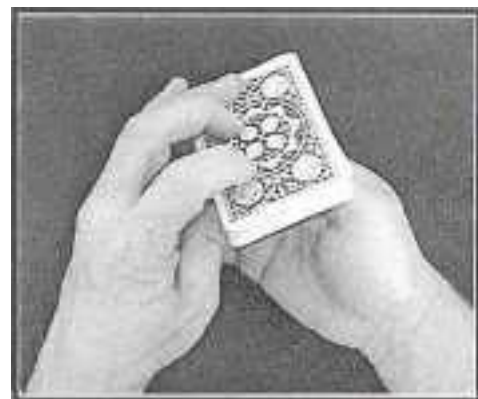


Figure 10-12

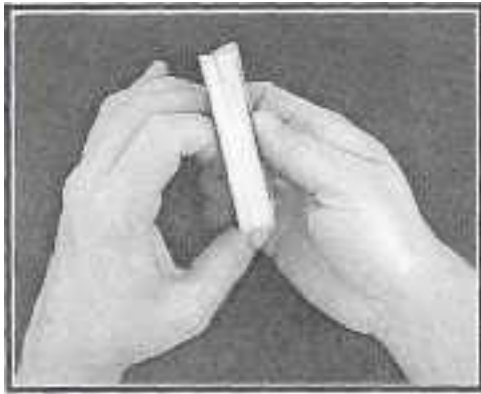


Figure 10-13



Figure 10-14



Figure 10-15

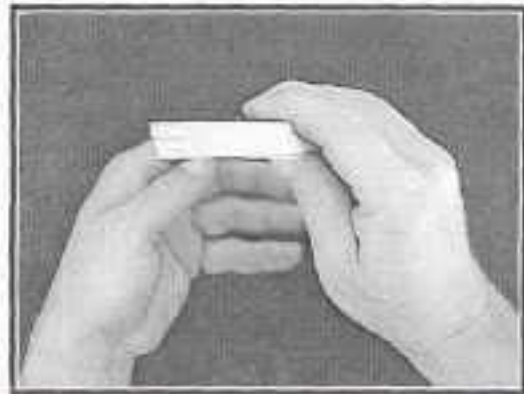


Figure 10-16



Figure 10-17



Figure 10-18

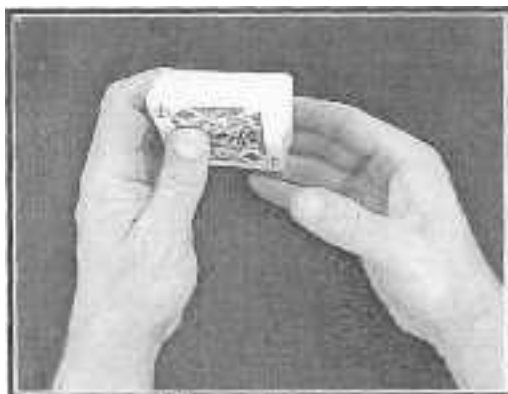


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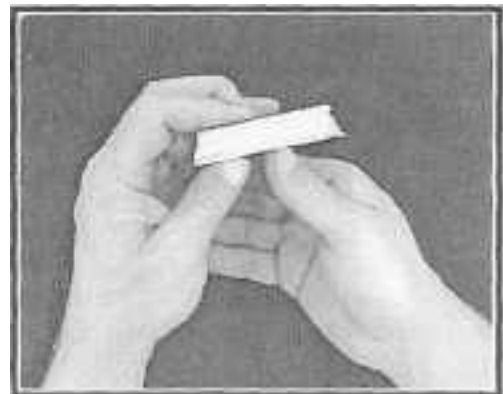


Figure 10-20



Figure 10-21

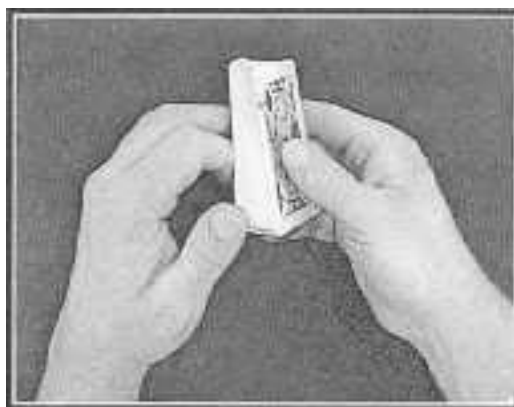


Figure 10-22



Figure 10-23



Figure 10-24

Corner Twirl

The thing about the **Corner Twirl** is, it must be done very rapidly or the effect is spoiled. The superior **Corner Thumb Twirl** enables you to twirl the deck much more rapidly much more easily. If you want, just learn the mechanics of the present twirl and then really master the **Corner Thumb Twirl**. Smoothly and quickly done, the **Corner Twirl** is still a nice move.

Hold the deck in dealing position (Figure 10-25). With the right hand, grab the inner right corner with the thumb on top and the index and second fingers underneath (Figure 10-26). Release the deck with the left fingers (Figure 10-27). Lift the deck so that just the far left corner touches the left palm (Figure 10-28). It doesn't really matter where on the left palm the corner of the deck is, but if it is closer to the crook of the left thumb the deck will stay squarer. Begin to rotate the deck by twisting the right wrist counter-clockwise (Figure 10-29). Further advance the rotation of the deck by putting the right third finger next to the thumb (Figure 10-30). Move the right thumb from underneath the face-up deck to the face of the deck and move the second and then the index fingers from the face of the deck to underneath (Figures 10-31 to 10-33). At Figure 10-31 the deck is temporarily pinched between the right third finger underneath and right first and second fingers on top of the face-up deck. So, from Figure 10-29, the finger motion sequence is this: Third finger goes next to thumb. Thumb moves to opposite side of deck next to index finger. Second finger moves to opposite side of deck next to third finger. Index finger moves to opposite side of deck next to second finger. All this will continue to rotate the deck counter-clockwise (Figure 10-34), until you can grip the far left corner of the deck with the left thumb (Figure 10-35) and left index and second fingers (Figure 10-36). Now the left hand takes up the task of rotating the deck. With the corner of the deck on the right palm, rotate the deck

clockwise (Figure 10-37). Put the left third finger next to the left thumb (Figure 10-38). Further rotate the pack clockwise by repeating the finger switches, this time with the left hand (Figures 10-39 to 10-41). Continue to rotate the deck until the right thumb and fingers can grip the near right corner (Figures 10-42 to 10-44). Repeat the twirl with the right hand rotating the deck counter-clockwise (Figures 10-45 to 10-50). Continue the flourish by handing the deck back and forth like this, or simply lay the deck back down in the left palm instead of gripping it with the left thumb and fingers (Figures 10-51, 10-52).

Because it is very hard to keep the deck perfectly square for very long, you will need to constantly square the deck during this flourish. You do this in three ways. One is to use the thumb crotches to provide a guide to spin the deck in. The second way is with the fingers at the opposite corner. Your squaring motions need to be invisible and basically entail brushing the nearest unsquared side or corner of the deck against a convenient finger or thumb. The third way involves fanning powder. A heavily powdered pack will stick together much better.

Again, this flourish must be done extremely quickly to make it look like the deck is really spinning. The spinning effect is achieved with less work with the next flourish, the **Corner Thumb Twirl**. The good news is, you will seldom drop the deck when learning this kind of move. Sure, the deck can become very unsquare after just a few revolutions, but that problem will be overcome as you learn to constantly, incrementally straighten the deck.



Figure 10-25



Figure 10-26

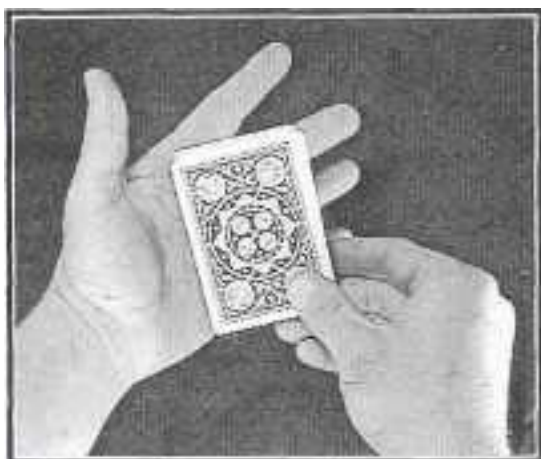


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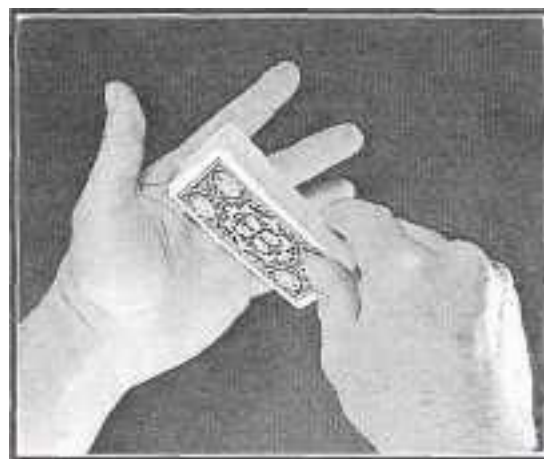


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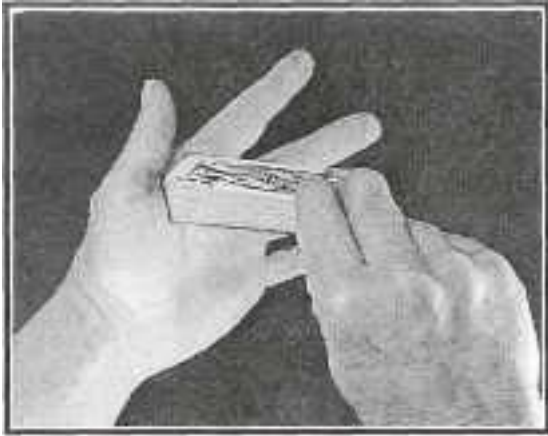


Figure 10-29



Figure 10-30

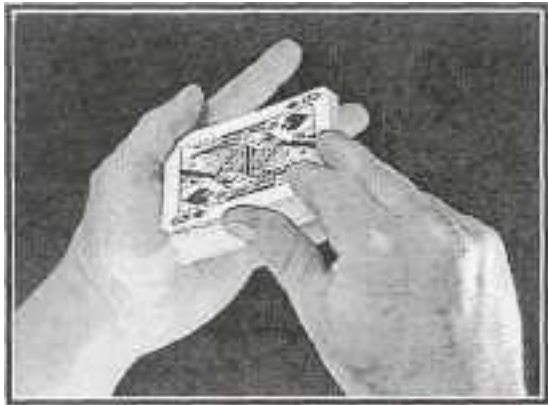


Figure 10-31

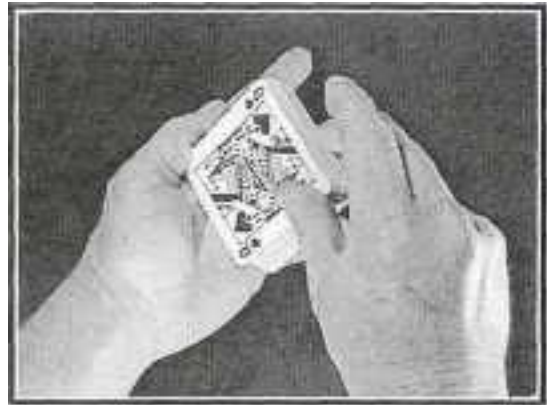


Figure 10-32



Figure 10-33

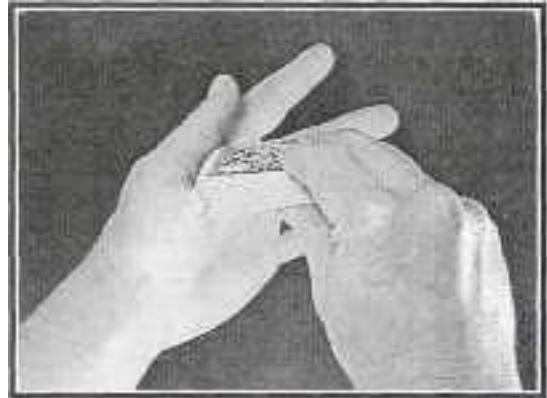


Figure 10-34



Figure 10-35

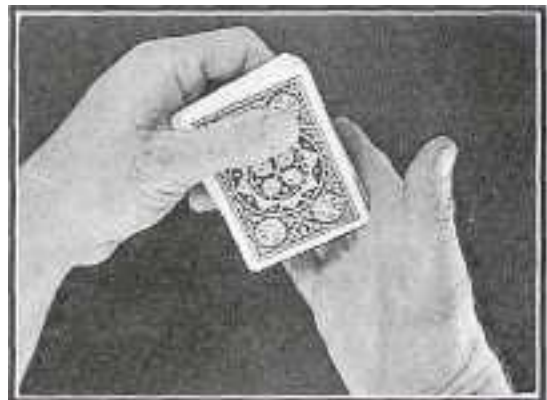


Figure 10-36

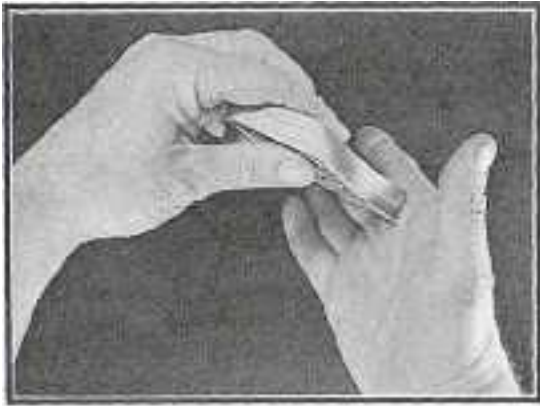


Figure 10-37



Figure 10-38



Figure 10-39

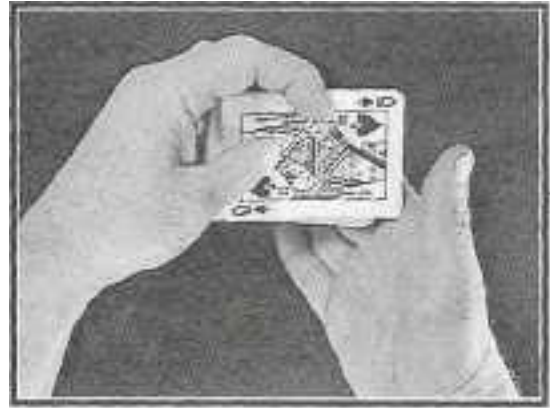


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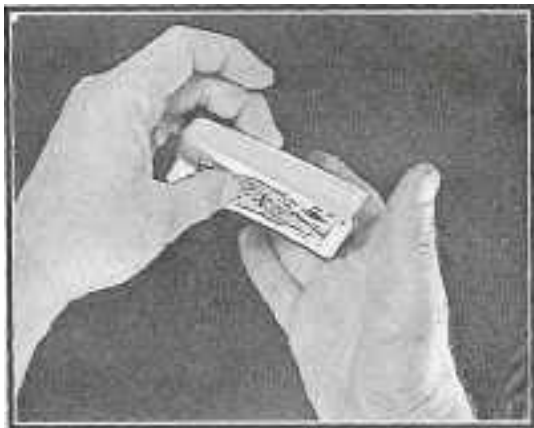


Figure 10-41



Figure 10-42



Figure 10-43



Figure 10-44

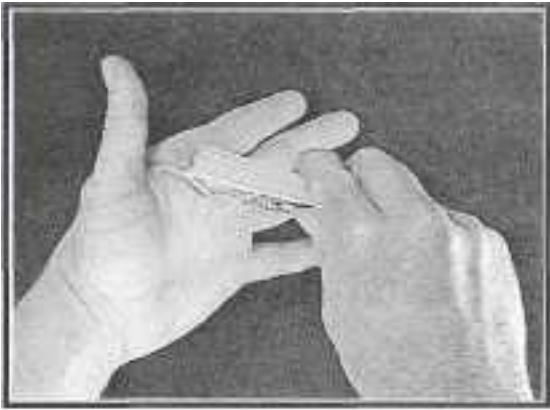


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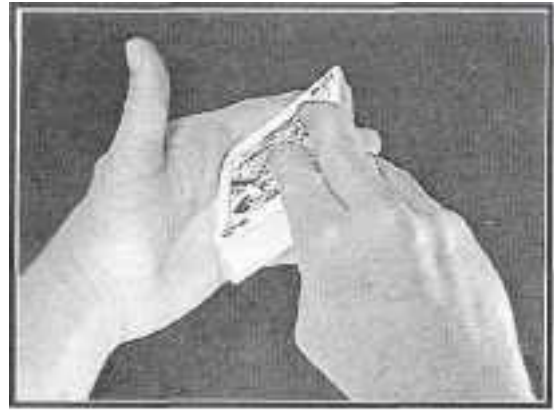


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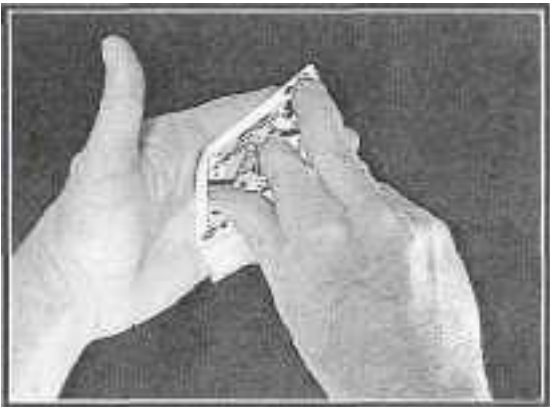


Figure 10-47

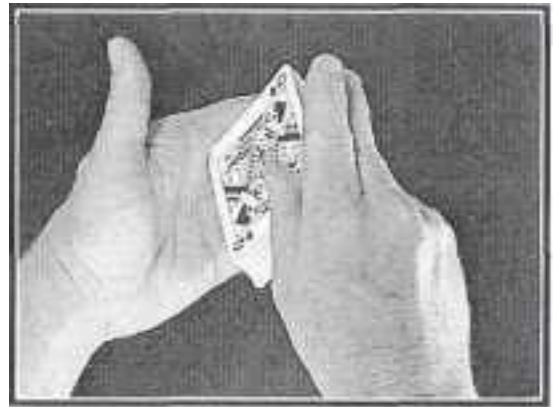


Figure 10-48



Figure 10-49



Figure 10-50

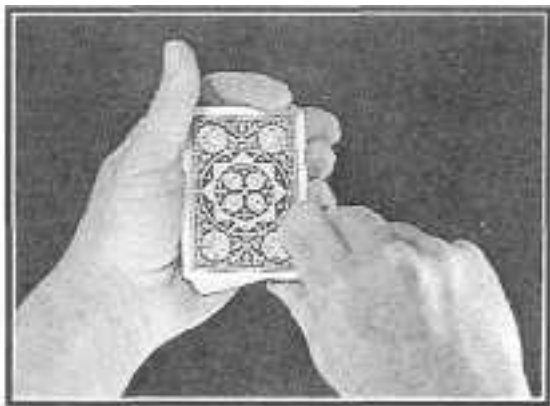


Figure 10-51



Figure 10-52

Corner Thumb Twirl

Now you can combine the last two maneuvers into this beautiful pattern twirl. The reason this is so much better than the just-described **Corner Twirl** is that with the **Corner Thumb Twirl** the deck automatically rotates one extra revolution owing to the starting position of the hands. You still need to do this flourish as quickly as possible to achieve the eye-tickling appearance of a twirling pack.

Start with the deck in dealing position in the left hand (Figure 10-53). Then begin a **Thumb Twirl**. Stick the left thumb underneath the deck and push the deck to vertical with the left thumb (Figure 10-54). Turn the left hand toward you so the deck is almost face down (Figure 10-55). Reach under the deck with the right hand and grab the inner right corner with the right thumb on the bottom of the deck and the right first and second fingers on top (Figures 10-56 to 10-59). Notice how the right thumb crosses over the left.

Next you do the same motion as in the regular **Corner Twirl**, but since the hands have been rotated back and are kind of wound up, the deck will do two revolutions in the same distance and time.

From Figure 10-59. The inner right corner is gripped between the right thumb and first and second fingers. Put the right third finger next to the thumb at the face of the deck (Figure 10-60). Rotate the right hand counter-clockwise until the deck is face down (Figures 10-61, 10-62). Now (Figure 10-62) the deck is held with the right thumb and third finger underneath and the right index and second fingers on top. Put the right thumb next to the right index finger on top of the deck (Figure 10-63). Put the right second finger next to the right third finger underneath the deck (Figure 10-64). Put the right index finger next to the right second finger underneath the deck (Figure 10-65). Now the deck is held between the right thumb on top and the right fingers underneath. Really rotate the right wrist counter-clockwise to complete the final rotation of the deck (Figures 10-66, 10-67). Drop the face down deck into the left palm (Figures 10-68, 10-69), and regrip in dealing position. Note that the left hand does not really move after Figure 10-59.

You can either repeat this sequence to good effect, or learn it in both hands. Doing it in both hands means also learning to start the twirl with the deck in dealing position in the right hand. All the motions are the same but the roles of the hands are reversed. Use a simple **Thumb Twirl** to get the deck from the left hand to the palm of the right hand. The **Thumb Twirl** can also be tacked onto the end of the **Corner Thumb Twirl**. In fact, you can link all of the continuous pattern twirls: **Palm Twirl**, **Finger Twirl**, **Corner Twirl**, **Thumb Twirl** and **Corner Thumb Twirl**. You can also link these twirls to the like-styled **Drop Cuts**, **Forward Tumble Cut**, **Reverse Tumble Cut**, and **Twirl Cut**. Always end any such sequence with the deck perfectly square in dealing position.

There are plenty of ways to make deck twirls look bigger and more substantial. Make the twirling deck trace a line from left to right and back again, in front of your body, as if the deck were some kind of gyro that was taking your hands along for the ride. Or trace an up and down, kind of oscillating pattern, as you slowly move the hands from left to right and back again. The arms don't wildly swing during these shenanigans. Rather, the focus should be on the smoothly spinning deck and the pleasing way it seems to travel of its own volition. Think spinning tops, batons, wands, drumsticks - that's the kind of motion you want to mimic.



Figure 10-53



Figure 10-54

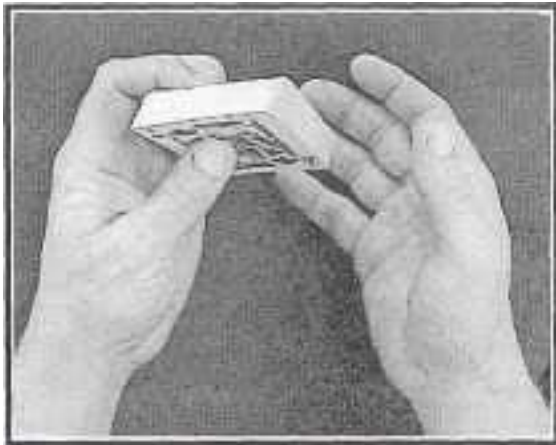


Figure 10-55



Figure 10-56

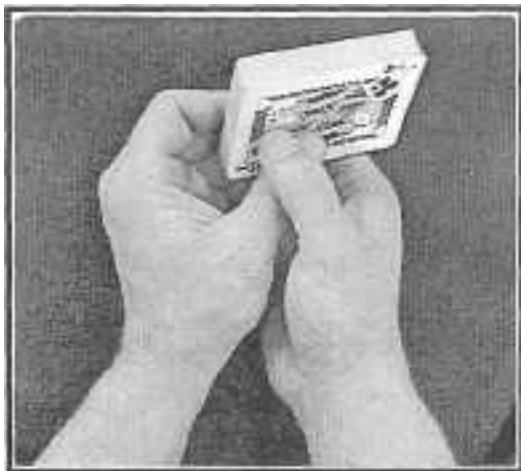


Figure 10-57

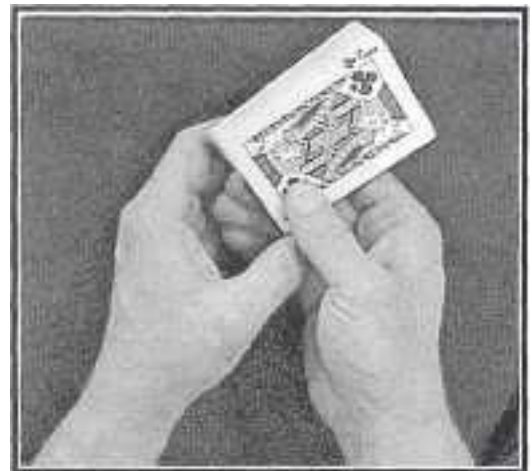


Figure 10-58

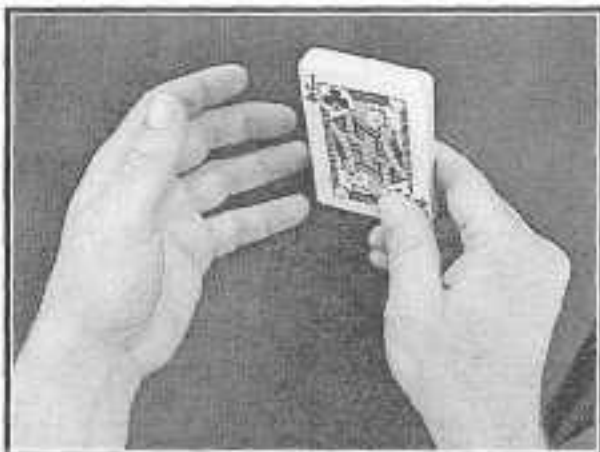


Figure 10-59



Figure 10-60



Figure 10-61

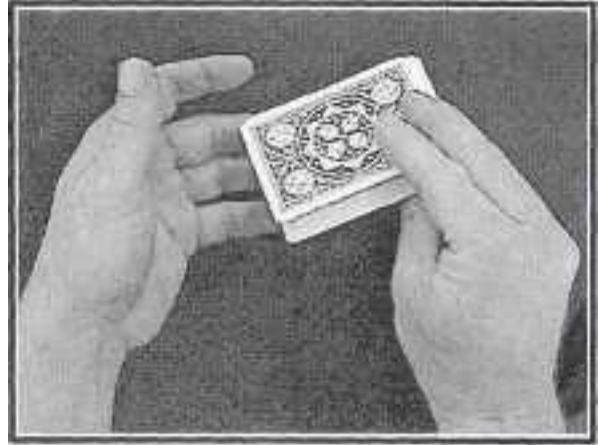


Figure 10-62

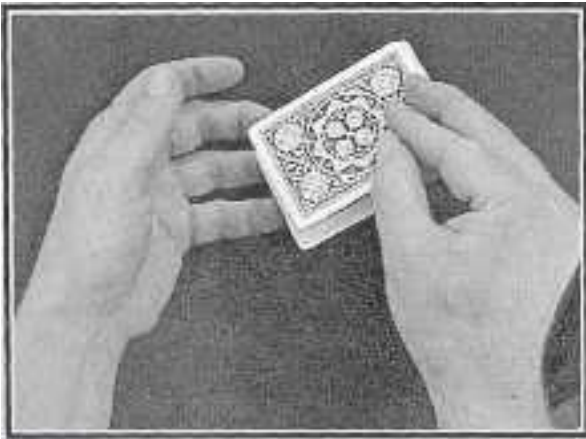


Figure 10- 63



Figure 10-64

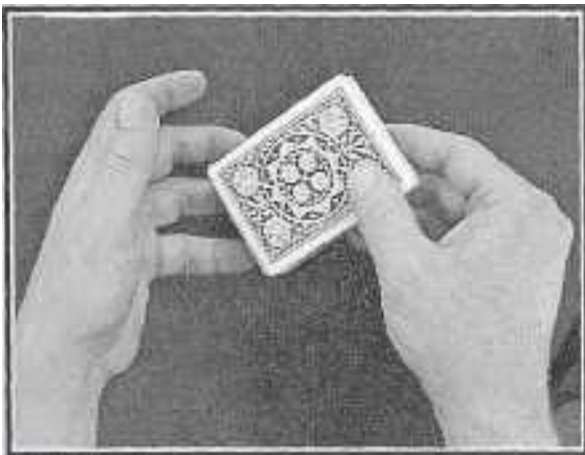


Figure 10-65

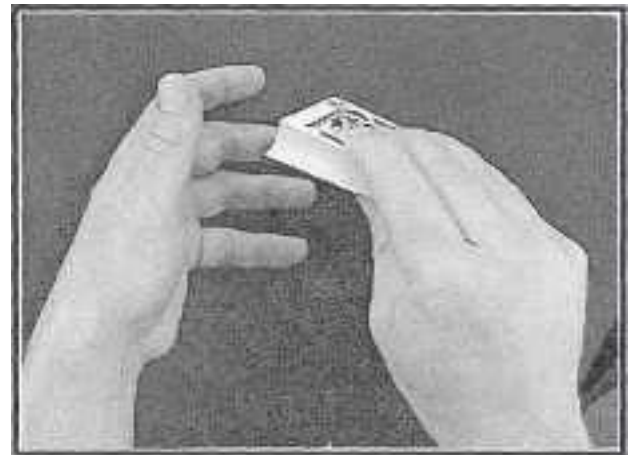


Figure 10-66

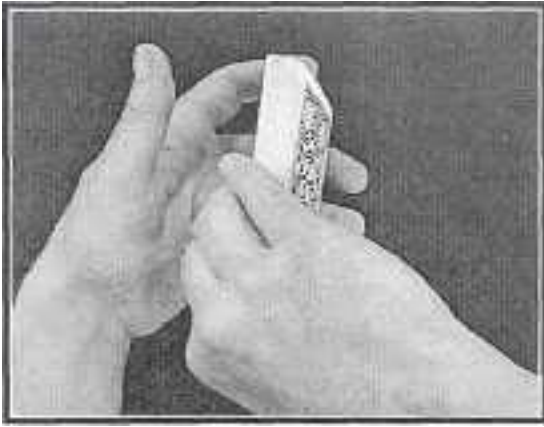


Figure 10-67



Figure 10-68



Figure 10-69

Palm Twirl

This is a good deck pattern twirl in its own right; it is ideal in conjunction with the **Finger Twirl**. One huge advantage of the **Palm Twirl** is it is easy to keep resquaring the deck as the move is performed. Use the **Palm Twirl** to square the deck during the **Finger Twirl**. More about this after we actually learn the **Palm Twirl** and the **Finger Twirl**.

The **Palm Twirl** begins with the deck in dealing position in the left hand. In this instance, it is vital to start with the index finger at the far short end. Approach the near short end with the right hand, which is palm-down and pinkie first (Figure 10-70). Put the right pinkie under the near short end of the deck and lift up on this end of the deck by raising the right hand (Figures 10-71, 10-72). You want to tilt the deck almost face up. Grab the near short end of the deck (which was the far short end of the deck a split second prior) with the right thumb underneath and all the right fingers on top (Figure 10-73). Roll the right hand forward until the deck is face-down (Figures 10-74 to 10-76). Contact the bottom of the pack near the near short end of the deck with the left pinkie. Transfer the right index finger from underneath the deck to on top of the deck (Figure 10-77). Transfer the right thumb from on top of the deck to underneath the deck (Figure 10-78). Pull toward you with the right hand and the deck will rotate (Figures 10-79, 10-80) until it can be gripped in the left palm (Figures 10-81, 10-82). This is one complete cycle of the **Palm Twirl**. Repeat with no pause between cycles.

Do a **Palm Twirl**. Immediately do only one transposition of the **Paddlewheel Cut** from dealing position. Immediately do another **Palm Twirl**. Or, do a **Palm Twirl** and then tilt the hand back so the face of the deck is to the audience. Do a **Quick Deck Spin** with the face of the deck to the audience. Do a **Pressure Fan**. Do a **Twirl Close** with the faces of the cards to the audience. Do a **Palm Twirl** so the deck ends up back in dealing position.



Figure 10-70



Figure 10-71

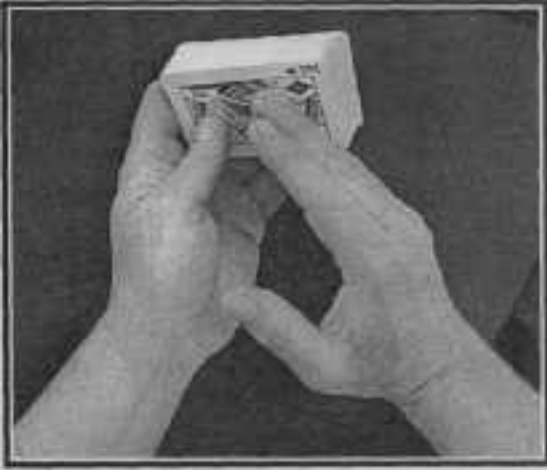


Figure 10-72



Figure 10-73

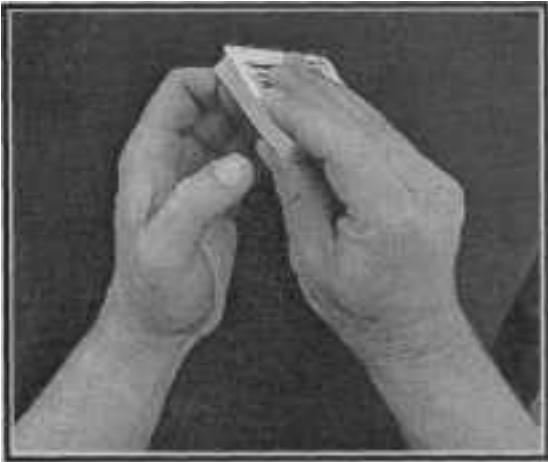


Figure 10-74

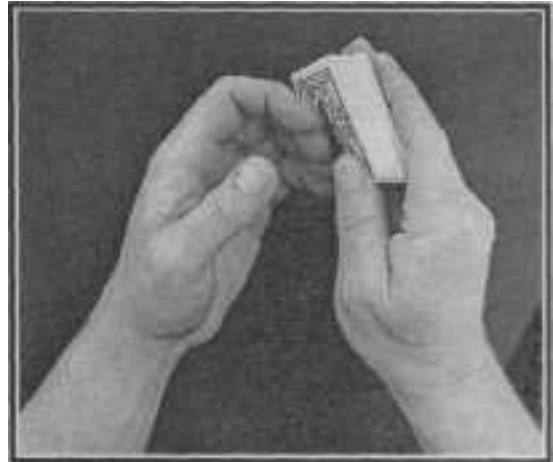


Figure 10-75



Figure 10-76



Figure 10-77



Figure 10-78



Figure 10-79

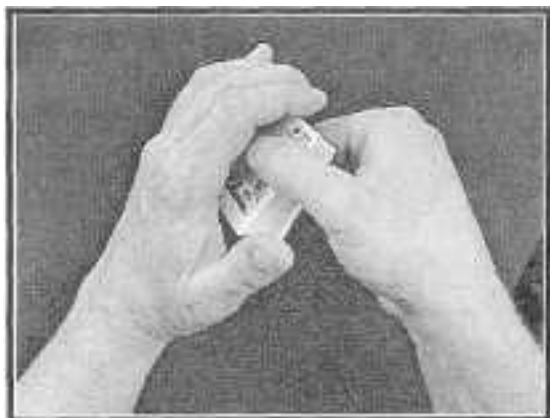


Figure 10-80



Figure 10-81

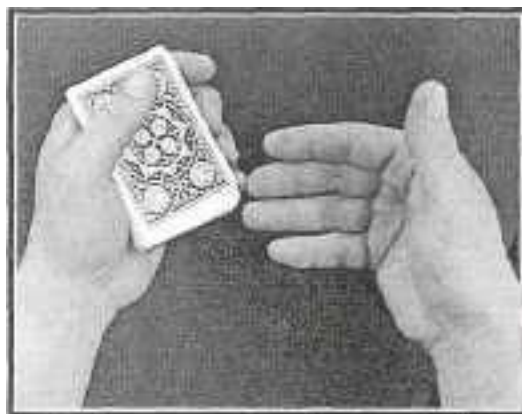


Figure 10-82

Finger Twirl

The **Finger Twirl** is a reasonable approximation of an oft-seen wand or baton move. The action is ostensibly that of spinning the deck between the two index fingers. In reality, you'll need some help from some other, less-prominent fingers.

The deck starts in dealing position in the left hand (Figure 10-83). Approach the deck with the outstretched index finger of the right hand and place this finger across the top of the deck at the far short end (Figure 10-84). Grip the deck at this end between the right index finger and thumb (Figure 10-85), and slide the deck away from you along the left index finger (Figure 10-86). Straighten the left index finger and fold the left thumb in (Figure 10-87). Roll the deck toward you with the right hand (Figure 10-88). As soon as you are able, put the left thumb under the far end of the deck and grip the deck between the left index finger and thumb (Figure 10-89). Release the grip on the deck with the right thumb and straighten the right index finger (Figure 10-90). Push the near short end up and away from you with the extended right index finger (Figures 10-91, 10-92), and bring the far short end toward you with the left index finger and thumb, until the right thumb can get under the far short end of the deck (Figure 10-93). Roll the deck toward you (Figure 10-94) until you can again regrip the deck with the left hand (Figure 10-95). Immediately release the grip of the right thumb and index finger and roll the deck toward you until the right thumb can once again take over (Figures 10-96 to 10-98). Continue until your fingers are worn to glistening stumps, or eventually push the deck into the left palm and back in dealer's grip where it belongs (Figures 10-99 to 10-109).

The toughest parts of this flourish are keeping the deck square, and doing the twirl quickly enough. You can rub the knuckles of the third fingers against the long sides of the deck to keep it square, but the best option is to use the **Palm Twirl** every so often to resquare the deck. In order to initiate a **Palm Twirl**, **Finger Twirl** the deck into dealing position in the left hand, and then do one cycle of the **Palm Twirl** back into dealing position in the left hand. Then resume the **Finger Twirl**. Use the **Finger Twirl** to walk the deck back and forth in front of your body and use the **Palm Twirl** to reverse directions or turn corners.

This is another twirl that must be executed very quickly or the effect is ruined.



Figure 10-83



Figure 10-84



Figure 10-85



Figure 10-86

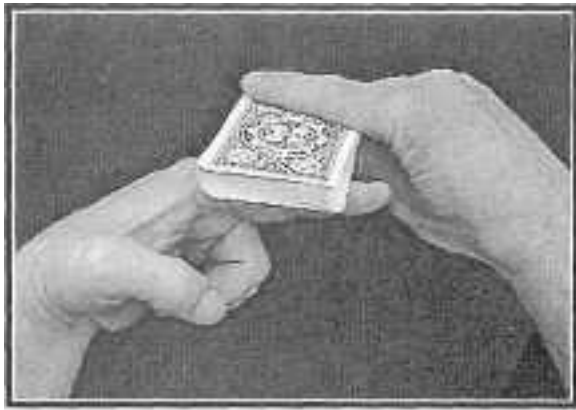


Figure 10-87

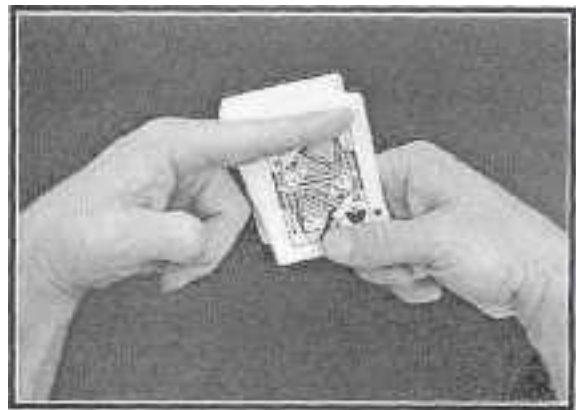


Figure 10-88



Figure 10-89

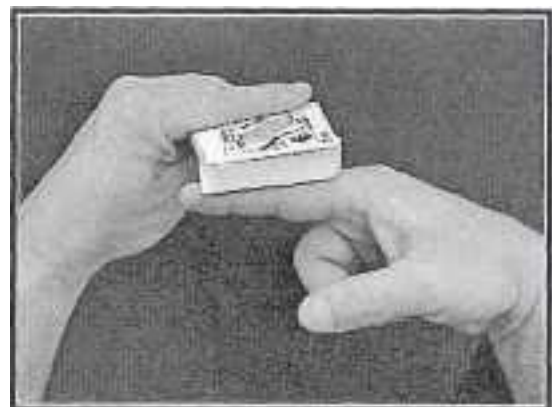


Figure 10-90



Figure 10-91



Figure 10-92



Figure 10-93

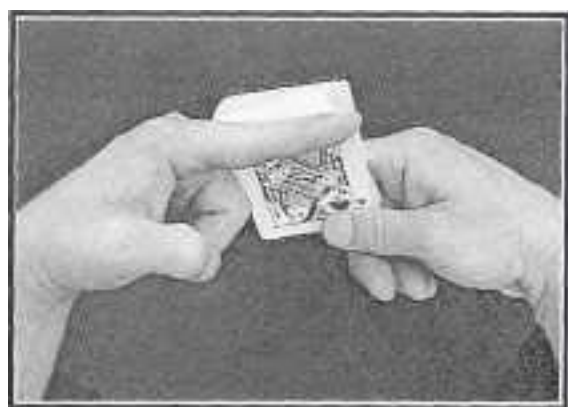


Figure 10-94



Figure 10-95

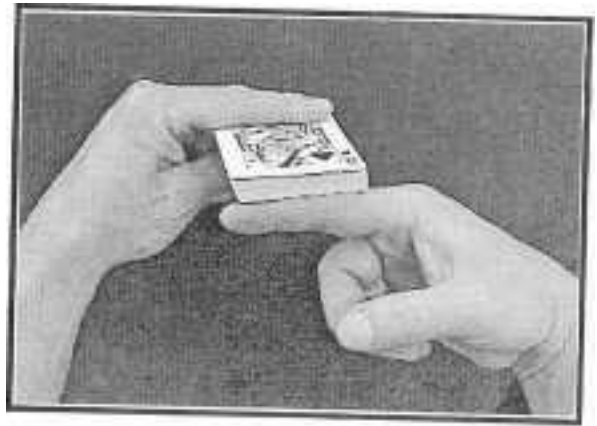


Figure 10-96



Figure 10-97

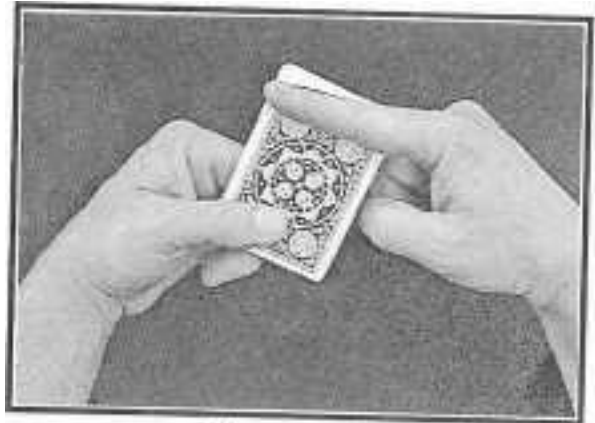


Figure 10-98



Figure 10-99



Figure 10-100

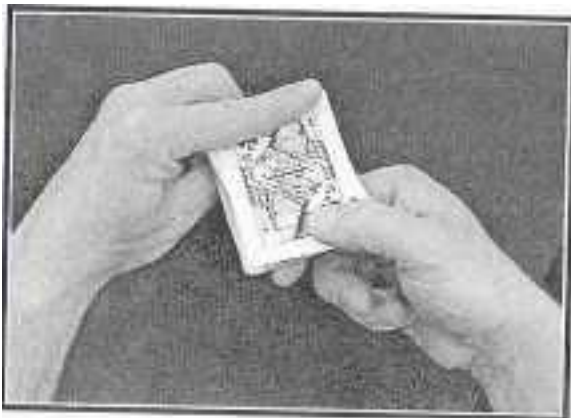


Figure 10-101

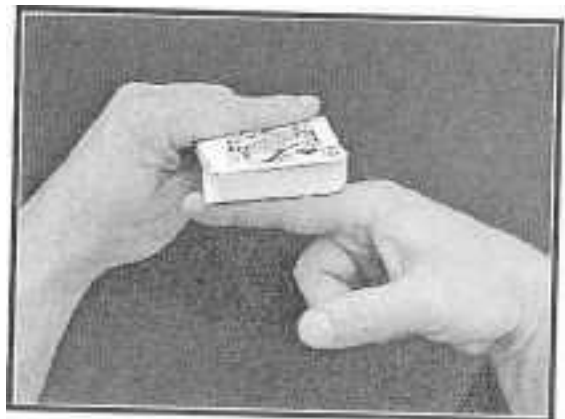


Figure 10-102



Figure 10-103

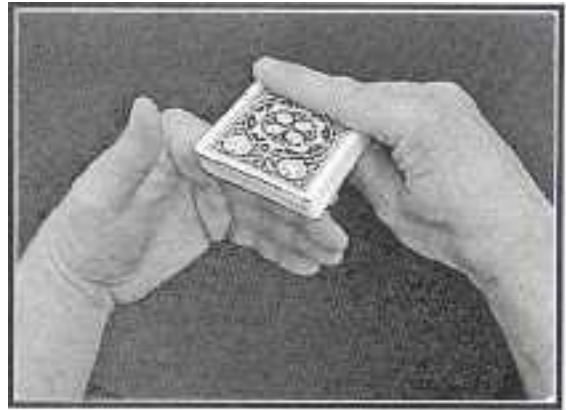


Figure 10-104

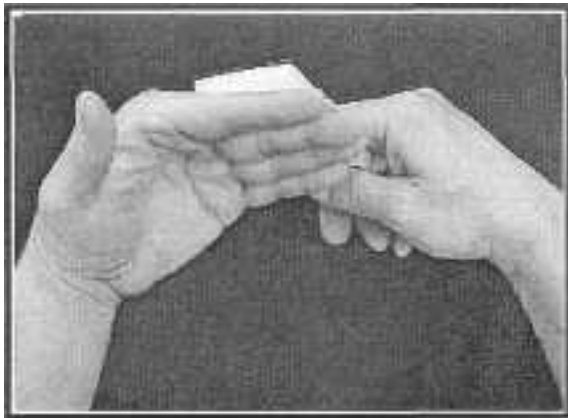


Figure 10-105



Figure 10-106



Figure 10-107



Figure 10-108

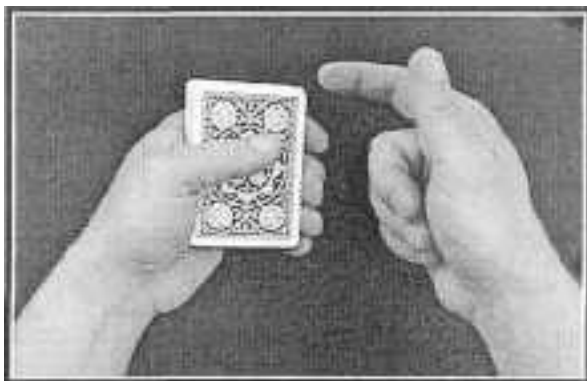


Figure 10-109

Quick Deck Spin

This move looks best when exhibited with the body facing right and the deck held vertically with the face of the deck toward the audience. These photographs show what you would see if the face of the deck were toward an audience on your left. Try to expose as much of the face of the spinning deck as possible. Even though you only spin the deck once, the fingers running around the sides of the deck make it look like the deck spins several times very quickly.

From dealing grip in the left hand, curl the left index finger underneath the deck and raise the deck up off the left palm by pressing up with this very same left index finger (Figure 10-110). Bend the left index finger so that only the nail touches the center of the bottom card of the deck. Grab the deck from above with the right hand with the right index finger on the right long side of the deck, and the right thumb on the left long side. The right second finger contacts the inner lower corner of the right side of the deck (Figure 10-111). The other right fingers are curled. Let go of the deck with the left second, ring and little fingers so that the only fingers touching the deck are the right index finger on the right long side of the deck and the right second finger on the left long side, and the nail of the left index finger at the center of the bottom card (Figure 10-112). As you release the left fingers, kick the right second finger to the right and the right index finger to the left and spin the deck quickly on the nail of the left index finger (Figures 10-113 to 10-116). The deck should spin counter-clockwise exactly 360 degrees so that the left thumb can again regain purchase at the left long side of the deck (Figure 10-117). Straighten the left index finger and let the deck settle into the left hand, back in dealing grip (Figures 10-118, 10-119).

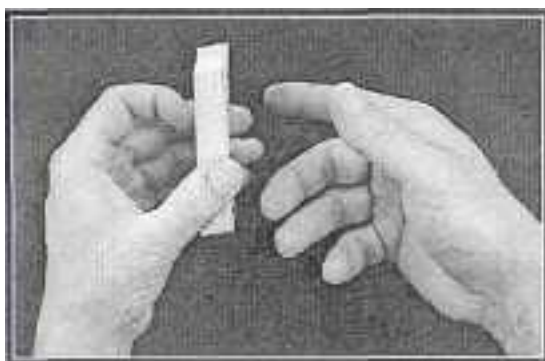


Figure 10-110

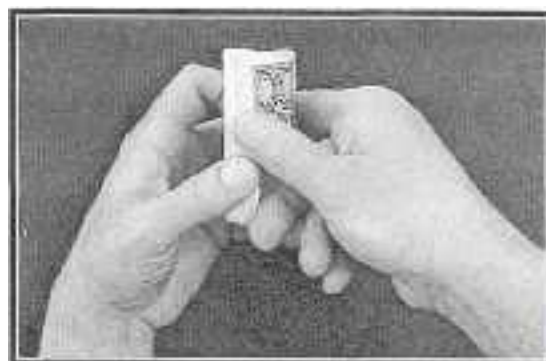


Figure 10-111

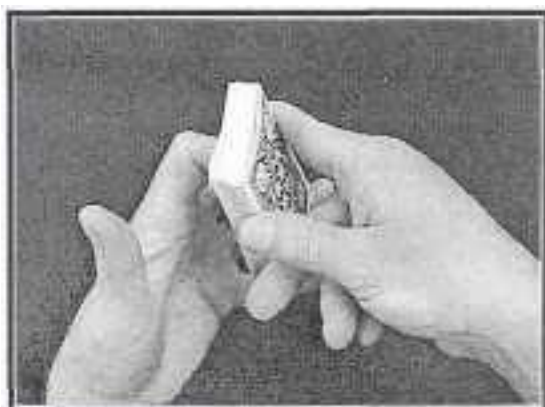


Figure 10-112



Figure 10-113

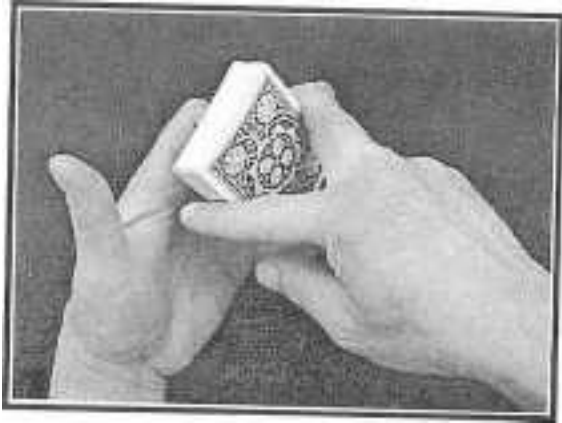


Figure 10-114



Figure 10-115



Figure 10-116



Figure 10-117



Figure 10-118



Figure 10-119

Deck Twist

Deck in dealer's grip in the left hand (Figure 10-120). This time the left index finger must be at the far short end of the deck and the left pinkie must be at the near short end. In fact, grip the deck between the left index finger and pinkie and elevate the deck (Figure 10-121). Grip the entire deck in the right hand in a mirror image of the left hand grip (Figure 10-122). The deck is gripped with the right index finger at the far short end and the pinkie at the near short end. Rotate the right hand and the deck counter-clockwise (looking down at your hands), releasing the deck with all the left fingers except the left pinkie (Figures 10-123 to 10-126). Keep the left pinkie pressed against the short end, next to the right pinkie, until you must of necessity let go of the deck with the right pinkie (Figure 10-127). When the right hand has rotated as far as it will go counter-clockwise, the only right finger touching the deck will be the right index finger (Figure 10-128). The only left finger touching the deck will be the left pinkie. So... the deck is held between the left pinkie and the right index finger. Reverse the motion and twist the right hand back clockwise (Figure 10-129). When the hands again mirror one another (Figure 10-130), rotate the hands and deck as a unit (Figures 10-131, 10-132). Grip the deck again in the left hand (Figure 10-133). Rotate the left hand and the deck clockwise as far as it will go, keeping the right pinkie next to the left pinkie until you must let go of the deck with left pinkie (Figures 10-134). When the left hand has rotated clockwise as far as it will go, the deck will be held between the left index finger and right pinkie (Figure 10-135). Twist the hands counter-clockwise again until the deck is back between the right index finger and left pinkie (Figures 10-136 to 10-141). Twist the hands back clockwise again, until the deck is in a convenient position to drop into the left hand (Figures 10-142 to 10-148). Drop the deck in the left hand, resume dealing position (Figure 10-149). The deck twists all the way to the right, then all the way to the left, then all the way to the right, then to the left only until the deck falls into dealing position in the left hand.



Figure 10-120



Figure 10-121



Figure 10-122



Figure 10-123



Figure 10-124



Figure 10-125



Figure 10-126



10-127

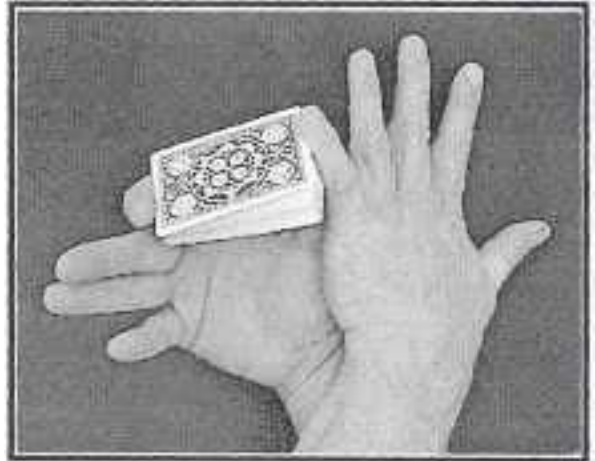


Figure 10-128



Figure 10-129

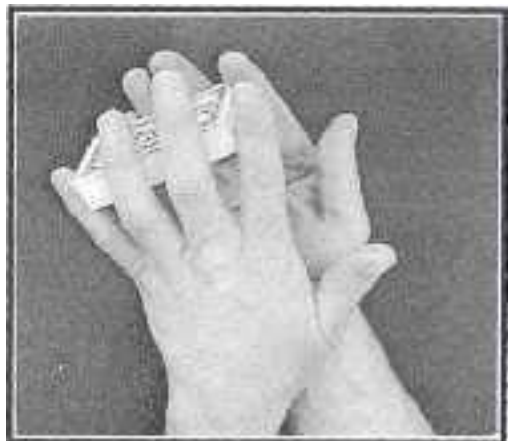


Figure 10-130



Figure 10-131



Figure 10-132



Figure 10-133



Figure 10-134



Figure 10-135



Figure 10-136

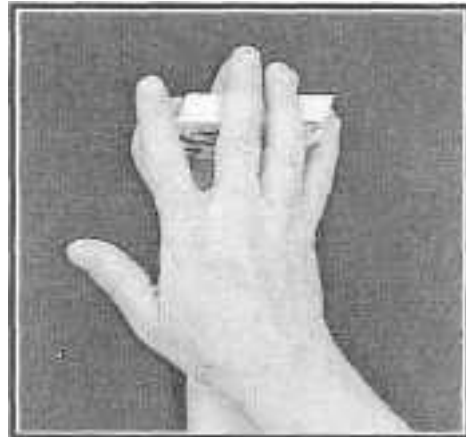


Figure 10-137



Figure 10-138



Figure 10-139



Figure 10-140

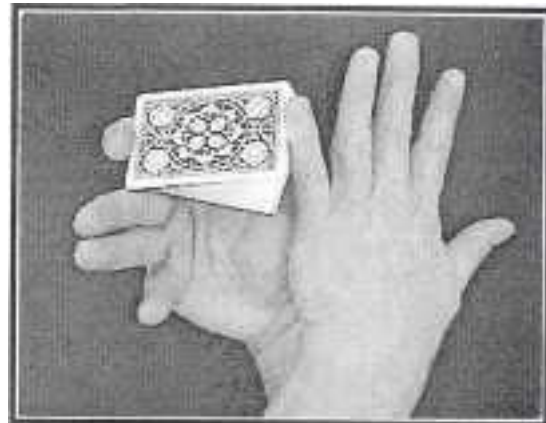


Figure 10-141



Figure 10-142



Figure 10-143



Figure 10-144



Figure 10-145



Figure 10-146



Figure 10-147



Figure 10-148



Figure 10-149

Flash Toss

This sweet-looking move consists of a **Thumb Twirl** and a unique deck twist. Once you understand it, it is real easy, and real fun to do. The photos don't convey the actual impact of the flourish, but don't let the photos fool you. If you do this flourish quickly and smoothly, people will credit you with being able to toss a spinning deck up and down between the hands.

You are looking down at your hands in these photos. Deck in dealing position in the left hand (Figure 10-150). Lever the deck up to vertical with the left thumb (Figure 10-151). Turn the deck face down (Figure 10-152). Grab the deck between the right thumb (Figure 10-153) and the right fingers (Figures 10-154, 10-155). Elevate the right hand twelve inches above the left as you turn the deck face-down (Figures 10-156 to 10-160), and beyond (Figure 10-161). Reverse the motion so the deck is once again face up (Figure 10-162 to 10-164). Let the deck roll off the right fingers, turn face down, and land in the left palm (Figures 10-165, 10-166). You want the actions to blend into one fluid motion. To show how the deck moves in slow motion, I broke the twisting flip thrown down into the left palm into steps. In reality, the deck is already being tossed at Figure 10-163. Nonetheless, the deck still rolls off the right fingers and rotates only one-half time after that before landing in the left palm.

You are handing the deck from the left hand up to the right, doing the **Thumb Twirl** as you do so. Then you raise your right hand with the deck, and hyper rotate your right wrist clockwise a little at the apex of the right hand elevation. Then you roll/toss the deck back down to the left hand. You need at least a foot of distance between the hands for the final toss, and two feet is possible. The photos don't show that much distance in order that I could show the basic mechanics of the flourish with more clarity.

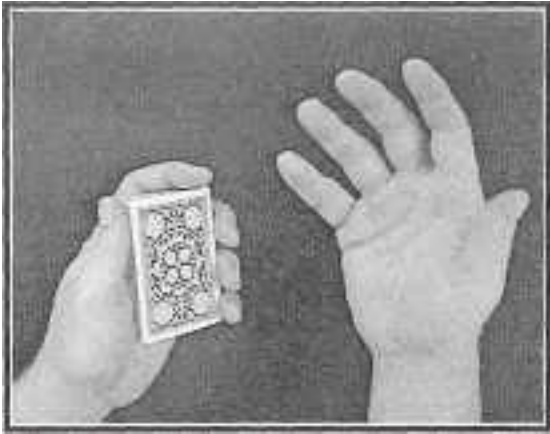


Figure 10-150



Figure 10-151

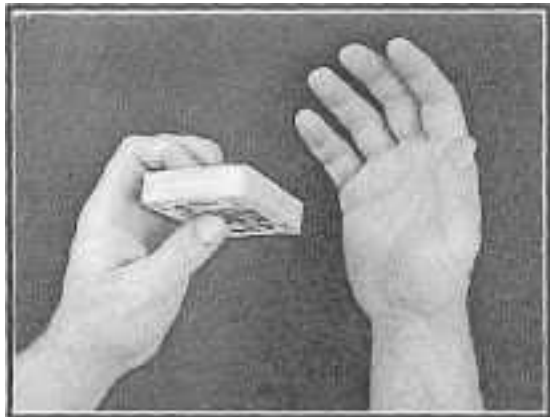


Figure 10-152



Figure 10-153



Figure 10-154



Figure 10-155

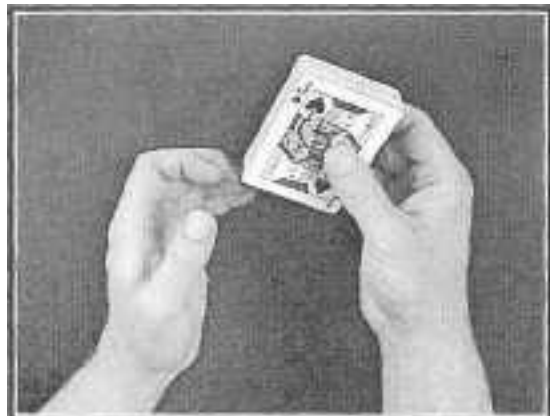


Figure 10-156

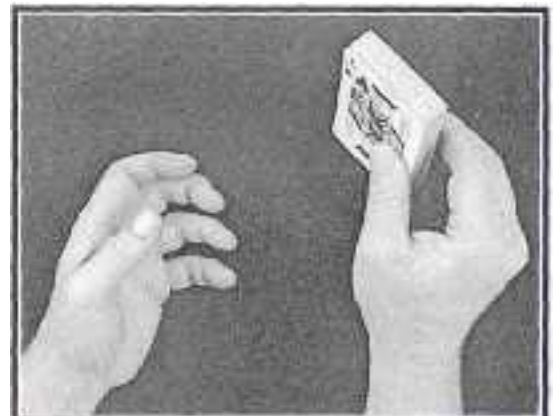


Figure 10-757

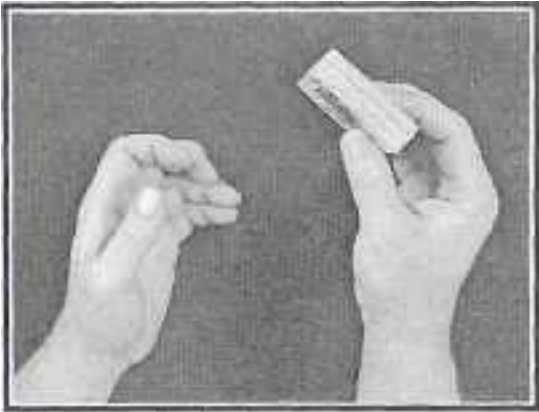


Figure 10-158

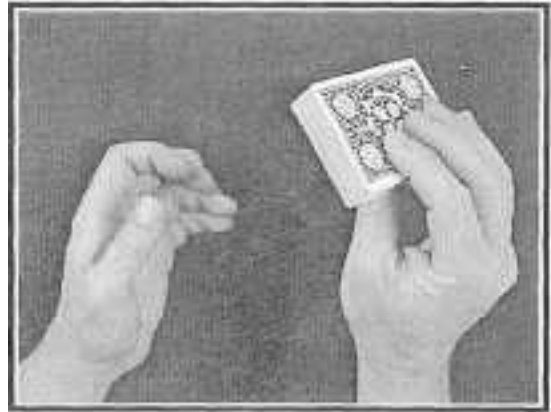


Figure 10-159

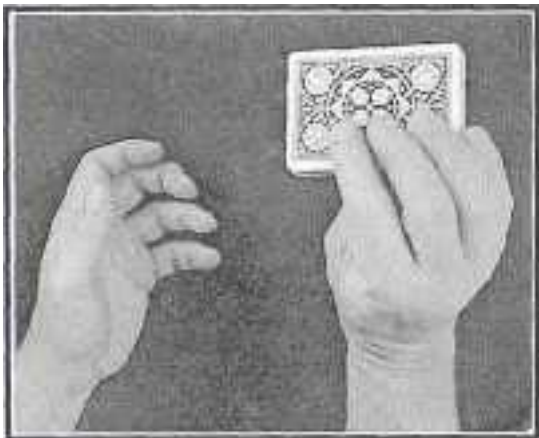


Figure 10-160

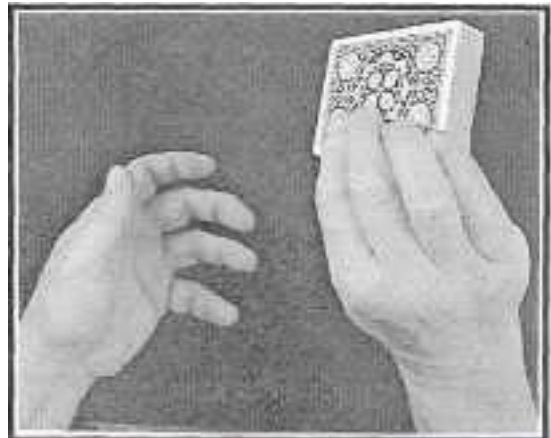


Figure 10-161

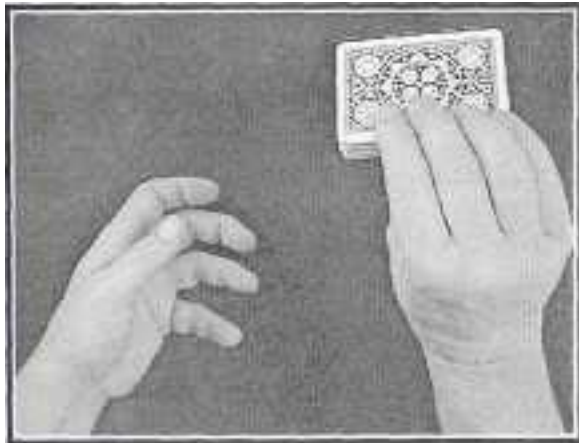


Figure 10-162

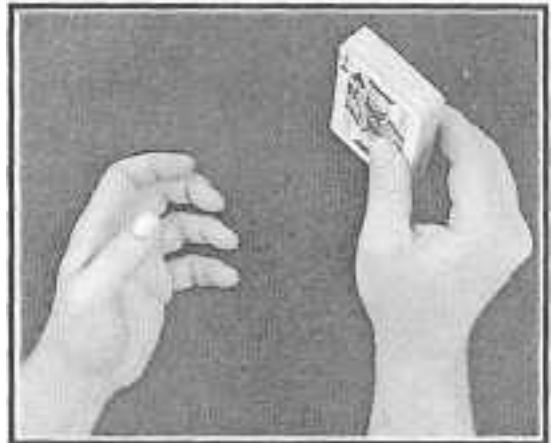


Figure 10-163



Figure 10-164



Figure 10-165



Figure 10-166

Regrip Flip

You might think the **Regrip Flip** as illustrated here doesn't look like much, but interpolated into other flourishes it can make things look much more complicated and difficult than they really are. A **Regrip Flip** can be done with the right-hand half of the deck of a **Forward Tumble Cut** sequence to good effect. Same with a **Charlier Combo Cut** sequence. A **Regrip Flip** alternating with a **Two-Hand Twirl Deal** looks quite impressive. Another thing to try when you get the move down is to do five or six **Regrip Flips** in ultra-rapid succession - it looks like the deck is being twirled with one hand. You would never, of course pause, do a single **Regrip Flip**, pause, look at the audience, make an amazed expression, etc. This is not a feat you are trying to sell. Just throw it in now and then as kind of a flourish-flourish, an embellishment to other stronger stunts.

Hold the deck in dealer's grip (Figure 10-167). Elevate the deck vertical with the thumb (Figure 10-168). Now turn the deck face down (Figures 10-169 to 10-171). The deck is held between the thumb on the bottom and the fingers on top. Release the deck with the fingers and thumb, leaving it momentarily airborne (Figure 10-172). Dart the left hand down and regrip the pack in dealer's grip (Figures 10-173 to 10-176).

A **Regrip Flip** as shown is relatively forgiving, and can even be done with cards in marginal condition. You can try more rotations with a perfect deck.

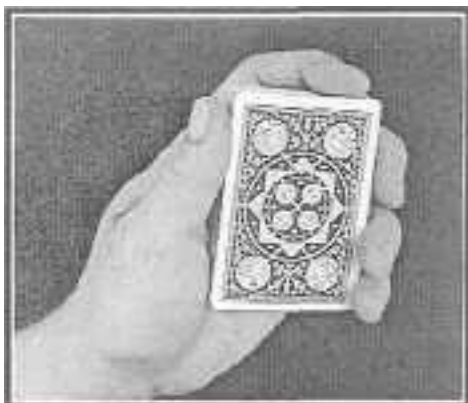


Figure 10-167

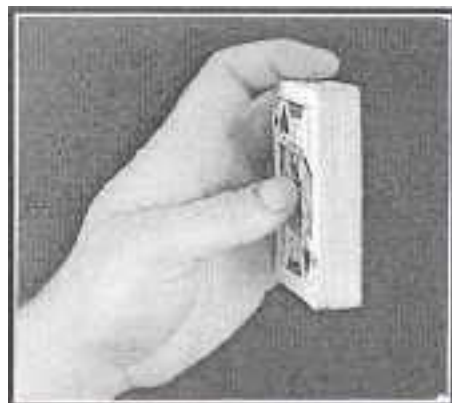


Figure 10-168

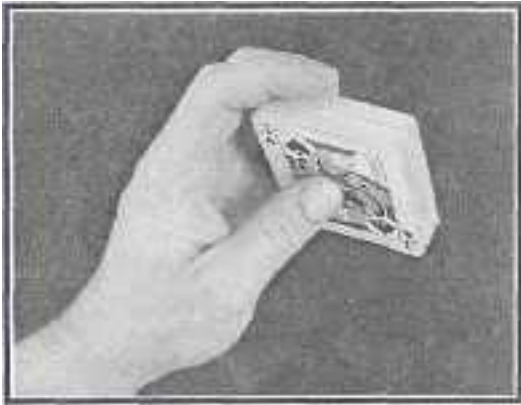


Figure 10-169

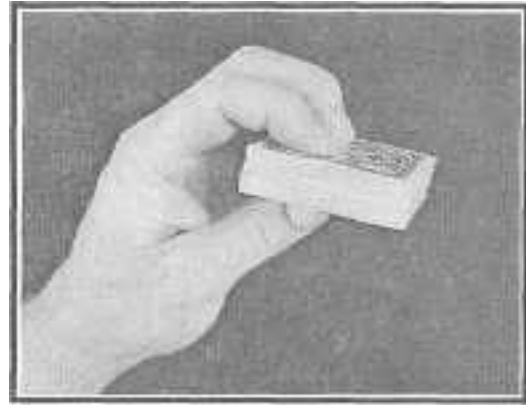


Figure 10-170



Figure 10-171



Figure 10-172

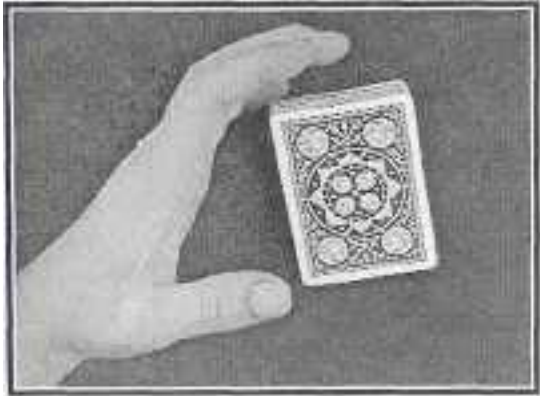


Figure 10-173



Figure 10-174

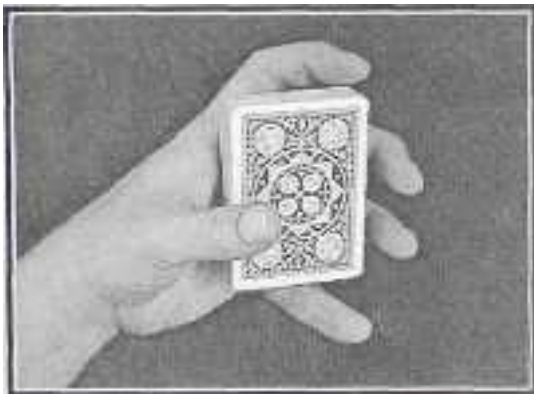


Figure 10-175



Figure 10-176

Flip Back

This gem is from the extremely creative Dave Beyer. Fortunately, it is not excruciatingly difficult, although if you do it quickly and smoothly you will get credit for implausible dexterity. This is a great flourish, both because of the huge return for the effort expended and because it looks so cool.

Deck in dealing position in left hand (Figure 10-177). Grip the deck between the thumb and pinkie at opposing corners, kind of like you were going to do the famous Erdnase one-handed shift (Figure 10-178). Note that the thumb does not go across the top of the deck but rather is situated at the short end. Note also that the deck is held only by the thumb and pinkie, such that you could move the other three fingers independently (Figure 10-179). You *could*, but don't. Instead, curl these fingers under the deck (Figure 10-180). Rotate the hand so the thumb points to the right (Figure 10-181). Continue to rotate the hand until the deck is again face down, but resting on the knuckles of the fingers (Figures 10-182, 10-183). Continue until the deck is absolutely level (Figure 10-184). At this point, the deck is still held square between the index finger and pinkie. Straighten the fingers (Figure 10-185). The deck is now in a very powerful display position. Let it sink in that the deck is on the back of your hand. Everyone will think you tossed the deck up and caught it on the back of your hand, but should they try to replicate the feat in that manner they will experience incessant failure and credit you with even more skill. Practice until you can do the **Flip Back** extremely quickly so that none of the finger motion is apparent.

Now to get the deck back into dealing position. If the cards are unsquare you may just have to toss the deck up a little, quickly rotate the hand palm up, and catch the cards in dealing position. However, if all is well, you should reverse the motions of the basic flip. From Figure 10-185, regrip the deck between the thumb and pinkie (Figure 10-186). Rotate the hand around and uncurl the fingers (Figures 10-187 to 10-190). Regrip in dealing position (Figure 10-191).

Do this with half a deck in each hand or throw it into the **Charlier Combo Cut**.



Figure 10-177



Figure 10-178



Figure 10-179



Figure 10-180



Figure 10-181



Figure 10-182



Figure 10-183



Figure 10-184

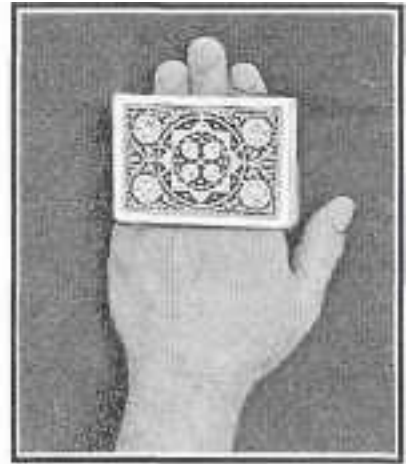


Figure 10-185



Figure 10-186



Figure 10-187



Figure 10-188



Figure 10-189



Figure 10-190



Figure 10-191

Deck Flip

You can do this as a two-handed maneuver, to flip the deck back and forth between the hands, or as a one-hand deck flip. Hold the deck with the left hand as if you were going to do a one-hand **Roll Throw Cut**, except treat the entire deck as if it were the top half of the deck. In other words, put the index finger and pinkie underneath the deck, put the second and middle fingers on top of the deck (Figure 10-192), and then flip the deck up for one or two revolutions (Figures 10-193 to 10-196). Either catch it back in the left hand (Figure 10-197), or propel it into the waiting, palm-up right hand. Looks good with half a deck in each hand with the halves crossing as they are tossed from one hand to the other. With good cards, you can flip the deck or half the deck multiple times. Flipping a whole deck is more than twice as hard as flipping half a deck. When flipping a whole deck, make sure the deck is absolutely square. Don't even think of doing this flourish with a deck that contains even one slightly bent card. For a quick tabled ace production, reverse and bridge the four aces on the bottom of the deck. Perform a **Deck Flip** and the aces will fly out of nowhere and land face-up on the table to the right of the hands.



Figure 10-192



Figure 10-193

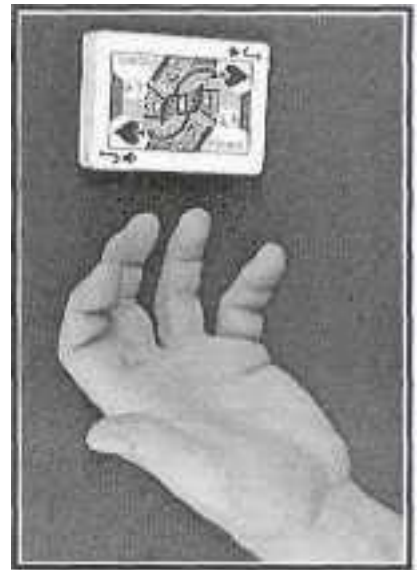


Figure 10-194



Figure 10-195

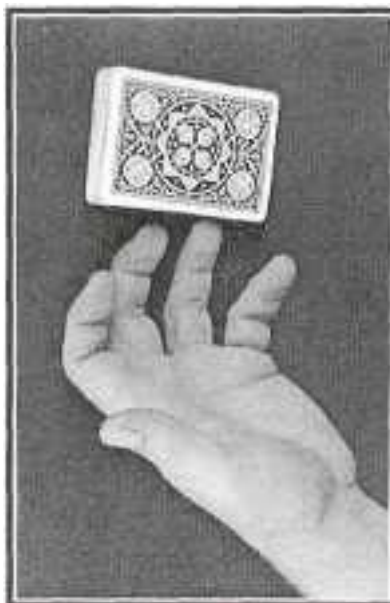


Figure 10-196

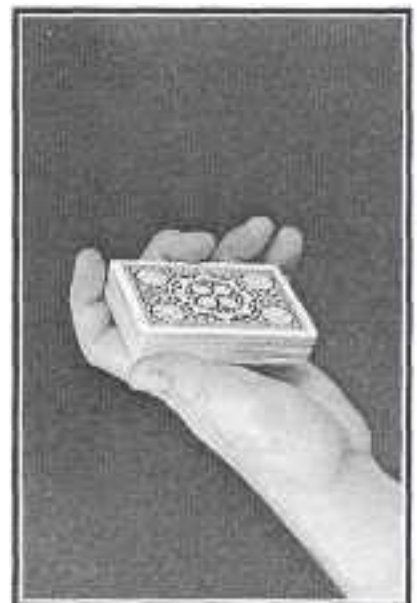


Figure 10-197

Helicopter Deck Spin

If you do either a one- or two-handed **Helicopter Throw Cut**, then simply do that with the whole deck instead of just half: Place the index and second fingers on top of the deck and ring finger and pinkie underneath the deck (Figure 10-198). Kick the entire deck counter-clockwise with the second finger and pinkie (Figure 10-199). Do this with enough force and the whole deck will be thrown out of the hand (Figure 10-200), rotate 360 degrees, and land back in the hand (Figures 10-201 to 10-203). Make the deck rotate one or two times. Or catch the deck in the right hand.

A second method for initiating the toss is as follows. Grip the deck as shown in Figure 10-204. The thumb is on top of the deck and the fingers are underneath. Toss the deck to rotate once clockwise (Figures 10-205 to 10-208) and either catch the deck in the same hand (Figure 10-209) or in the other hand. You can make the deck rotate more than once if you need to. Half the deck is easier to spin more times.

The first method is the one to use if you're throwing the occasional spin into a series of one-hand cuts. The second method is better for throwing the deck around the body or catching it behind the back.

While you can fill up time with the **Helicopter Throw Cut** if you can do it with both hands, the **Helicopter Deck Spin** is mostly another quick transitional move. It does look good interpolated with a good flourish deal though, and I refer you to the pertinent chapter for suggestions on its use in that regard. Another effective use for the move is to, during one-hand cuts in both hands simultaneously, toss the right hand half behind your back and catch it in the right hand in front of the body, all the while continuing the one-hand cuts in the left hand.

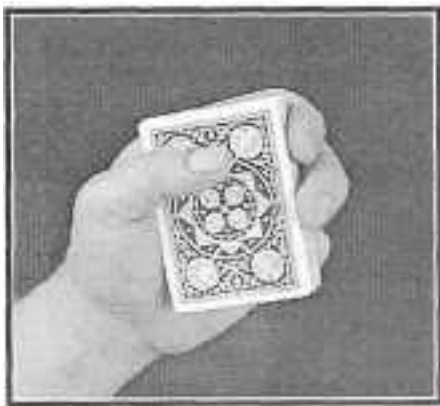


Figure 10-198



Figure 10-199

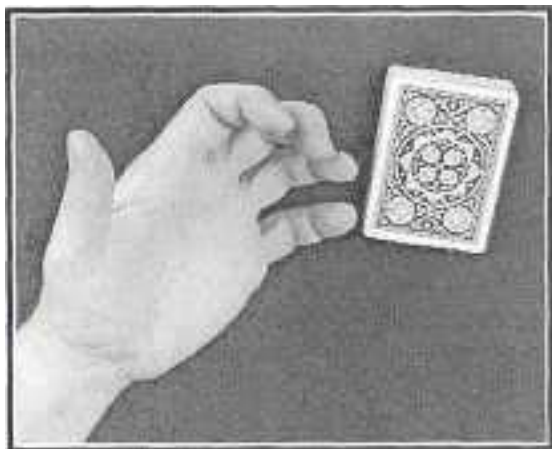


Figure 10-200

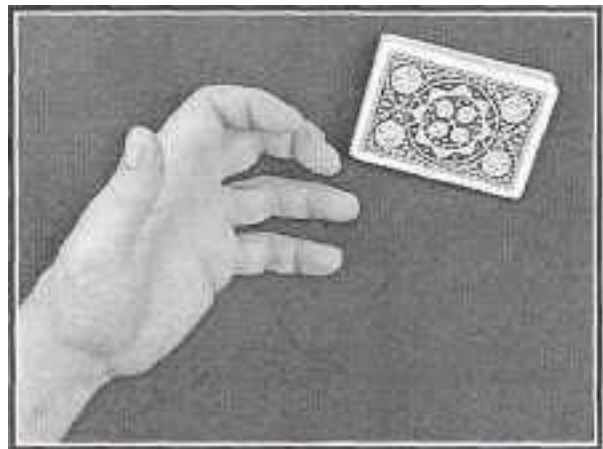


Figure 10-201



Figure 10-202



Figure 10-203



Figure 10-204



Figure 10-205

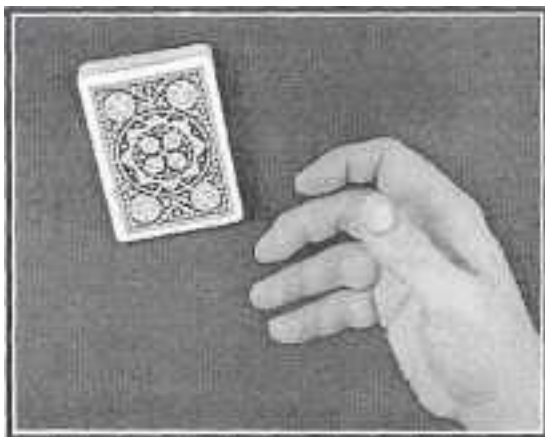


Figure 10-206

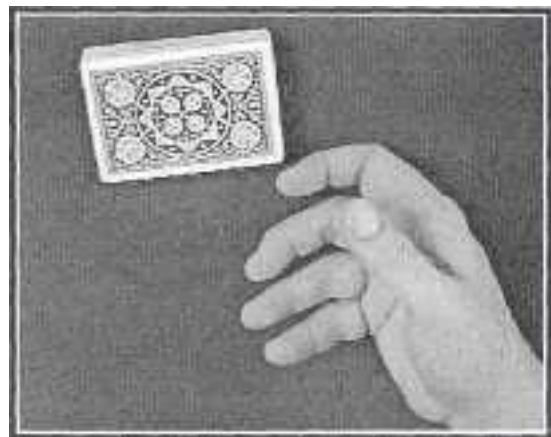


Figure 10-207



Figure 10-208

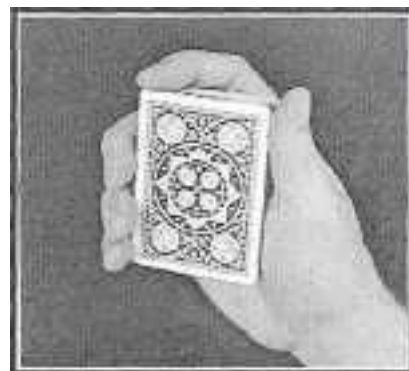


Figure 10-209

Twisting Deck Flip

If you've ever taken a pack in its box, gripped it by the short end, and tried to just flip it in the air, you've observed the phenomenon of physics responsible for the **Twisting Deck Flip**. Since rectangular objects in motion transcribe rectilinear vectors or something, the deck automatically flips and twists when you try to just flip it. Your goal is to launch the deck so it performs a clean, slow somersault; nature will add the diagonal-axis rotation. The secret to this and all aerial moves is to start with a deck that is perfectly square and free of trapped air pockets. The main culprits in humiliating exploding deck flips are bent cards, bowed packets, and just general wear and tear on the pasteboards. If air can get into a break in the deck, the deck will split at that point. If this is your intent, fine. Often times a brand-new, unpowdered deck fresh from the box will effortlessly flip or flip and twist for two and even three revolutions before you finally drop it and it scatters, thus spoiling the temporary magic of the factory-fresh, virtual vacuum between each card. You want to cause normal, worked-in (but not worn or bent), powdered cards to behave in the same way.

So, finally back to the **Twisting Deck Flip**. Hold the deck in dealing grip in the left hand and tightly grip it by the inner right corner with the right hand, thumb on top, index and second fingers below (Figure 10-210). Don't bevel or otherwise unsquare the deck - picture it still sealed in the box. In fact a good way to first practice this and other deck flips and spins is with a new, boxed deck. Now, smartly flip the deck toward you, end over end, attempting to flip it on its short axis (Figure 10-211). Catch the deck in the left palm (Figure 10-212). First try one and then two revolutions. With the single rotation, at first you might find the deck flipping without twisting - if so, you've discovered one of the more minor simple deck flips. With two rotations the deck will certainly flip and twist, which looks better than just flipping anyhow. It is difficult to flip the deck on its short axis (short end over short end) for more than two flips. Two and three flips on the long axis is relatively easy, again provided the deck is in good shape.

These flips are not something to make a big deal over. In order to keep the cards from splitting, the deck must twist and flip very quickly, making the motion difficult to capture with the eye as well as the camera. With the whole deck, you can get virtually the same effect with less risk using the **Flash Toss**.

Flipping just half the deck greatly reduces the risk of this move. In fact, I usually use the **Twisting Deck Flip** maneuver as a two-hand cut. Dealer's grip in left hand. Grab off just the top half of the deck in the right hand, flip and twist this half, quickly lever up the remaining half with the left fingers. Catch the thrown half in the left palm (Figure 10-213), and lower the levered-up half with the left fingers. You can also use the technique as a flourish deal. Do the move with just one card, and time and position the flipping cards to land flat on the table.

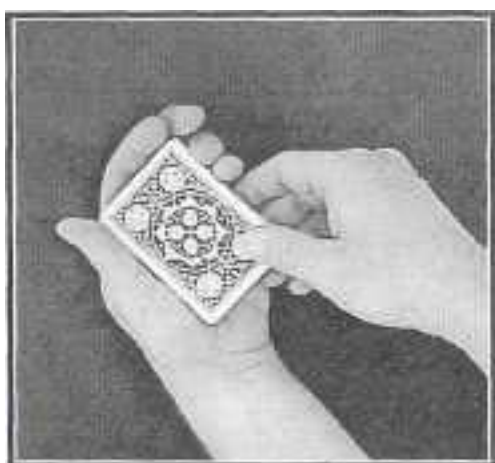


Figure 10-210

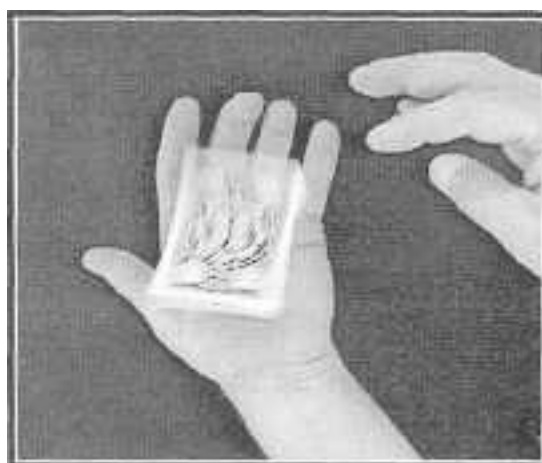


Figure 10-211

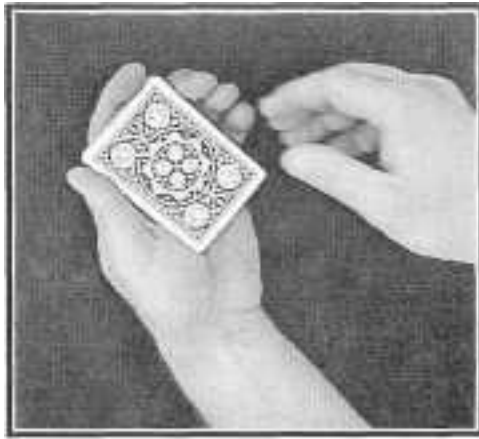


Figure 10-212

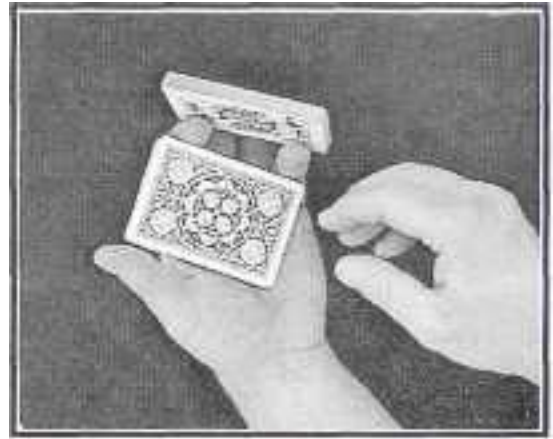


Figure 10-213

Arm Roll

This flourish is nothing new, but it is really hard to do well consistently.

Extend the left arm as you would for an arm-spread (Figure 10-214). The arm should be level and held so that the spectators can see the deck rolling. Hold the deck in the right hand, between the thumb at one short end and the first three fingers on the other short end. Place the fingers-held short end on the left arm, next to the left elbow (Figure 10-215). Roll the deck toward the left fingers by pushing away from you with the right thumb as you release all the other right fingers (Figures 10-216 to 10-218). The deck rotates at most 360 degrees, and is caught in the left hand (Figure 10-219). The actual degree of rotation depends on how long your arm is, how far from the biceps you start the roll, and whether you catch the deck as shown in Figure 219 or with one of the short ends up. Try the move with a boxed, glued or rubber-banded deck to find the most comfortable amount of roll for you. The corners of the deck touch the arm as the deck rolls, and drawing the left arm toward you a little is permissible to facilitate the catch.

Only use a deck in pristine condition. If there is even a small crimp or break, the deck will likely scatter, along with your audience. Tons of fanning powder will also help keep the deck in one piece.



Figure 10-214



Figure 10-215



Figure 10-216



Figure 10-217



Figure 10-218

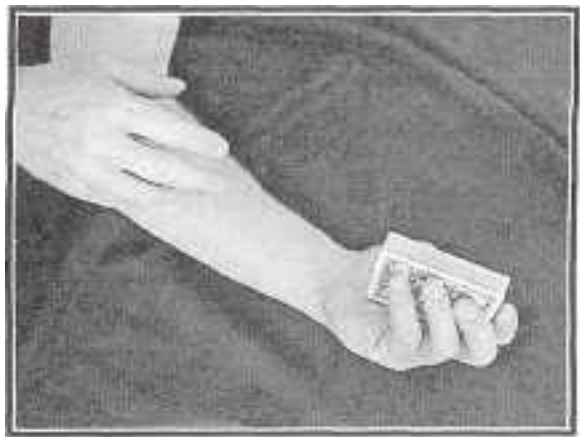


Figure 10-219

TABLE FLOURISHES

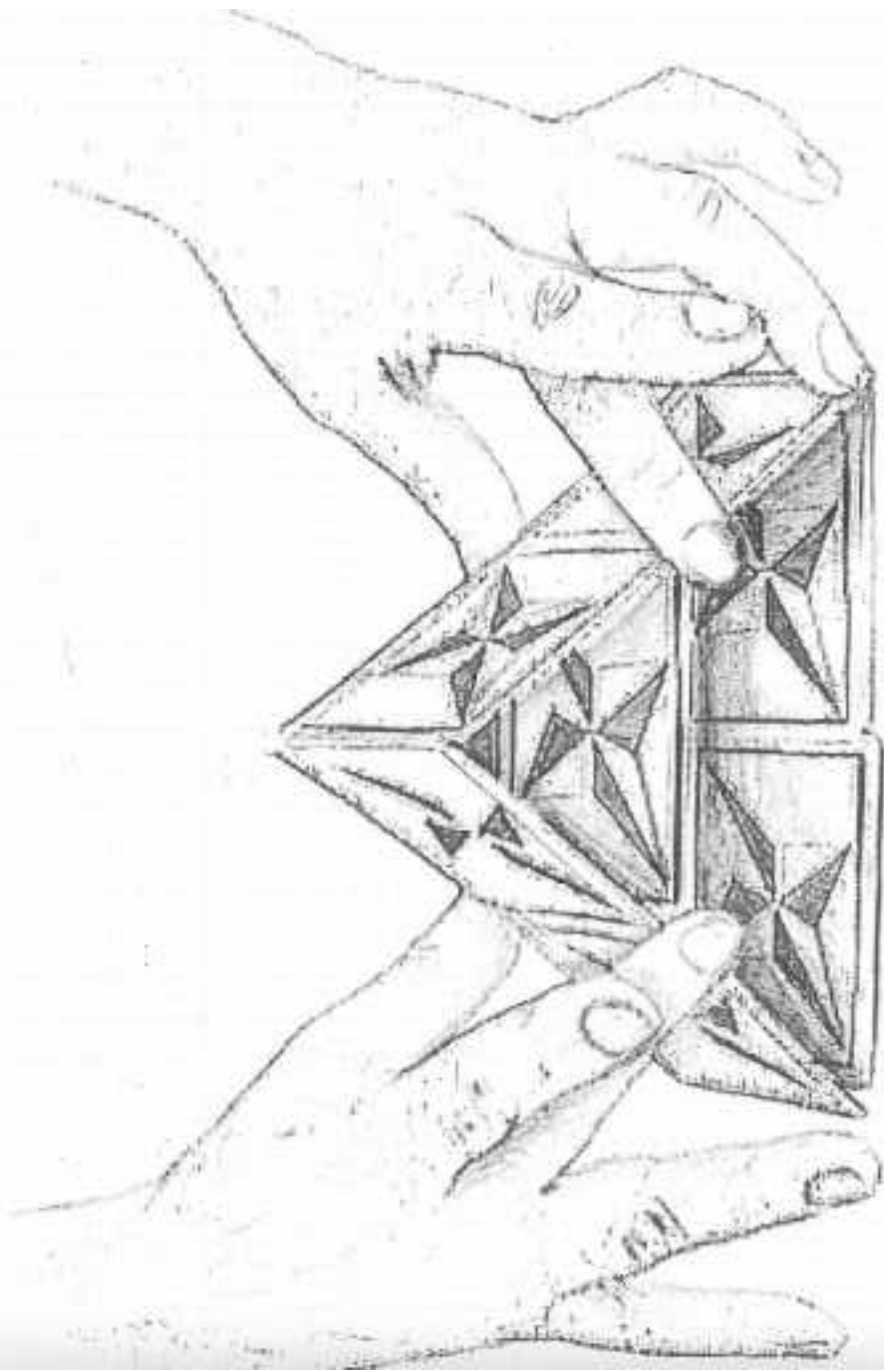


TABLE FLOURISHES

"The psychology of introducing skillful flourishes or shuffles into a card act is sound, contrary to the usual advice of the usual magician. No intelligent audience actually believes you possess any power other than the ordinary." Charles Eastman

If your flourishes are skillful and correctly presented, an audience may give you credit for something more valuable than power: talent.

I have already described some table flourishes in other chapters. There was the **One-Hand Table Riffle Shuffle** and the various two-handed **Spring** and **Flat Drop Shuffles**. The **Cross-Hand Waterfall Shuffle** looks just as good on the table as in the air.

I don't think table flourishes in general are as impressive as "in-the-hands" flourishes. This is because table flourishes are obviously less risky - the cards don't have far to fall. And table flourishes are somewhat restricted in amplitude. On the other hand, table flourishes are the most natural of all flourishes because most people sit at a table to play cards. All of the normal, standard activities with a deck of cards - shuffling, cutting and dealing - are almost always done on a table.

So here's where you'll find some spectacular table cuts, as well as a couple of whole deck flourishes and some other table-based odds and ends.

This chapter also deals with deals, but only fancy fair ones, as distinguished from flourish bottom deals, seconds, centers, double deals, and other purpose-deceptive sleights. In keeping with the theme of presenting only those maneuvers that demonstrate brazen dexterity and not magical effect, such deals as one-handed bottoms and seconds will not be mentioned (not to mention one-handed center deals!) This is not to say that you should limit yourself in this regard, it's just that I don't have the space for flourish/sleights. The fancy deals I have included will definitely add pizzazz to your table work.

Jerry Andrus is the undisputed king of table ribbon spreads. In his hands, the spreads he describes in *Kurious Kards* and, to a lesser extent, in *Andrus Deals You In*, are nothing short of mind-blowing. Unfortunately, many of those effects rely on the deck-harming bending, and time-consuming weaving and re-weaving (and, in some instances re-re and re-re-re-weaving) of the cards. I can give you but a taste of the concepts and methods that I have gleaned from Andrus' works, and I of course refer you to his books for a more in-depth study. I have seen Andrus perform, and he often would use a different deck of cards for each spread. Before the show, a deck might be bent into an "S," the halves reversed and faro shuffled together, and the resultant bulging conglomeration wedged into a card case until needed. The single exotic ribbon spawned therefrom might be spectacular, but the method is akin to having a different violin for every measure of a concerto. The visual effect of these spreads is dependent on the cards having been violently bowed and pre-shuffled. To avoid incessant deck changes, one would have to resort to time-wasting bending and weaving, not to mention unshuffling and unbending, in front of the audience. Alteration of the cards and the concomitant dead time are my primary reasons for not doing many of Andrus' spreads. And again, if you are only using one deck, you pretty much can't do anything else with that deck after it has been viciously spindled. The spreads I give you here include those few Andrus-inspired items I consider practical. You will find many other ideas in his own descriptions. I leave it to you to determine their feasibility. Often even Andrus himself seems unimpressed with the potential of some of his own stuff, giving titles like "Something to Fool with," and sometimes even frankly admitting that "I haven't found a use for this yet."

If you want something to fool with, invent good-looking table cuts. I have barely scratched the surface of the table with the table cuts offered here. There are limitless possibilities for complex running and continuous cuts, because the table acts like a third hand. An inert, flat, fingerless hand to be sure, but an aid to cuts nonetheless.

Two-Hand Twirl Deal

This looks really good alternating with a **Regrip Flip**, a one-handed **Helicopter Deck Spin** or a **Deck Flip**. Do a **Two-Hand Twirl Deal**. Do a left-hand **Regrip Flip**. Do another **Two-Hand Twirl Deal**. Do a simple one-revolution **Deck Flip**. Do another **Two-Hand Twirl Deal**. Do another **Regrip Flip**. And

so on. The toughest part about such an exhibition is keeping the deck square after each whole-deck maneuver. You can square the deck quickly with the left hand, but the best idea is to use a pristine, well-powdered deck. Or just use all **Regrip Flips**, since the **Regrip Flip** is very stable and sort of self-straightening.

Hold the deck in oh, what the hell, how about dealing position (Figure 11-1). Push the top card to your right with the left thumb (Figure 11-2). Grip the card between the right index finger and second finger (Figure 11-3). Twirl the card between the right fingers (Figures 11-4 to 11-9). For a more detailed description of this process see the **Card Twirl** in the next chapter. When the card is between the right third finger and pinkie (Figures 11-9, 11-10), put the right thumb on the face of the card (Figure 11-11) and deposit the card face-up on the table (Figure 11-12) or launch it to its farther destination.

If you want to deal the card face down either twirl it until it is face down or employ what Mario calls "The Cook's Move." Push the top card to your right with the left thumb (Figure 11-13). Insert the right thumb under the card (Figure 10-14). Push the right thumb to your left, turning the card over onto the left thumb knuckle and nail (Figures 10-15, 10-16). Now grip the face-up card between the right first and second fingers (11-17). Do the twirl through the right fingers and the card will end up face down when it is between the third finger and pinkie.

If you already do a finger twirl in the other direction, adapt the deal to fit your twirl rather than learning the twirl in the opposite direction.



Figure 11-1



Figure 11-2



Figure 11-3

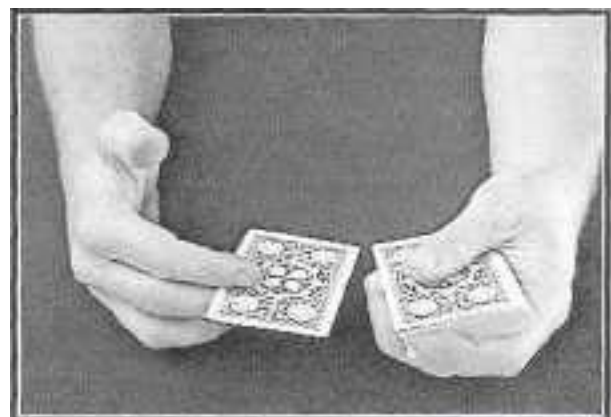


Figure 11-4

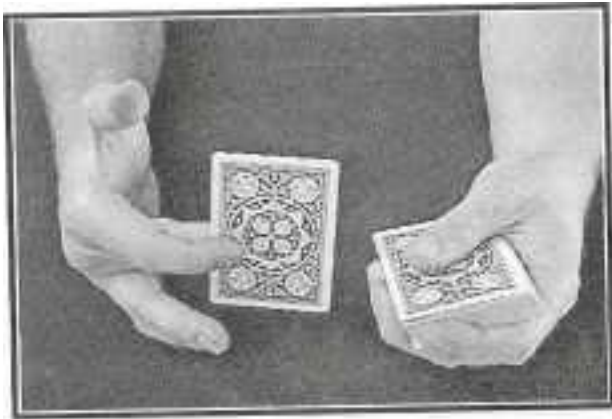


Figure 11-5

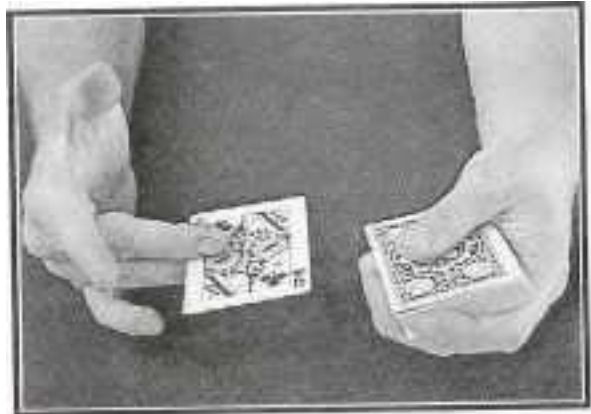


Figure 11-6



Figure 11-7

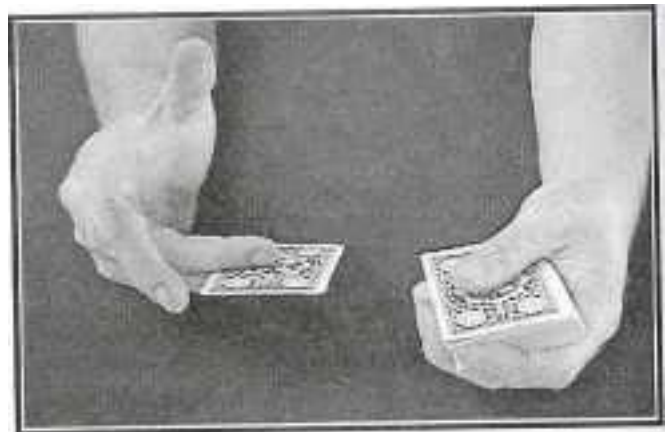


Figure 11-8

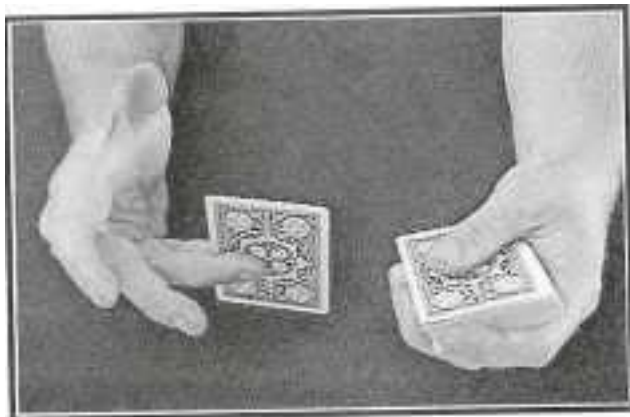


Figure 11-9



Figure 11-10



Figure 11-11



Figure 11-12



Figure 11-13



Figure 11-14



Figure 11-15



Figure 11-16



Figure 11-17

One-Hand Twirl Deal

The basic one-hand deal is often employed - even by laymen. The deck is held in the left hand in dealer's grip and the cards are merely pushed off the top with the left thumb, which describes an arc away from the fingers on the side of the pack. Velocity is gained by whipping the hand forward. You can achieve a marginally more impressive deal by holding the left hand still and employing the **Helicopter Throw Cut** technique with just one card.

A good way to embellish the simple one-hand deal is to twirl the card through the fingers before launching it or placing it on the table. Lever the top card of the deck into a position where it can be gripped between either the pinkie and ring fingers or the index and middle fingers. Which you choose is up to you, and will most likely be a function of the way you already happen to twirl objects in the fingers. Basically this boils down to direction of rotation. If you twirl the card clockwise, it is likely that it will traverse from index finger to pinkie. I only say likely because the move can be done with either clockwise or counter clockwise rotation starting with either the pinkie or the index finger. It is most efficient to do the move in the same manner as you would twirling a card as a continuous one-card flourish. This way when you are practicing one you are also gaining on the other. I do it starting with card between the index and second fingers. Needless to say, when doing the **One-Hand Twirl Deal**, you will place the card down in front of you or launch it somewhere. How many times you twirl it before that is up to you, but for general rapid dealing purposes, a single circuit through all the fingers will suffice. In other words, if the card starts between the index and middle fingers, it would travel to between the middle and ring fingers, then the ring and pinkie fingers, then the table.

Hold the deck in honest-to-God dealing position (Figure 11-18). Push the top card to the right (Figure 11-19). Insert the index finger under the top card (Figure 11-20). Lever the top card to vertical and beyond to face-up with the index finger (Figures 11-21 to 11-23). Twirl the card (Figures 11-24 to 11-32). If you want the card to land face down, place it on the table (Figure 11-33). If you want to place the card on the table face-up, stop twirling at Figure 11-28, or twirl beyond Figure 11-32 until the card is face up.

One tiny drawback of this, the **Two-Hand Twirl Deal**, and both upcoming **Roll Deals** is that the identity of the card cannot be concealed while dealing it. Not a problem if you are dealing the cards face-up anyway. If you are doing a trick that necessitates cards be dealt face-down without flashing their faces, and you still want to use a flourish deal, use the **Multiple Deal** or maybe the momentum spin deal suggested in the next chapter. Any of the full-blown off-the-deck card propulsion moves described in the next chapter may also be toned down for a flourish deal. The **Pinkie Propulsion** is probably the best for this use. Rather than launching the card into the air for a fifty-foot boomerang ride, the card is aimed with less velocity at an appropriate spot on the table. It can be tough to reduce the velocity enough, though.



Figure 11-18

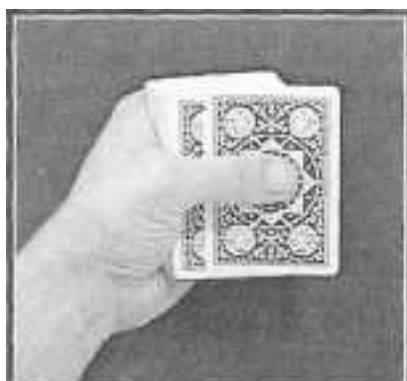


Figure 11-19



Figure 11-20



Figure 11-21



Figure 11-22



Figure 11-23

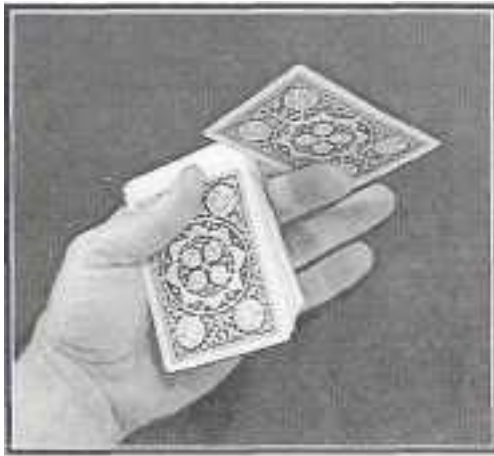


Figure 11-24

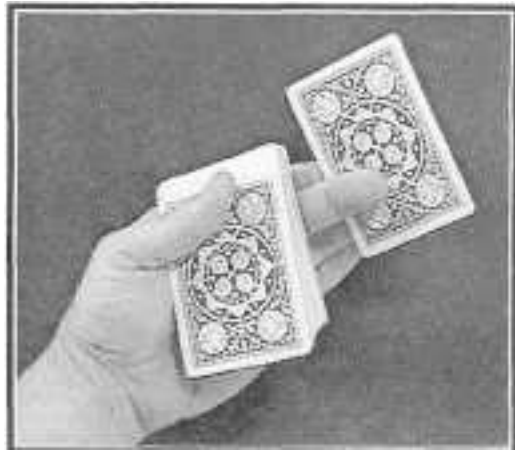


Figure 11-25

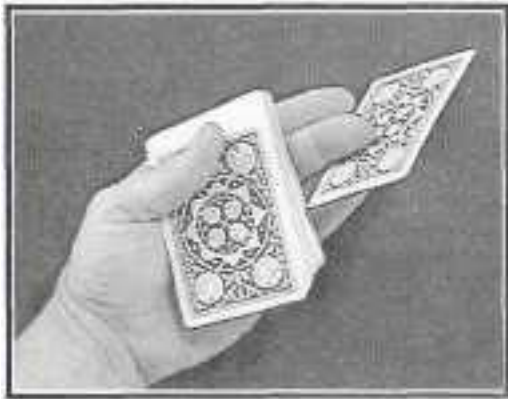


Figure 11-26



Figure 11-27

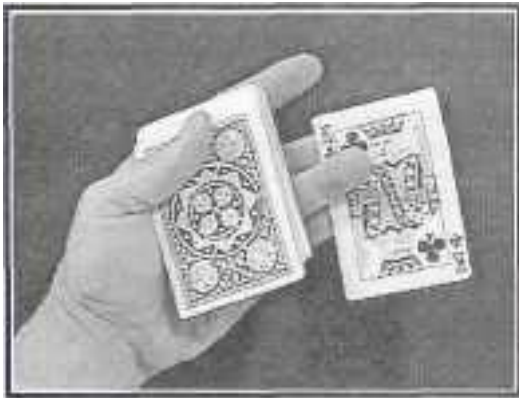


Figure 11-28



Figure 11-29



Figure 11-30

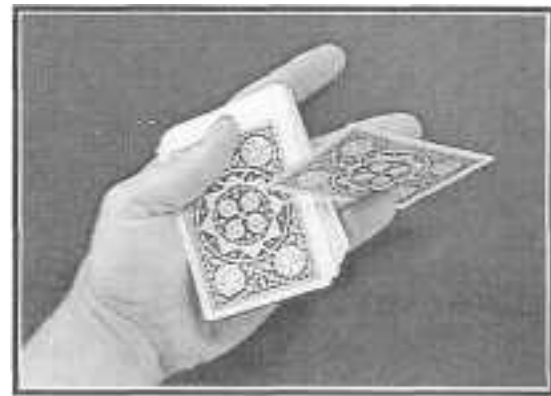


Figure 11-31

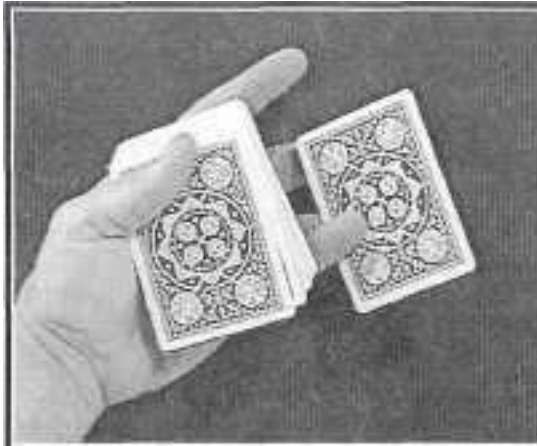


Figure 11-32

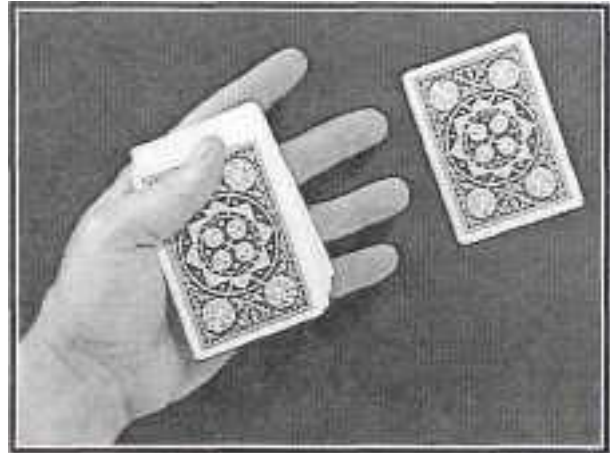


Figure 11-33

Two-Hand Roll Deal

The hard way to do this deal would be to slap **the** cards up with the right hand. The following, correct way generates a similar effect, but is much easier than actually slapping the cards with the right hand.

Hold the deck in dealing position in the left hand and thumb the top card to the right (Figure 11-34). Take the card in the right hand by the right long edge between the right thumb on top and all the fingers underneath (Figure 11-35). The first pad of each and every finger must touch the underside of the edge of the card. Quickly lift up on this right long edge (Figure 11-36), and fling the card down to the table (Figures 11-37, 11-38). The card should flip one time, long side over long side, to land face down. Raise the right hand before flipping the card to achieve the one and one-half flips necessary for the card to land face up. Or use Mario's "Cook's Move" to turn the card face up, and then do a single flip down to the table. Practice to make the cards land absolutely flat on the table in a neat row, since that is the most likely use for this deal. This will mainly involve adjusting the distance the right hand is from the table. Eight inches works for me.

A nice variation of this deal involves grabbing the card by the inner **right** corner and initiating a one-card **Twisting Deck Flip**.

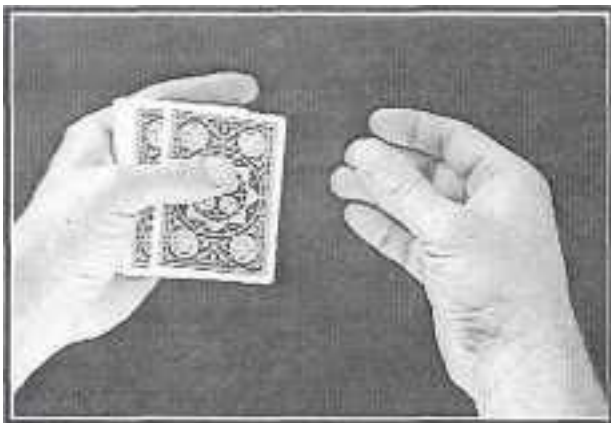


Figure 11-34

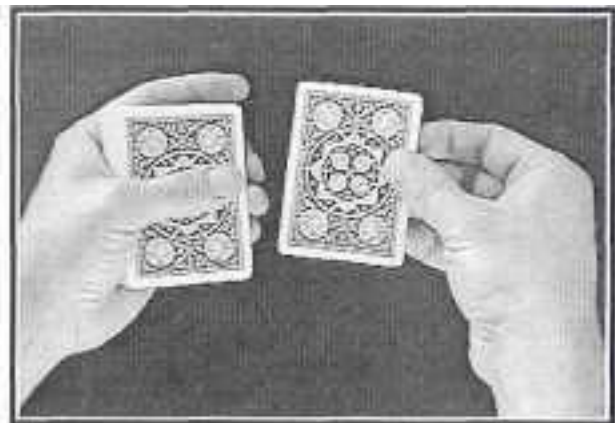


Figure 11-35



Figure 11-36

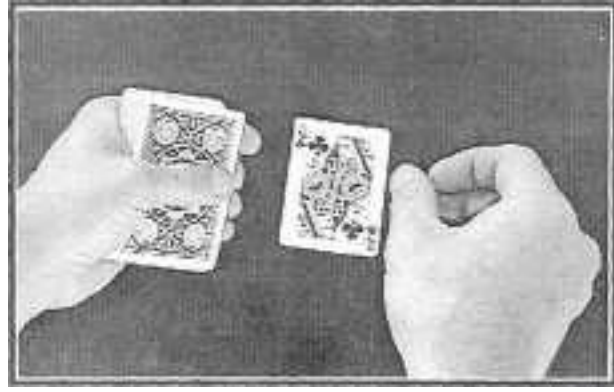


Figure 11-37

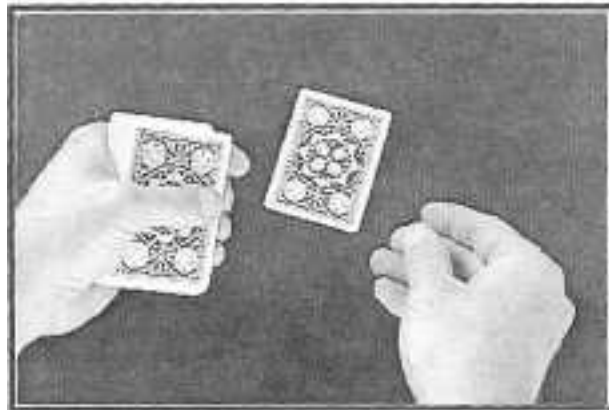


Figure 11-38

One-Hand Roll Deal

Playing cards, being somewhat elastic, are imbued with what physicists refer to as "potential kinetic energy" when they (the cards, not the physicists) are bent. This deal uses that energy and gives you full control of how and where the cards land. As with the two-handed version, when you get good, the cards will flip and land smack flush on the table as if magnetized.

Thumb the top card to the right and insert the pinkie and index finger under the card (Figures 11-39, 11-40). Bear up the fingers on the right edge while the thumb applies and then quickly releases pressure, causing the card to flip off the deck and toward the table (Figures 11-41 to 11-43). One flip as shown will make the card land face down. One and a half flips will turn the card face up. Like the last deal, the key to this deal is the distance from the table. Once you find the correct height at which to hold the deck above the table, always use that height. For me about twelve inches works to deal cards face up with one and a half flips. This is more distance than a comparable orientation with the two-hand version because the left hand, encumbered by the deck, cannot generate the spin on the card that the right hand can.



Figure 11-39



Figure 11-40



Figure 11-41



Figure 11-42

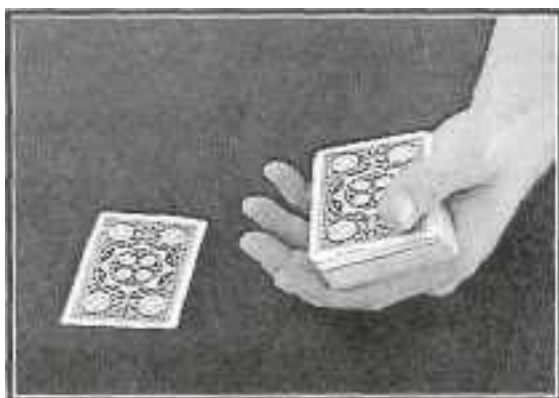


Figure 11-43

Multiple Deal

What you want to do is, deal four hands of poker, four hands at a time.

Some years ago I saw a deal called (I think) the backwards deal. This entailed laying out four or five cards, all at once, with the right hand moving in a counter-clockwise arc. Since I always dealt hands clockwise, I worked out the following version. If you do the original backwards deal, compare with this version and do whichever is to your liking.

Here's my method for dealing four simultaneous hands of a game. Hold the deck in dealing position and thumb the top three cards off the deck in a fan (Figure 11-44). Take this fan into the palm-down right hand with the right fingers underneath and thumb on top (Figures 11-45, 11-46). Spread the fan out more by moving the thumb to the right and the fingers to the left (Figure 11-47). As you do this, move the right hand forward, away from the deck, and thumb the top card of the deck toward you with the left thumb. Spread the cards in the right hand as far as you possibly can, and then lay the cards down in quick succession flat on the table (Figures 11-48 to 11-51). Simultaneously thumb the top card of the deck toward you onto the table. Time it so it looks like all four cards hit the table at once. Continue until the required number of cards are dealt (Figures 11-52 to 11-61). Do not pause between salvos; all four hands should be dealt in the time it takes to deal five single cards off the deck.

The deal looks best when it appears as if all the cards are being dealt at once. In reality, the cards fall in this order: hand to left, second hand, your hand, hand to right. Make it look simultaneous by doing the deal quickly. The right hand kind of screens the mechanics of the deal, which also helps to lend an air of simultaneity.



Figure 11-44



Figure 11-45

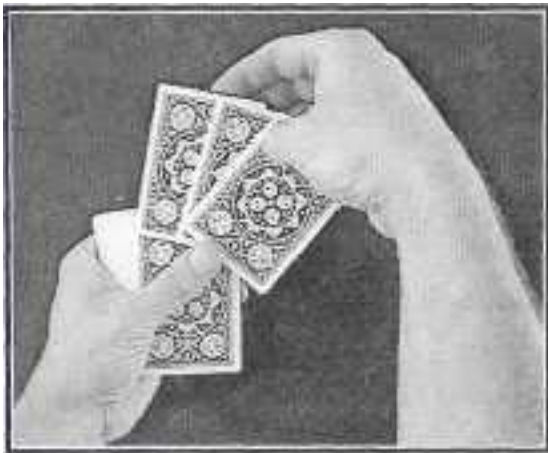


Figure 11-46

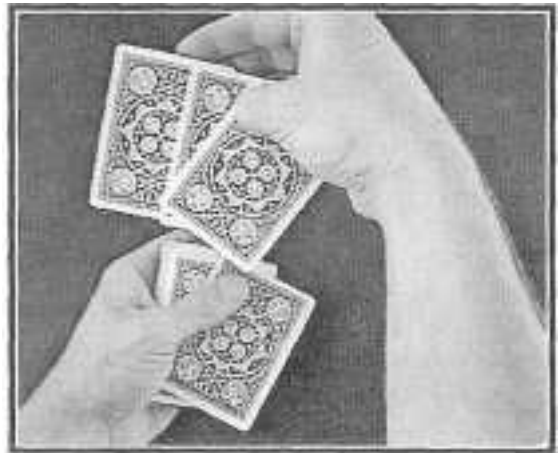


Figure 11-47

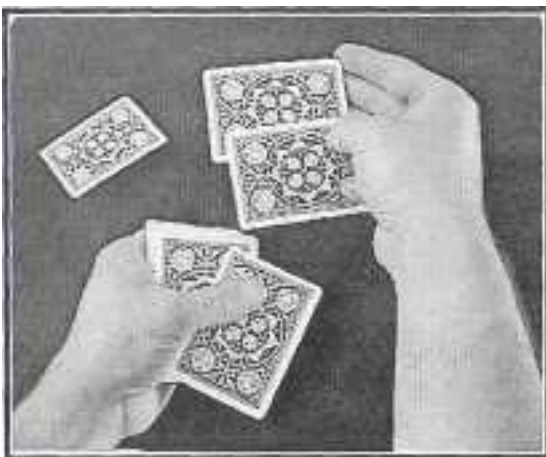


Figure 11-48

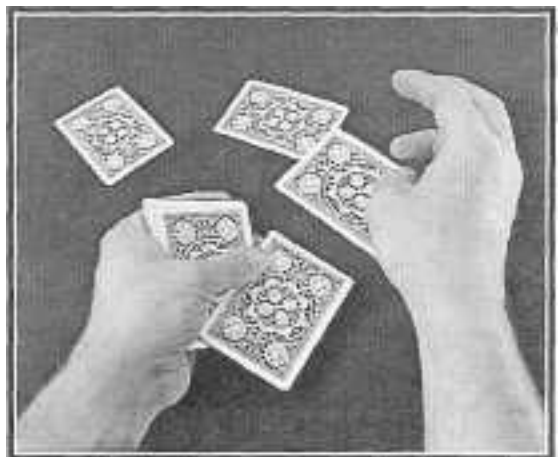


Figure 11-49



Figure 11-50



Figure 11-51

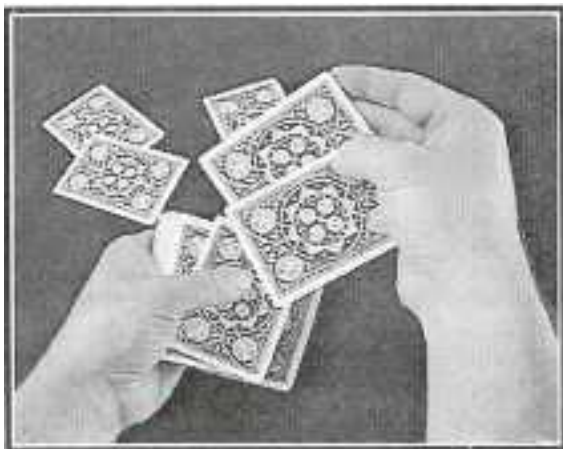


Figure 11-52



Figure 11-53

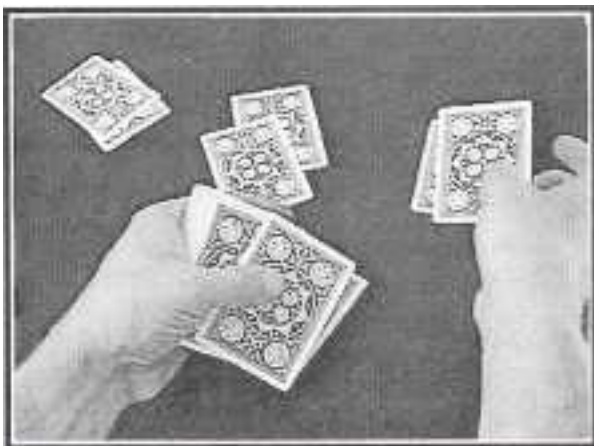


Figure 11-54



Figure 11-55



Figure 11-56



Figure 11-57

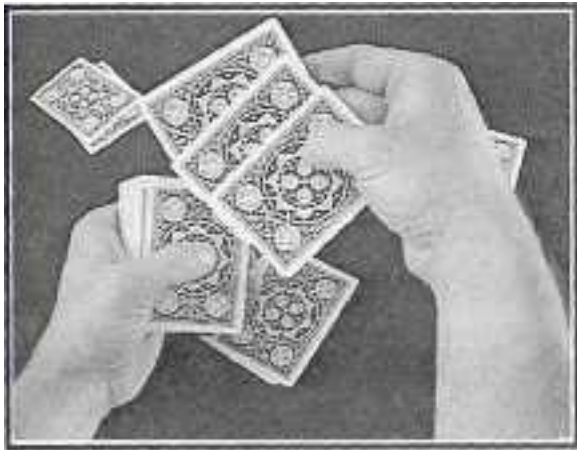


Figure 11-58



Figure 11-59



Figure 11-60



Figure 11-61

Basic Ribbon Spread and Turnover

Easy and oft-seen, this is included for the sake of completeness.

Hold the deck in the right hand with the thumb at one long side, the fingers at the other long side. Place the deck on the table, and place all four fingers at the (from your perspective) right long side (Figure 11-62). Bevel the deck to your left, press down with the fingers and draw the hand to your left, spreading the cards in a smooth and even ribbon (Figures 11-63, 11-64). Turn the ribbon over (Figures 11-65 to 11-67). Scoop the cards up (Figures 11-68 to 11-71). Do something more spectacular.

There are some other ways of spreading the ribbon. One, springing the cards, is not recommended owing to the unevenness of the edges of the spread. Another, the sometimes-seen "throw spread," works with the right deck, but still won't get you flawless, really long spreads. To do the throw spread, toss the long side of the deck against a close-up mat at a slight angle. You are trying to throw the deck so the bottom side of the deck hits and spread first. Throw the deck with enough force that the top cards are carried forward by momentum. An unpowdered deck works best, but not having powder on the cards is a huge price to pay for such a meager effect.

The other, more useful ways of spreading the deck merely involve different starting grips so that different fingers spread the cards. Figure 11-72 shows cards spread with the thumb, Figure 11-73 shows cards spread with the index finger. Whether you use the thumb, fingers or just the index finger to spread will depend on which hand is holding the cards to be spread, and which direction the cards are being spread. For example, to spread the deck from left to right with the right hand, the thumb is used to spread the cards. It is somewhat awkward to use all the fingers to spread the cards this way, unless you use just the index finger. And it is really awkward spreading cards in the right hand from right to left with the thumb. Thus the three grips for spreading. You will become more aware of which grip is most comfortable for which direction of spread with which hand when you get to the **Double Spread** and **Upright Spread**.



Figure 11-62

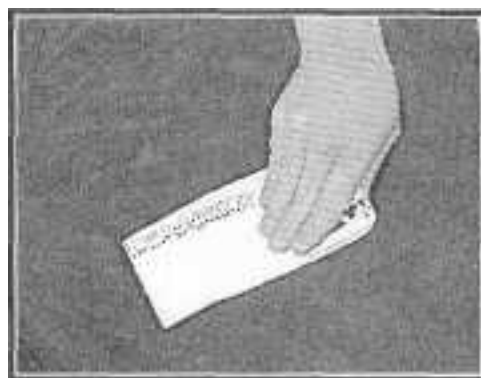


Figure 11-63

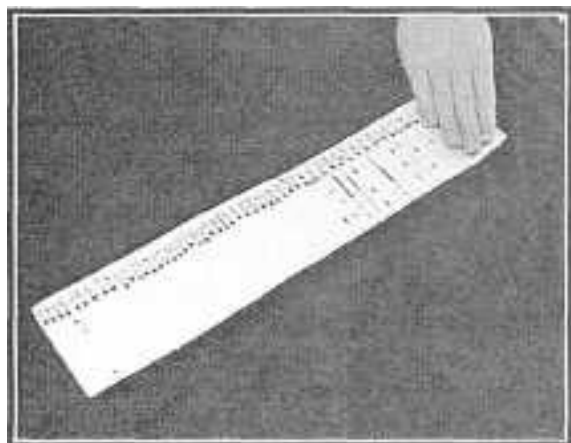


Figure 11-64

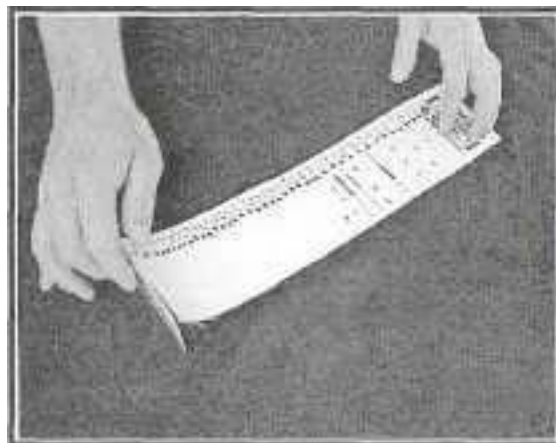


Figure 11-65



Figure 11-66

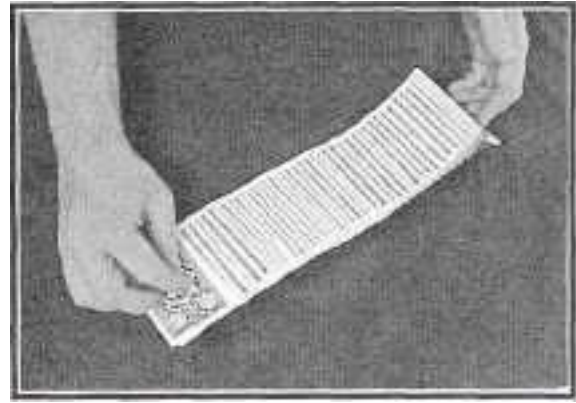


Figure 11-67

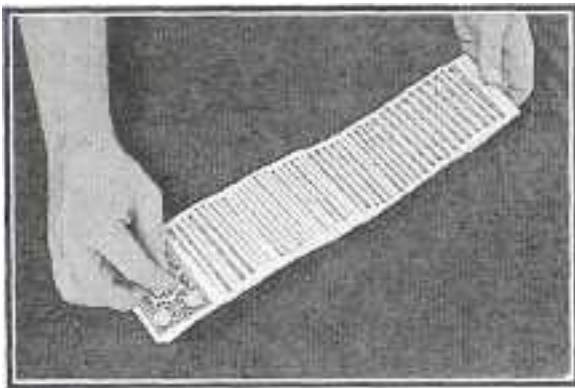


Figure 11-68



Figure 11-69



Figure 11-70



Figure 11-71

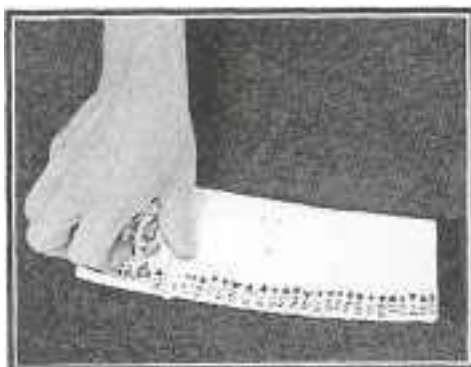


Figure 11-72

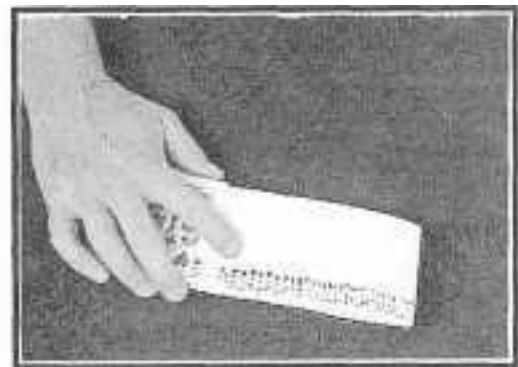


Figure 11-73

Split Spread

Spread the deck and do the turnover but stop it halfway. Split the peak with the two index fingers (Figures 11-74, 11-75), and tip the left half of the spread to the left and the right half of the spread to the right (Figures 11-76 to 11-78). Then turn the spreads back over toward each other to re-form the peak (Figures 11-79, 11-80). Then turn the spread the rest of the way over from left to right (Figures 11-81, 11-82). Scoop up the spread (Figures 11-83, 11-84).

With nice, well-powdered cards on a suitable surface, you can turn the whole spread over and back again from Figure 11-82. Or you can cross the hands and re-separate the ribbons from Figure 11-80. Then uncross the hands to re-form the peak and proceed as desired.

You can also use a card or cards to split the spreads and control turnovers. Take a card from one end of the spread and initiate a turnover by inserting the card under the end of the spread and lifting up (Figures 11-85 to 11-87). Stop the spread halfway (Figure 11-88). Take a card from the other end of the spread and press it down on the peak in front of the first card (Figures 11-89, 11-90). Press down firmly with both cards, move your left hand to your left and your right hand to your right and the spreads will separate (Figures 11-91, 11-92).



Figure 11-74



Figure 11-75

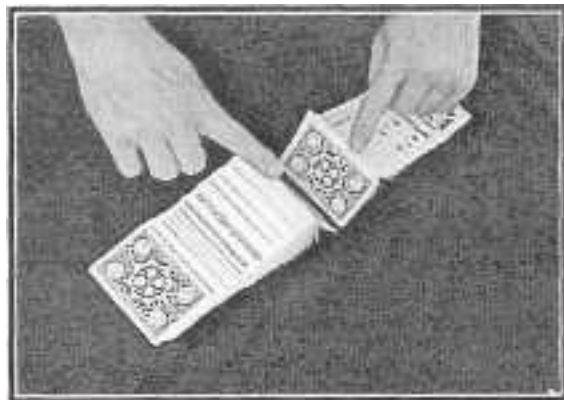


Figure 11-76

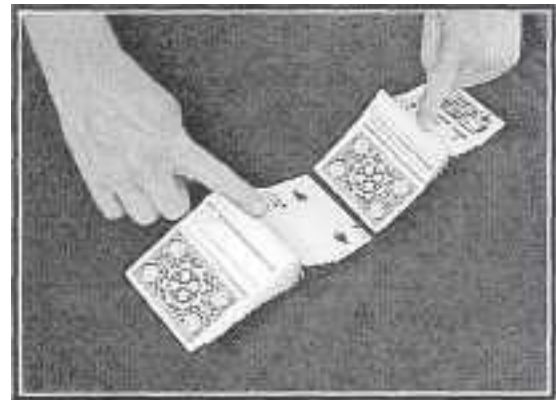


Figure 11-77

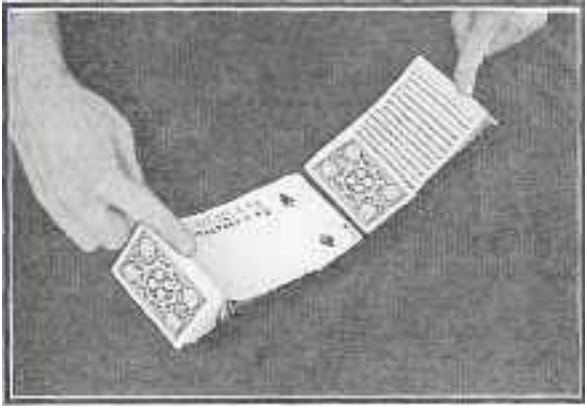


Figure 11-78

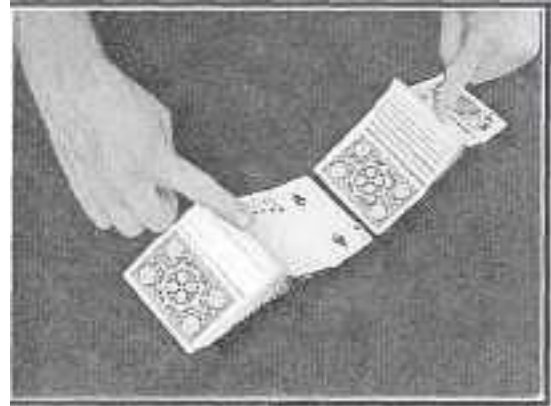


Figure 11-79



Figure 11-80

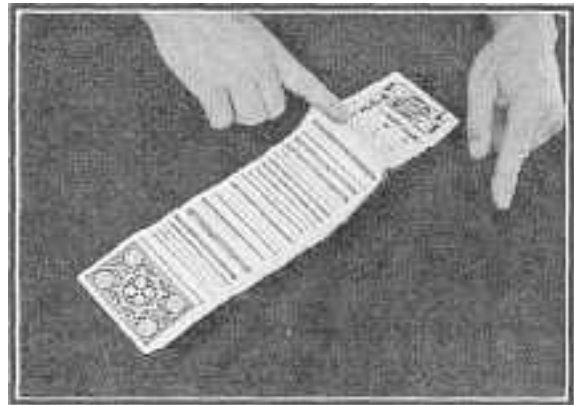


Figure 11-81



Figure 11-82



Figure 11-83



Figure 11-84

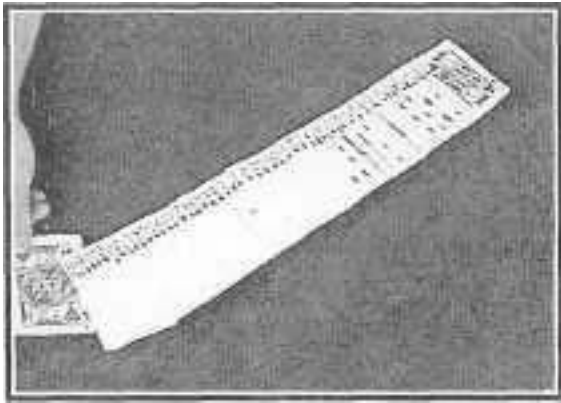


Figure 11-85

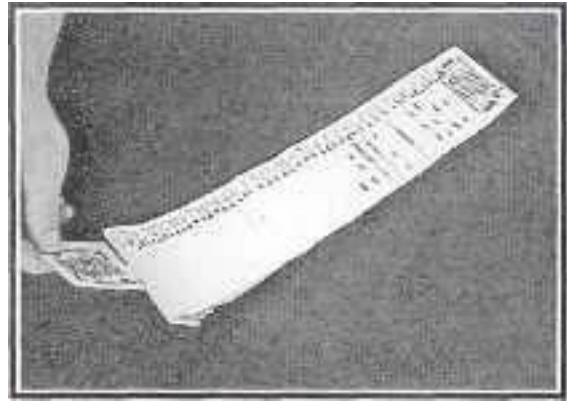


Figure 11-86

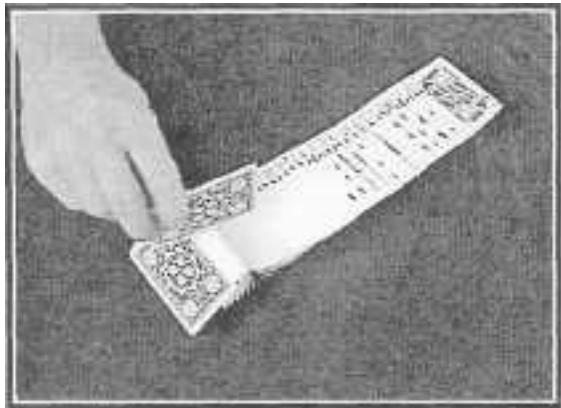


Figure 11-87



Figure 11-88

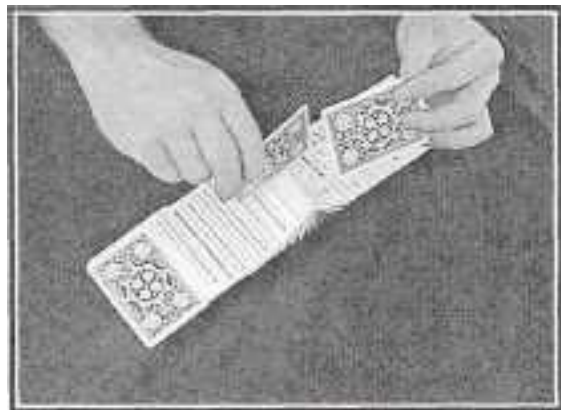


Figure 11-89

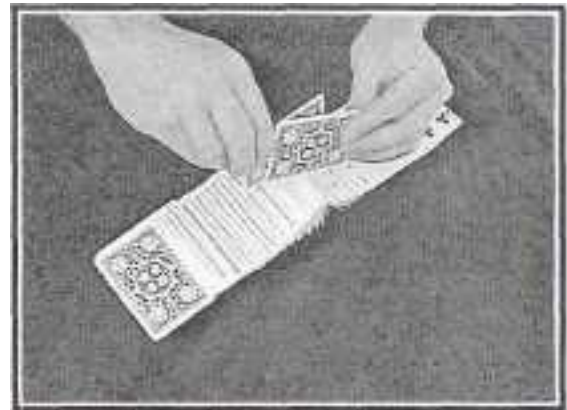


Figure 11-90



Figure 11-91

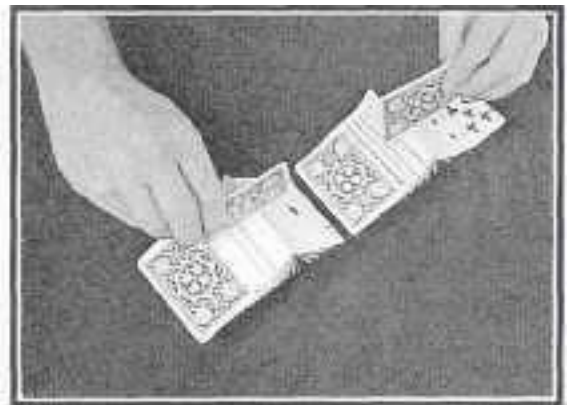


Figure 11-92

Double Spread

All this entails is dividing the deck in half by your favorite method (the interrupted **Paddlewheel Cut** is always nice) and spreading both halves on the table as two separate spreads. The artful way to spread the halves is to start with the right arm crossed over the left (Figures 11-93, 11-94). Uncross the hands and spread the halves (Figures 11-95 to 11-97). Switch the hands from one spread to the other (Figure 11-98). Turn the spreads over simultaneously (Figures 11-99 to 11-102). Move the hands to the opposite ends of their respective spreads (Figure 11-103). Scoop the spreads up (Figures 11-104 to 11-106).



Figure 11-93

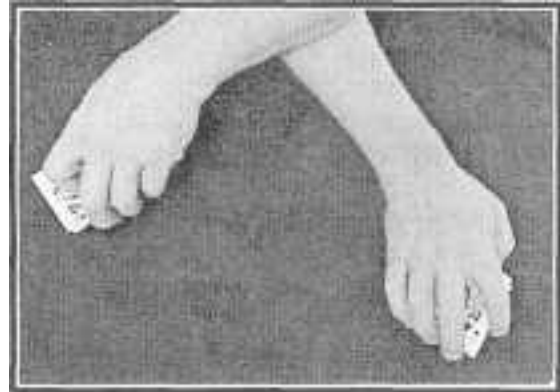


Figure 11-94

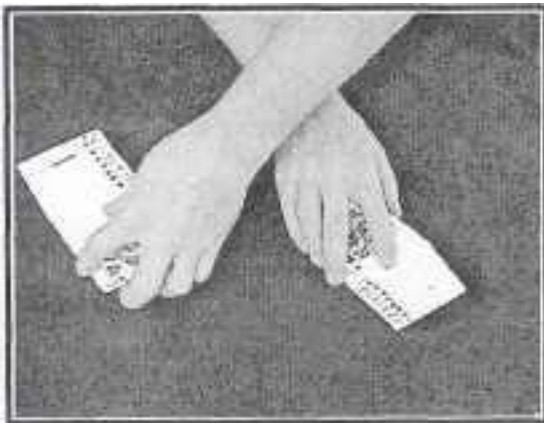


Figure 11-95

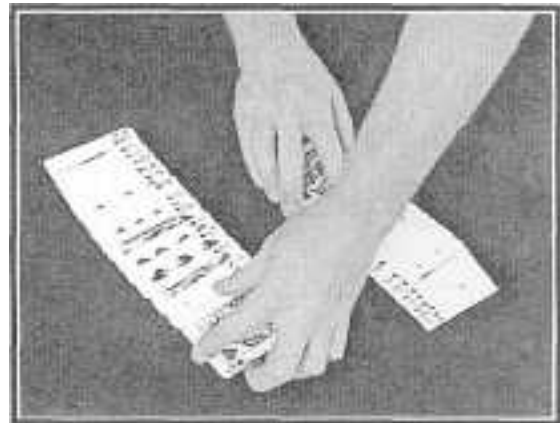


Figure 11-96

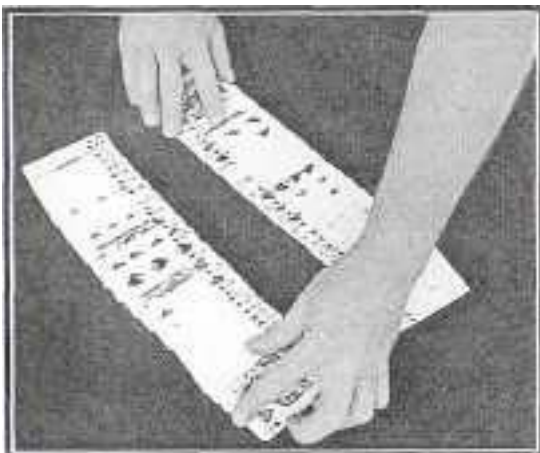


Figure 11-97

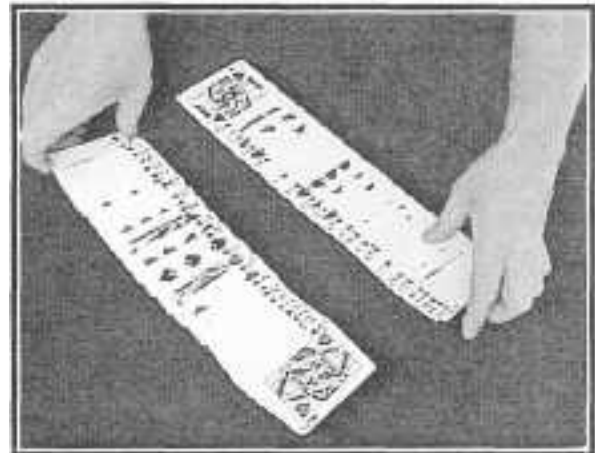


Figure 11-98

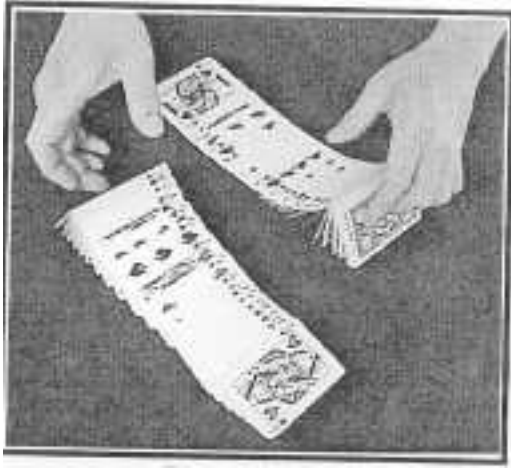


Figure 11-99

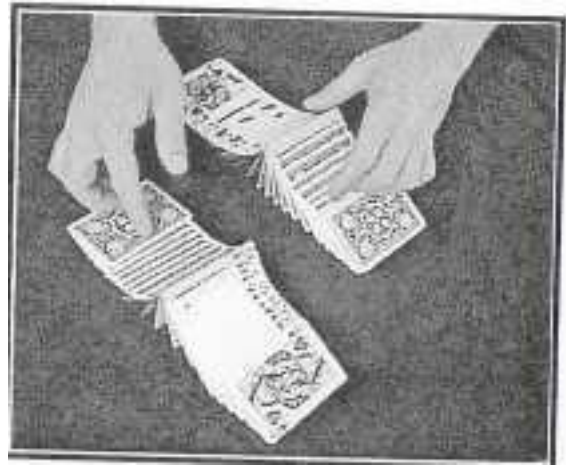


Figure 11-100



Figure 11-101

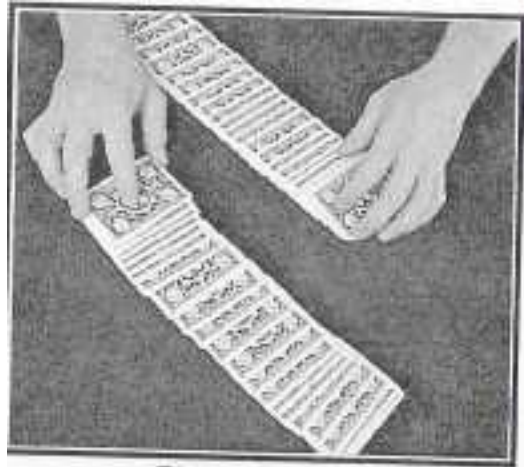


Figure 11-102

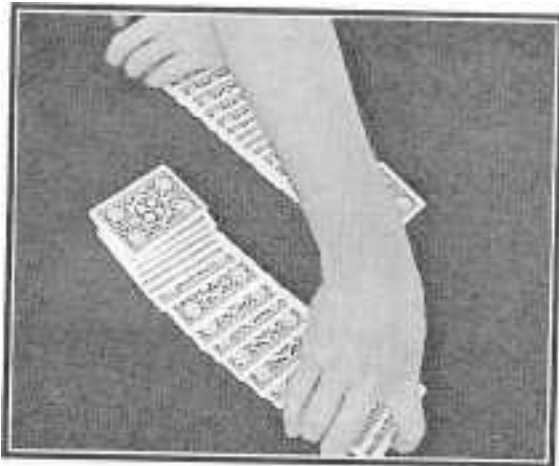


Figure 11-103



Figure 11-104



Figure 11-105

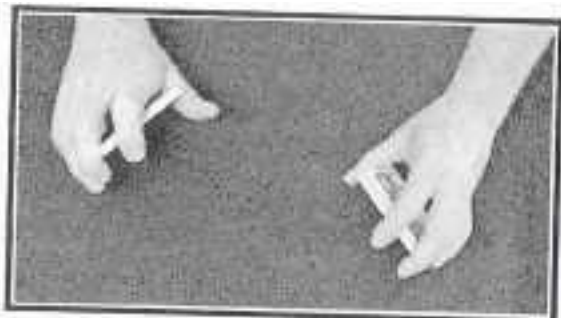


Figure 11-106

Upright Spread

I frequently see this thrown away as a short, quick, sometimes sideways, often one-handed, aside. Here's a better method for a longer, more attractive spread. Like the **Upright Arm-Spread**, this can be very effective if warmed up to and slowly presented. Do some other table spreads before this one and then make a big deal over balancing the spread.

Use the right thumb to spread half the deck face-down on the table from left to right (Figures 11-107, 11-108). This half should contain more than half the cards and must be spread very evenly. Start the spread with the left fingers under the left end of the spread. Spread the other half back over the first half from right to left (Figures 11-109 to 11-111). This second spread should contain fewer cards and can be less even. Make the two-layered ribbon as long as you can and elevate it from both ends (Figures 11-112 to 11-114). Clap the hands together to close the spread (Figures 11-115, 11-116). The lower spread is the spread the audience sees when the spread is elevated, so if the lower spread isn't even, the effect is ruined. The reason the lower spread is made from left to right is so that the indices will be right-side up when the ribbon is raised.

Another way to close the spread is to elevate the spread with both hands and then hold it up with just the left hand (Figure 11-117). Sweep the hand to the right and gather the ribbon up (Figures 11-118, 11-119).



Figure 11-107



Figure 11-108

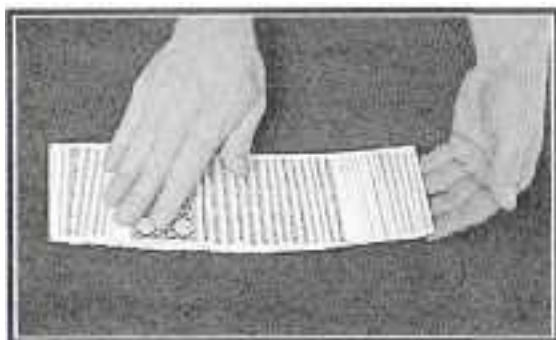


Figure 11-109



Figure 11-110

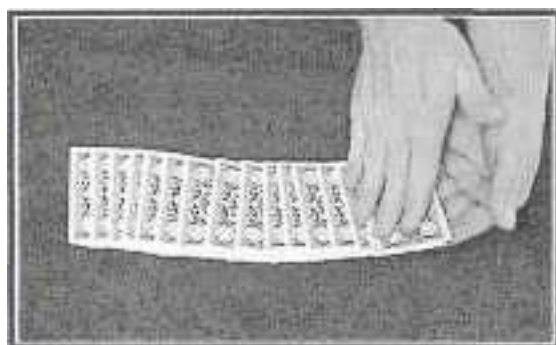


Figure 11-111

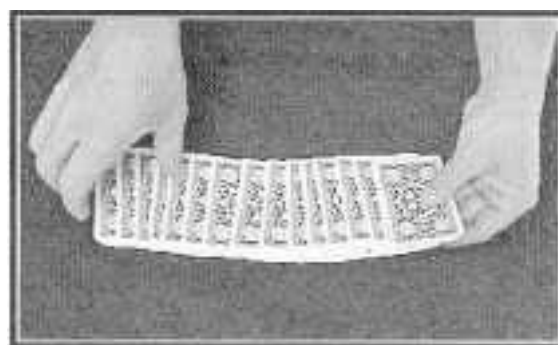


Figure 11-112

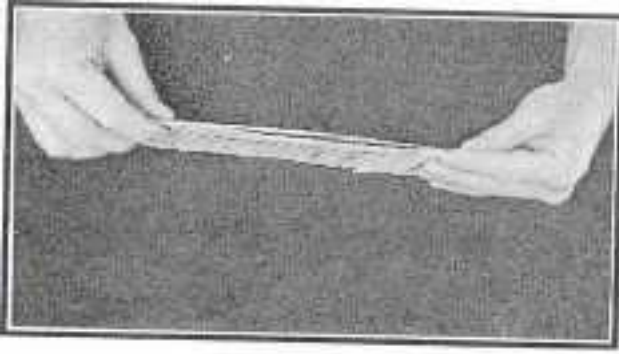


Figure 11-113

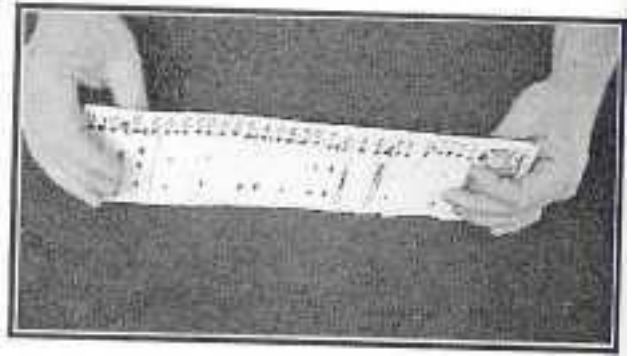


Figure 11-114

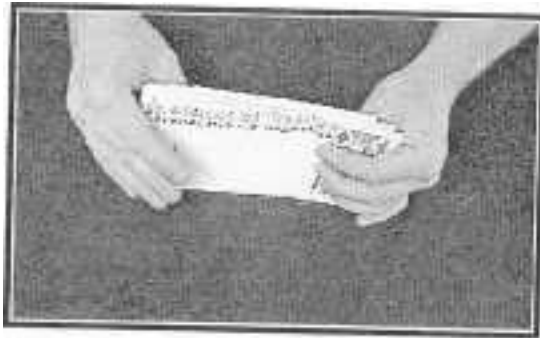


Figure 11-115



Figure 11-116

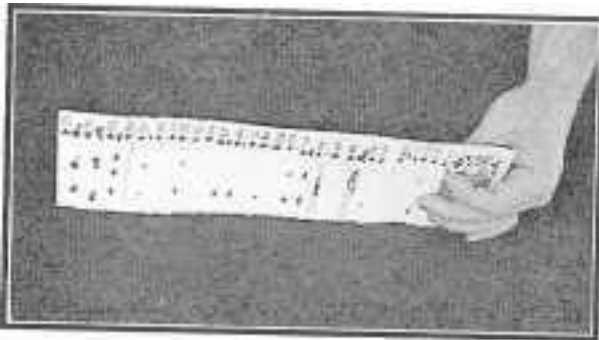


Figure 11-117

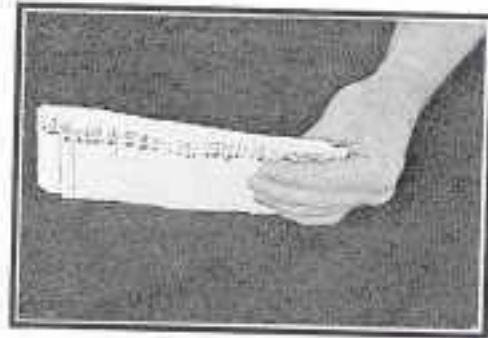


Figure 11-118



Figure 11-119

Meshing Spread

This is from Jerry Andrus. Cleave the deck in twain and cock each half to form a ninety-degree angle between the halves (Figures 11-120, 11-121). Press the second fingers on the corners of the halves (Figure 11-122). Make a spread with each hand, with both spreads coming toward you (Figures 11-123, 11-124). The corners of the spreads should barely touch. Slowly turn the spreads over simultaneously (Figures 11-125 to 11-128). If everything is proper, the spreads will mesh and remain standing (Figure 11-129). Use your fingers to aid in keeping the spreads meshed and upright.

If the spreads don't mesh, adjust the distance between the spreads and/or the degree to which the halves of the deck are angled at the outset.

Naturally, Andrus makes no provision for finishing this stunt. I have discovered that if you crush the spread flat from the far end (Figures 11-130 to 11-132), and then gather it toward you (Figures 11-133 to 11-136), the cards are actually woven such that you can often do the waterfall finish. Thus, the **Meshing Spread** is also a very involved two-hand table shuffle. For a better, cleaner version of the meshing concept used for a shuffle, see the **Spread Shuffle** in the Two-Hand Shuffles chapter. Yes, you also can weave the deck normally and do a giant spread that way. If you need more spreads see Andrus, although some of his spreads border on origami.



Figure 11-120

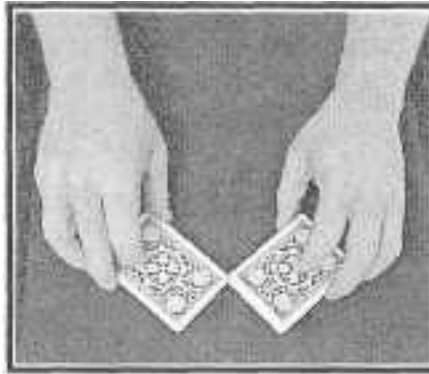


Figure 11-121



Figure 11-122



Figure 11-123

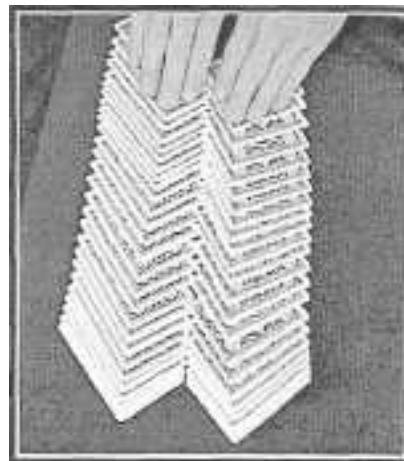


Figure 11-124



Figure 11-125

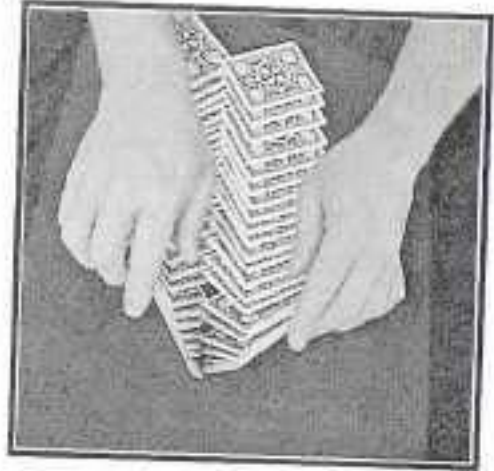


Figure 11-126

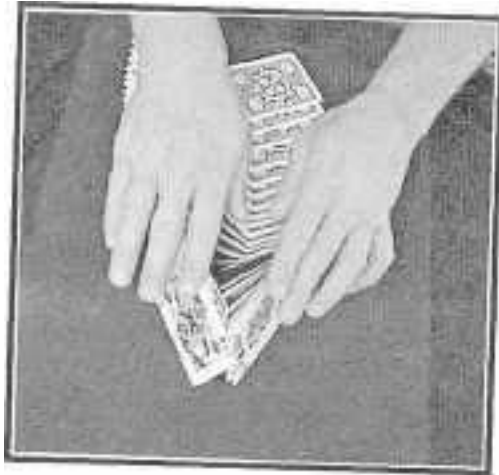


Figure 11-127



Figure 11-128

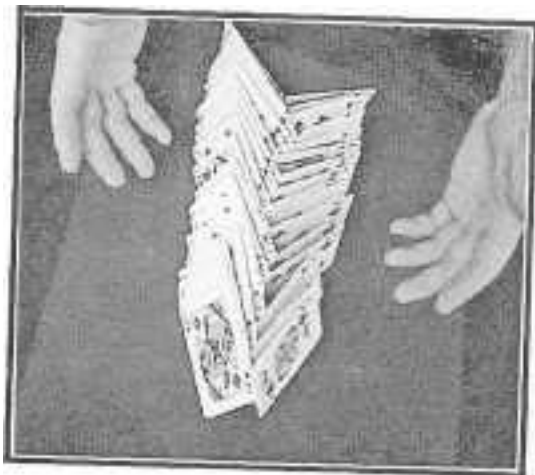


Figure 11-129

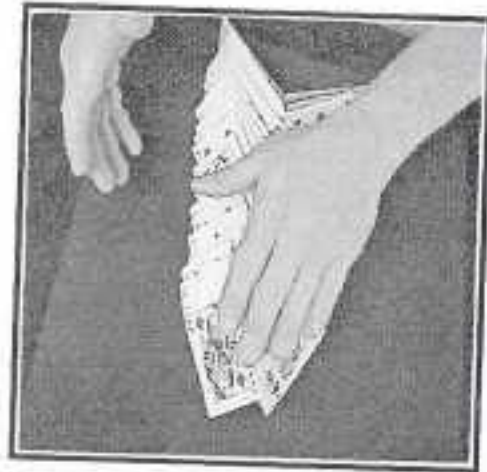


Figure 11-130



Figure 11-131



Figure 11-232



Figure 11-133



Figure 11-134



Figure 11-735



Figure 11-136

Table Fans

These techniques are very basic. Nevertheless, they will take some time to do neatly. Fanning powder will help, too.

First, single-handedly laying down a fan held in the left hand. Make a **Pressure Fan**, faces toward you, and touch the indices end of the fan to the table (Figure 11-137). Press the thumb down on the fan so that the fingers are pinned underneath. Remove the fingers while maintaining pressure with the thumb (Figures 11-138, 11-139). That's all there is to it. Close the fan on the table by pushing down on the center of the fan with the thumb and gathering the fan clockwise. Or pick the fan back up and close it.

Figures 11-140 to 11-142 show a giant fan being laid down in similar fashion.

Using two hands, touch the indices edge of a fan to the table (Figure 11-143). Press down with the left thumb, then replace the left thumb with the right index finger (Figure 11-144). Press down with the right index finger as you remove the left fingers from beneath the fan (Figure 11-145). Using two hands makes it a lot easier to neatly remove the left fingers.

Figures 11-146 to 11-48 show a **Card Circle** being laid down using more than just the right index finger to stabilize the **Card Circle**.

Finally, you can fan a deck that is already sitting on the table. Simply mimic the actions of a pressure fan without bending the cards (Figures 11-149 to 11-152).

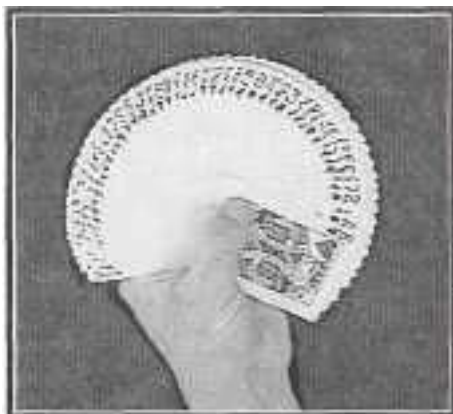


Figure 11-137



Figure 11-138



Figure 11-139



Figure 11-140

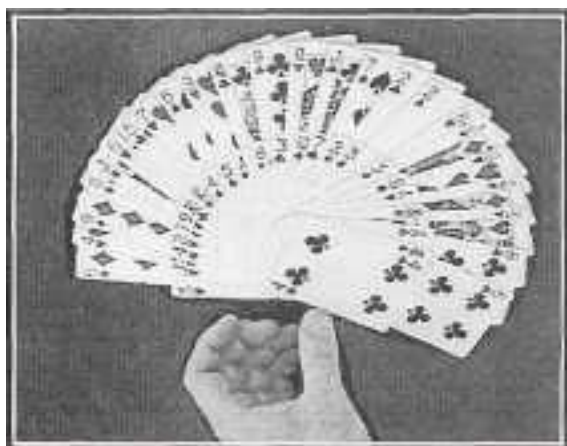


Figure 11-141

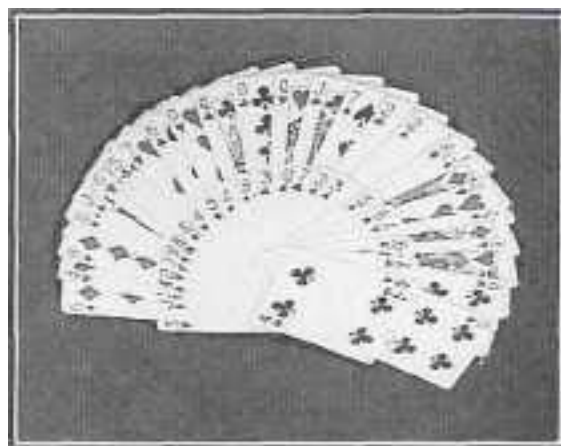


Figure 11-142

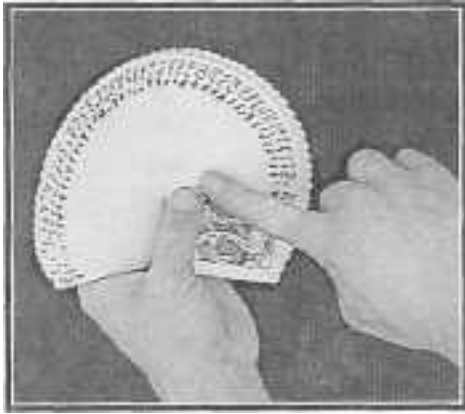


Figure 11-143

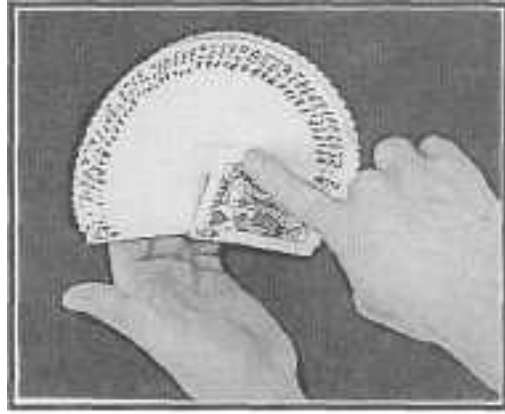


Figure 11-144



Figure 11-145



Figure 11-146



Figure 11-147



Figure 11-148



Figure 1-149



Figure 11-150



Figure 11-151



Figure 11-152

T Cut

Cut off half the deck between the thumb on one long side and the second and third fingers on the other long side (Figures 11-153, 11-154). Turn the lifted half so it is vertical and perpendicular to the remaining half (Figure 11-155). Press the vertical half onto the table with the thumb and remove the index finger and second finger from under **the** half (Figure 11-156). Now the thumb is holding the vertical half vertical. Keeping the thumb on the edge of the vertical half, move the hand over the tabled half (Figure 11-157). Release the vertical half with the thumb and lean it against the ring finger (Figure 11-158). Firmly grip the vertical half between the middle finger and the ring finger (Figure 11-159). Be sure the half is gripped at the middle. Grip the tabled half between the index finger and thumb (Figure 11-160). Rotate the hand clockwise from your perspective (if it's the right hand) (Figures 11-161, 11-162). Place the original top half on the table (Figures 11-163, 11-164). Place the other half on top (Figures 11-165 to 11-168). Keep **the** halves square throughout and make the sequence of moves blend into one smooth action.



Figure 11-153



Figure 11-154

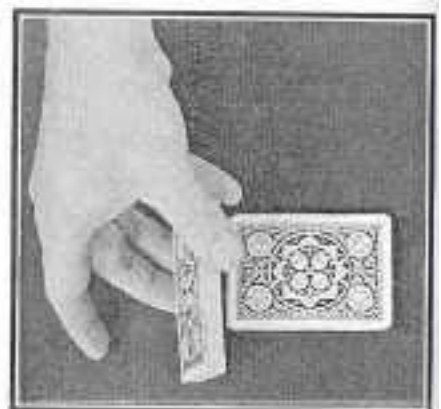


Figure 11-155

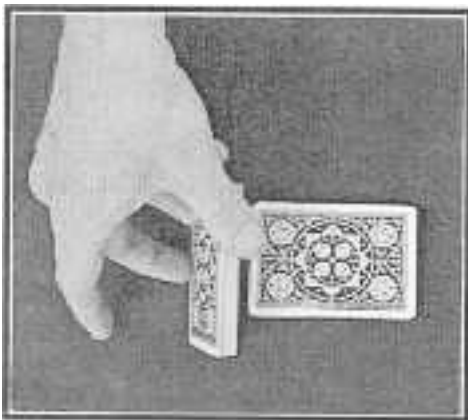


Figure 11-156

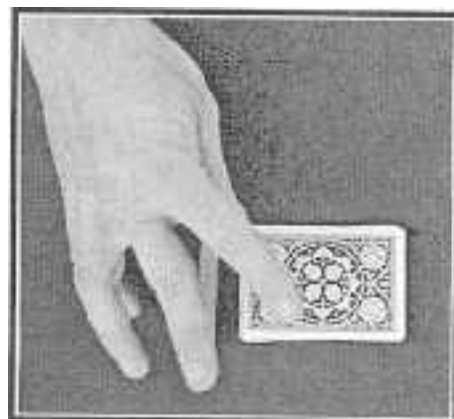


Figure 11-157

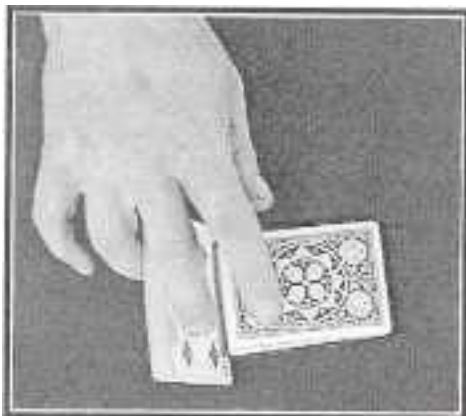


Figure 11-158

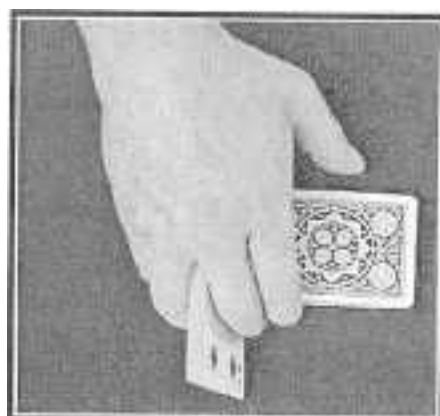


Figure 11-159

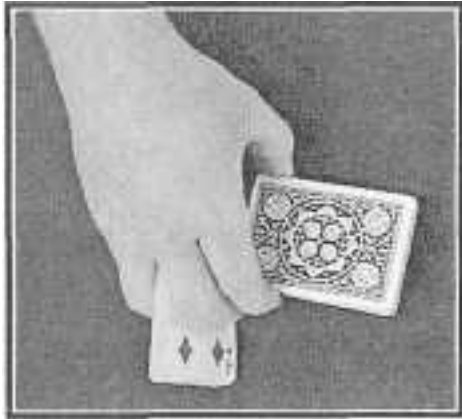


Figure 11-160

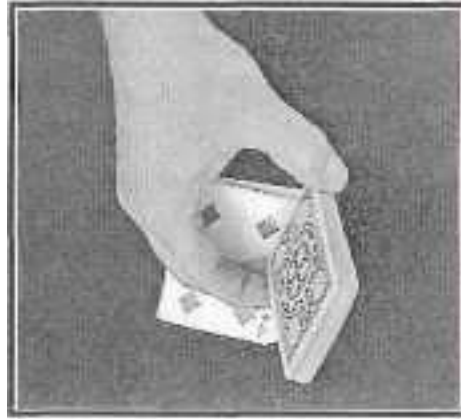


Figure 11-161



Figure 11-162



Figure 11-163



Figure 11-164

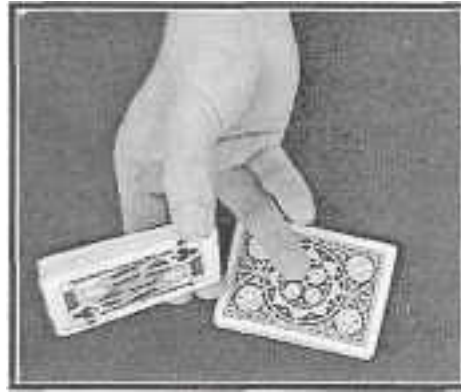


Figure 11-165



Figure 11-166



Figure 11-167



Figure 11-168

One-Hand Square Cut

Another touch of elegant simplicity. Learn this in both hands in preparation for the **Two-Hand Square Cut**.

Deck is on the table in standard cutting position (Figure 11-169). Pluck off one-third of the deck with the right second finger and thumb (Figure 11-170). Lift this third to vertical (Figures 11-171 to 11-173). Because of other cutting habits I've picked up, I've always lifted the packet with my index finger curled at the top and then shifted the index finger to the long side once the packet is vertical. If you want, start with the index finger at the long side with the other fingers. Butt the vertical packet up against the right short end of the rest of the deck. Curl the third finger (Figure 11-174). Hold the vertical packet between the first finger and curled third finger and release the vertical packet with the thumb and second finger. Grab another third off the deck between the thumb and second finger (Figures 11-175, 11-176). Let go of the vertical packet with the index finger. Raise the new packet straight up until it clears the top of the vertical first packet (Figures 11-177 to 11-179). During this elevation of the second packet, the vertical first packet leans against the curled third finger. Once the packets clear, kick the vertical packet with the third finger so it falls flat onto the remaining bottom third of the deck (Figure 11-180). Lower the last packet to the rest and square the deck (Figures 11-181, 11-182). Do this cut slow enough for observers to appreciate the transposition of packets.

You can do this as just a single cut by lifting up all the cards on the table as the second packet. You can also do many, many variations of the basic **One-Hand Square Cut**. First try the **Two-Hand Square Cut** and **Running Square Cut**. Then experiment with different ways of getting the vertical packet vertical. Pluck off other packets during the cut. With little effort you can come up with a cut or false cut that looks spectacular and that no one else can duplicate.



Figure 11-169



Figure 11-170



Figure 11-171

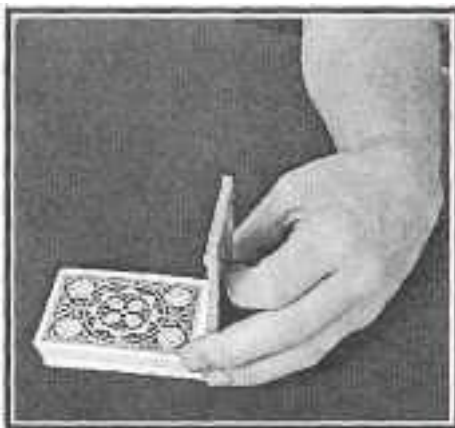


Figure 11-172



Figure 11-173



Figure 11-174



Figure 11-175



Figure 11-176

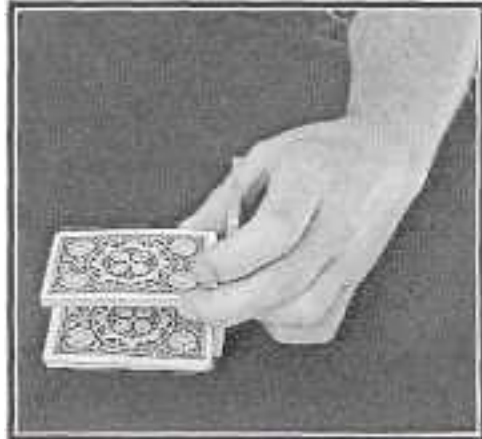


Figure 11-177



Figure 11-178

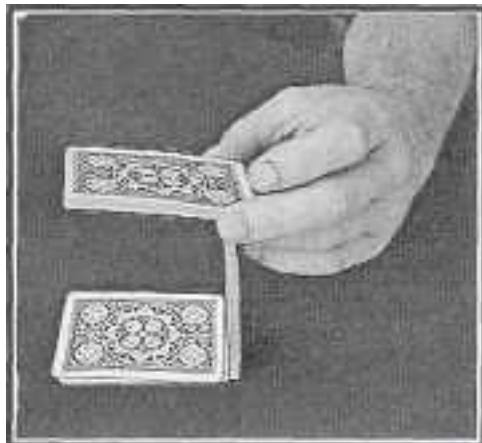


Figure 11-179

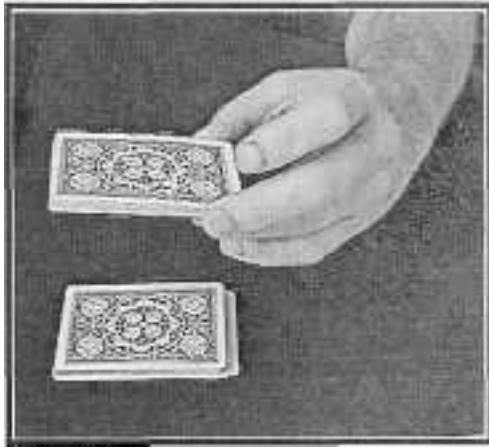


Figure 11-180

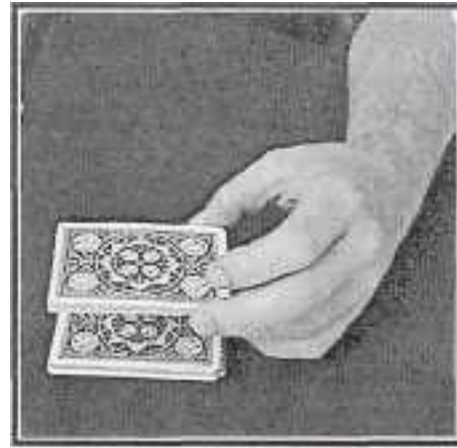


Figure 11-181



Figure 11-182

Two-Hand Square Cut

Here you will combine **One-Hand Square Cuts** done in both hands simultaneously.

Approach the deck from both ends with the hands (Figure 11-183). Pluck off about one-fifth of the deck with the right second finger and thumb (Figures 11-184, 11-185). Raise this packet to vertical (Figures 11-186, 11-187). Lift another third of the deck to vertical with the left second finger and thumb (Figures 11-188 to 11-190). Curl the third fingers (Figure 11-191). Hold the vertical packets between the curled third fingers and the index fingers. Lift off another fifth of the deck between the right second finger and thumb (Figure 11-192). Elevate this packet straight up (Figures 11-193, 11-194). During this elevation the vertical packet leans against the curled right third finger. Raise the right-hand horizontal packet until it almost but does not clear the right-hand vertical packet yet. Pluck off another fifth of the deck between the left thumb and second finger (Figure 11-195). Begin to elevate this packet straight up (Figure 11-196). As you raise the left-hand packet, further raise the right-hand packet well above the tops of the two vertical packets (Figure 11-197). The right-hand vertical packet leans against the right third finger and then the right pinkie as these fingers slide up the back of the vertical packet. Both vertical packets are held open by the rising right-hand horizontal packet at first, then by the rising left-hand horizontal packet. Continue to raise both packets until the left hand packet clears the tops of the two vertical packets (Figures 11-198, 11-199). If the two vertical packets don't automatically fall onto the tabled fifth of the deck, kick them there with the pinkies, or lean the hands in until the packets fall. Slowly lower the horizontal packets onto the rest of the cards and square the deck (Figures 11-200 to 11-202). Try to keep the space between the three horizontal packets equal as the two moving horizontal packets descend.

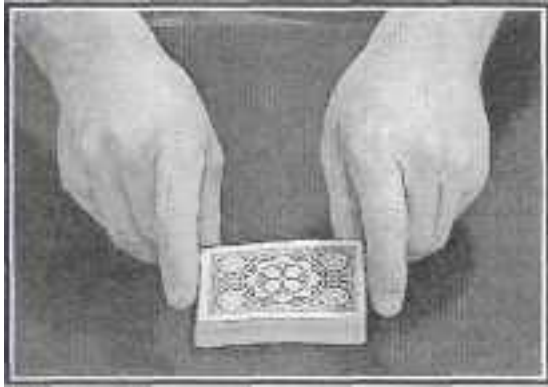


Figure 11-183



Figure 11-184



Figure 11-185



Figure 11-186



Figure 11-187



Figure 11-188



Figure 11-189



Figure 11-190



Figure 11-191

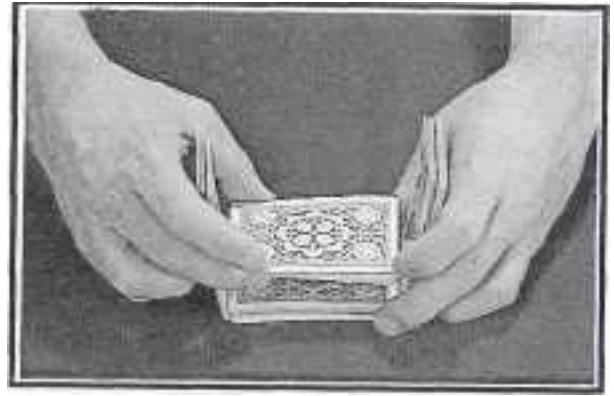


Figure 11-192

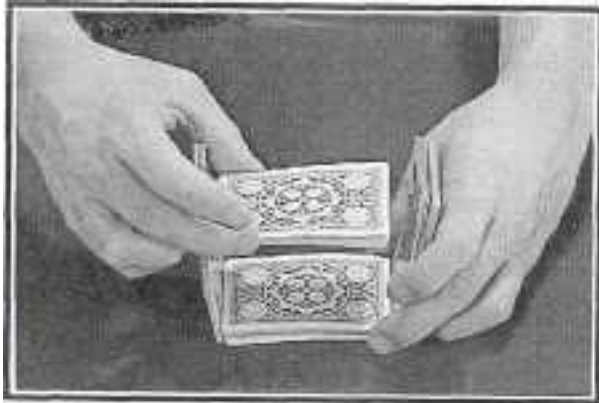


Figure 11-193



Figure 11-194



Figure 11-195

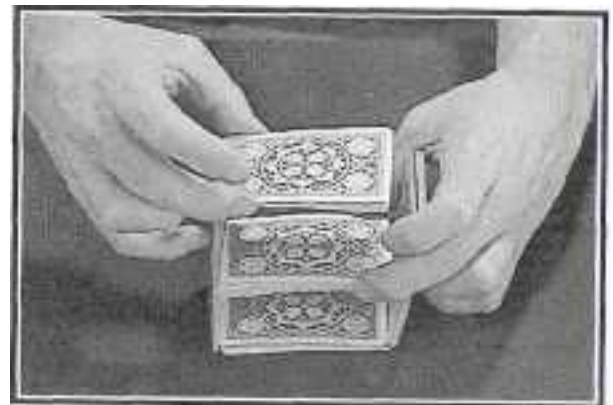


Figure 11-196

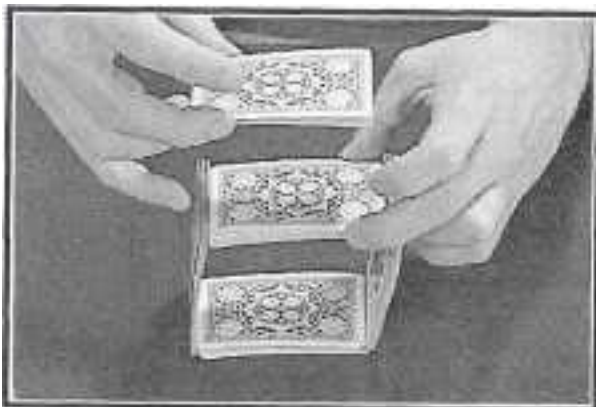


Figure 11-197

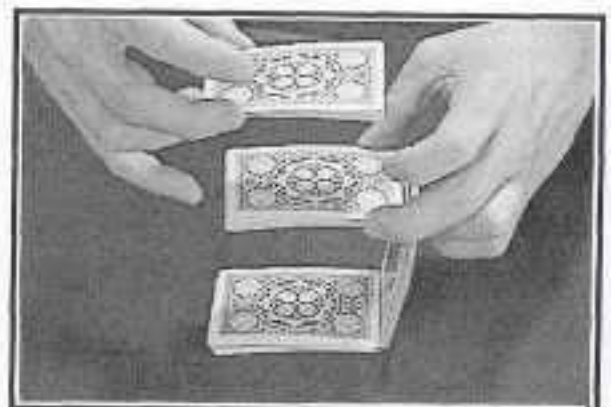


Figure 11-198



Figure 11-199



Figure 11-200

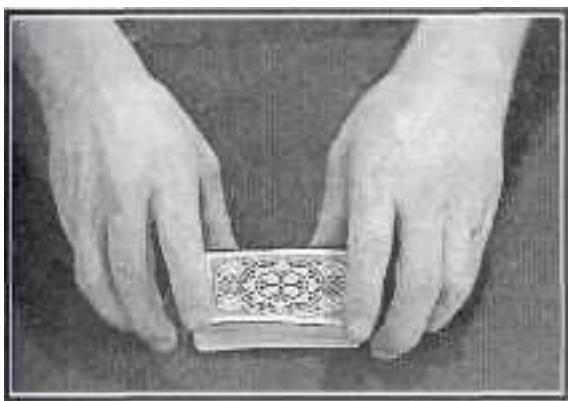


Figure 11-201



Figure 11-202

Running Square Cut

Break off very small packets with the second fingers and thumbs and lift them to vertical (Figures 11-203 to 11-207), in the same way as with the ordinary **Two-Hand Square Cut**. Break off another very small packet with the right thumb and second finger and elevate this packet straight up to within one-quarter inch of the tops of the two vertical packets (Figures 11-208 to 11-210). Break off a small packet with the left thumb and start to elevate it (Figure 11-211). When the left-hand horizontal packet is high enough to keep the two vertical packets from falling in, raise the right-hand horizontal packet and pull it over the top of the right-hand vertical packet (Figure 11-212). Draw this right-hand-controlled horizontal packet across the top of the right-hand vertical packet and all the way down to the table (Figures 11-213, 11-214). Square it with the right-hand vertical packet. As you do this, continue to elevate the left-hand horizontal packet, but not beyond the tops of the vertical packets yet. Immediately pluck off another small packet with the right second finger and thumb (Figure 11-215). Raise this new right-hand horizontal packet until this packet is high enough to keep the vertical packets open (Figure 11-216). Raise the left-hand horizontal packet above the top of the left-hand vertical packet and draw this packet to the left and down to the table, square with the left-hand vertical packet (Figures 11-217, 11-218). Immediately begin lifting another left-hand packet (Figure 11-219). Do as many packets as you can and finish with the standard **Two-Hand Square Cut** closing of the last two packets (Figures 11-220 to 11-229). The vertical packets are held up by the third fingers and pinkies from the outside and a succession of elevating horizontal packets from the inside.

Rhythm is everything with this cut. Time the elevation of the successive packets such that they follow one another evenly and smoothly. Make it appear as if there is the same distance between the moving packets at all times.



Figure 11-203



Figure 11-204

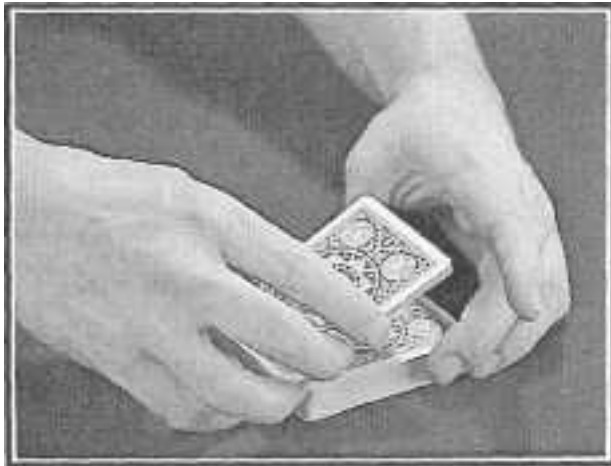


Figure 11-205

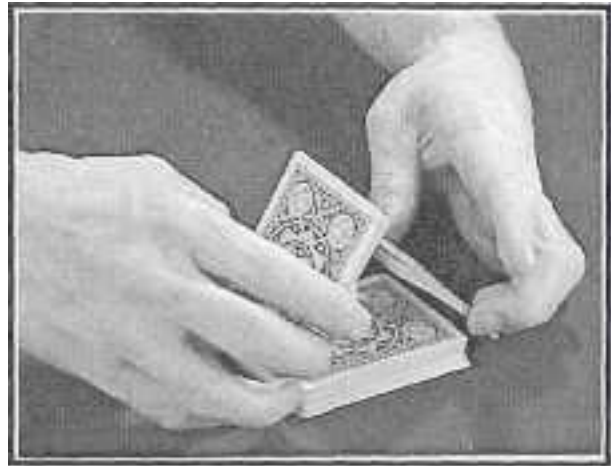


Figure 11-206



Figure 11-207



Figure 11-208



Figure 11-209



Figure 11-210

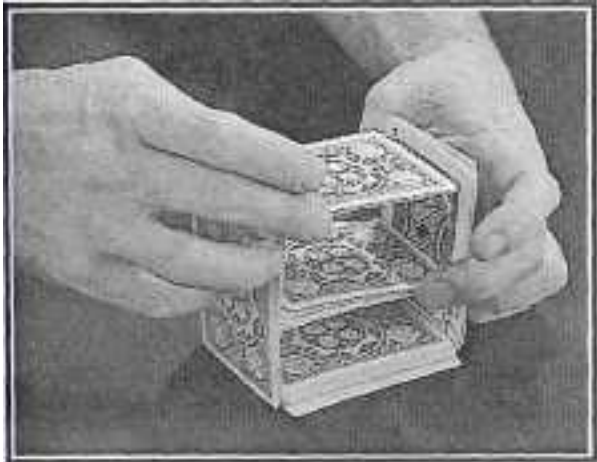


Figure 11-211



Figure 11-212

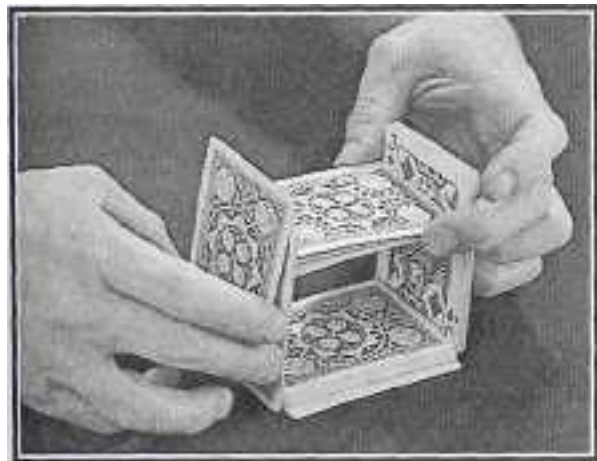


Figure 11-213



Figure 11-214

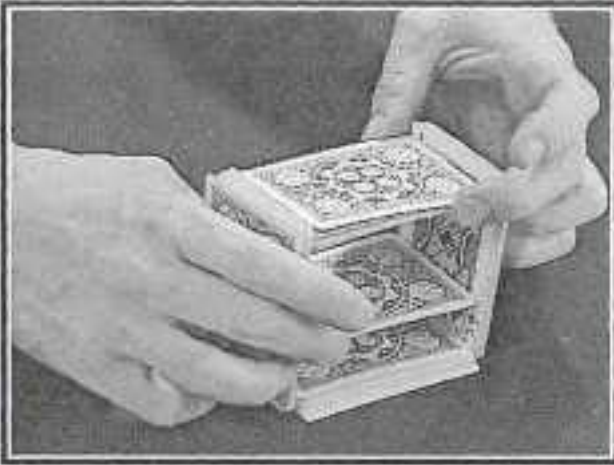


Figure 11-215

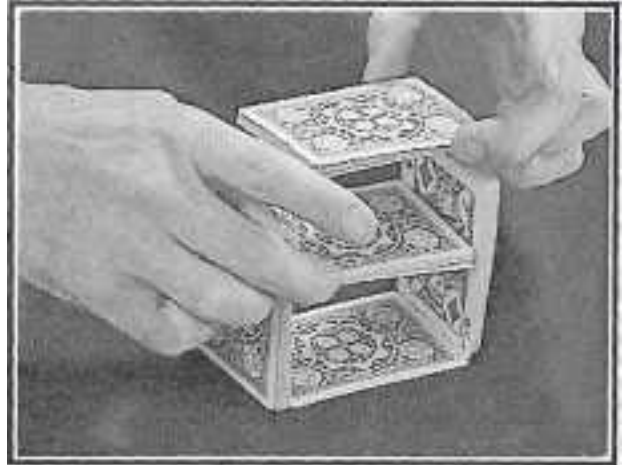


Figure 11-216

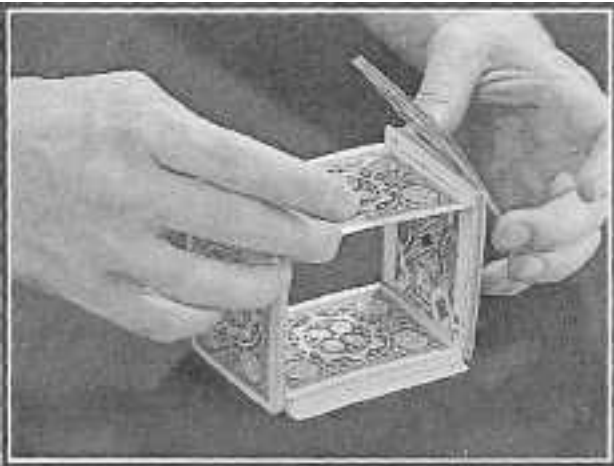


Figure 11-217

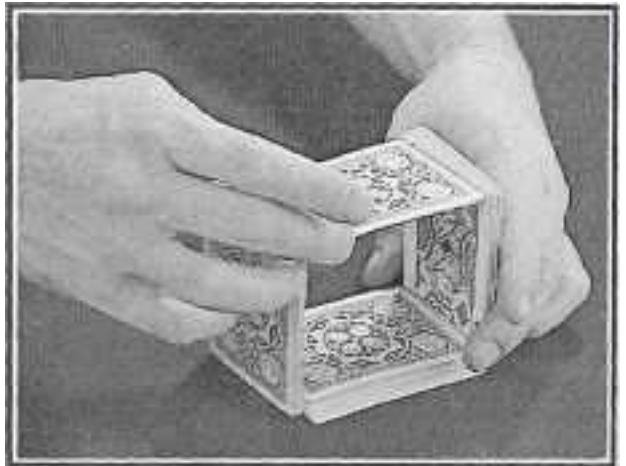


Figure 11-218

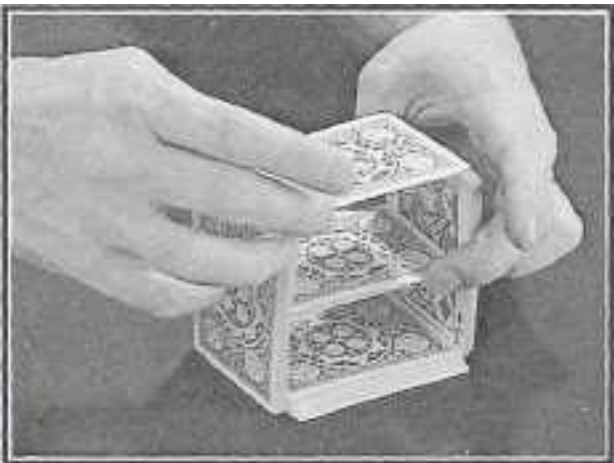


Figure 11-219



Figure 11-220

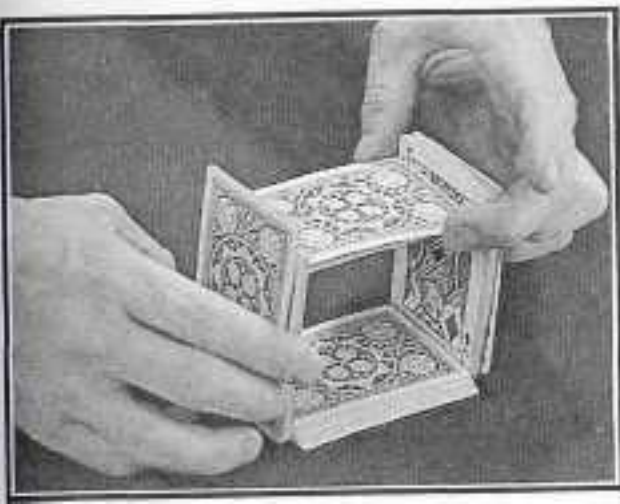


Figure 11-221

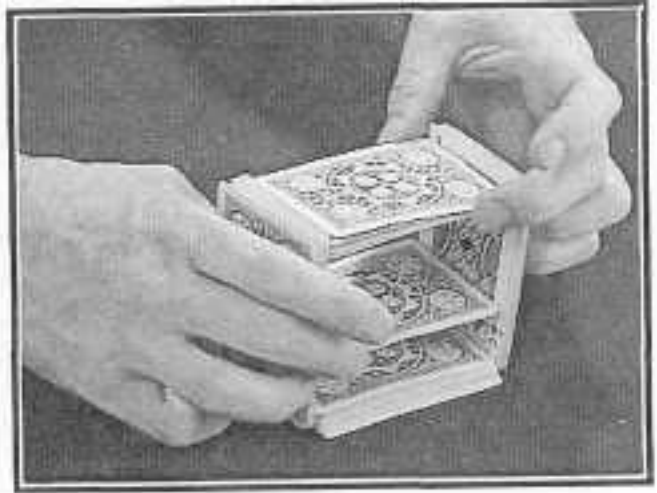


Figure 11-222



Figure 11-223



Figure 11-224



Figure 11-225

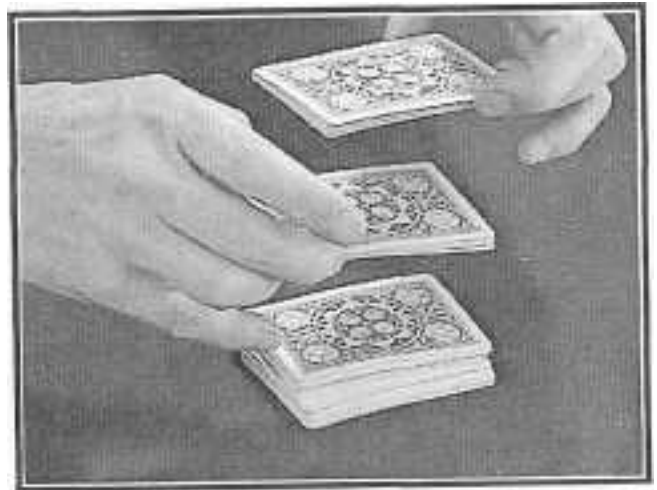


Figure 11-226



Figure 11-227



Figure 11-228



Figure 11-229

Fall Cut

Divide the deck in half as if you were going to shuffle the halves together face-up (Figures 11-230 to 11-233). Hold the halves so they are back to back, with about deck's length worth of distance between the hands. Hold the fingers-ends of the halves about a deck's length of distance from the table. Release a small packet with the right thumb (Figure 11-234). Let the end of the packet catch on the table as you move the hand to the left (Figure 11-235). Push the packet to the left so it lands face down (Figure 11-236). Release and tip a packet with the left thumb and make it land on the first packet (Figures 11-237 to 11-240). Drop another packet with the right hand (Figures 11-241 to 11-243). Try two packets at once (Figures 11-244 to 11-247). Drop as many packets as you can and then toss the last packets onto the rest (Figures 11-248 to 11-252). With very little practice you can make the packets land pretty squarely atop one another. Speed is essential. Do it fast enough and the packets will appear to fly out of the hands and bounce together.



Figure 11-230



Figure 11-231

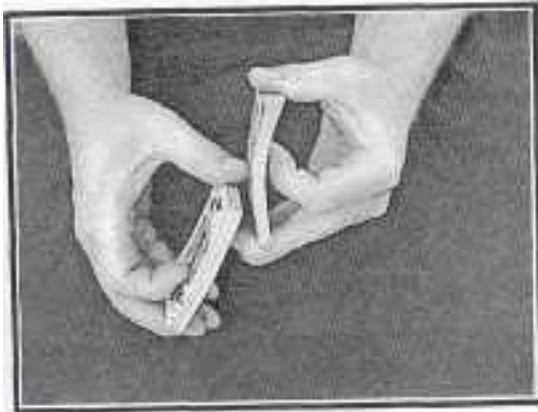


Figure 11-232

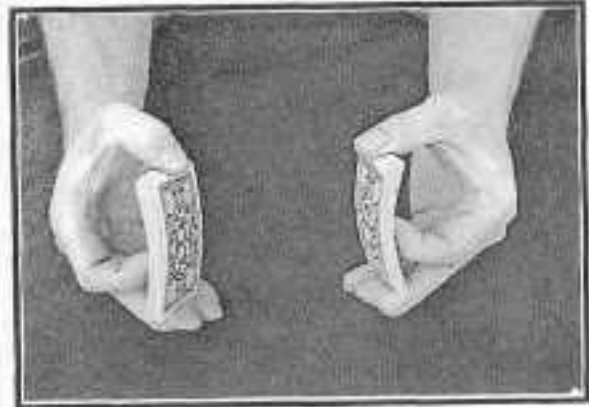


Figure 11-233

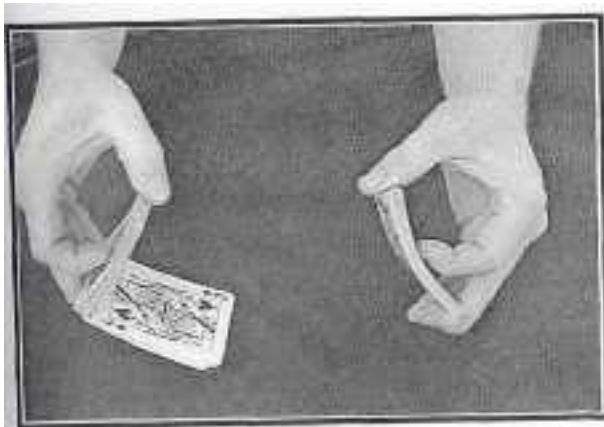


Figure 11-234

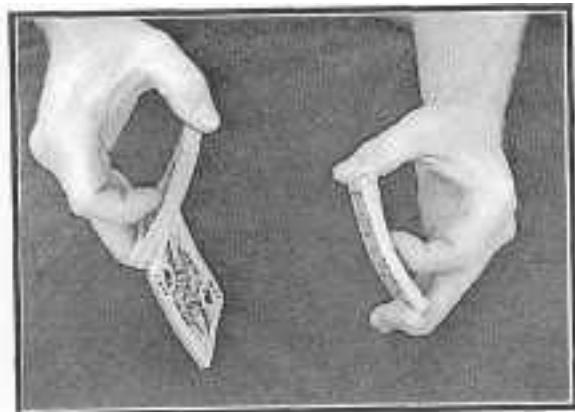


Figure 11-235

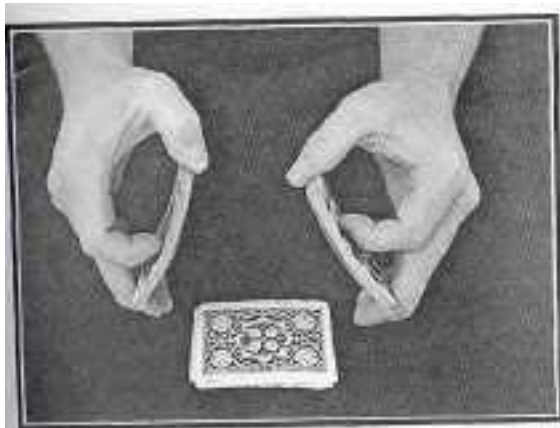


Figure 11-236



Figure 11-237

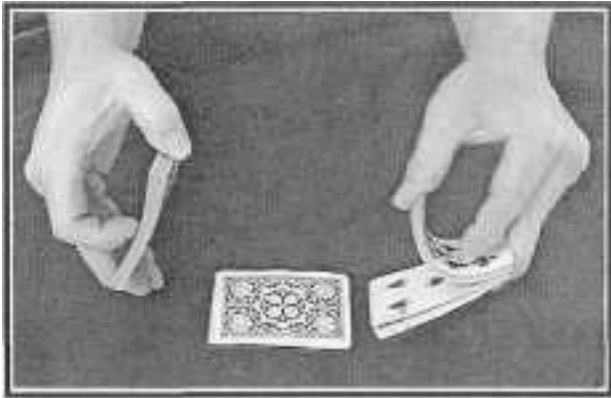


Figure 11-238

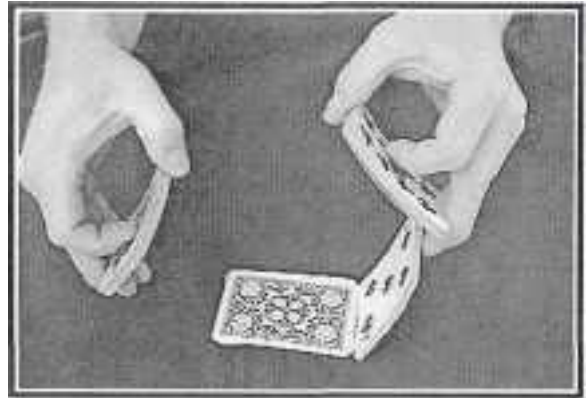


Figure 11-239



Figure 11-240



Figure 11-241



Figure 11-242

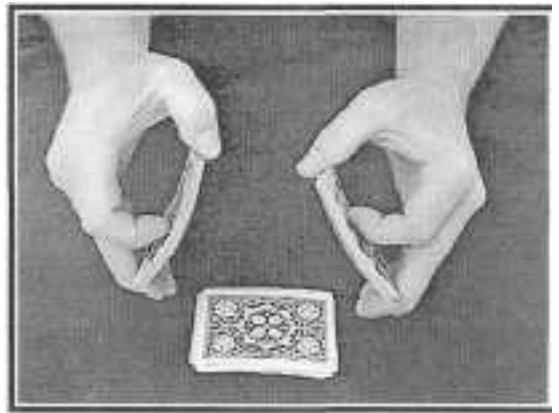


Figure 11-243



Figure 11-244



Figure 11-245

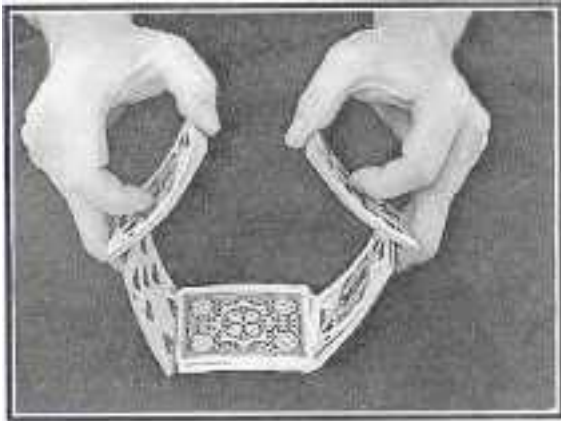


Figure 11-246

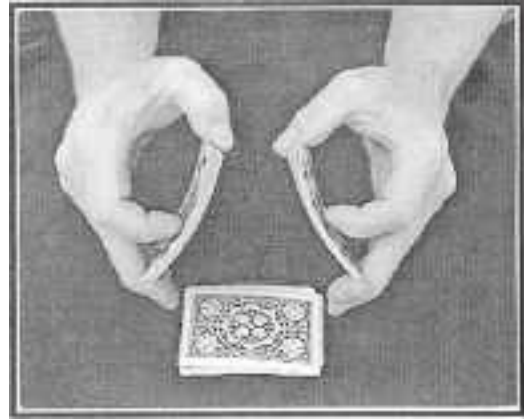


Figure 11-247



Figure 11-248



Figure 11-249



Figure 11-250



Figure 11-251



Figure 11-252

Rolling Cut

Undercut a third of the deck to the right with the right hand (Figures 11-253, 11-254). Place this packet on top of the deck but keep it elevated off the rest of the deck with the right index finger (Figure 11-255). Break off another third of the deck with the right second finger (Figure 11-256). Separate the hands so you've got two separated thirds in the right hand and one third in the left (Figures 11-257, 11-258). Release the right-hand top packet and pin it between the left-hand packet and the remaining right-hand packet (Figure 11-259). Press down on the left-hand packet and up on the right-hand packet causing the middle packet to raise to a vertical orientation (Figure 11-260). Next, keep the left-hand packet stationary as you push the right-hand packet forward, causing the middle packet to fall forward, face-up (Figure 11-261). Note that the face-up middle packet overlaps the left-hand-controlled, stationary, bottom packet by half its length and half its width. Lift up on the left-hand packet causing the middle packet to raise up to vertical again, this time lengthwise (Figure 11-262). Let the middle packet fall face down on the right-hand packet (Figures 11-263, 11-264). Tip the middle packet face-up again with the right-hand packet (Figures 11-265, 11-266). Tip the middle packet face-down with the left-hand packet (Figures 11-267 to 11-269). Continue or push the three packets together (Figure 11-270).



Figure 11-253

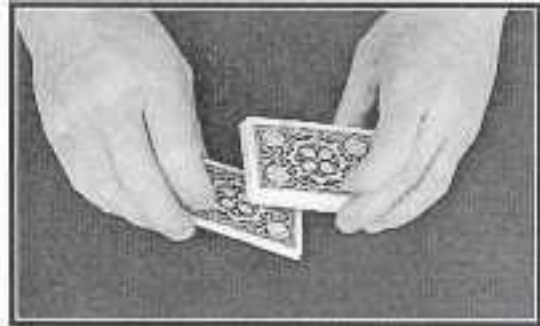


Figure 11-254



Figure 11-255



Figure 11-256



Figure 11-257



Figure 11-258



Figure 11-259



Figure 11-260



Figure 11-261



Figure 11-262



Figure 11-263



Figure 11-264

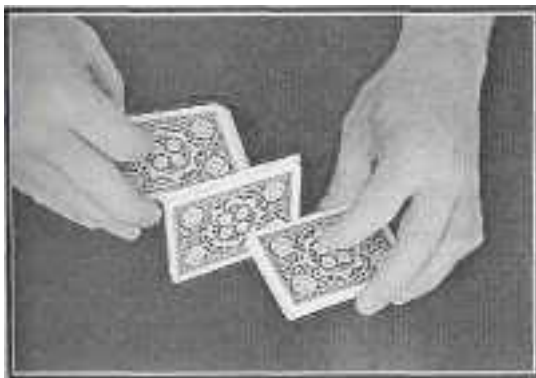


Figure 11-265



Figure 11-266



Figure 11-267



Figure 11-268



Figure 11-269



Figure 11-270

Flap Cut

You can get to the display position of this cut from the **Two-Hand Square Cut**, but don't. Instead master the different and versatile method included in this next cut. Cut off one third with the right hand (Figures 11-271, 11-272), and one third with the left hand (Figures 11-273, 11-274). Break the packets in half with the index fingers (Figures 11-275, 11-276). Release the split packets with the second fingers (Figure 11-277). Now the upper packets of each hand are held between the thumbs and first fingers and the lower packets are held between the thumbs and third fingers. Rotate both hands until the packets held between the thumbs and third fingers are facing each other (Figures 11-278, 11-279). Butt the facing packets against the tabled packet (Figure 11-280). Let go of the thumbs-and-third-fingers packets and lean them against the pinkies (Figure 11-281). Raise the hands and line up the five packets (Figure 11-282). Close the hands together all at once so that the audience sees Figures 11-282, 11-286, and 11-288 in instant succession. In slow motion, bring the hands together (Figure 11-283). Kick the right-hand, pinkie-leaning packet down with the right pinkie (Figure 11-284). Kick the left-hand pinkie-leaning packet down with the left pinkie (Figure 11-285). Put the remaining two packets on the rest and square the deck (Figures 11-286 to 11-288).

This is an easy cut to turn into a full-deck false cut. Simply put both left-hand packets down first, and then put the right-hand packets down and the deck is in original order.



Figure 11-271



Figure 11-272



Figure 11-273



Figure 11-274



Figure 11-275



Figure 11-276



Figure 11-277

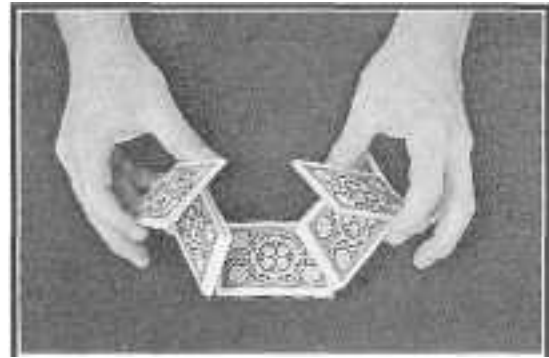


Figure 11-278



Figure 11-279

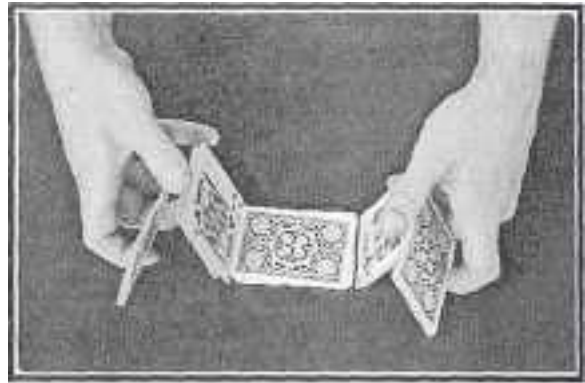


Figure 11-280

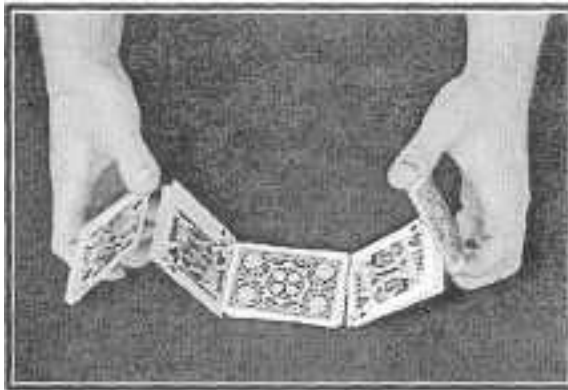


Figure 11-281



Figure 11-282



Figure 11-283



Figure 11-284



Figure 11-285



Figure 11-286



Figure 11-287



Figure 11-288

Wing Cut

Cut off the top two thirds of the deck between the thumbs and second fingers (Figures 11-289 to 11-291). Release the grips of the second fingers on the sides of the packets, pinch the packets between the thumbs and second fingers at the tops of the packets and stand the packets up on the table (Figure 11-292). Regrip the standing packets so they are held between the pinkies and second fingers at the top/front and the third fingers on the face/rear (Figure 11-293). Grab two more packets off the deck between the index fingers and thumbs (Figures 11-294, 11-295). Display the array of packets (Figures 11-296 and 11-305, from a little farther away). Now to close. Put the right-hand fingers-controlled packet back on the deck (Figures 11-297, 11-298). Put the left-hand fingers-controlled packet on the deck (Figures 11-299, 11-300). Put the left-hand thumb and index finger-controlled packet back on the deck (Figures 11-301, 11-302). Put the last packet down and square the deck (Figures 11-303, 11-304).



Figure 11-289



Figure 11-290

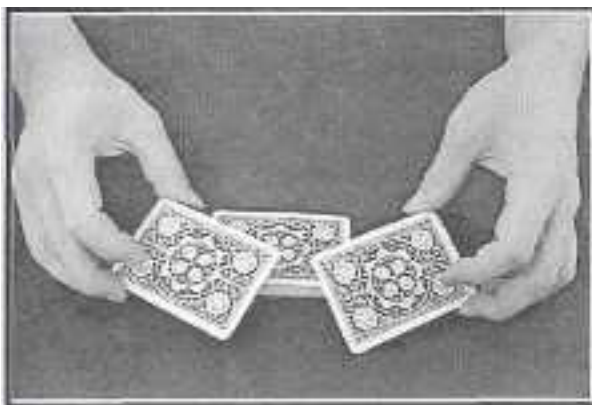


Figure 11-291

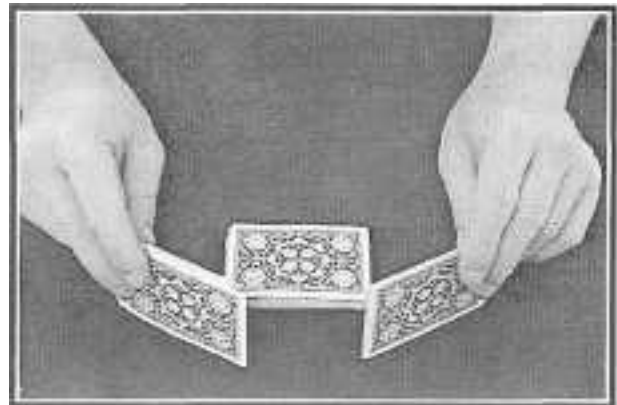


Figure 11-292



Figure 11-293

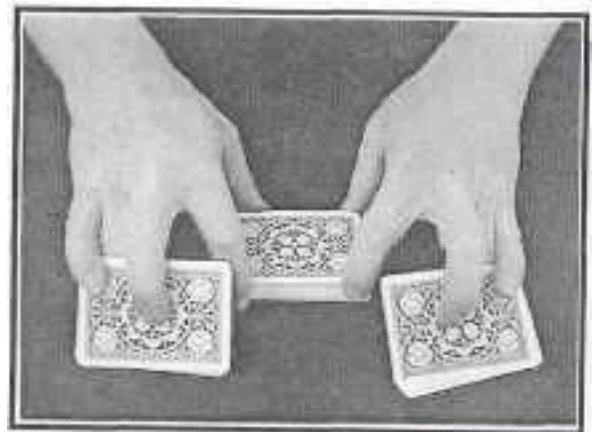


Figure 11-294



Figure 11-295

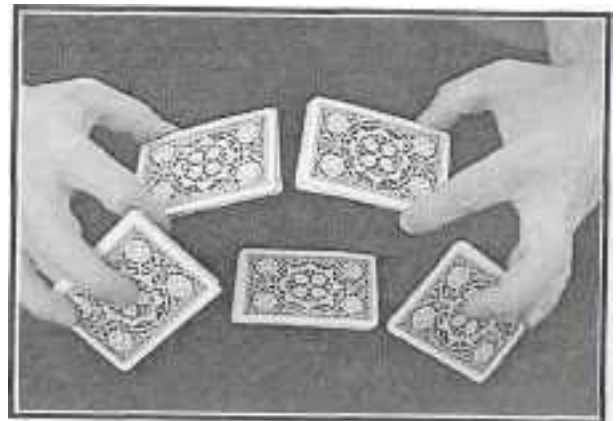


Figure 11-296



Figure 11-297



Figure 11-298

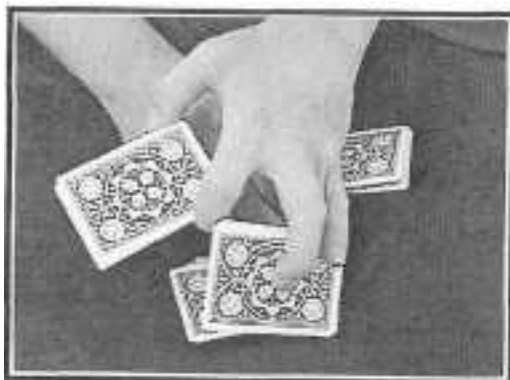


Figure 11-299



Figure 11-300



Figure 11-301



Figure 11-302



Figure 11-303



Figure 11-304

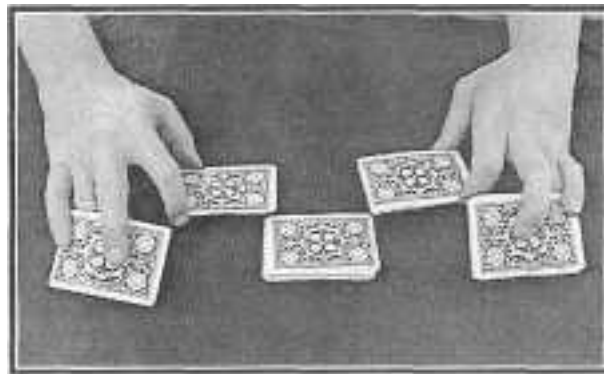


Figure 11-305

Chaos Cut

Lots of amplitude, seven displayable packets, retains bottom stock up to half the deck - what more could you want?

Deck in tabled position (Figure 11-306). Pluck off a small packet between the right index finger and second finger (Figures 11-307, 11-308). Pluck off a similar packet with the left hand between the left index finger and second finger (Figures 11-309, 11-310). Pluck off another small packet between the right thumb and third finger (Figures 11-311, 11-312). Do the same with the left hand (Figures 11-313, 11-314).

With the left hand, lift off yet another packet between the left thumb and pinkie (Figures 11-315 to 11-317). Unlike the previous packets, this newest packet is held by the short ends. Do the same with the right hand (Figures 11-318, 11-319). Figure 11-319 is the basic display position for this cut. Cross the hands and otherwise position the array of six packets such that they face the audience. When you are ready to close, touch both pinkies to the table at the short ends of the tabled cards (Figures 11-320, 11-321). Press down with both thumbs as you remove the pinkies from under their packets (Figure 11-322). Now you have two standing packets under your thumbs, four packets between your fingers and thumbs and one packet horizontal on the table. Separate the hands until the packets under the thumbs can fall against the pinkies (Figure 11-323). Keep the vertical packets leaning against the pinkies as you put both left-hand fingers-controlled packets on top of the tabled cards (Figures 11-324, 11-325). Do the same with the right hand (Figures 11-326, 11-327). Now you've got two remaining pinkie-leaning packets (Figure 11-328) which you kick down with the pinkies (Figures 11-329, 11-330). Square the deck (Figure 11-331).

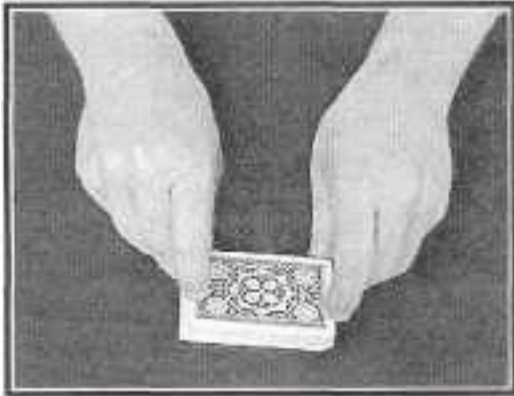


Figure 11-306



Figure 11-307



Figure 11-308



Figure 11-309

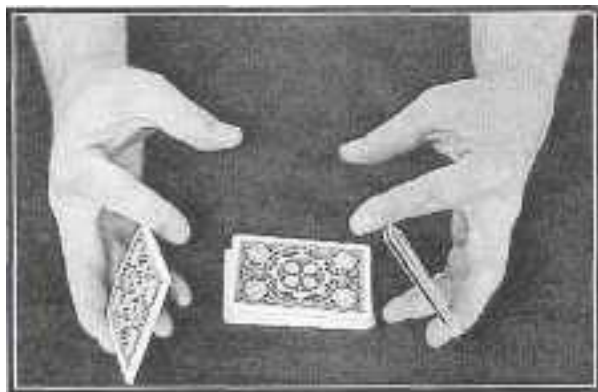


Figure 11-310



Figure 11-311

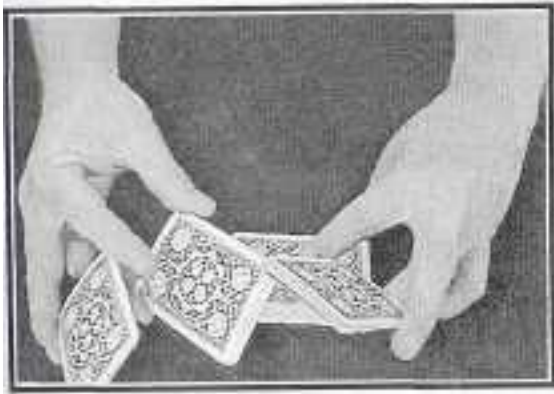


Figure 11-312

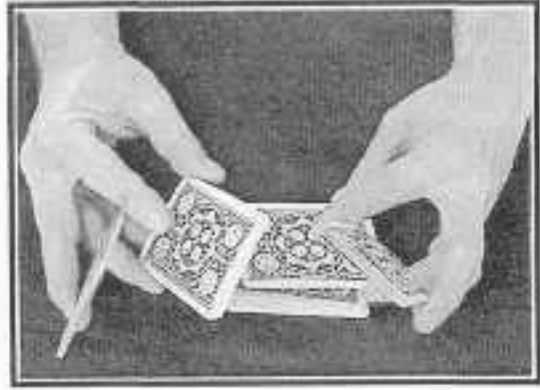


Figure 11-313

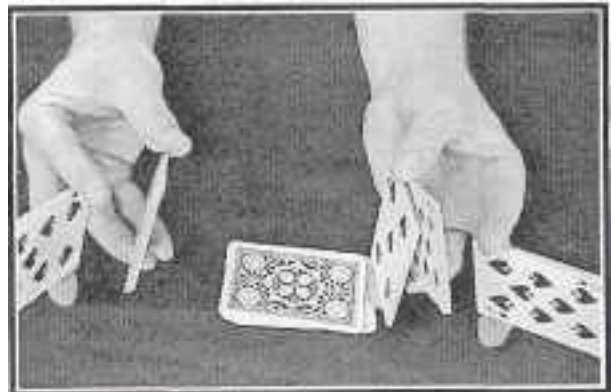
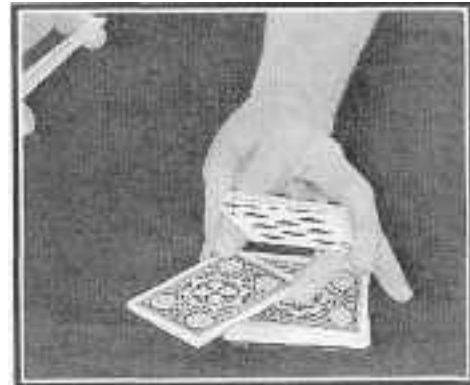


Figure 11-318



Figure 11-319



Figure 11-320

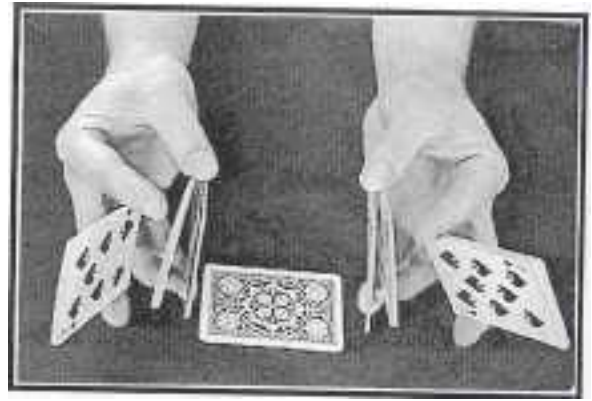


Figure 11-321



Figure 11-322



Figure 11-323



Figure 11-324



Figure 11-325



Figure 11-326



Figure 11-327



Figure 11-328

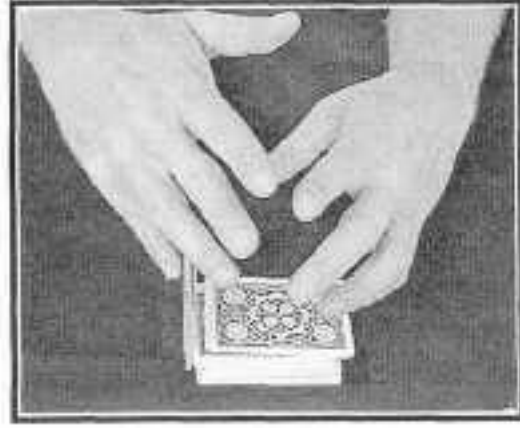


Figure 11-329

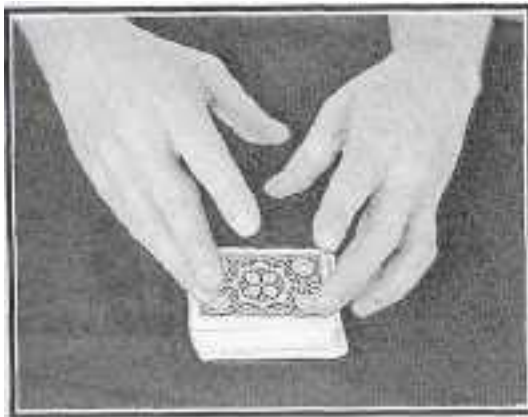


Figure 11-330

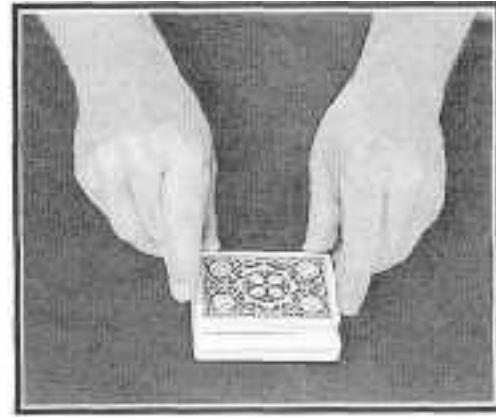


Figure 11-331

CrossCut

This is a continuous table cut with crossing hands and somersaulting packets. Lift off a small packet between the left middle finger and thumb on the long sides of the cards closer to the left short end (Figures 11-332, 11-333). Lift this packet to vertical as you reach over the left hand with the right hand (Figures 11-334, 11-335). Lift up a small packet between the right thumb and third finger on the long sides closer to the left short end (Figures 11-336, 11-337). Lift the right-hand packet as you lay the left-hand packet down (Figures 11-338, 11-339). Pull the right-hand packet across the back of the left hand (Figures 11-340, 11-341) until you can grip the end of this packet with the left hand (Figures 11-342, 11-343). You are now pinching the packet between the left thumb on top and the left index finger and second finger on the bottom. Put the opposite end of this packet into the groove between the held-together right pinkie and third finger (Figure 11-344). Move the right hand to your left, keeping the end of the packet slightly but firmly clipped between the right pinkie and third finger (Figures 11-345, 11-346). Keep moving the right hand to your left until the hands cross. This will turn the packet face-up. You will need to reposition the left fingers slightly during this revolution of the packet. First slide the second finger and index finger to one long side and the thumb to the other long side. This will enable a smoother somersault and also allow you to set the left-hand end of the packet on the table (Figure 11-347). Butt the packet against the tabled cards and let go with the left hand (Figure 11-348). Hold this packet vertical between the right pinkie/third finger groove and the table as you lift off another packet with the left hand (Figures 11-349, 11-350). Lift up this new packet as you lay the right-hand packet down (Figures 11-351, 11-352). Drag the left-hand packet across the back of

the right hand (Figures 11-353, 11-354). Grab the packet between the right thumb on top and the right first and second fingers on the bottom (Figures 11-355, 11-356). Put the other short end of this packet in the groove between the held-together left pinkie and ring finger (Figure 11-357). Move the left hand to the right, rotating the packet (Figure 11-358) until you can put the end of the packet on the table, butted against the tabled cards (Figure 11-359). Pick up another packet with the right hand and continue (Figures 11-360 to 11-366) or plop the revolving packet on the rest and be done with it (Figures 11-367, 11-368).



Figure 11-332



Figure 11-333

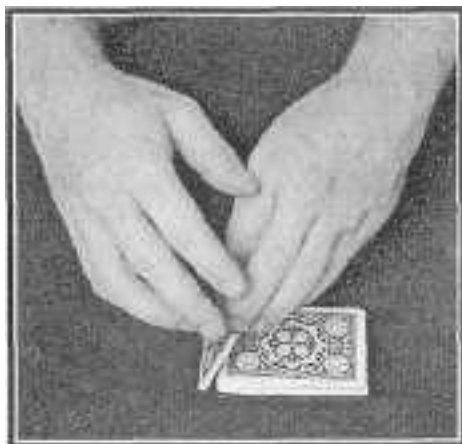


Figure 11-334



Figure 11-335



Figure 11-336



Figure 11-337



Figure 11-338



Figure 11-339



Figure 11-340



Figure 11-341



Figure 11-342



Figure 11-343

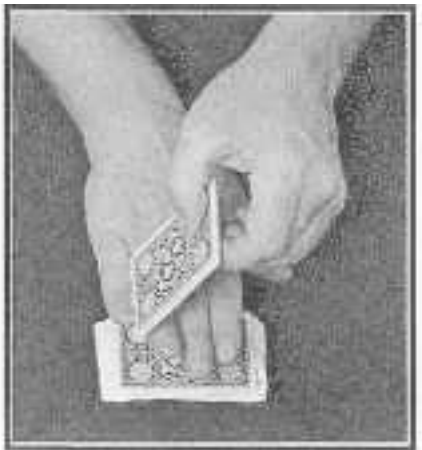


Figure 11-344



Figure 11-345



Figure 11-346



Figure 11-347



Figure 11-348



Figure 11-349



Figure 11-350



Figure 1-351



Figure 11-352



Figure 11-353



Figure 1-354



Figure 11-355



Figure 11-356



Figure 11-357



Figure 11-358



Figure 11-359



Figure 11-360

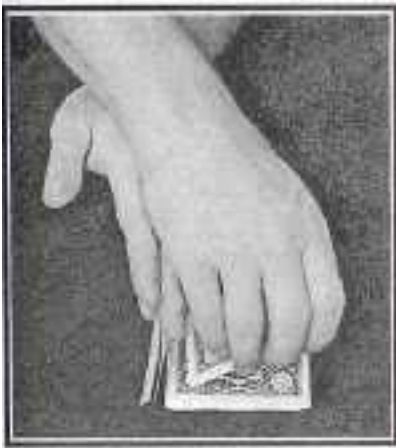


Figure 11-361



Figure 11-362



Figure 11-363



Figure 11-364



Figure 11-365



Figure 11-366



Figure 11-367

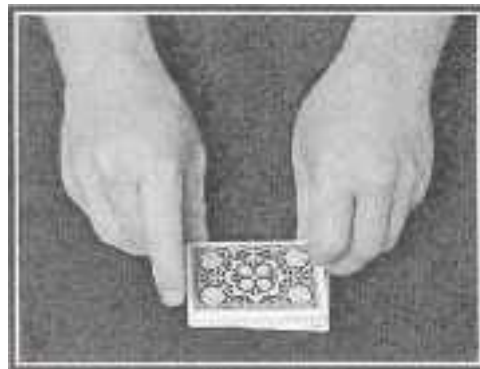


Figure 11-368

Pyramid Cut

Here's a nine-packet knucklebuster display cut that's well worth the effort. The hard thing is, you have to form the pyramid very quickly. It must look as if it miraculously rises from the table, rather than being laboriously constructed by ancient, disgruntled slaves. Do it fast and smooth and the crowd will be quite pleased.

This is illustrated from the crowd's perspective because that's where the finger action is. Of necessity, the instructions are still from your perspective. So when I say a packet moves to the right I mean your right, even though the pictures depict the packet moving to the left. Prop the book up next to a mirror or turn it upside-down if you have problems.

Start with the deck in standard table cutting position (Figure 11-369). Cut off half to the right with the right hand and butt it against the bottom half (Figure 11-370). Make sure the halves are perfectly square. Lever a packet to vertical off each half in the same manner as the **Two-Hand Square Cut** (Figures 11-371 to 11-373). The difference of course is that the deck has been cut in half this time. The packets should contain about the same number of cards each and should contain no more than seven or eight cards. Cut off another small packet with the right hand and slide the right hand, with its vertical packet, to the right for one third the length of the tabled cards (Figure 11-374). Keep the vertical packet stable by holding it with the index finger and part of the second finger. Move the left-hand vertical packet to the right until it is exactly positioned over the juncture of the two tabled packets (Figures 11-375, 11-376). Lift two small packets with the left second and third fingers (Figures 11-377, 11-378). The second finger will touch the right packet and the third finger will touch the left packet. The left thumb is pressing against all three packets from the other side at their juncture. Raise the left hand and its three packets until the two lowermost packets form a triangle with the left-side tabled packet. Slide the right-hand horizontal packet to the left and up until you can grip it with the left second finger and thumb (Figures 11-379, 11-380). Lower the right hand and its single vertical packet straight down until it the packet touches the juncture of the two tabled packets (Figures 11-381, 11-382). Pick up two packets with the right hand (Figures 11-383, 11-384). The right second finger and thumb pick up a packet from the left-side tabled packet and the right third finger and thumb pick up a packet from the right-side tabled packet. Lift up the right hand and pull the two new packets to form a triangle over the right-hand tabled cards (Figure 11-385). Curl the index fingers and touch the top two packets together (Figure 11-386). Hold this position.

It should take you no more than five seconds to form the pyramid. Practice until it takes less than five seconds.

To deconstruct the pyramid, release pressure with the thumbs and third fingers until the two lower packets of each of the two lower triangles collapse (Figures 11-387 to 11-389). Collapse the top two packets (Figures 11-390 to 11-392). Drop the remaining horizontal packet onto the two tabled packets (Figure 11-393). Cut the two tabled packets out from underneath the dropped packet and place them on top (Figures 11-394 to 11-397). Figures 11-398 to 11-402 offer a slightly different perspective of the key moves of this cut. Figure 11-402 also shows that you should be able to remove all but the second fingers from the front of the pyramid, both to afford the audience a better view, and to make it appear as if your control on the cards is all the more tenuous.

An easier version of this cut is identical in method except for the center strut of the preceding pyramid (Figure 11-403). You can do this version faster than the preceding, but you trade speed for the center strut. How important is the center strut? I think the center strut version looks at least twice as good as the poor-man's version. The center strut gives you four complete triangles and looks ridiculously difficult. The easier version still looks pretty cool, so you'll just have to decide for yourself.



Figure 11-369

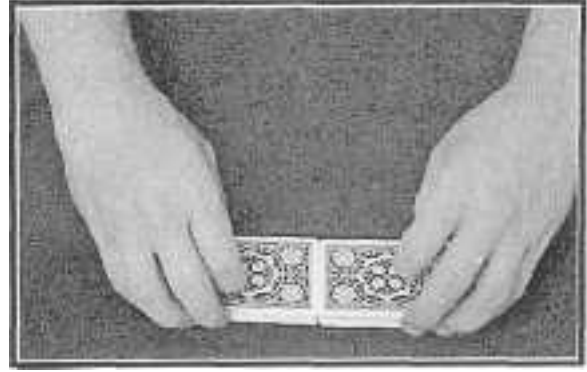


Figure 11-370



Figure 11-371



Figure 11-372

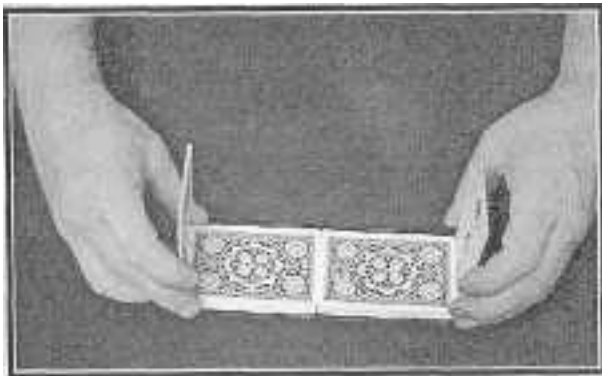


Figure 11-373



Figure 11-374

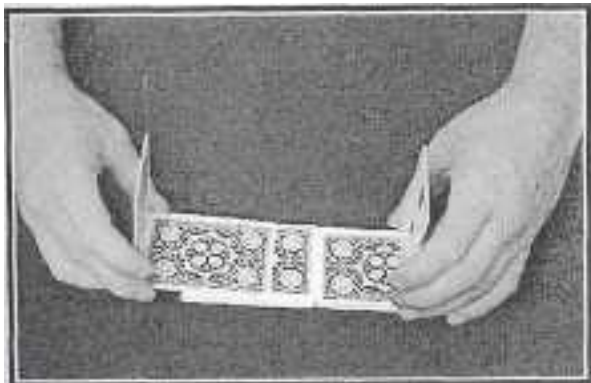


Figure 11-375

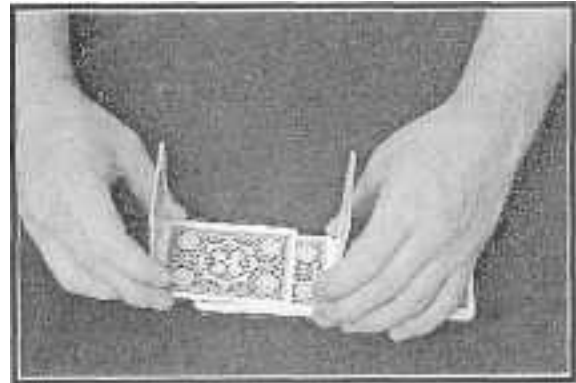


Figure 11-376

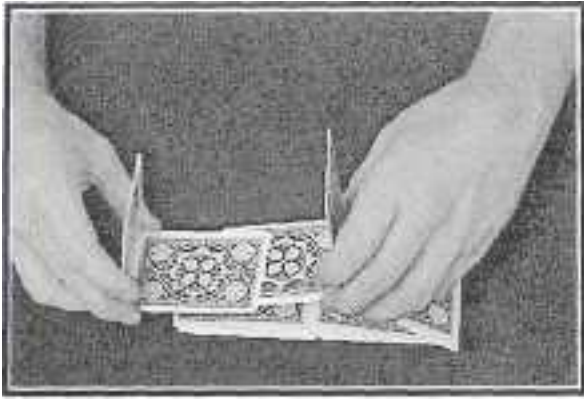


Figure 11-377



Figure 11-378



Figure 11-379



Figure 11-380

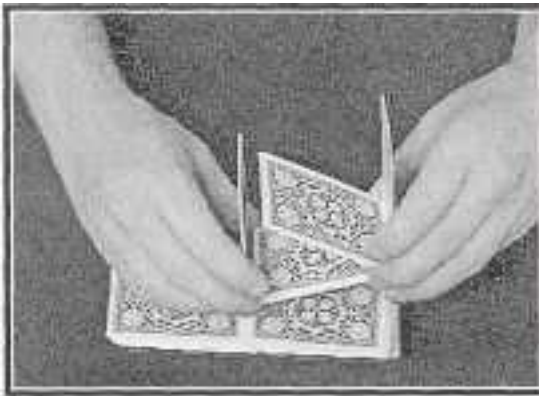


Figure 11-381

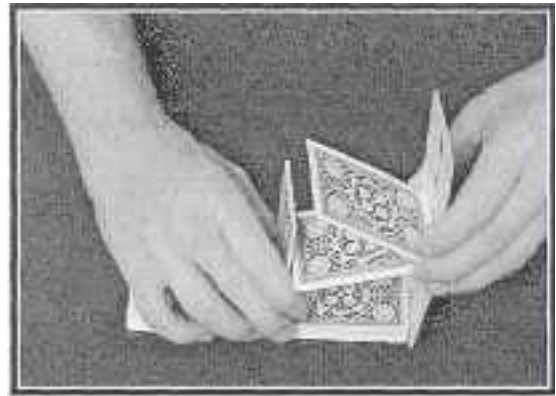


Figure 11-382



Figure 11-383

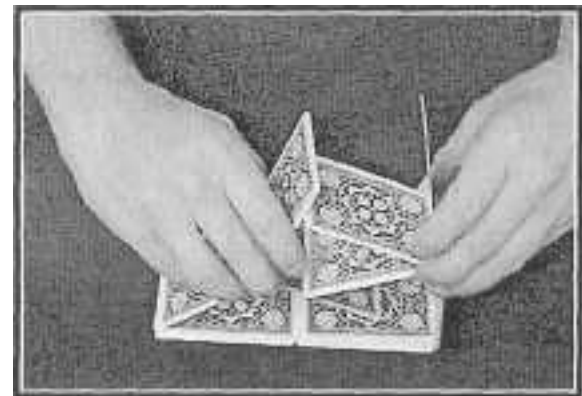


Figure 11-384

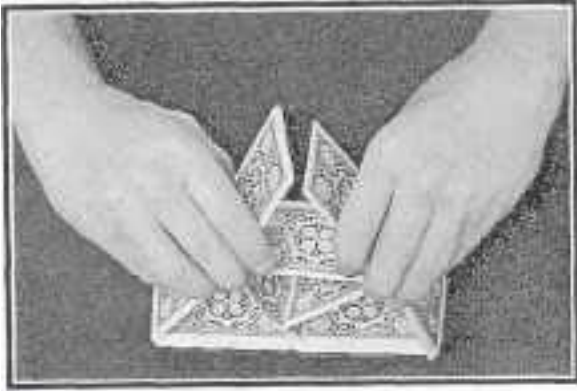


Figure 11-385

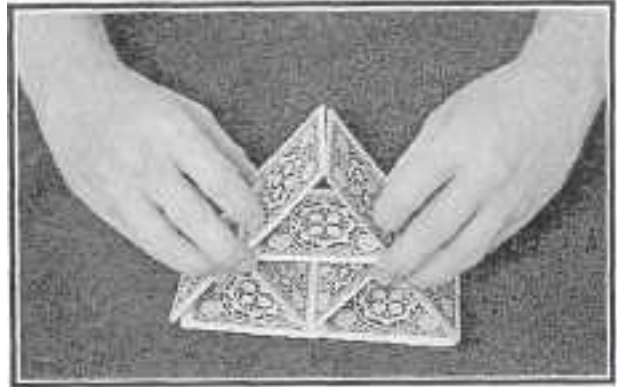


Figure 11-386

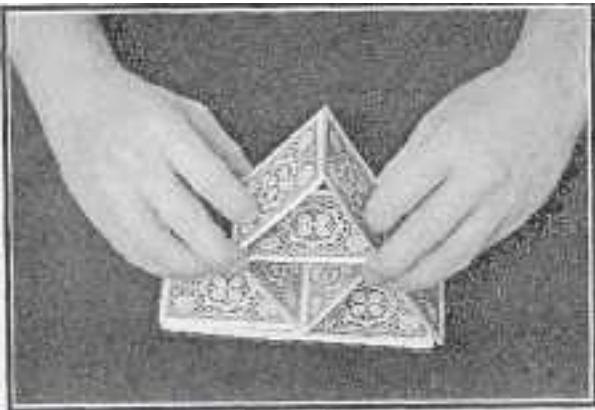


Figure 11-387

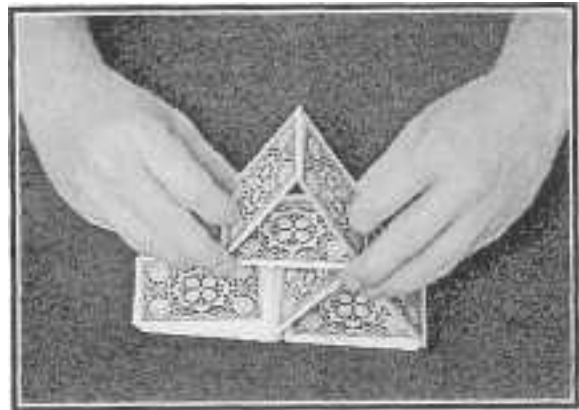


Figure 11-388

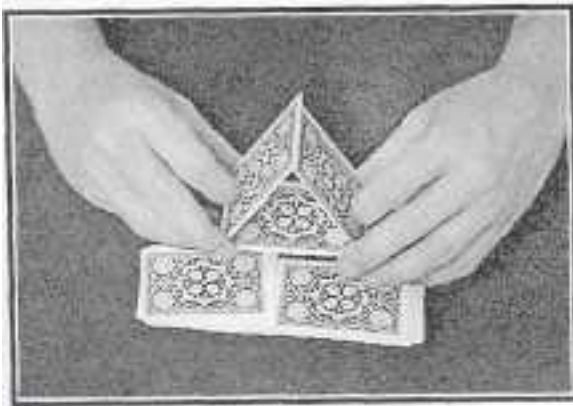


Figure 11-389



Figure 11-390

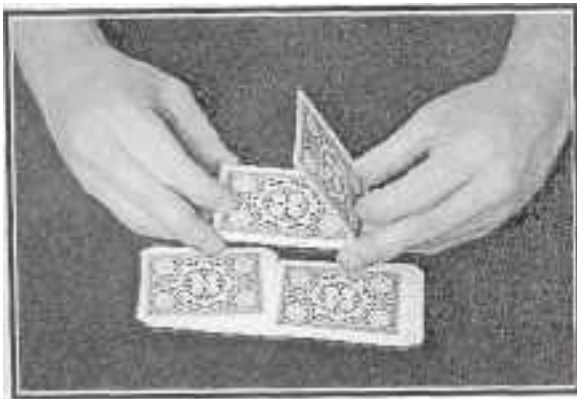


Figure 11-391

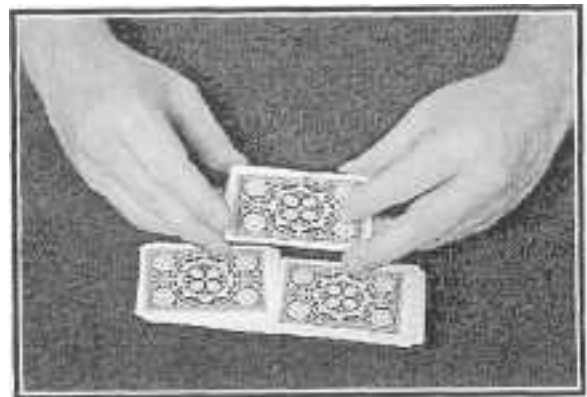


Figure 11-392

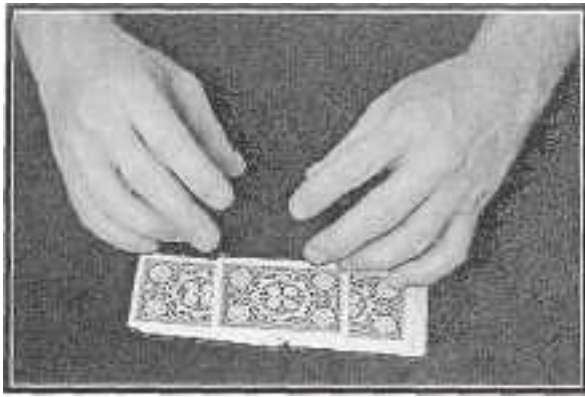


Figure 11-393

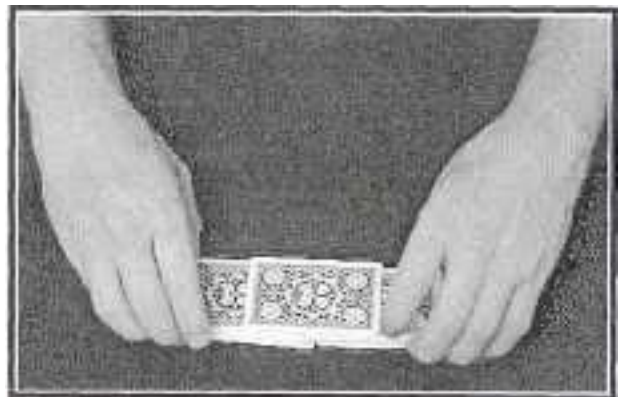


Figure 11-394



Figure 11-395



Figure 11-396



Figure 11-397



Figure 11-398

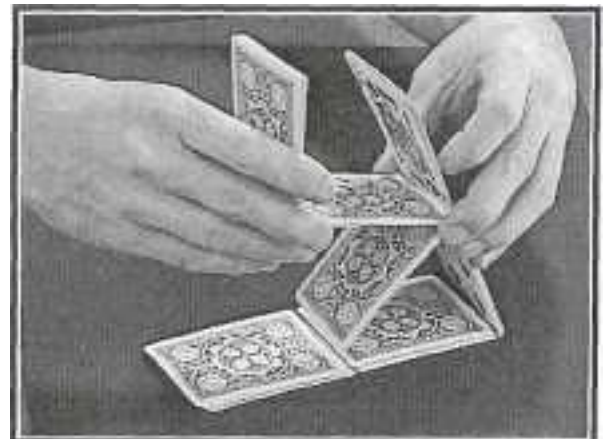


Figure 11-399

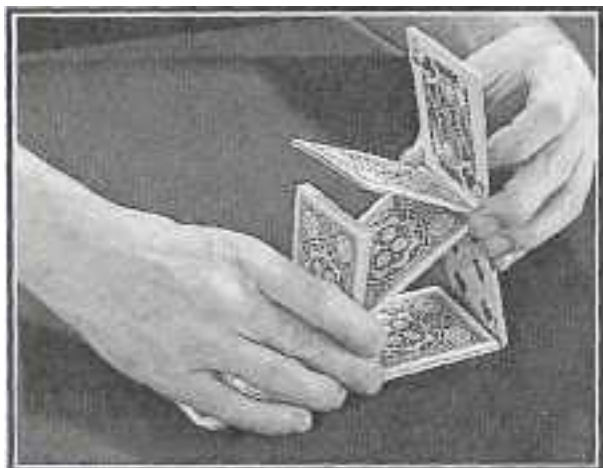


Figure 11-400



Figure 11-401

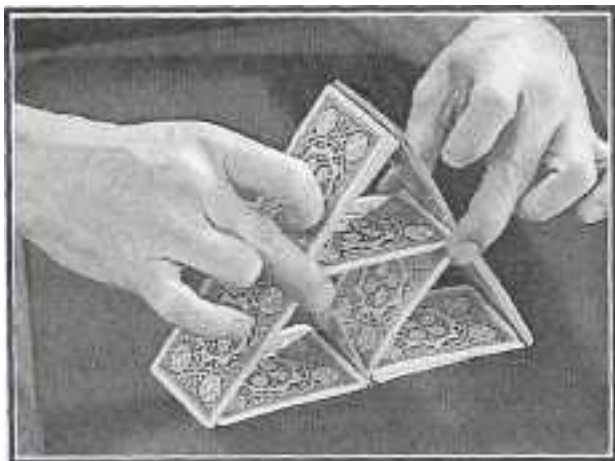


Figure 11-402

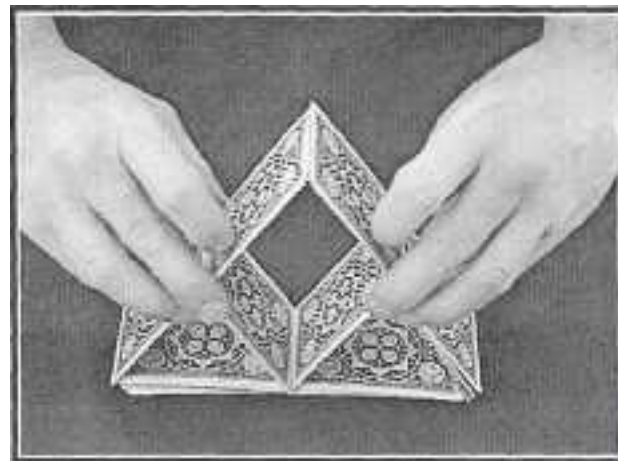


Figure 11-403

Deck Bounce

This is the **Corner Thumb Twirl** arranged to look like you toss the deck and ricochet it off the table. Do it correctly and it appears as if the spinning deck actually bounces from one hand to the other.

The deck is face down in dealing position in the left hand (Figure 11-404). Lever the deck up to vertical with the left thumb (Figure 11-405). Hand the deck to the right hand so that you are gripping the deck between the right thumb over the pip and the right first and second fingers on the back (Figures 11-406 to 11-408). Continue the **Corner Thumb Twirl** (Figures 11-409, 11-410) but hit the indices corner on the table (Figure 11-411) and continue the twirl in the air (Figures 11-412 to 11-416). Place the deck in the left hand (Figures 11-417, 11-418). Speed is crucial. If you do it fast, people will think you can bounce a spinning deck from hand to hand. Do it slow and people will think you are the personification of silliness.

This is easy to turn into a cut. Just do the **Twirl Cut** but hit the indices corner of the deck on the table.



Figure 11-404



Figure 11-405



Figure 11-406



Figure 11-407



Figure 11-408

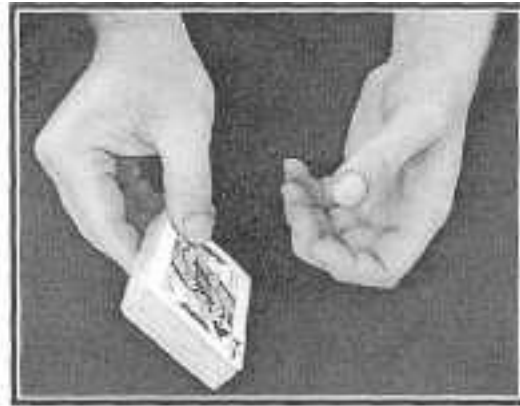


Figure 11-409



Figure 11-410



Figure 11-411

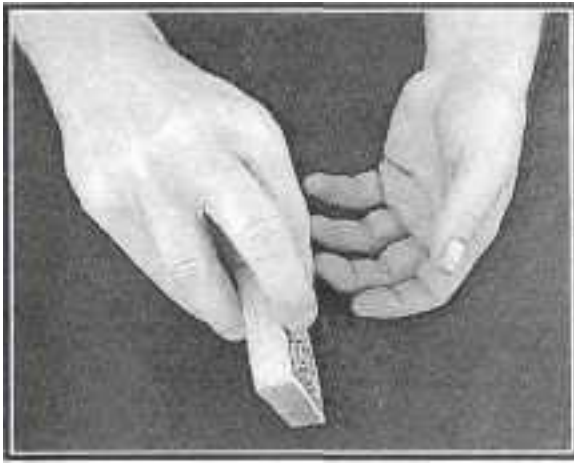


Figure 11-412



Figure 11-413



Figure 11-414



Figure 11-415



Figure 11-416



Figure 11-417



Figure 11-418

Pad Roll

Like the arm-roll version of this stunt, I don't think this is worth the risk, but I've seen others do it without any problem so maybe it's just me. At any rate, your goal is to roll the deck back and forth between the hands on a close-up pad. Any other surface other than maybe a carpet will most likely prove futile. Breaks or crimps in the deck also spell failure with a capital I⁷ in a menacing font. I just prefer my sure-fire faux version which I describe in the miscellany section of this chapter.

Hold the deck in the left hand in dealing position with the index finger and pinkie at the short end. (Figure 11-419). Roll the deck to the right hand (Figures 11-420 to 11-425). One complete revolution of the deck is way plenty. Try for too much distance and the deck will certainly explode. Anyhow, adjust the distance between the hands, the force of the throw, and the initial corner that hits the pad, until the deck rolls evenly to the right hand and the left hand can immediately assume dealing position (Figure 11-426). Then, if the deck is square enough, you can immediately roll it back to the left hand. If the deck needs squaring, square it with the thumb and the pinkie at the left short ends.

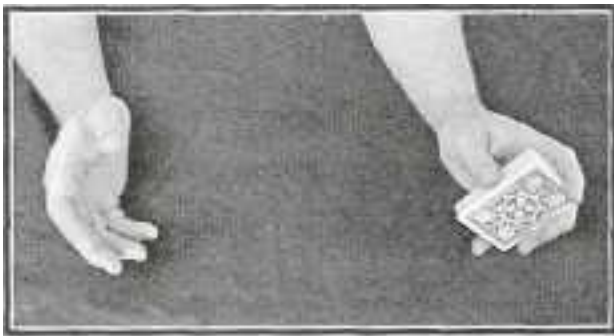


Figure 11-419



Figure 11-420

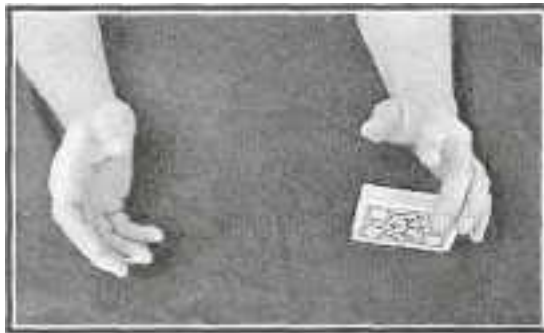


Figure 11-421



Figure 11-422



Figure 11-423



Figure 11-424

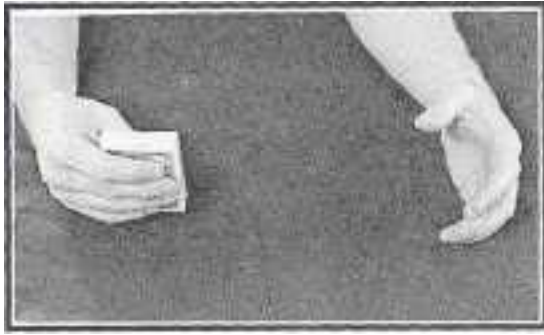


Figure 11-425



Figure 11-426

Deck Put-Downs

Gracefully placing the deck on the table might seem an exceedingly minor aspect of fancy card manipulation, and this is certainly true in the grand scheme of things. However, a smooth transition from hands to table and vice-versa is the kind of touch that makes your presentation that much more polished. Plus, if you are arranging flourishes to music, you may not have time for anything but a flourish put-down or pick-up to ensure there is no let-up in the action.

Any flourish that can naturally and fluidly place the deck on the table in normal tabled deck position can be a good put-down. The **Fall Cut** is a natural flourish put-down. Here are two more put-downs. The one-hand method is extremely basic and is based on the (two-handed) **Thumb Twirl**. The second, two-handed method is based on the **Corner Thumb Twirl**.

First the ultra-basic, self explanatory one-hand put-down (Figures 11-427 to 11-430). Do a **Regrip Flip** immediately prior so the two little flourishes smoothly connect. Then you've got both a cute bit and insight into the value of apparently small moves like the **Regrip Flip**, **Inversion "Cut,"** and **Thumb Twirl**.



Figure 11-427



Figure 11-428



Figure 11-429



Figure 11-430

This next, two-hand put-down amounts to an interrupted **Corner Thumb Twirl**. From dealing position, hand the deck from the left hand to the right (Figures 11-431 to 11-436). Do the very beginning of the **Corner Thumb Twirl** and set the deck down in perfect tabled-deck position (Figures 11-437 to 11-440). To get the most out of this, precede it with one complete cycle of the **Corner Thumb Twirl**. In fact, if I were you, I would do something like this: Two **Deck Bounces**. Two **Deck Bounce** cuts. Two **Corner Thumb Twirls**. Finish with this put-down. You've made a smooth, eye-pleasing transition from the hands to the table.

An interrupted **Palm Twirl** will serve as a deck put-down in the same way.



Figure 11-431



Figure 11-432



Figure 11-433



Figure 11-434



Figure 11-435



Figure 11-436



Figure 11-437



Figure 11-438



Figure 11-439

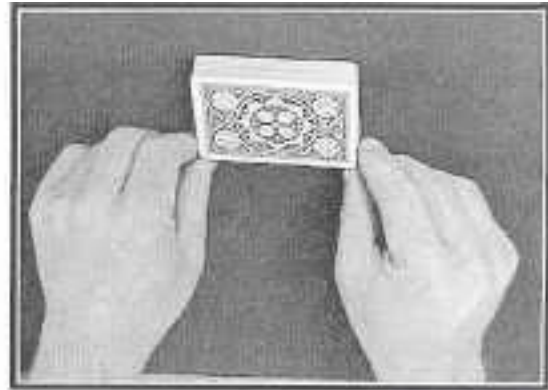


Figure 11-440

Deck Pick-Ups

Deck pick-ups are a little more specialized than deck put-downs. Here are two two-handed and one one-handed fancy ways to take the deck from table to hands.

Lift up the right side (from your perspective) of the deck with the right hand (Figures 11-441, 11-442). Flip the deck face up and let the deck fall on the left fingers (Figures 11-443 to 11-445). Lift the right side of the deck again with the right hand and flip the deck face down into the left palm (Figures 11-446 to 11-449). I always roll the deck across the table for two complete flips of the deck.



Figure 11-441



Figure 11-442

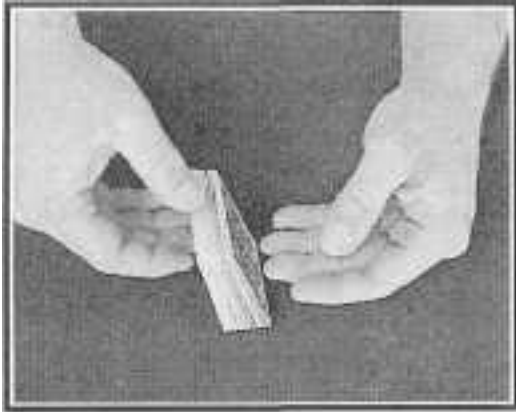


Figure 11-443



Figure 11-444

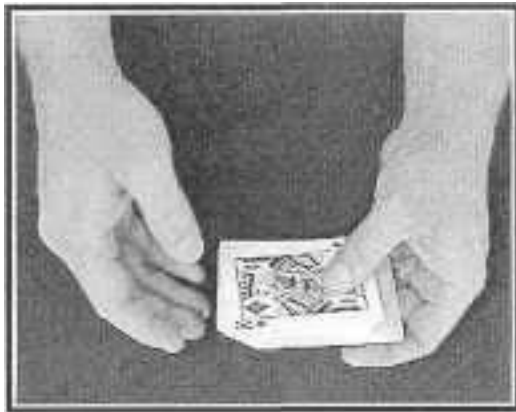


Figure 11-445

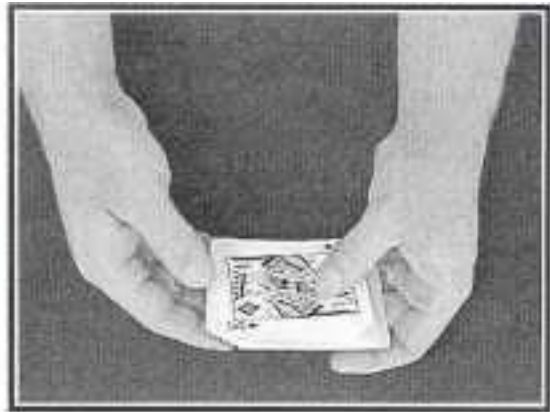


Figure 11-446

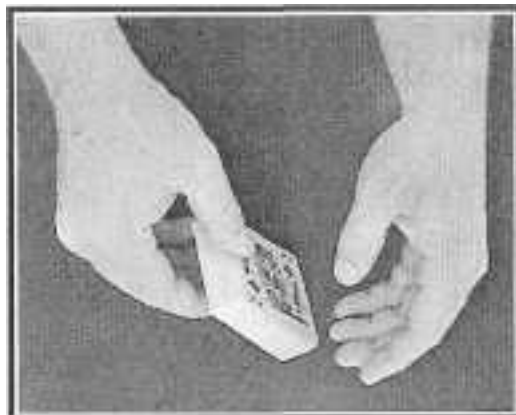


Figure 11-447



Figure 11-448

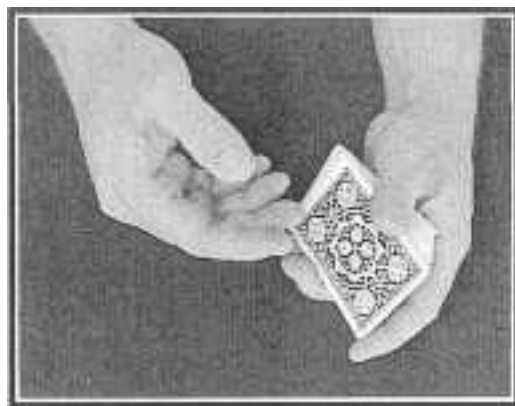


Figure 11-449

For pick-up number two, lift the deck up by the near right corner with the right hand (Figures 11-450, 11-451). Spin the deck on the opposite corner on the table for one revolution and place the cards in the left palm in dealing position (Figures 11-452 to 11-456). Unlike the **Corner Thumb Twirl** and related moves, no finger switching is required to do the single complete revolution of the deck.

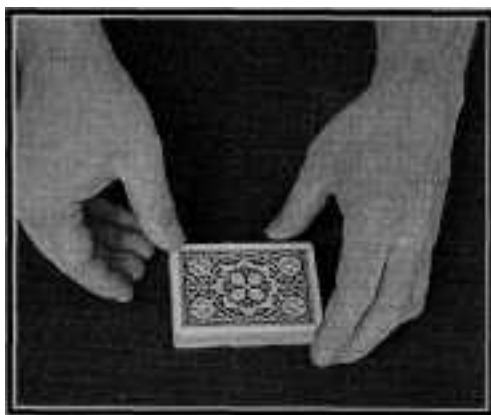


Figure 11-450



Figure 11-451



Figure 11-452



Figure 11-453



Figure 11-454



Figure 11-455



Figure 11-456

Finally, with just the left hand, pry up the near long side of the deck with the thumb so the deck is standing on its side and is held between the thumb on the bottom and the fingers on top (Figures 11-457, 11-458). Roll the deck to your left for 180 degrees of rotation (Figures 11-459 to 11-462). Pick the deck up, rotate the left wrist, let the deck fall into the left hand (Figures 11-463 to 11-466).



Figure 11-457



Figure 11-458



Figure 11-459



Figure 11-460



Figure 11-461



Figure 11-462



Figure 11-463



Figure 11-464



Figure 11-465



Figure 11-466

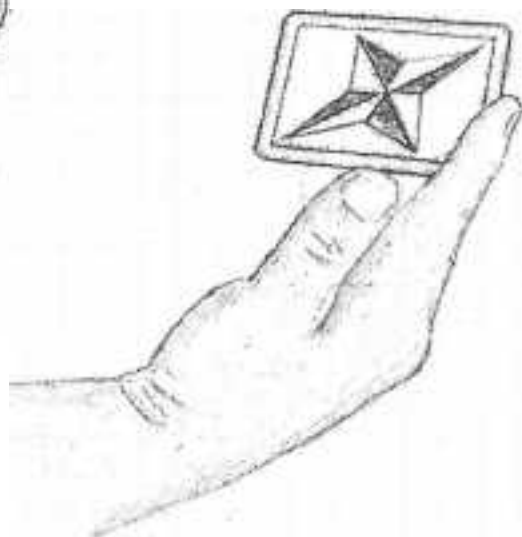
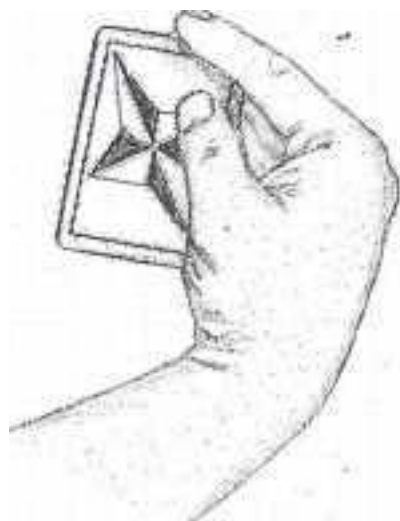
Table Flourish Miscellany

Faux Pad Roll. The recently-described genuine **Pad Roll** will take a long time to truly perfect, and entails risk even when perfected. Not so with this full-contact version. While not as spectacular as the real thing, the faux **Pad Roll** is easy and sure-fire. First, learn the **Deck Twist** in the hands. Then do the **Deck Twist** and pretend to roll the deck back and forth across the table. Do this by actually rolling the fingers clockwise and then counter-clockwise on the table. Make sure the knuckles of every finger contact the table and also to fully extend the rotation of the hands as far as possible.

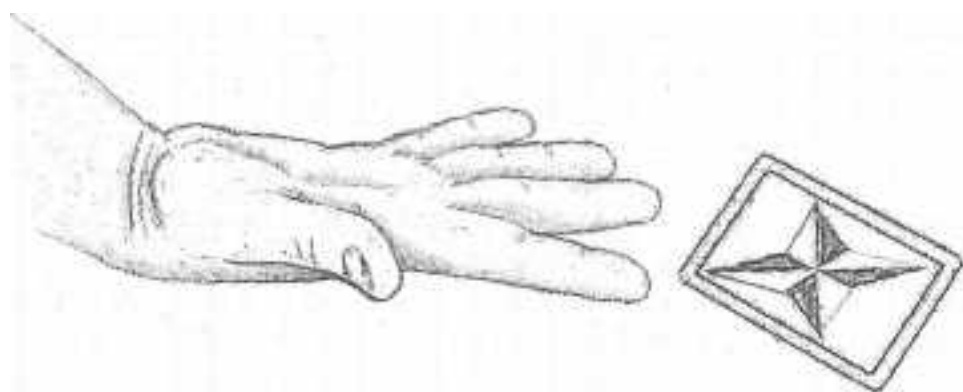
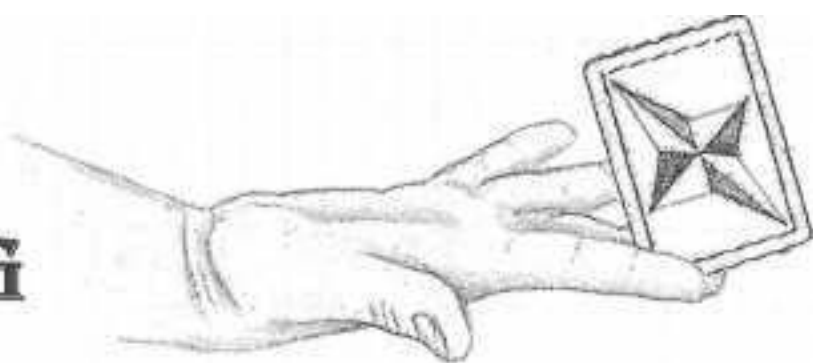
One-Hand Lever Deal. A casual way to flip a card off the deck without having to get a break under the card. Push the top card to your right with the left thumb. Now contact the back of the second card with the thumb and push this second card slightly to the left. Push down on the far left corner of the second card, causing it to lever sharply up. This will launch the top card into the air. The card only flips one-half of one revolution before landing face-up. Control the height of the deck from the table. Experiment to find what works best, be consistent with the launch, and you'll soon be dealing cards so they land flat.

Other Deals. I've seen flourish second deals, bouncing deals, a disappearing deal, double deals and others. Keep an eye out for flourish deals in magic videos.

Other Table Cuts. I've barely scratched the surface here. Combine the concepts you've learned from the **Square Cuts**, **Wing Cut**, **Flap Cut**, **Chaos Cut** and **Cross Cut** for new, unique and, if you want, false table cuts.



**THROWING
AND
JUGGLING**



THROWING AND JUGGLING CARDS

"You can, it is true, really juggle with the cards." Camille Gaultier

When someone says of your other flourishes, "that's just juggling," actually juggling three cards is the perfect response. It is possible to juggle three, four and five ordinary playing cards.

Throwing cards for distance is perhaps the "biggest" flourish there is. While the thrown card is small, the distance covered can be great indeed.

Ricky Jay is the greatest modern practitioner of card-throwing techniques and I refer you to his hilarious *Cards as Weapons* for the finer points as well as the history of card throwing.

As for off-the-deck propulsions, the restriction here is that the card propelled is not a certain card, such as a chosen card. What this means is that I won't describe how to cut a card into the center of the deck and then make that card fly out of the deck. If you want to do that, see Daryl's excellent videotapes.

This chapter is where you'll find circus-act stunts such as twirling a card like a baton, spinning a card on your fingertip, and kicking a spinning card into the air.

There are surely other juggling and related techniques that can be adapted to cards. Experiment, and you might find something unique and fantastic. Watch a good juggler for ideas on how to combine brute creativity with object manipulation. There are also a number of websites devoted to small object manipulation and juggling, and even card flourishes.

Throwing For Distance

Although it is possible to throw a playing card more than 150 feet, you will only need about a hundred foot throw for most distance-throwing purposes. Outdoors, you want to be able to throw a card on top of a five-story building. Indoors, you want to be able to hit the farthest wall or the highest ceiling.

Ricky Jay gives three basic throwing grips in *Cards as Weapons*. He calls them the "Thurston Grip," the "Herrmann Grip" and the "Jay Grip." The grip I grew up using is a combination of the three. For more information on card-throwing grips as well as plenty of historical tidbits, see Jay's extremely entertaining book. I, however, think you need only one good grip for distance throwing. So I'm only going to describe my grip and methods for throwing. If you can already throw cards really far, try my unique grip and see if it helps or detracts.

Hold the card between the index finger and thumb on top and the second and third fingers underneath (Figures 12-1 to 12-3, views from three angles). The index finger and second finger oppose one another at the far right corner of the card and the thumb and third fingers oppose one another at the center of the card. First practice flicking the card a short distance by curling the hand in (Figure 12-4) and then quickly straightening the fingers (Figures 12-5 to 12-8). When the index finger is pointing toward your target, release the card (Figure 12-9). As the hand travels forward, maintain the grip of the third finger and thumb. This will stabilize the card and keep it correctly oriented. As the hand nears its maximum forward position, release the grip of the thumb and third finger and the card will start to roll forward. Abruptly stop the forward motion of the hand and release the card from between the second and third fingers.

Your goal is to have the card roll out of the hand and fly a short ways without tumbling. If you're really new at this, try the soon-to-be-described flick throw. The biggest problem for rank beginners is tumbling, and the flick throw usually works on the first or second try. You can't get any real distance with the flick throw, but at least you'll know what it feels like to throw a card with it spinning and not tumbling.

Once you can roll the card out of your hand without the card fluttering, it's time to get the arm involved. The really long-distance throwers I have seen move their arms exactly as a baseball pitcher would. The hand goes back behind the shoulder and over the head for the wind-up and the card is released with a forward thrust of the shoulder and a step forward toward the target. Start by cocking the hand behind the right ear and uncoiling the arm like a whip. You can also get considerable distance by throwing the card backhand like a Frisbee.

Long (seventy-five feet and over) throws have several properties short throws don't. For one thing, the card travels in a corkscrew pattern toward the target. For another, the card will at the last stage of flight lose sufficient velocity and begin to tumble. Finally, wind and or air currents affect longer flights in bigger ways. Never throw into the wind, and be very wary of cross winds.



Figure 12-1



Figure 12-2



Figure 12-3



Figure 12-4



Figure 12-5



Figure 12-6

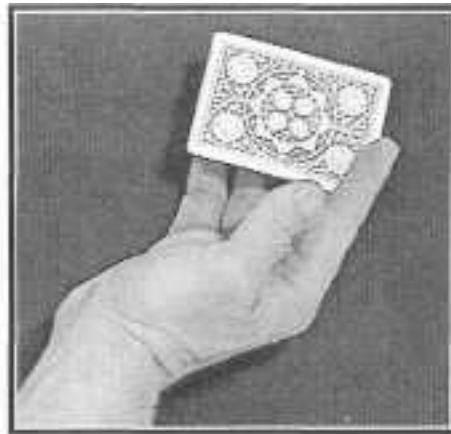


Figure 12-7

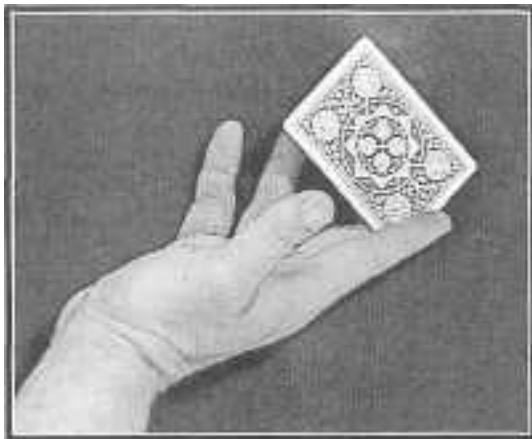


Figure 12-8

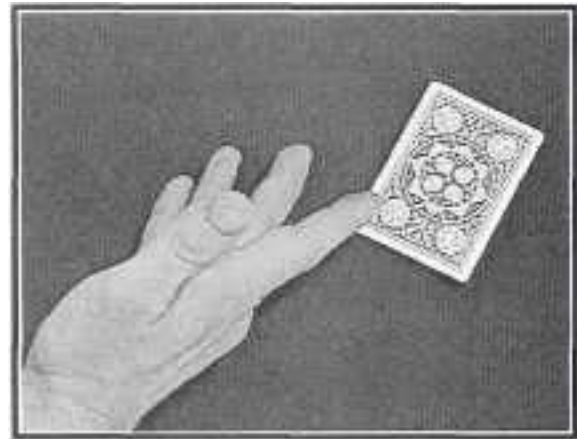


Figure 12-9

Throwing For Accuracy

Here are three accuracy throws: flick, underhand and roll. The second and third use the same grip, which is whatever grip you use for distance. The first, the flick throw, uses a slightly different grip. The biggest issue is how far away the target is. The flick throw is for very short distances. The underhand throw is perfect for relatively short distances. The roll throw works well up to twenty feet or so. After that, the card will begin to want to corkscrew. For long distance accuracy shots, you must take the corkscrew flight pattern into consideration.

The flick throw involves kicking the card out of the hand with the third finger. The motion is identical to that of the standard dealing "sail" described by Mario in *Seconds, Centers and Bottoms*. Hold the card between the thumb on top and the index finger and second finger underneath (Figure 12-10). Press the third finger against the near long side of the card (Figure 12-11). Propel the card out of the hand by violently straightening the third finger and pinkie as you release the grip of the thumb and index and second fingers (Figures 12-12 to 12-14). Although this is an extremely short distance throw, it will deliver pinpoint accuracy for up to about eight feet of distance. Use the flick throw to deliver a volley of cards into a hat or to deliver a catchable toss to a friend.

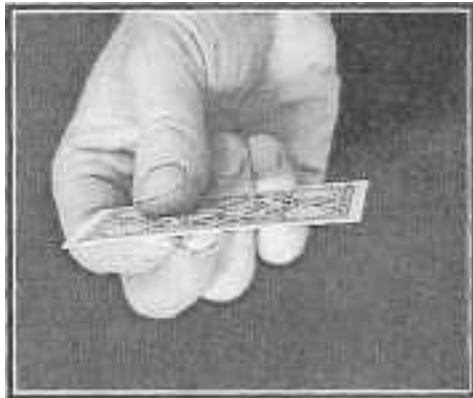


Figure 12-10



Figure 12-11



Figure 12-12



Figure 12-13

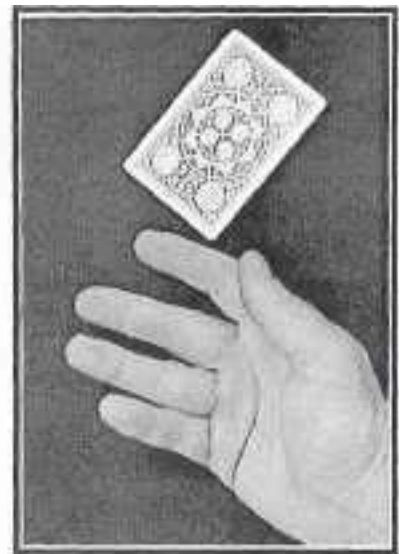


Figure 12-14

The underhand throw is another high-accuracy technique. Hold the card in any standard throwing grip, but point the fingers straight toward the ground (Figure 12-15). Sharply uncoil the hand until the fingers are pointing at your target (Figures 12-16 to 12-18). Release the card (Figure 12-19). The arm motion is like bowling except the arm is palm-down throughout the throw. The card should travel arrow straight, without rolling at all. Practice throwing into the gap afforded by a door left ajar an inch or so. If your underhand technique is correct, the card will be correctly oriented to pass through the gap at all distances within your practical underhand range. The card leaves the hand vertical, and stays vertical for the entire flight. This is master magician Jeff Edmonds' pet accuracy throw.



Figure 12-15

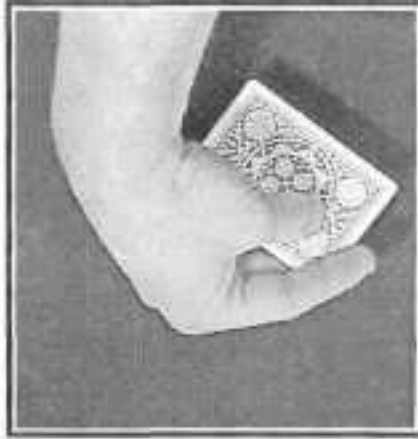


Figure 12-16



Figure 12-17

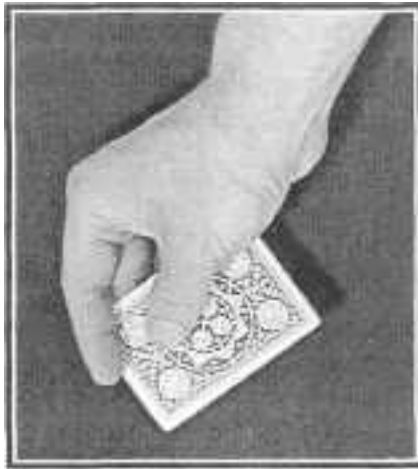


Figure 12-18

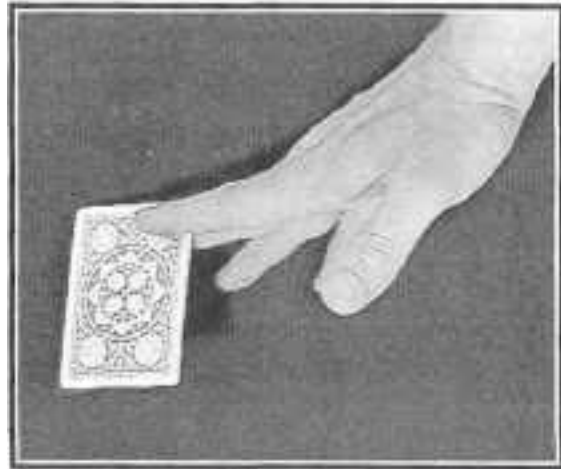


Figure 12-19

And finally, the roll throw. Think of the roll throw as the underhand throw upside-down. You want to coil the wrist back as far as you can and then quickly unfurl the hand, keeping the hand palm-up throughout. Another way to picture the roll throw is as the distance throw without most of the arm action. In fact, the pictures of the roll throw looked so exactly like the pictures of the distance throw that I omitted roll throw photos. See Figures 12-4 to 12-9 and you see what the roll throw looks like. Because you are omitting much of the arm motion, the range of the roll throw is limited, but it is still the longest range throw of the short accuracy throws described here. You will find that the card will begin to curve at the limit of your practical distance for this throw. Then it's time to get the arm involved.

Boomerang Card

A card is thrown out over the spectator's heads, returns, and is caught in the deck.

For the regulation **Boomerang Card**, throw the card up and forward four or five feet (to start). Throw the card with lots of spin but very little forward momentum. This requires a whipping motion of the wrist: first forward and then sharply back. There is no follow-through for this throw.

The grip is designed to generate spin and is different from any of the preceding. The thumb is on top of the card and all the fingers are underneath (Figure 12-20). Note that the thumb is not exactly at the center of the card. The thumb should be slightly forward of center. The thumb and third finger exactly oppose. You should be able to let go of the card with all fingers except the thumb and third finger.

Bend the wrist back (Figure 12-21). Quickly unfurl the hand (Figures 12-22 to 12-24). Just as you are releasing the card, draw the hand sharply toward you. Release the card (Figure 12-25). Try to throw the card just a few feet forward to start. Longer boomerangs must be thrown higher.

To get the knack of creating lots of spin without creating much forward momentum, try throwing the card in place. In other words, try to just put nothing but spin on the card without it traveling forward at all. This "hyperspin" technique is also essential for the next stunt, the no-thread **Helicopter Card**.

Catch the returning card in the deck in one of several ways. Open the deck with both hands (Figures 12-26, 12-27), open the deck with the **Thumb Cut** (Figures 12-28 to 12-30) or with the last half of a **Charlier Pass** (Figures 12-31 to 12-34). Or riffle the deck open with the thumb from the short end. Or just clamp the card between the left thumb and the deck.

You can also throw two cards as one and make them split at the top of their arc. Either slightly bend the corner of one of the cards to allow air to enter, or misalign the cards slightly before you throw. If you are holding the deck, catch one returning card in the deck and one in your right hand. Then do a normal boomerang with the remaining card and catch it in the deck.

Houdini, Jay and others have used large scissors to cut a returning card in half in mid-air.

Speaking of Jay, he introduces the rudiments of **Brushing** (although he doesn't call it that) in conjunction with the **Boomerang Card**. He suggests hitting the returning card with the palm of the hand, elbow or wrist. I instead recommend you tackle **Brushing** with straight-up vertical throws as outlined in the **Brushing** entry. Speaking of vertical throws, that's how I learned the **Boomerang Card**. I started out with high, vertical hyperspin throws and gradually angled the throw forward.



Figure 12-20



Figure 12-21

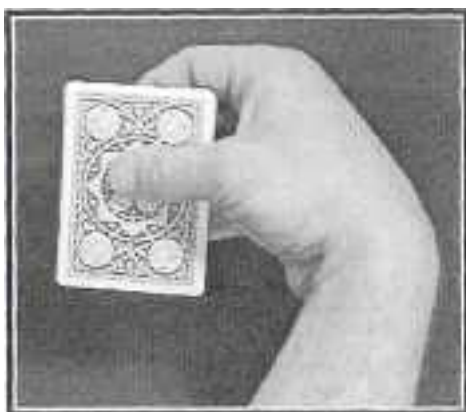


Figure 12-22

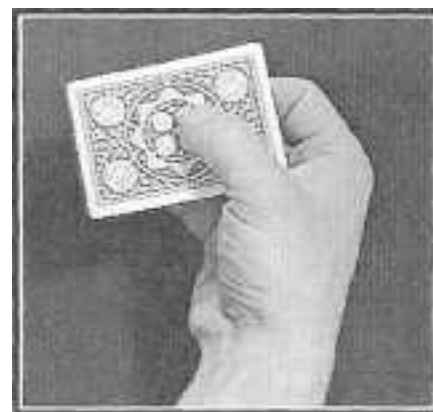


Figure 12-23

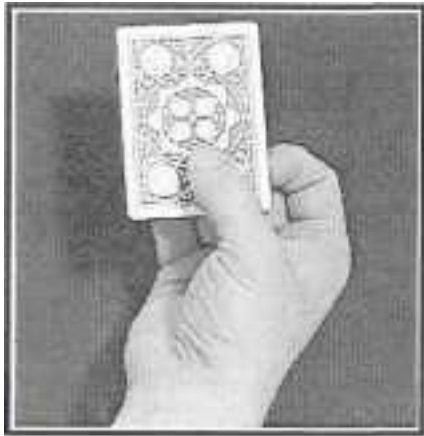


Figure 12-24

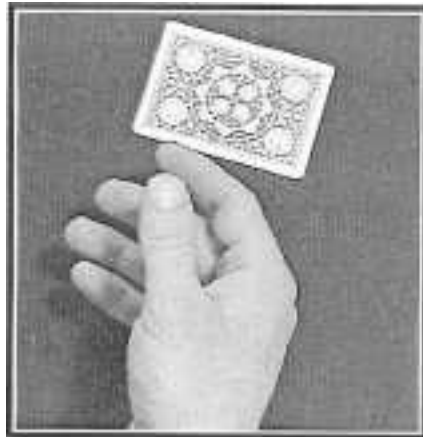


Figure 12-25



Figure 12-26



Figure 12-27



Figure 12-28



Figure 12-29

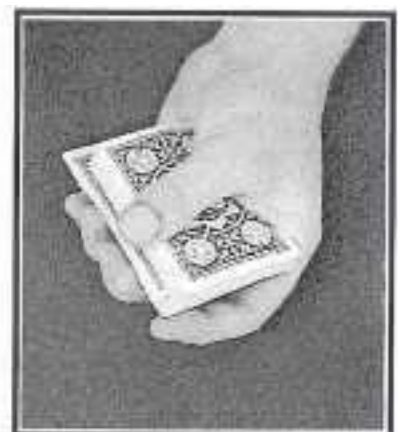


Figure 12-30

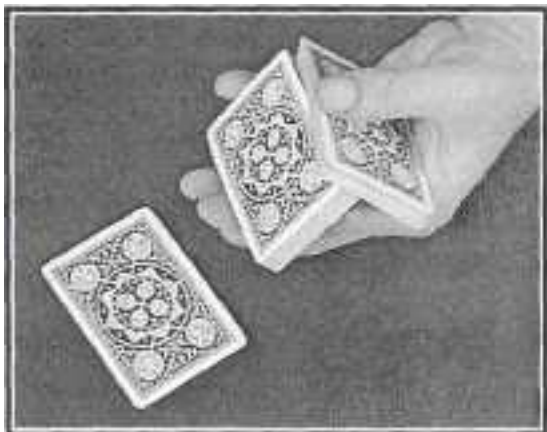


Figure 12-31

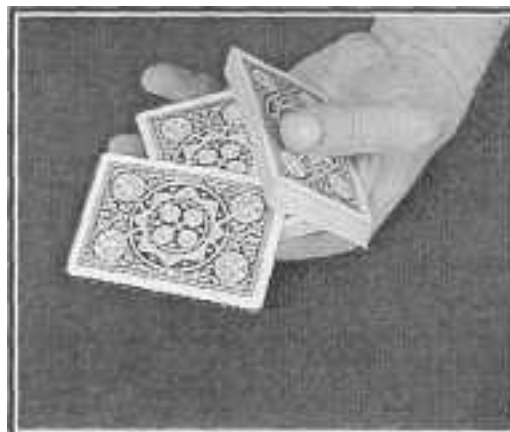


Figure 12-32



Figure 12-33



Figure 12-34

Helicopter Card

This method will enable you to throw a card so it travels around your body and back to the deck. I admit it doesn't have nearly the impact of the invisible-thread method of this feat, described by Cossari and others. Still, it looks very good and is a natural addition to a routine of card throwing and off-the-deck propulsions.

Remember the whipping motion of the hand needed for an ordinary boomerang throw? Combine this with a pronounced backward push of the hand for the **Helicopter Card**. If there was no follow-through for the last throw, there is *negative* follow-through for this one.

The grip differs from that of the **Boomerang Card** in that the thumb is at the short end of the card. All the fingers are underneath the card, the thumb is on top, the index finger and thumb pressing opposite one another. Position the arm across the body. If you are throwing right-handed, this means the right hand is on the left side of the body. The left hand has the deck held also to the left of the body, but the left arm is over the right. Just do this: Cross your arms in front of you, left over right, with the deck in the left hand and a card in the helicopter throwing grip in the right hand. Now move this array of arms and cards to the left as far as you can. You are now in the correct position for the **Helicopter Card**. Thus these photos show the right hand at the left side of the body, viewed from above; the waist is to the right of the hand. Coil the hand toward the arm (Figure 12-35), and then whip your hand open and release the card (Figures 12-36 to 12-38). As you are uncoiling the hand, push it as far behind you as possible. The card itself spins clockwise.

Throw the card *back*, and put as much spin as you can on it. If you were to hold your right arm in front of your body and throw the card as described, the card would come directly back and hit you in the chest. Instead, your goal is to have the card orbit your body in a counter-clockwise circle, and then be caught in the deck in the left hand. Position your arms and hands correctly and throw the card straight back and put clockwise hyperspin on it. The card will traverse an arc behind your back, and end up on the right side of your body. Without moving your feet, swivel your upper body clockwise and move the left hand as far to the right as possible. Catch the card between the halves of the deck levered open in the left hand via any of the previously described methods.

Keep the card horizontal except for tilting the "non-hand" long side of the card up slightly when you release the card. As you become more proficient with this throw, you will be able to minimize the swiveling of the body back to the right; the card will get to the deck on its own.

Like I said, this doesn't hold a candle to the thread method in terms of overall impact. It is really a different kind of effect altogether, without all of the spectacular but suspicious hovering of the card.

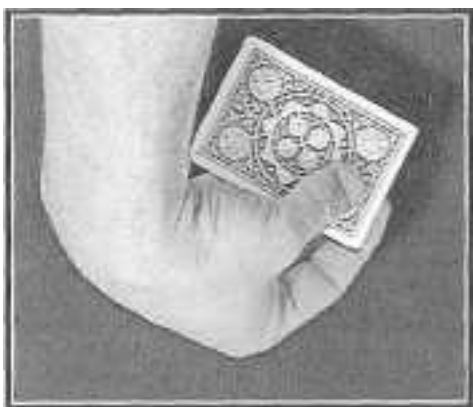


Figure 12-35

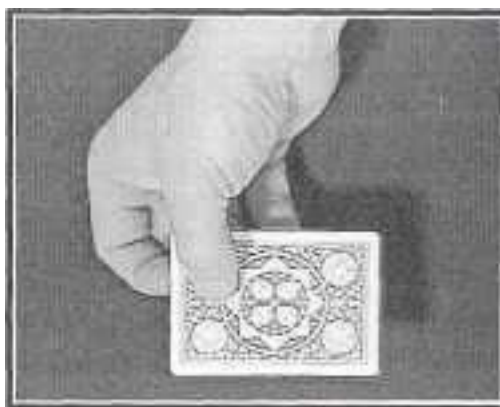


Figure 12-36

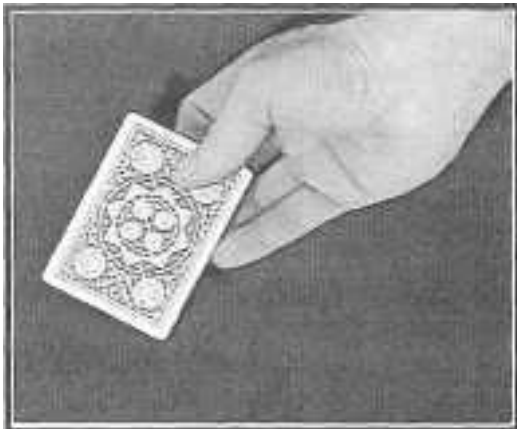


Figure 12-37



Figure 12-38

Snap Throw

This is a novelty throw. Here, the focus is on the lack of arm and finger movement. The card just magically shoots out of the hand. The grip is shown in Figures 12-39 and 12-40. The card is held between the thumb and the second finger only, and these fingers are crossed as much as possible without crippling either the thumb or the second finger. Sharply uncross the thumb and second finger and snap the card out

of the hand (Figures 12-41 to 12-43). The motion is opposite from snapping the fingers in two ways. First, the second finger is on top of the thumb (with a card squished in between) with the **Snap Throw**. Also, the motion of the second finger is in the opposite direction from snapping your fingers. The second finger snaps away from the base of the thumb with the **Snap Throw**.



Figure 12-39



Figure 12-40

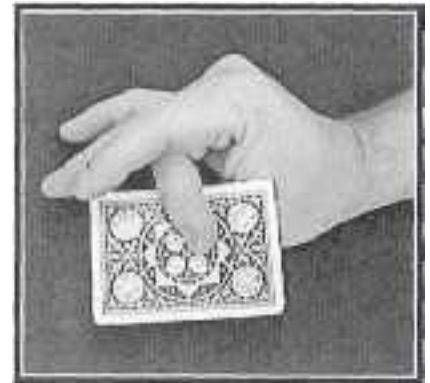


Figure 12-41



Figure 12-42



Figure 12-43

Long Thumb Propulsion

The next four entries are methods of making a card fly off the deck. The first, what I call the **Long Thumb Propulsion**, is the same as Jay's "Long Distance Spinner." Jay notes its description in the *Tarbell Course* where it is attributed to Audley Walsh.

Daryl and others have described methods whereby a card is controlled to the center of the deck and then made to fly out and be caught in the other hand. Because a controlled card is part of a card trick, I did not include any such methods here. Making a specific card fly out of the deck is more than a flourish, in my opinion. Besides, there are plenty of good descriptions out there.

Long and short in the present context refer both to the distance achievable with each method, and the orientation of the thumb relative to the long or short axis of the deck. **The Long Thumb Propulsion** is the most useful, and can be used for a wide range of distances. McBride and others have used this method for scaling cards a considerable distance into the audience. I usually use it to pop a stream of five or ten cards from the right hand to the left. The advantage this method has over the next three is that a lot of spin can be imparted to the card. This means not only longer flights but extremely stable flights as well.

Hold half the deck in the right hand with the index finger on one long side, the third finger on the other long side, and the second finger on the far short end (Figure 12-44). The thumb is at the non-indices corner of the top card of the half - the corner of the deck nearest the third finger (Figure 12-45). Hold the other half in the left hand in dealing position. Press the rear card toward the index finger with the thumb. The card should buckle against the index finger until the card finally pops off the deck and into the air (Figures 12-46 to 12-49). Don't do all of this in slow motion - try to instantly pop the card off the deck.

If you have trouble even initiating the move, your thumb may not have enough traction to engage the card. Discreetly add moisture to the tip of your thumb, or, if it's your final stunt, obtain some glue or put a rubber fingertip on the thumb. Sometimes the card will just stop and look like Figure 12-48. This means you are moving your thumb too slowly. A quick, short, smart twitch of the thumb is required.

Pretty soon you will have the knack of making cards fly off the pack with speed and regularity. Then the toughest thing is catching successively propelled cards, particularly rapidly successively propelled cards. You can either launch cards from the right-hand half to be caught atop the left, or from the full deck in the right hand into the empty left hand. Figures 12-50 to 12-53 depict proper catching form for the left hand holding half the deck. The left thumb elevates, the card lands on the half, the left thumb clamps down on the card, the left thumb elevates preparatory to the arrival of the next card. Sometimes the cards fall very unsquarely. You will have to square the caught cards one-handed, either between catches or at the end of a salvo of propelled cards. If you want, you can launch the cards into the audience and let them try to catch them. Hopefully (unless it is your intent) they don't catch them in the eye.

Unfortunately you can't catch a card in the same hand that you are propelling from more than once or twice if you're lucky. I wouldn't bother learning this propulsion in both hands because you can't do what would be a neat trick, making cards repeatedly fly back and forth between the hands. If you want to do this, divide the deck in half and use the **Extension Cut** and just pluck off one card from each half. Now use your best juggling throw to toss the two cards so they cross in mid-air and are caught in the opposite hand. Repeat to your heart's content. I have tried in vain to figure out a comfortable way to juggle three cards while still holding the rest of the deck in the hands somehow. But we digress.



Figure 12-44

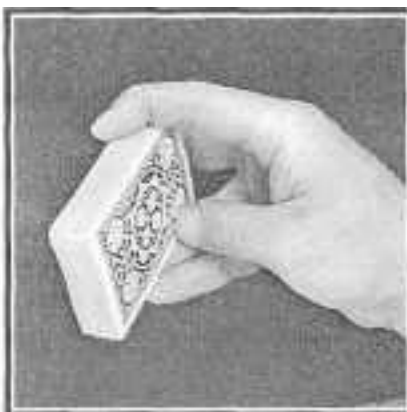


Figure 12-45



Figure 12-46



Figure 12-47

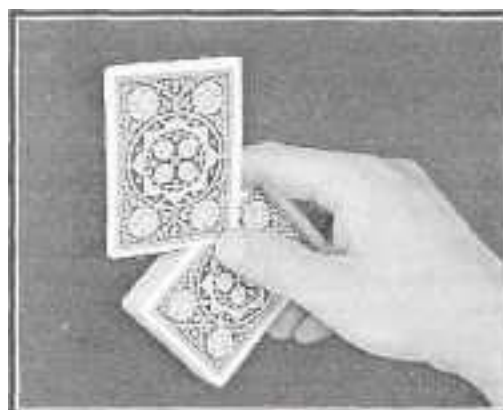


Figure 12-48

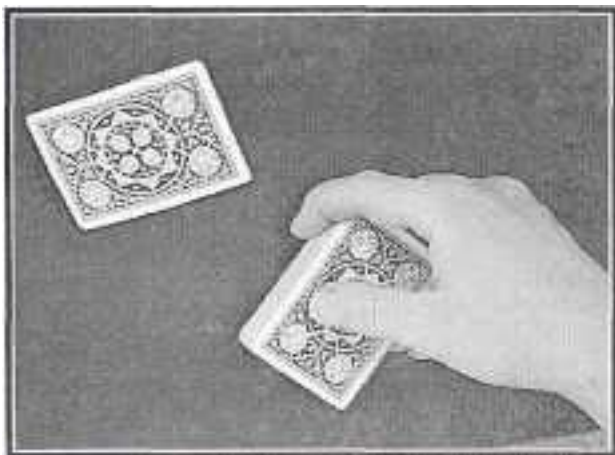


Figure 12-49

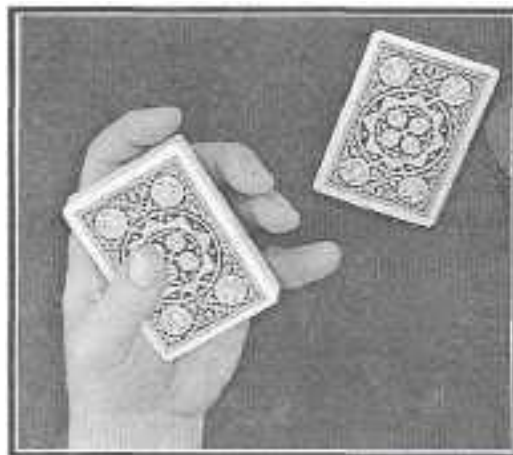


Figure 12-50



Figure 12-51



Figure 12-52



Figure 12-53

Short Thumb Propulsion

Whereas the last maneuver employed a somewhat unorthodox grip, this one uses the regular dealing position. This method also uses the thumb, but in a completely different manner.

Since I learned the **Short Thumb Propulsion** in the left hand, that's how I will illustrate it. It's probably a good idea for you to learn it in the left hand as well, because you will be able to make cards fly off the deck from dealer's grip. If you tilt your hand up so the cards fly vertically, not only will you achieve the most easy-to-see flights, but no finger motion will be visible. The cards just seem to fly off the deck of their own accord.

Hold the deck in dealing position (Figure 12-54). Place the pinkie close to the near right corner. Press the thumb down on the far left corner of the top card. Draw the thumb toward you as you press, buckling the top card against the pinkie (Figure 12-55). Continue buckling the card and then suddenly lift the thumb. The card flies with counter-clockwise spin (Figures 12-56 to 12-58).

Bend the card back until you feel a lot of tension against the thumb. You don't gradually release thumb pressure; you suddenly release enough of the thumb pressure so that the card's right side leaves the deck first. If none of that works, try slowly bending the thumb until the card is released.



Figure 12-54



Figure 12-55



Figure 12-56



Figure 12-57

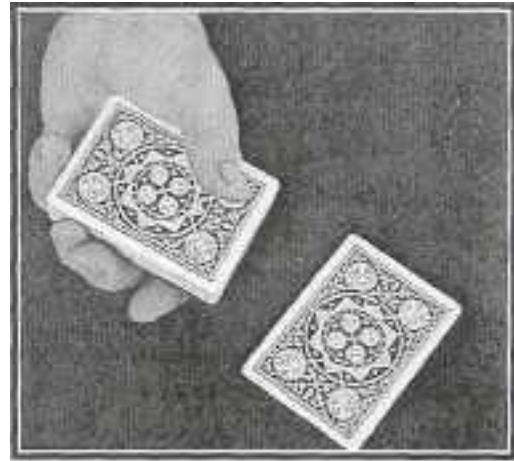


Figure 12-58

Pinkie Propulsion

This I got from T. G. Murphy's fabulous *Imagination*. It is a two-stage move, unlike the preceding launches. On the one hand, the get-ready is an impediment to speedy consecutive launches. On the other, the get-ready makes for a very certain and reliable action.

Hold the deck in dealing position (Figure 12-59). Draw the top card toward you with the thumb until the top card overhangs for half an inch (Figure 12-60). Engage the near left overhanging corner of the card with the pinkie (Figure 12-61). Draw the pinkie toward the palm, bowing the card (Figure 12-62). Slide the pinkie toward you along the long right side of the card until the pinkie clears the corner and the card is launched (Figures 12-63, 12-64). The thumb doesn't touch the card at all after Figure 12-61. The card spins counter-clockwise.



Figure 12-59



Figure 12-60



Figure 12-61



Figure 12-62



Figure 12-63



Figure 12-64

Index Finger Propulsion

Frankly, I prefer the **Long Thumb Propulsion** and the **Pinkie Propulsion**. You certainly don't need all four methods of off-the-deck propulsions, but I'll let you decide which you like.

Ricky Jay attributes this move to Martin Lewis.

Hold the deck from above between the thumb on the near short end and the second finger on the far short end (Figure 12-65). Place these fingers as near the left corners as possible. Press down on the far left corner of the top card **with the** index finger and buckle the card back toward the thumb (Figure 12-66). Move the index finger toward the palm and release the card (Figures 12-67, 12-68). Once you acquire the technique, the card will be launched with counter-clockwise spin (assuming you are doing it with the left hand).



Figure 12-65



Figure 12-66

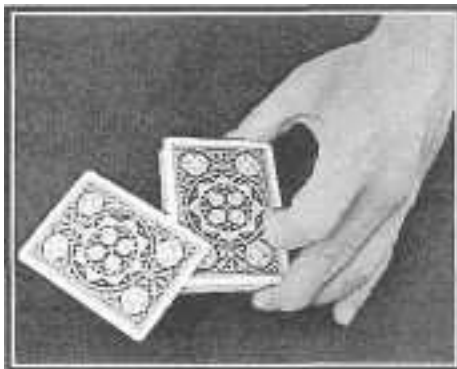


Figure 12-67

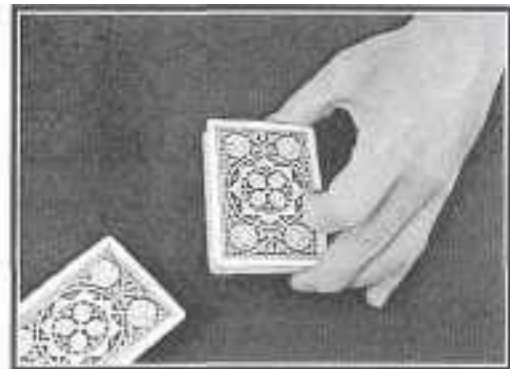


Figure 12-68

Card Twirl

If I were you I would learn to twirl pencils or small sticks first. Batons are too large and heavy and generate their own momentum. A playing card that is twirled in the fingers generates no momentum.

Hold the card between the thumb and fingers (Figure 12-69). Place the index finger on top of the card, and release the card with thumb (Figures 12-70, 12-71). Twist the index finger and second finger to rotate the card (Figure 12-72). Raise the third finger until you can put it on the back of the card (Figure 12-73). Release the card with the index finger (Figure 12-74). Twist the second and third fingers enough to put the pinkie on the face of the card (Figure 12-75). Release the card with the second finger (Figure 12-76). Twist the third finger and pinkie enough to put the second finger on the face of the card (Figure 12-77). Continue to-twirl until the card can be regripped between the thumb and fingers (Figures 12-78 to 12-82). The toughest thing is to keep the center of the card between the fingers. The card tends to walk to one end or the other. The faster the twirl, the better.

It is very easy to twirl a card using both hands simultaneously, and this is a great way to learn the move.

Now you can split the pack in half and use the **Extension Cut** to pluck off a packet consisting of just one card from each half. Then twirl the cards while still holding the halves of the deck in the hands with the thumbs.

You can also twirl two and even three cards in the same hand at the same time. It is tough to get any decent speed, though.

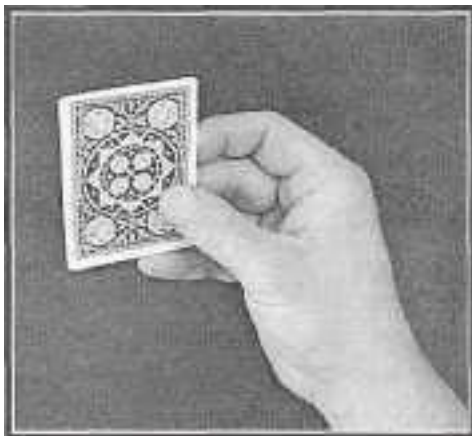


Figure 12-69

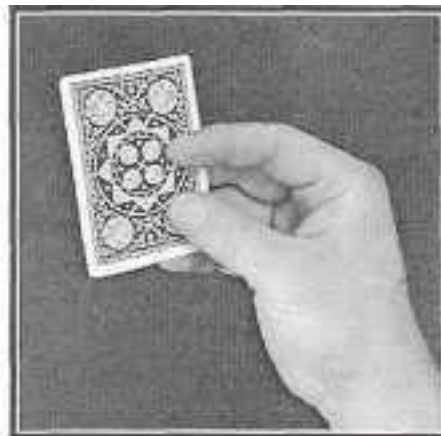


Figure 12-70

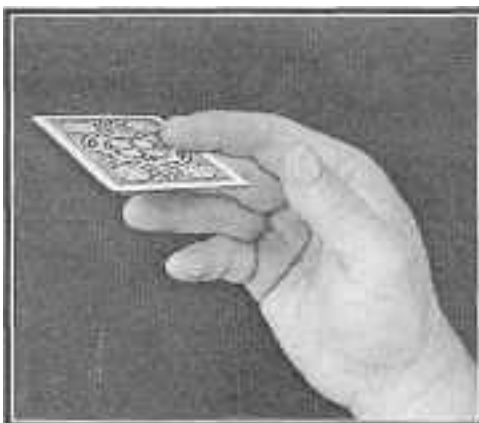


Figure 12-71



Figure 12-72



Figure 12-73



Figure 12-74

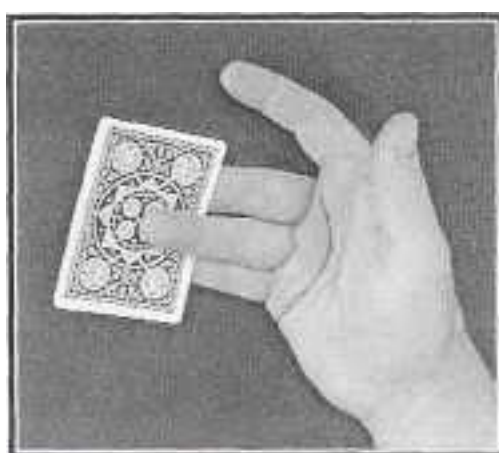


Figure 12-75

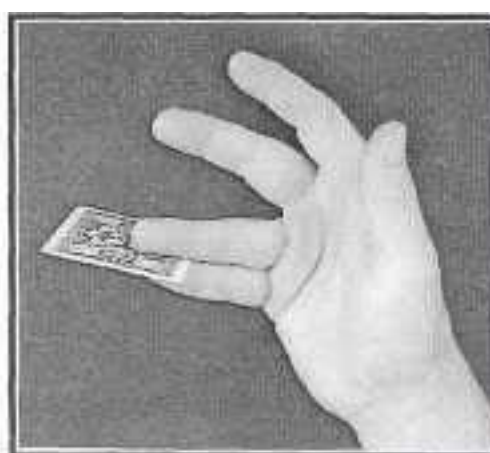


Figure 12-76

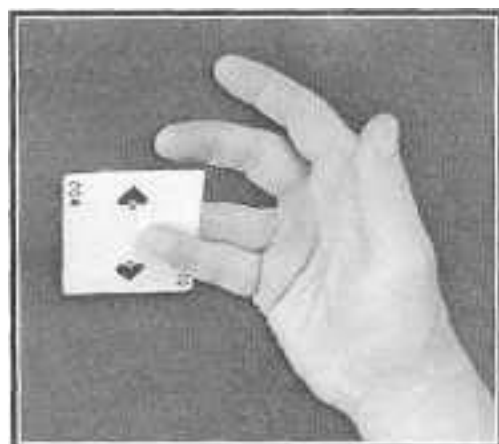


Figure 12-77



Figure 12-78



Figure 12-79

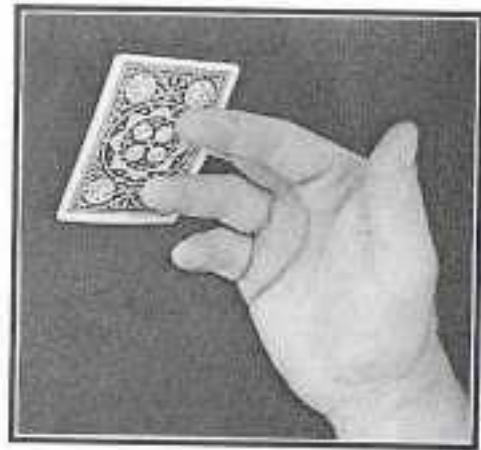


Figure 12-80

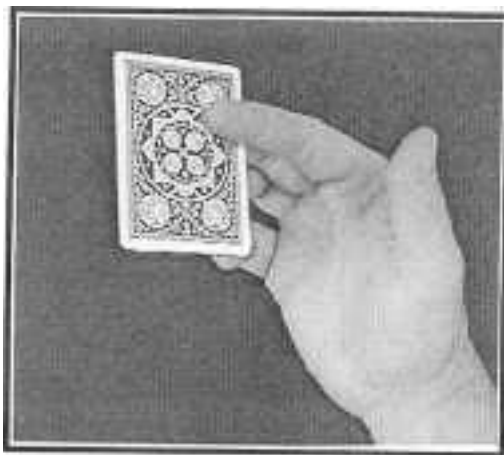


Figure 12-81

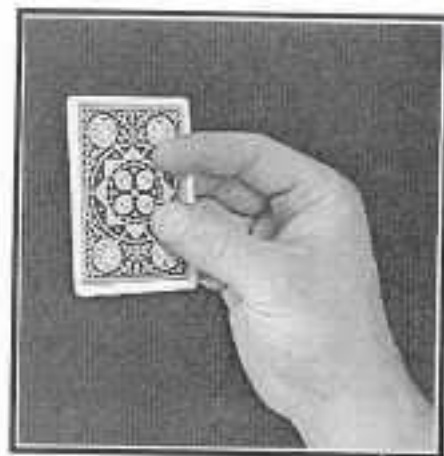


Figure 12-82

Thumb Wrap

The incomparable Simon Lovell immortalized this move as the hand of the Joker in the 1989 version of *Batman*.

Hold the deck in dealing position (Figure 12-83). Push the top card to the left with the thumb (Figure 12-84). Continue to push the card to the left until it clears the left side of the deck. Press the card against the right long side of the deck (Figure 12-85). Move the thumb down and to the right so the card wraps underneath the deck (Figure 12-86). Pin the card against the bottom of the deck with the index finger and let go of the card with the thumb (Figure 12-87). The card is now only held by the index finger. Press up and to the right with the index finger (Figure 12-88). Now the card is pressed against the right long side of the deck with the index finger. Replace the index finger with the second finger and press to the left with the second finger (Figure 12-89). This should lever the card back on top of the deck (Figure 12-90).

Fanning powder makes this stunt much more difficult. It looks good in both hands with half the pack in each hand. And it can be done with two cards at once in the same hand. Once the first card is pinned under the deck (Figure 12-91), push off another card (Figure 12-92) and you should be able to wrap two cards around the deck, one following the other (Figures 12-93 to 12-98).



Figure 12-83



Figure 12-84



Figure 12-85



Figure 12-86



Figure 12-87



Figure 12-88



Figure 12-89



Figure 12-90



Figure 12-91



Figure 12-92



Figure 12-93



Figure 12-94



Figure 12-95

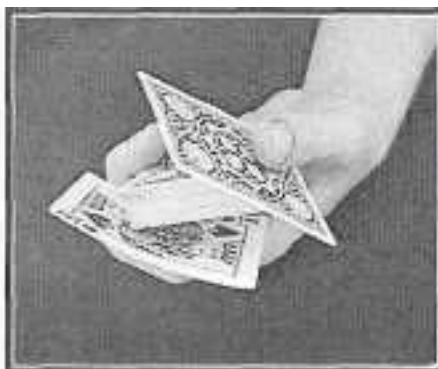


Figure 12-96

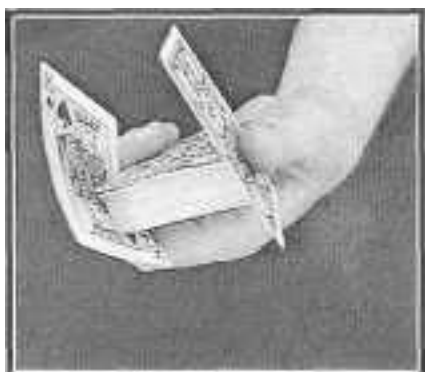


Figure 12-97



Figure 12-98

One-Finger Spins

Believe it or not, here are three methods for spinning a card on the fingertip. All have appropriate and different uses. Of course the word "appropriate" in this context has little if any meaning.

The most often-seen way of spinning a card is what I call the momentum spin. This is a short, one-handed, middle-fingered move that looks fine but has the disadvantage of running out of spin after only two seconds. It can be adapted as a flourish deal easily enough. Just learn it in your right hand. Pluck cards off the deck and spin them, then drop them where they belong. The other methods of the **One-Finger Spin** use the index finger and employ a tried and true circus technique aptly and annoyingly named the "paddiddle." If you want, you can only learn the short momentum spin and never learn the paddiddle. If you do learn the paddiddle, you can use the momentum spin to initiate a longer, controlled spin, but since the card is spun on the middle finger the move can look somewhat inelegant.

I'll show you two ways of initiating the longer, paddiddle spin: one one-handed and one two-handed. And more importantly, I'll teach you how to maintain the spin for as long as you want. With practice, you can paddiddle a card for over a minute. You will certainly never have good reason to spin a card on your finger for that long, but at least you will be able to spin a card in one hand while juggling two in the other, or while doing a one-hand shuffle in the other, or a series of one-hand cuts in the other, or whatever.

But first the little momentum spin. Hold a card between the thumb on top and the middle finger on the bottom (Figure 12-99). These two fingertips would be touching were it not for the presence of the card. The index finger and third finger touch the card on either side of the second finger. Keep the hand, irrespective of the individual fingers, absolutely still throughout. Cock the card back counter-clockwise by drawing toward you with the third finger and straightening the index finger (Figure 12-100). Quickly straighten the third finger and draw back with the index finger and let go of the card (Figure 12-101). With just the right amount of force the card will spin for ten or twenty revolutions (Figure 12-102), and then run out of spin. At that time, or at any time during the spin, you can stop the move by grabbing the card with the thumb. Such a grabbed card would resemble Figure 12-99 or 12-100, depending on where in the rotation you put the thumb back on top of the card. The illustrations show a clockwise spin on the right hand. With a counter-clockwise spin on the right hand, cock the card back clockwise first before spinning it.

This isn't that tough a move, and if you have trouble, it is almost always due to too much force when initiating the spin. A cute little gimmick related to the momentum spin is a faked card with the pips "spun" out to the edges of the card, as if by centrifugal (or centripetal, who gives a damn which) force. Force or show the unfaked duplicate of this card, switch it for the fake, spin the fake, reveal the fake.

Now the more serious, sustained paddiddle spin.

First, learn to spin a large, flat, rectangular object counter-clockwise on the index finger of the right hand. I say counter-clockwise because that's the direction I do it and so my illustrations are of a card spun counter-clockwise. If you already spin objects such as basketballs or plates, and you spin them clockwise, DO NOT change the direction of spin for cards. Always be consistent, because if you learn to spin bigger objects clockwise, and then switch to counter-clockwise for cards, you will have gained nothing from your experience with bigger objects. If you don't spin anything yet and lack sufficient judgment to refrain from starting, I recommend serving trays or large, light books as beginning props. Position such an object vertically between the index fingers at the center of the object, and practice spinning it between the index fingers by kicking it with the other fingers. Gradually move the object to a horizontal plane as you initiate these short spins. Eventually the object will be horizontal and you can remove the top index finger. Sustain the spin by moving the finger in tiny concentric circles. Always try to move the finger toward the center of the object as it is spinning. Spinning a basketball is a little different because the finger remains stationary and the ball is usually spun on the fingernail. A playing card must be spun on the flesh of the fingertip, and if you keep the finger stationary, all you will have is a short momentum spin. In fact, with the full-fledged paddiddle, the entire hand moves in the direction of the spin. With the momentum spin, the hand remains stationary, and when the initial impetus has run out, the card stops spinning. With the paddiddle, you actually generate and sustain momentum.

Now, take a card and put a small amount of aerosol glue on the very center of the back of the card. Let the glue dry a little, and use this as a practice card. When actually exhibiting the sustained one-finger spin with an unprepared card, you may have to moisten your finger tip a little to gain purchase, or ring in a card with the center roughened or treated with glue.

The two-handed method of starting a paddiddle begins in a manner resembling Figure 12-103. The left hand holds the card and the right index finger is pointed straight up. Press the center of the card on the right index fingertip (Figure 12-104). Balance the card on the right index fingertip (Figure 12-105). Place the left index finger on the left long side of the card (Figure 12-106). Smartly draw the left hand toward you and push on the card, imparting initial counter-clockwise spin (Figures 12-107, 12-108). Getting the card to start spinning will take a little practice, but keeping it spinning will take an enormous amount of practice.

The one-hand method for initiating a paddiddle involves gripping a card by the long sides between the thumb and second finger (Figure 12-109). Put the index finger at the center of the card. Hold the card tightly against the tip of the index finger. Smartly move the second finger toward you and the thumb to the right, imparting initial spin (Figures 12-110, 12-111).

If you can start a sustained paddiddle from momentum spin position, go right ahead.

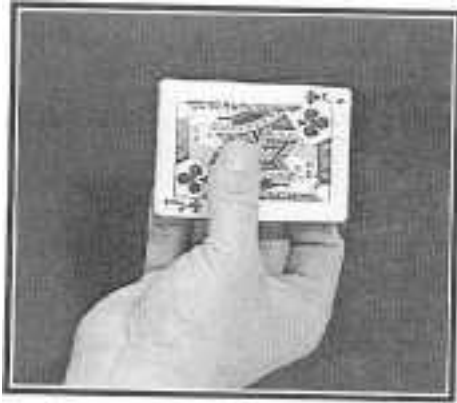


Figure 12-99

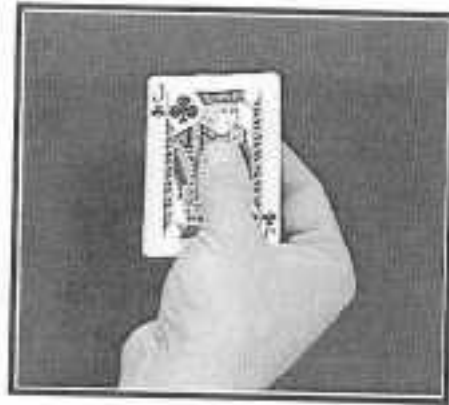


Figure 12-100

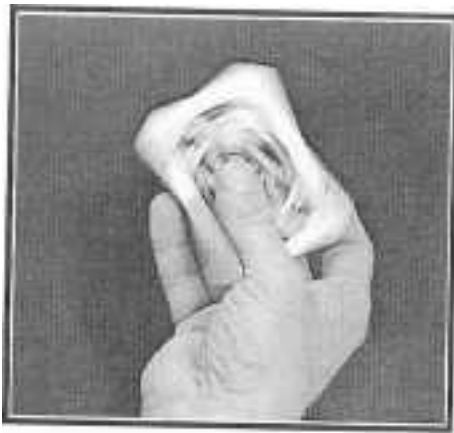


Figure 12-101



Figure 12-102



Figure 12-103



Figure 12-104

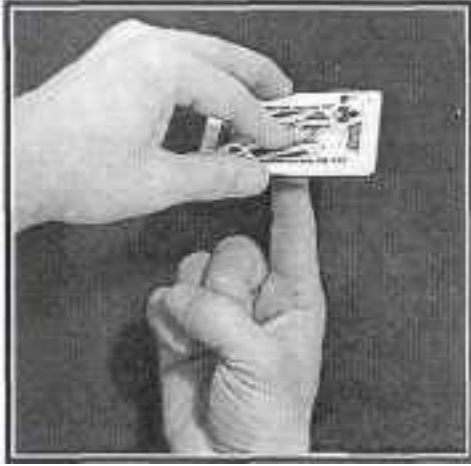


Figure 12-105



Figure 12-106



Figure 12-107



Figure 12-108



Figure 12-109



Figure 12-110



Figure 12-111

Juggling

In Ricky Jay's *Cards as Weapons*, there is a satiric and spurious description of how to juggle playing cards. The illustrations depict the cards tumbling long side over long side in the cascade pattern. While you can occasionally do an on-purpose flip, you will never be able to seriously juggle cards in the manner Jay describes. But like I said, Jay knew this - the description is parody. Jay could, of course, actually juggle spinning cards. But not tumbling cards.

While you can learn a lot about throwing cards from *Cards as Weapons*, if you were to follow the instructions for juggling cards, you would never learn to juggle cards. Here is the correct method.

First, learn to juggle three balls really well. I didn't do this, and it cost me years. Learn whatever patterns you are going to do with cards. I recommend the basics: cascade, reverse cascade, shower, and tower patterns. If you are a good juggler, God only knows what wicked three ball configurations you can adapt to cards.

Next, glue three cards together in a stack. Make a bunch of these juggling practice cards.

Learn to throw a card up with each hand to a height of two feet above your head. Practice this throw alternating hands and with both hands simultaneously. Then throw the right hand card up, and the left hand card under, catching the thrown cards in opposite hands. Alternate the starting hand and become proficient in this 'one up, one under' two-card pattern. This is the normal method for learning to juggle three of any object, and even if you are a good juggler you may still want to follow those steps. The reason is that cards are really, really light objects to juggle. Sure, you can juggle even lighter scarves or silks, but silks don't plummet as fast as cards because a falling silk gathers air like a parachute. To compensate for their lack of weight, playing cards need to be vigorously spun as they are thrown. This will ensure a much more stable flight than that of a card thrown with very little spin. Think of each thrown card as a short vertical boomerang toss and use the same technique to impart spin. Cock the hand back, whip the hand forward; whip it slightly back as you release the card. Except with juggling you will whip the hand up and then down as you release the card. If you juggle rings, Frisbees or plates, you already know how to put spin on a thrown object. You will need even more spin to juggle cards.

The juggling grip is the same as for the **Boomerang Card**. To start, you're also going to be holding two cards in one hand. These cards should be held as in Figure 12-112, with the index finger separating them. The card farthest away from you is between the index finger and the other three fingers. The card nearest you is held between the index finger and thumb. Draw the hand with two cards down and launch the card held between the index finger and other three fingers (Figures 12-113 to 12-115). Throw the card straight up two or three feet. Throw the card in the other hand (Figures 12-116 to 12-118). Juggle (Figures 12-119, 12-120). When you are done, catch the cards in the same grips or do some finale move like a pirouette before catching the last card.

It is important to cock the hands down some before launching the card up. It is also vital to become accustomed to catching and immediately re-throwing a card without repositioning the card. You will catch cards in every possible orientation and instantly throw them again from the same orientation.

Now, some juggling tricks and variants. "Claw" juggling involves turning the hand palm down when catching and or throwing balls. If you do the claw catch with cards, the cards will rotate in the hands. Thus, a card facing the audience before the claw catch is back-out after the catch. This can look really good. Try the following for example. Juggle the cards faces to the audiences. Claw every other right hand catch, gradually turning the cards over one at a time. Continue the pattern with backs out for a few cycles and then do successive right, left, right claw catches to instantly turn all three cards face out again. From too far a distance, no one will know the cards are turned over, but fairly close-up the effect is quite pleasing. You could even use double-backed cards to cause a change of color via juggling. Claw *throwing* of cards doesn't work.

You can occasionally include a planned tumble throw in the following manner. Do a two-in-the-right hand, one-in-the-left, tower pattern. Insert the index finger and pinkie under the left-hand card and mimic the **Deck Flip** with just one card. Throw the card straight up, and make it tumble twice. This is not an unreasonable request for two reasons. First, you have to really whip the card up pretty hard to get it to tumble at all, because the card has to tumble on the way up and there is a lot of air friction. Second, with ordinary cards, one flip isn't stable enough, and two is about all you can manage with such a light object. One-and-a-half flips will necessitate adjustment prior to initiating a regular throw, because the card will land face-up.

The juggling two-in-one-hand, one-in-the-other pattern lends itself to many other incredible flourishes. Initiate a finger spin in the left hand while juggling two in the right. Or do a finger twirl in the left hand while juggling two in the right. Or, my favorite, juggling two cards in the right hand while shuffling the rest off the deck in the left hand.

Numbers juggling with cards is a virtually unexplored realm. I have seen remarkable footage of a Russian circus juggler (not the fast Russian dude mentioned later) juggling five playing cards which he tears in half and throws to the audience to prove the regularity of the cards. I am content with trying for the four aces. I bet that no matter what card tricks you do, the only thing people will remember, if you can do it, is juggling the four aces.

When you master the next technique, you can throw an occasional brush into your juggling. This involves hitting a card on the edge so it flies up as if thrown.

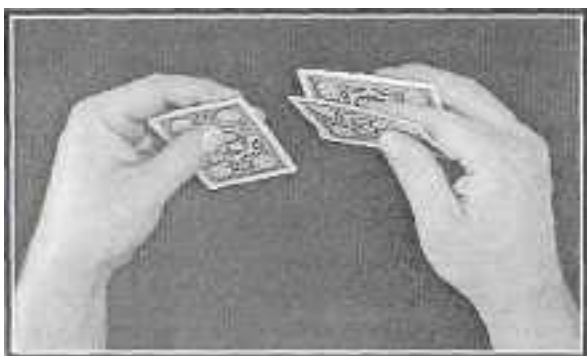


Figure 12-112

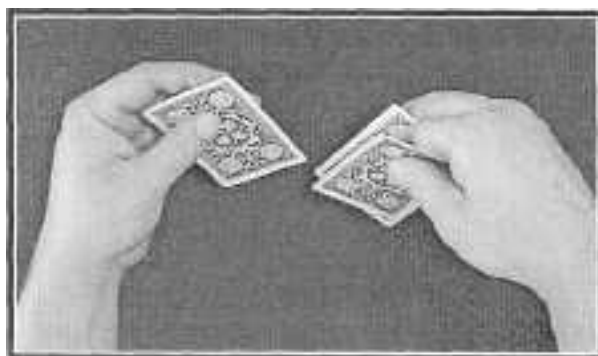


Figure 12-113

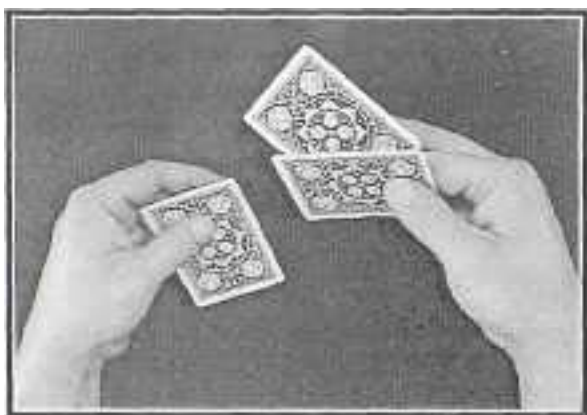


Figure 12-114

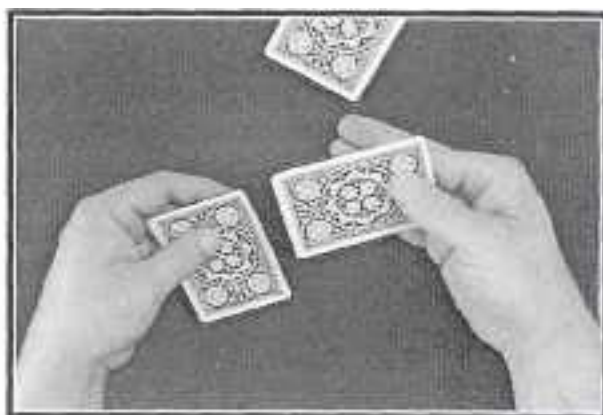


Figure 12-115

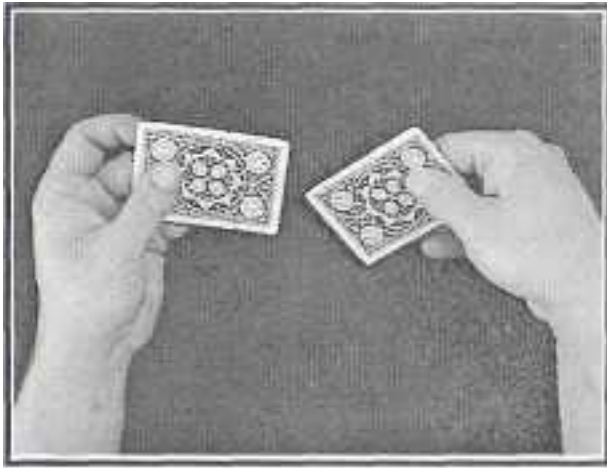


Figure 12-116

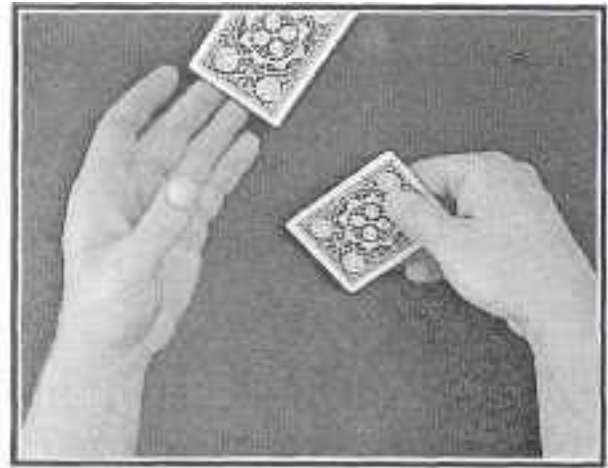


Figure 12-117

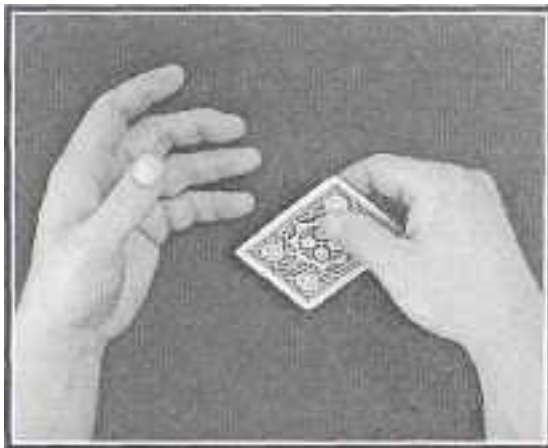


Figure 12-118

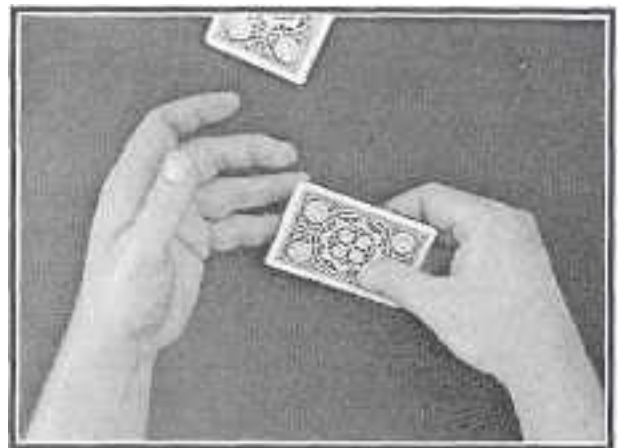


Figure 12-119

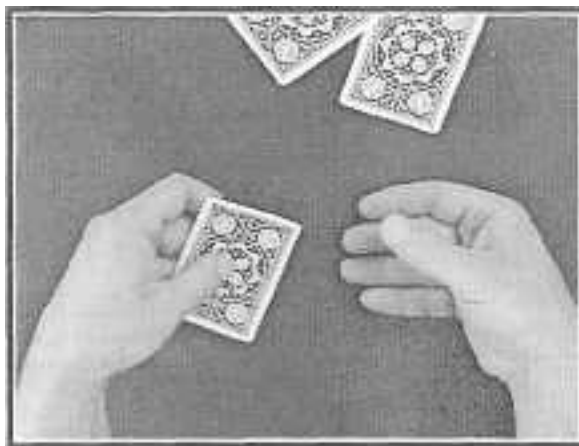


Figure 12-120

Brushing

As I mentioned earlier, Ricky Jay suggests hitting a returning boomerang card with various parts of your body in order to initiate an additional short flight of the card before the card is then caught in the deck. This is great if you can do it, but there are a couple of problems. First, it is much more difficult to hit or kick a card coming toward you at an angle than it is to do so to a card traveling straight down. Second and more importantly, it is difficult to do many successive controlled hits or brushes with a card thrown out at

a nearly horizontal angle. Even if you could manage two or three successful strikes, you run out of momentum and yet have no shortage of gravity. Throw the card straight up and you can do as many brushes as your skill level will allow. An added bonus of the vertical brush is that the audience can see the face of the spinning card at all times.

First, master basic brushing with a small round plastic object such as a butter-tub lid. Toss the lid up with the right hand with clockwise spin and bat it back up into the air with repeated swats of the palms of the hands. The hands move sharply to the left as the disc bounces off the hand. Always keep the disc rotating in the same direction. Now substitute a card for a disc (Figures 12-121 to 12-124). You will encounter two main difficulties. First, the card ain't round, which means you will be hitting either a corner, a short end or a long side of a card. To compensate for this, try rolling the card off your hand as you strike it. You will feel a corner and then a short end, or a corner and then a long side, or a short end or side and then a corner. Don't slow down the brush to feel this rolling happen. It should happen extremely fast. Second, a card is really, really light and comparatively unstable. Eventually, you should be able to have a couple of reliable five or six brush sequences. What a lot of work for an effect of short duration!

A heel or foot brush is pure knack. Learn the move with a round plastic coffee-can lid or butter-tub lid. Brush the lid with your hand, then let it fall almost to the floor, only to be rescued by a foot brush. Always hit a card with the flat instep of your shoe, or bend the leg at the knee for a heel brush or bottom-of-the-foot brush. This kind of hot-dog stuff is extremely risky. If you pull off a good foot brush, be done with it, milk it and don't push your luck. If you miss, you better have the grace of your audience or a good drop line. Kind of related to brushing is another technique Jay mentions, that of striking a card balanced on some part of the body. Just put a card on top of your head and whack it on the edge (the card, not your head) with your right index finger. Or balance a card on your elbow, or knee, or whatever. If you strike the card cleanly, it will fly forward as if thrown.

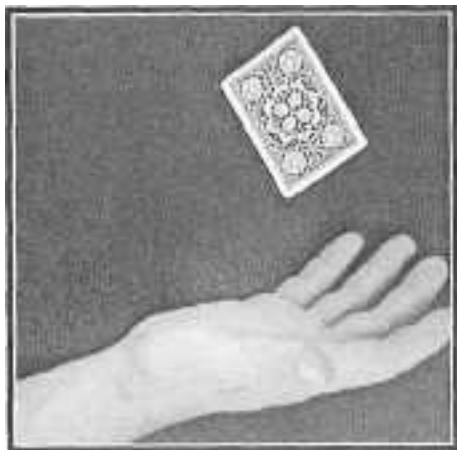


Figure 12-121



Figure 12-122



Figure 12-123



Figure 12-124

Ultra-Miscellany

Here are flourishes I did not describe and have not discussed in any of the other "Miscellany" sections. I either don't like these flourishes, or think they are flawed in some significant way, or I just didn't have room.

Four-Card Rolldown. Cards are wedged between the fingers of one hand. The rolldown is a great coin flourish, but difficult with poker-size cards. In a routine of card productions (which should always be done with bridge-size cards), the rolldown is quite practical. The below-mentioned Mr. Popov does a four-card rolldown in one hand while doing an involved cut in his other hand. I don't like the rolldown with poker-size cards because the cards are bent too much.

Card Star. From empty hands appear five cards, a card sandwiched between each pair of fingers, the hands pressed palm-to palm. Another coin flourish/production move adaptable to cards. A staggering production with cards, I've tried to adapt it as a straight flourish, but what to do with the rest of the deck?

Four Card Displays. There are a lot of these out there and many of them are quite nice. *Card College* has a couple of decent ones. Basically these are ways of holding the four aces in one or both hands so that all four are artfully positioned. I did not describe any because they need to involve four specific cards like the aces in order to make sense, and this crosses over the line from a strict flourish. Ace productions are also very fun and spectator-pleasing, but obviously beyond the purview of this book. But what the hell, here's a freebie ace production/display: Four aces on bottom of deck. Bottom slip-cut two aces so that half the deck is face down in each hand and on the bottom of each half are two aces. Do an **Extension Tri-Cut** in each hand with just the bottom card (an ace) comprising the packet to be extended. Extend the fingers, cross the hands and hold the hands up, displaying the aces to the audience. Most effective if the aces are plucked off but not extended preparatory to a snappy, instant extension and display. Try to make it look as if the aces came from nowhere rather than deliberately and visibly pulling them from the bottom of the halves.

Here's a good combo if you have available the proper surface upon which to do table spreads. Say you have a close-up mat in front of you. Position the left arm palm-up and level in front of you, but bent at a right angle with the (palm-up) left hand pointing to the right. Place half the deck on the right edge of the mat, and as you spread the other half on the left forearm, use the left elbow to spread the half on the table. The half on the table is spread from right to left, as is the half on the left arm. Turn the halves over simultaneously, scoop up the tabled ribbon and catch the arm-spread.

The extremely talented Jeff McBride throws a card horizontally for several feet and then catches it flat on the back of his hand or on a fan held horizontally. Then, by twisting his hand or the fan, he initiates another short horizontal flight of the card. My only problem with this is that a horizontally-thrown card is somewhat difficult for the audience to see, as are cards laying on the back of a hand or laying on a horizontal fan. Close-up I guess this would be fine, or if viewed from overhead.

Fast Russian guy. Someone showed me part of a Michael Ammar tape where Ammar travels to Russia. There was this Mr. Popov doing a bunch of flourishes really, really, really fast. Even in slow motion the flourishes this guy did were done really, really fast. I watched this snippet of video at least fifty times, and gleaned a couple of ideas. Popov did the **Riffle Cut** on the short axis, and inspired the **Flash Toss** and **Index Cut**. And he certainly deserves credit for inventiveness and ambidexterity. But most of the stuff he does is light-speed, low-amplitude weirdness that to me doesn't have near the impact of the flourishes in this book. For instance, he does a regular two-hand shift exposed, one-hand half cuts with one card as the top packet, partial finger twirls, sideways **Helicopter Throw Cuts** and exposed, aborted, split-fan production moves. Toss in an extremely messy **Flower Fan**, an extremely short **Spring** and **Waterfall**, and make sure you never move your hands away from a position about a foot in front of your sternum and you, too, can emulate Mr. Popov, provided you do everything really, really, really fast.

SELECTED BIBLIOGRAPHY

Here are some books to which I have referred in the text and/or which provide information on playing card flourishes. There are many other books which I have never seen which also provide information on playing card flourishes. Other books will certainly yet be written which contain more information on playing card flourishes.

The title, date of publication and publishers are from editions in my library. Many reprints, republications and the like exist.

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- Jay, Ricky.** *Cards as Weapons* (New York, Darien House, Inc., 1977).
- Kenner, Chris and Liwag, Homer.** *Out of Control* (Kaufman and Greenberg, 1992).
- Love, Edward G.** *Card Fan-tasies* (London, Vernon Lock, Ltd., 1964). (First Copyright 1946).
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- Searles, Lynn.** *The Card Expert* (Colon, Michigan, Abbott Magic Manufacturing Co., 1962). (First copyright 1938).
- Tarr, Bill.** *Now You See It, Now You Don't* (New York, Vintage Books, 1976).
----- *The Second Now You See It, Now You Don't* (New York, Vintage Books, 1978).
- Turner, Bill.** *How to Do Tricks with Cards* (New York, Macmillan Publishing Company, Inc., 1980). (First copyright as *The Card Wizard* in 1949).

I recommend a few other resources as well. Daryl's *Encyclopedia of Card Sleights* videos are indispensable, both for a few magic-related flourishes and hundreds of useful sleights. Jeff McBride's *The Art of Card Manipulation* tapes are far and away the best of their kind. You should also get anything by Brian Tudor or Lee Asher. Finally, *The Chavez Studio Course of Magic* is full of interesting ideas.



About the Author

Jerry Cestkowski has been fascinated with spinning objects since he was too young to know better. Taking up card flourishes at fourteen, he has been honing his craft for twenty-five years. Now an inveterate fanatic, he is eminently qualified to write an encyclopedia of fancy stunts with cards. He has developed an unparalleled knowledge of the subject both through exhaustive research and ceaseless hands-on experience. Jerry has made it his mission to master, invent and describe as many good flourishes as possible. He considers card flourishes a pure art form, and his goal is to advance the art.

Jerry lives in Colorado with his wife Cynthia and two cats, April and Graham. Besides card manipulation, his other lame hobbies include astronomy, gardening, golf and coin collecting.